Awarded on	Project title	Project description	Recipient	Program	Awarded amount
2024-04-19	Editing, Design, Printing and Release of Wish Maker	We intend to edit the manuscript titled Wish Maker, print and release 1000 copies of the work to the Canadian market. We believe strongly in this work written by one of the most talented writers in our list as a press. We also believe that Canadian children between the ages of 6 and 11 years will read, learn from and enjoy this amazing story of hope and desire by unusual characters, plots and descriptions. In Wish Maker, Canadian writer Uchechukwu Peter Umezurike tells a powerful story to Canadian children of diverse races. In Wish Maker, Ebele wishes more than anything to make Christmas with his widowed mother memorable with lots of gifts. With his mother barely able to afford food and the harsh ridicule of his friends, Ebele is disheartened. When a strange man comes to town, the boy opens his heart and home reluctantly. In return, the stranger teaches him there is more to Christmas than just gifts, and that kindness is a virtue rewarded by great fortune. As Canada becomes much more diverse in cultures and experiences, it is important to document an immigrant's journey, cultures and experiences through all forms or art. As much as we enjoy these different forms of art through fiction, nonfiction and poetry, we intend to carry our children along. This will ensure that we transfer the amazing and emerging spirit of unity from one generation to another. Our children should be able to share in the stories of one another. It will impact positively on the various immigrant communities and cultures that exist in Canada today, and also on every other community. Uchechukwu Peter Umezurike is a Nigerian-Canadian author and academic currently working as an assistant professor of English at the University of Calgary. An alumnus of the International Writing Program (USA), Uche has been a resident writer in India, Switzerland, and Italy. He has won national and international awards for his poetry, prose, and literary criticism. He has interviewed over 20 Canadian poets and writers, has served as a juror in literary competitions, and mentor with the Writers Guild of Alberta. He currently resides in Calgary, Alberta, with his family, where he continues to contribute to the advancement of African and Canadian literature. Publishing Activities include: 1. Editing, printing and binding at Friesens Press, based in Altona, Manitoba. We respect and patronize local Manitoba companies, which promotes growth in the province. 2. Promotions on social media, such as Facebook, Instagram, Twitter, YouTube and LinkedIn. Further promotions on literary websites such as Qué and Quire. 3. Mailing of advance reader copies to reviewers and promoters. Payment of review fees to reviewers, such as Kirkus Reviews and Publishers Weekly. 4. Book launch and readings at bookstores and the University of Calgary. 5. Online and social media book events, organized by Griots Lounge Publishing Canada and the author. 6. Canada-wide distribution by the University of Toronto Press Distribution. 7. Sales and marketing to be handled by Ampersand Inc.	GRIOTS LOUNGE PUBLISHING CANADA	Share - Artists in Community	$ 6,875.00
2024-04-19	Northern Juried Art Show 2024	48th ANNUAL NORTHERN JURIED ART SHOW (NJAS) There will be eight categories in the NJAS this year with the addition of two Youth Categories: 1.Oil Painting Includes encaustic 2.Acrylic Painting or Mixed Media 3.Watercolour Painting Includes watercolour pencils 4.Drawing and Printmaking Drawing includes pen/brush/ink, pencils, charcoals, and pastels Printmaking includes intaglio, lithography, silkscreen, relief or mono print 5.Digital art, Photography or Paint Enhanced Photography 6.Three Dimensional Art – Category 1 Jewelry, stained glass, basketry, leather craft, beading, tufting 7.Three Dimensional Art – Category 2 Stone, wood, clay, metal. Ceramic molds must be made by the artist 8.Fibre Art – Weaving, batik, quilting, knitting, needlework, soft sculpture 9.Youth, Age 9-12 Includes all art disciplines noted above. 10.Youth, Age 13-17 The special theme category is "Northern Pulse". This year we are waiving the entry fee and the artwork needing to be framed for youth entries. We are trying to encourage more youth to enter and the committee felt the entry fee and cost of framing was a deterrent to youth entering. We are trying to encourage the work of more youth artists. Each entry is critiqued by a professional artist and the artist will receive a written critique. The critiques assist the artist in their growth. The NJAS is the only show of this magnitude in Manitoba, reaching artists from the farmlands of the Carrot River Valley to the shores of Hudson Bay. The Pas has been the host to the NJAS in 1999, 2004, 2008, 2012, 2016, 2020 it was cancelled due to Covid, in 2021 we hosted an online NJAS. This was a challenge that was met by the NJAS committee. Over the years The Pas NJAS Committee has proven to have the ability to undertake hosting the NJAS. The project is important as it provides an opportunity for artisans to exhibit their newest works, and for artists and visitors alike to leave the exhibit with many new ideas. It is an exciting forum where both the artists and the public are exposed to the ever-changing world of the visual arts.	The Pas Arts Council Inc	Share - Artists in Community	$ 7,500
2024-04-19	Trinnipeg Live Mixtape , Workshops, Exhibit	Live Mixtape is a multi discipline event. It is a one off live performance, Workshops, Art Exhibit, mentorship, film, and culminated with a collaborative performance. The staggered event focusses on a theme. 2024/2025 Will have a seam of kin and connection. We will mostly have artwork from Black and Indigenous artist. We will explore common threads through art and music. Disability accessibility, equity, truths, reconciliation, and the healthcare system are all things that we have spoken about in this beautiful web of multi layered presentation. The project is important, because it will cause conversation it will allow folks to see them selves and their stories they'll be able to see connections between the past the present, and what is to be, the art, and the music will be taking up space in the connecting gallery of gallery three in a very white institution. We will be having workshops and podcasts and the live performance that centres us. That centres conversations that always need to be had, and hopefully turning those concrete walls into a safe place to have them. This collaboration is only one step in the many steps to re-arranging, the norm and chiselling down the status quo. One aspect that I am very excited about is the prospect of bringing in art of the Caribbean Diaspora to the WAGQ. The Art Gallery's collection of Black artist is very low and its collection of Indigenous artists is somewhat hire but still relatively low. The conversations and actions on how to build those collections is something that I am very excited to be a part of. The Live Mixtape performance allows multiple generation of artist to mix and build community as they compose then perform all original material for the audience to digest and soak up. Artist from different areas in the country and province being centred in the Prairies on Treaty 1 . Having here as the focal point of Hip Hop and R & B is not something that happens very often and its beautiful for each artist to see how the next one works. It's beautiful to bring in emerging artists/ mentees and have them work with vets . Having workshops with the public and high school students about beatmaking, djing, Black history, Disability & The Arts, the art of storytelling. Because of Julia Lafreniere co curating, Rebecca Mcivor involved with the workshop planning and more more than a dozen Indigenous Knowledge Keepers on the WAGQ Knowledge Keeper collaboration committee , this project should fully have our collective voices centred and respected. The Live Performance is a one time event . The artists share the songs with an audience. They can then do with the song as they wish. Many of the musicians work together afterwords In addition, for the 2024/2025 Program we will experiment with having two high school art mentees or a full art class following along with curatorial decisions. They will will learn about what influences decisions, gallery set up, costs, and the historical context of each piece being considered. I work in the high schools and will not find it hard to find teachers that can recommend mentees to learn with us. Something to put on their resume. To be transparent, Art teacher Shawna Mcleod of Dakota Collegiate , has expressed interest in working with the program and seeing if something can be viable for her art students.	Elliott Walsh	Share - Artists in Community	$ 15,000

2024-04-19	IRAL Summer Jam Fest-Brandon (2024)	The IRAL Summer Jam Fest is a dynamic 2-day festival, set to take place on September 6 & 7, 2024, at the Riverbank Discovery Centre in Brandon, Manitoba. As we embark on the festival's second iteration, our primary objective remains clear: to provide a vibrant platform for the local Manitoba Latin, Caribbean, and African communities, spotlighting the artistic talents that have often been confined to special occasions. Objectives: - Showcasing Diversity: The festival aims to create showcasing opportunities for minority cultures, transcending the limitations of sporadic events and establishing itself as an annual major cultural celebration. - Community Empowerment: By bringing together dancers, singers, bands, artisans, and more, IRAL Summer Jam Festival seeks to foster community awareness, appreciation, and connection beyond special occasions. - Opportunity Creation: Addressing the historical lack of opportunities for minority groups, the festival aims to create lasting and new opportunities, ensuring a more balanced cultural representation. Key Components: -Three Vibrant Stages: * Lion's Den (Stage 1): Showcasing major artists, both local and international, providing a platform for established talents. * IRAL Mystic Gardens (Stage 2): Featuring smaller musical groups and artists, emphasizing a mentorship aspect for more intimate connections between performers and the audience. * Toucan Ridge (Stage 3): Offering a vibrant experience with a color explosion, accompanied by DJ sets, dancers, Zumba, and yoga, creating lasting memories and engaging the crowd. Diverse Events: Displays of arts and crafts by local artisans and various vendors, promoting the local creative economy. Educational Workshops: - Black Excellence Workshop Retreat: A 2-day workshop addressing barriers faced by BIPOC individuals in the music industry, providing valuable insights, networking opportunities, and breaking industry norms. - Drumming Workshop: Connecting attendees with the historical roots of drums in Africa, offering hands-on experiences and cultural dance components. - IRAL Arts: Showcasing artwork from minority communities, providing a platform for artists to discuss their inspiration and sell their creations. Workshops include a 'strokes and color try arts session,' fostering cultural exchange. - Samba Workshop: Offering a historical exploration of Samba and its African roots, providing cultural education and insights into its expressive aspects. Community Impact: - Cultural Appreciation: The festival aims to instill a deeper appreciation for the artistic richness of minority cultures within the Brandon community. - Opportunity Creation: By providing a stage for emerging talents and local artisans, IRAL Summer Jam Fest seeks to create opportunities that extend beyond the event, leaving a lasting impact on the community. - Community Engagement: The festival serves as a catalyst for community unity, fostering connections and understanding among diverse cultural groups. Organization's Ability to Undertake the Project: - Leadership: Project Director Neville Hamilton brings a wealth of experience in tour and concert promotion, ensuring a professional and successful event. - Experienced Team: Our team, comprising individuals like Nathalie Waite, Ian Carter, Patrick Sirius, Joanne Hamilton, and Shannon Skidmore, brings decades of combined experience in various fields crucial for event coordination. - Community Partnerships: Collaborations with local businesses demonstrate our commitment to mutual support and community engagement. Challenges and Mitigation: - Weather and Logistics: Adaptable planning allows for potential rescheduling if weather conditions pose a threat, while our experienced team is prepared to handle logistical challenges. - Financial Prudence: A contingency plan acknowledges potential financial shortfalls, with a commitment to cancel the event if funding is insufficient, ensuring the quality and integrity of the festival are maintained. In conclusion, the IRAL Summer Jam Fest 2024 is not just a festival; it's a celebration of diversity, empowerment, and cultural exchange. Through a well-crafted program, experienced leadership, and community collaborations, we aim to create an enduring impact that resonates far beyond the festival dates, shaping the cultural landscape of Brandon.	International Reggae Afro Latin Music and Arts Festival (IRAL)	Share - Artists in Community	$ 12,500
2024-04-19	Imagining Safety: a Manitoba-based Harm Reduction video	How many times have you heard about a person who died of an overdose and felt, on some level, that their death was deserved, and/or inevitable? When people die of an overdose, how often do people who don't use street drugs feel, "This could never happen to me"? I (Daniel Thau-Eleff) met the Manitoba Harm Reduction Network (MHRN) staff and Peers at a community event in 2019. I was struck by how much knowledge and wisdom this community seemed to possess, and by how silenced they seemed to be – how separated they were from the power of their voices. I wondered if theatre could help. In 2020, I led a series of Theatre for Living (TFL) workshops with MHRN's Winnipeg and Selkirk Peer groups (see attached report). We all learned a lot, and we wanted to continue working together. While creating live theatre seemed unrealistic, the Peers suggested we make a video. We invited film-maker Julie Epp and Indigenous Elder Albert McLeod to collaborate with us. We began our process with TFL workshops. Elder Albert McLeod began each session with smudging and a teaching. We used the theatre exercises to enter into a physical and symbolic conversation. We set out to feature the Peers' voices but not show their faces, due to the stigma around drug use, and our interview questions and plan for imagery (or "B-roll") emerged out of the workshops. The resulting video is a collage, in which Peers share their stories, their laughter and, importantly, their grief and loss. Many in this community have died, including some participants from our 2020 workshops. Peer Voices presents this in a strength-based way: viewers can see that the Peers face many problems, but the Peers themselves are not a problem. Shortly after we released Peer Voices, one of the Peers texted me, suggesting we make another video incorporating Peers and health care providers. In conversation with a friend who has supported her daughter through drug use and lost her husband to overdose, I began to imagine incorporating the voices of family members as well. Many Harm Reduction activists advocate for a "safe supply" – government regulation and possibly distribution of these currently-unregulated substances. Alcohol and cannabis are regulated, and even opioids sometimes are – my mother-in-law was prescribed hydromorphone after a recent surgery. However, the idea of facilitating drug use en masse is unacceptable to many Manitobans. To amplify my community partners' goals, while building as big a container as possible, I am using the working title, Imagining Safety. While I didn't realize this at the time, Peer Voices pioneered a method of creating community art. I intend to further develop it in this project, which I see in 4 phases: First, I will meet with key contacts who work in Harm Reduction for guidance in shaping the workshops and overall vision, and for help recruiting workshop participants. The second phase will include a series of Theatre for Living workshops and discussions with Peers and health care providers who practice and/or advocate for Harm Reduction, and another two workshops with family members who support someone who uses drugs. I imagine some of the family members will not support Harm Reduction, which will bring even more complexity to the project. I will hold these workshops in three Manitoba locations: Winnipeg, Selkirk, and Flin-Flon or The Pas (see work plan). Peers in geographically isolated areas have even less access to resources, and often face even more stigma. In Phase 3, I will record a video or several short videos in collaboration with Julie Epp, Elder Albert McLeod, Knowledge Keeper Jeannie White Bird in Selkirk, and the participants. There will be more participants than we had last time, which will be a challenge and an opportunity for creativity. The video(s) will likely consist of interviews and imagery/B-roll. We will not show Peers' faces, but we may show the faces of health care providers, who face much less stigma. We will edit the video(s) collaboratively, as we did with Peer Voices. Julie, Daniel, and one or more of the Peers will review all recordings. We will write a "script" based on the interviews, edit it and, if necessary, record more. We will invite feedback on the edits from the knowledge keepers and all participants, to make sure we are respectfully representing all of their truths. Phase 4: Once all are satisfied, we will release the video(s) on Youtube, and promote it widely through MHRN's, Moms Stop the Harm's, and Moving Target's networks.	Moving Target Theatre Company	Share - Artists in Community	$ 12,500
2024-04-19	Art in the Wild	2024 will mark our third time undertaking this event. The event has grown each year in terms of the support we can offer artists and the magnitude of scale that we can provide the community, with the goal to keep it growing. We are witnessing many aspects of climate pattern changes where we live, and hosting an event outside provides an opportunity for people to see the benefits of preservation. This year, the goal is to help build up artists in the community, and to provide an opportunity that negates the expense of travelling far distances. By building events of our own in Flin Flon, we also see engagement from people in surrounding communities, who travel an hour or two to Flin Flon instead of the five or eight hours to Saskatoon or Winnipeg. This year we had people travel to experience the event from The Pas, an hour and half away, and Snow Lake, which is two hours away an hour and half away. We also had our first non-local artists, Larz Stoltz, who came from Snow Lake to participate, a community 2 hours north of ours, and Lucien Durey, who flew from Vancouver to perform. In 2024, we would like to include the smaller surrounding communities by offering them more support, having travel and accommodation provided for them, lifting possible barriers in order to have them access and participate in the event. As well as one artist from out of the area to bring something new up for both the artists and viewers to be inspired by. Partly because a young local musician who was too shy to participate this year was inspired by Lucien Durey's performance and now hopes to showcase in this upcoming year. In 2024, since we have never had a sound artist before, we hope to welcome Jami Reimer to our community, a choir conductor, vocalist, and sound artist, and recently the winner of the 2023 Canada Council for the Arts Robert Fleming Prize for composition. Jami's research is in the chorusing behaviour of frogs. Since our community has a large, established choir, who take on a huge musical theatre project every two years, Jami would establish a really great anchor for this new expansion of our festival. We have invited Jami to lead a week-end workshop plus evening session leading up to the event for artists to partake in, , and then showcase exerts of her fog choir Soft tongues.	Kristy-Rae Janvier	Share - Artists in Community	$ 15,000

2024-04-19	Media-Art Artist Residency	BIPOC Media-Arts Residency: This initiative is a collaborative effort between TakeHome and Video Pool Media Arts Centre, aimed at addressing the underrepresentation of BIPOC (Black, Indigenous, and People of Color) artists in the media arts. The program is structured as a juried art residency with a focus on video, sound art, and animation, designed to provide a platform for BIPOC artists to explore and showcase their creative talents. By concentrating on video, sound art, and animation, the residency acknowledges and embraces the multifaceted nature of contemporary artistic expression within the digital and visual media landscape. This initiative not only provides a space for BIPOC artists to refine and elevate their craft but also serves as a powerful vehicle for dismantling systemic barriers that have historically hindered their recognition and success. Through a juried selection process, the residency aims to ensure that a diverse range of perspectives, experiences, and narratives are given the spotlight they deserve. By offering this unique opportunity, TakeHome and Video Pool Media Arts Centre are actively contributing to a cultural shift within the media arts sector. The residency is not just about creating art; it's about reshaping the narrative, fostering connections, and establishing a lasting impact that reverberates beyond the confines of the program itself. Ultimately, the BIPOC Media-Arts Residency stands as a testament to the transformative power of art and the profound change that can be instigated when diverse voices are empowered to shine. The theme for the residency is Interconnected Realities. This theme invites artists to explore the complex and multifaceted connections that exist within our contemporary world. It encourages the examination of the intersections between technology, humanity, and the environment. Artists can delve into the ways in which our lives are intertwined with digital realms, ecological systems, social structures, and personal narratives. The "Interconnected Realities" theme encourages exploration in various media arts, such as video, sound art, and animation, to convey the intricate relationships and interdependencies that define our existence. This theme provides artists with the opportunity to address issues of connectivity, disconnection, and the consequences of living in an increasingly interconnected yet diverse global society. Artists may choose to focus on topics like the impact of technology on human relationships, the symbiotic relationships between nature and urban spaces, or the ways in which cultural and social narratives intersect and influence one another. The theme offers a broad and flexible framework for artistic exploration, allowing for a diverse range of interpretations and expressions. Key Components: 1. Residency and Exploration - Two selected BIPOC artists will be awarded an artist fee of 2,250 each to support their exploration of video, sound art, and animation. - The cost of exploration, including mentorship, equipment, and studio space, will be covered by Video Pool Media Arts Centre, amounting to an approximate value of $5,000. - The residency offers a unique opportunity for artists to delve into their chosen medium, fostering creativity and innovation. 2. Workshops and Mentorship: The artists will have access to VPMAC's workshops during and after the residency which Take Home will cover the expenses. 3. Public Presentation: - At the culmination of the residency, artists will showcase their work through a public presentation. This event aims to celebrate the artists' explorations, promote dialogue, and increase visibility for BIPOC voices in the media arts. 4. Jury and Recognition: - The selection process will involve a jury of three individuals, compensated with a TakeHome fee (CARFAC rate + 10%), who will evaluate the artistic merit and innovation of each project. - The jury's role is crucial in maintaining a fair and impartial selection process, contributing to the overall success and credibility of the initiative. 5. Partnership with Video Pool Media Arts Centre: - Video Pool, as a leading media arts institution, will play a pivotal role in providing BIPOC mentorship and fostering an environment conducive to knowledge-sharing and collaboration. - This partnership aims to create lasting opportunities for BIPOC artists, extending beyond the residency through continued support and community engagement. In summary, the BIPOC Media-Arts Residency represents a concerted effort to address underrepresentation in the media arts, providing a platform for BIPOC artists to explore, create, and share their unique perspectives. The collaboration with Video Pool Media Arts Centre ensures a robust support system, fostering mentorship and knowledge-sharing within the BIPOC artistic community.	TakeHome BIPOC Arts House	Share - Artists in Community	$ 7,499
2024-04-19	FascinAsian Film Festival Winnipeg - 2024	See Additional records document	FascinAsian Film Festival	Share - Artists in Community	$ 11,250
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Theatre Exchange Inc.	Support - Operate	$ 355,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Contemporary Verse 2	Support - Operate	$ 37,500
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Film Group	Support - Operate	$ 100,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Royal Manitoba Theatre Centre Inc.	Support - Operate	$ 900,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	At Bay Press	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Theatre for Young People	Support - Operate	$ 300,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Association of Manitoba Book Publishers	Support - Operate	$ 50,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Plug-In Inc. (Plug In Institute of Contemporary Arts)	Support - Operate	$ 166,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	aceartinc.	Support - Operate	$ 80,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts Mosaic Inc.	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Royal Winnipeg Ballet	Support - Operate	$ 820,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Folk Festival	Support - Operate	$ 105,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Cluster: New Music + Integrated Arts Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Shakespeare in the Ruins	Support - Operate	$ 60,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	India School of Dance Music & Theatre Inc	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Fusion Arts and Entertainment Inc.	Support - Operate	$ 40,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts AccessAbility Network Manitoba	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Royal Winnipeg Ballet School	Support - Operate	$ 130,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Herizons Magazine	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dry Cold Productions Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Underground Opera	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	PLATFORM centre for Photographic Digital Arts	Support - Operate	$ 55,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Great Plains Publications	Support - Operate	$ 33,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Art Gallery of Southwestern Manitoba	Support - Operate	$ 160,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Sick + Twisted Theatre	Support - Operate	$ 25,000

2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Mentoring Artists for Women's Art (MAWA)	Support - Operate	$ 90,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Artbeat Studio Inc	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Jazz Orchestra	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Burrows Trail Arts Council	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Théâtre Cercle Molière	Support - Operate	$ 190,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Children's Museum Inc.	Support - Operate	$ 74,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Conservatory of Music & Arts	Support - Operate	$ 45,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Freeze Frame	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	NorVA Centre	Support - Operate	$ 32,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Winnipeg Singers	Support - Operate	$ 29,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Gas Station Arts Centre	Support - Operate	$ 70,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg's Contemporary Dancers	Support - Operate	$ 110,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Association of Playwrights Inc.	Support - Operate	$ 53,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	La Maison des artistes visuels inc.	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Birtle Centre for the Arts Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winkler Arts and Culture Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Culture Days Manitoba Inc	Support - Operate	$ 40,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	ArtsJunktion	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	GroundSwell, Inc.	Support - Operate	$ 45,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg International Writers Festival	Support - Operate	$ 34,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process	The School of Contemporary Dancers Inc	Support - Operate	$ 32,500
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Chamber Orchestra Inc.	Support - Operate	$ 125,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Mid-West Arts Council Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Fire Press Inc	Support - Operate	$ 74,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Pembina Hills Arts Council	Support - Operate	$ 26,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Theatre Projects Manitoba	Support - Operate	$ 60,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Band Association	Support - Operate	$ 40,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Home Routes/Chemin Chez Nous	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Forum Art Institute (Centre)	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts Manitoba Publications Inc (Border Crossings)	Support - Operate	$ 90,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Symphony Orchestra	Support - Operate	$ 900,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	WNDX Inc	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Flin Flon Arts Council	Support - Operate	$ 40,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Opera	Support - Operate	$ 370,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dauphin and District Allied Arts Council Inc.	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Printmakers Association Inc. / Martha Street Studio	Support - Operate	$ 85,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process	Young Lungs Dance Exchange	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Killarney Turtle Mountain Arts Council Inc.	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process	4117654 Manitoba Ltée (Editions des Plaines | Vidacom Publications)	Support - Operate	$ 35,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	University of Manitoba Press	Support - Operate	$ 34,500

2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Choral Association	Support - Operate	$ 50,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Green Acres Art Centre Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Golden Prairie Arts Council Inc.	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dance Manitoba Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	West End Cultural Centre	Support - Operate	$ 48,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Fédération culturelle de la Francophonie manitobaine	Support - Operate	$ 110,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Wasagaming Community Arts Inc.	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Tiger Hills Arts Association Inc.	Support - Operate	$ 28,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Graffiti Art Programming Inc	Support - Operate	$ 90,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Jazz Winnipeg	Support - Operate	$ 59,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Video Pool Media Arts Centre	Support - Operate	$ 96,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Viscount Cultural Council Inc. o/a ArtsForward	Support - Operate	$ 28,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Pas Arts Council Inc.	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Steinbach Arts Council Inc.	Support - Operate	$ 35,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Aboriginal Music Manitoba Inc.	Support - Operate	$ 40,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Art City Inc	Support - Operate	$ 65,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dauphin's Countryfest Inc.	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Urban Shaman Inc.	Support - Operate	$ 90,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	NAfro Dance Productions	Support - Operate	$ 48,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arbeiter Ring Publishing Ltd. (Operating as ARP Books)	Support - Operate	$ 35,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg International Children's Festival Inc.	Support - Operate	$ 120,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Les Editions du Blé	Support - Operate	$ 27,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Craft Council Inc	Support - Operate	$ 50,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Arts Network	Support - Operate	$ 100,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Gimli Film Festival	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	One Trunk Theatre	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Le 100 NONS	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Rainbow Stage	Support - Operate	$ 35,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dead of Winter (Camerata Nova Inc.)	Support - Operate	$ 25,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	J. Gordon Shillingford Publishing	Support - Operate	$ 34,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Signature Editions	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Turnstone Press Ltd.	Support - Operate	$ 35,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Associated Manitoba Arts Festivals Inc	Support - Operate	$ 30,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Music Festival Inc	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	FascinAsian Film Festival	Support - Operate	$ 20,000
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Artspace	Support - Operate	$ 30,500
2024-05-02		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Jewish Theatre	Support - Operate	$ 35,000

2024-05-10	" The Pollock & Pollock Gossip Happening"	Through "Winnipeg Babysitter," our work has toured internationally at galleries, film festivals and museums. It has reinvigorated our creative drive, and our national profile as artists. (See recent Globe and Mail article). We have been regularly creating content for our Youtube channel, and with Daniel Barrow's support and encouragement, we have been undertaking more experimental approaches to our most recent videos. (See support material). We are now proposing to create a live show/single-channel video, which will showcase our various artistic methods, augmented by live dancing, drag performances, gossipy storytelling, and, importantly, a live audience. We are asking for funding to create an ambitious, mixed-media presentation that re-examines our art and politics with the benefit of hindsight, recontextualizes our work as media art, and melds the formula of our 1980s public access variety show with experimental theatre, performance art and video. We are titling this project, "The Pollock & Pollock Gossip Happening" We will first invite queer, (or non-boring) audiences to a rented studio space, and develop improvisations that encourage audience participation, and weave "everyday" personal stories of gossip, into the program, before opening our accumulated "[redacted] closet" to the group(s), and dancing with prideful abandon. This is the same "messy" and loose creative process that informed our public access tv show, but the 2024 video will also evidence our artistic evolution over time. Our creative ethos has always involved "networking" the local into the national, disrupting the entrenched screen grammar of video, and introducing new, urgent, ordinary, [redacted] and sometimes strange voices to mass audiences. We will then use the videotaped results of our live [redacted] assemblies to edit, scramble, and create an experimental short. The Winnipeg Film Group has agreed to present the finished product in the context of a career retrospective. (See letter of support). This project will reframe our careers from the respective lenses of contemporary art, [redacted] aesthetics and experimental performance, and draw connections between our work on VPW and our "[redacted]" art videos on Youtube. Previously we were dismissed as "weirdos" (and much worse). Now our work is being reexamined, and celebrated for the very qualities that made us outcasts forty years ago. We have not changed since we had our public access program "The Pollock & Pollock Gossip Show", but the political landscape has changed radically, and created a new audience for our performative, playful videos and performances to be artistically appreciated, without scorn, [redacted] With this grant we will also be able to digitize much of our media arts archive and present materials and performances that have not been presented in over 35-40 years alongside, or within our new "[redacted]" video. This may be the last opportunity for some of the archival footage (currently stored on VHS) to be digitized, before it is lost forever in the magnetic wind. Previous to the touring "Winnipeg Babysitter" program, curated by Daniel Barrow, we had never been paid for any of our creative media art performances. This grant and the subsequent video production will allow us a creative budget to experiment with other paid performers, and benefit from the advice and expertise of a curatorial, technical and creative team. We will have the opportunity to rent professional equipment, hire editors, sound technicians, seasoned and "amateur" performers. In the relatively "enlightened" climate of 2024, we will realize our unique vision with all the hindsight of the last sixty years. Our mentor/curator for this project will be Daniel Barrow, the celebrated [redacted] media/performance artist and winner of the 2010 Sobey Art Award. (See attached biography). Barrow is best known for their "manual" forms of animation and experience as a performance artist, but is also the foremost expert of Winnipeg's public access "folk" television - making them the perfect [redacted] entor, and collaborator for this project. We fought so hard in 1989 to get our show back on Winnipeg's public access airwaves. We promise that, given the opportunity, we would produce a radically inclusive, experimental video that would make the original Pollock & Pollock production seem bridled and civilized. We are senior citizens now, but our creative output has been constant. We regularly create and post short art videos that explore contemporary aspects of "[redacted]" expression (just as we did in the 1980s). Our YouTube channels have been very successful and we recently reached the milestone of ten million views. In the past, we have faced institutional obstacles to self-expression, but we have never had a lack of inspiration, and have always forged our own path and creative opportunities. all exceptions in paragraph - 17.1 and 17.2 (i)	Ronald Pollock	Create	$ 7,500
2024-05-10	Duncan's Playground (A Concert for Kids)	Endlessly inspired by Fred Penner crawling through a log into his own little hideaway at the top of the 1990's CBC show 'Fred Penner's Place', I have decided to use elements found in playgrounds to create my own unique palace of endless play. But the physical structure is only the set! Assembled on a theatre stage, it is the apparatus that binds together my band of musicians and I, as we welcome our audience of children to an exciting and innovative hybrid concert/storytelling experience titled: "Duncan's Playground". [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Using the digital notation software 'Sibelius', I'll be creating basic lead sheets which will serve as a map for my musicians as we dive into the songs I've written so that I can draw on their talents to flesh out the arrangements and bring their unique flairs to the songs. I will collect everyone's notes and use them to revamp the lead sheets into fully fleshed arrangements. These arrangements will become a part of the show and will also play a pivotal role down the road when I look at recording these songs professionally. Working on this project in this way presents several challenges for both myself and my artistic practice. Creating for young people demands a sharper clarity of concepts than writing for adults. It also requires a heightened level of truth and authenticity for the unwaveringly honest and frankly blunt responses that children freely elicit. It will challenge my creativity as a dreamer, and my ability to compromise and adapt in its need to be practical. As stated in the background section, I'm no stranger to creating and performing for kids, but "Duncan's Playground" presents an opportunity for me to lead a project for young people on a scale which I've never done before, with the support of excellent musicians and a professional arts organization behind me. I don't believe that this show will be a 'one and done' sort of thing. Even now I'm thinking ahead to how the next steps of the Playground may involve an album, or may take form as a television series. This show will undoubtedly crack open a world of opportunities for me in the world of children's entertainment. With "Duncan's Playground" I hope to give kids an exceptional concert experience and inspire a love of music and art while delivering themes of care and kindness, learning and growing, and intense unstoppable joy.	Duncan Cox	Create	$ 6,375
2024-05-10	Scavenger First Draft	I have been writing about trees and mushrooms for the last decade. This work has been/will be published in three linked collections of creative non-fiction essays. Now, I am interested in writing [redacted] [redacted] 18.1(c)(i) My plan is to barter my expertise, my history and training, for money to write about it. How much is an artist's reputation worth these days? My plan is to write the first draft of a 3,000 to 5,000-word essay a month during the eight months of my proposed project. I will be working part-time on this project. In terms of craft, there are several new elements in this proposed collection that will stretch my writing. First of all, these will be the first essays I've written in a long time that will be set inside: in thrift stores, warehouses, and supermarkets as well as online spaces like Facebook Marketplace and kijiji. I've mostly been an outside writer, focused on urban nature, but I am invigorated by this new setting, this new way of approaching it. Secondly, my essays have largely been written using the simple braided narrative form. I'd like to try some new and different forms that follow the content I'm generating, like collages and hermit crabs. Finally, I've learned that my essays are most effective if they've got experiential narratives, so I want to try some new things, things that make me uncomfortable. I want to go dumpster diving, spend a week working at Prairie Cricket Farms making cricket protein powder, and make a meal entirely from invasive species. I also find out what my zombie apocalypse skill is. What would I bring to the table in the end times, literally and figuratively? In terms of my overall goals for this collection, I would like to try to see if I can get a wider audience. I have published three books of CNF with Hamilton's Wolsak & Wynn, who I respect and admire, but I'd like to try to write a book for Vancouver's Greystone Books. They have a bigger platform and more resources and they're very good at international rights sales.	Ariel Gordon	Create	$ 10,000

2024-05-10	Night Creatures	I will research and write the first 50,000 words of NIGHT CREATURES. STORY: [redacted] One of my ongoing goals is ensuring continued tension throughout my novels, while allowing the full spectrum of human emotion for my characters, in particular hope and humour. These emotions are paramount to my artistic voice and to creating balanced characters who thrive in spite of the challenges they face. I will solicit feedback from my monthly writer's group as I draft NIGHT CREATURES to ensure I am developing well-rounded characters. above exception - 17.1, 17.2(a) and 17.2(i) and 18.1(c)(i) INSPIRATION & IMPACT: With the popularity of the Netflix show [redacted], the desire for love stories featuring [redacted] people is growing. It's important for [redacted] people [redacted] experiences are varied and affected by other identities [redacted]fold. [redacted] people are often shut out of dating due to [redacted] sometimes [redacted] ways of interacting with the world [redacted]. There is a myth that most [redacted] people are not interested in dating—one that has been disproven through research—and yet [redacted] people are more likely than [redacted] people to be single, according to a 2017 study published in the Journal of [redacted] people are especially vulnerable to loneliness as a result, which has dire effects on one's health. NIGHT CREATURES will increase representation of [redacted] people finding love, working to combat loneliness and increase societal inclusion of [redacted] people. all exceptions in paragraph - 17.1 and 17.2 (a) 17.1 and 17.2(i) In my search for [redacted] representation in romance, the majority of the results yielded YA and adult fantasy novels. There is a dearth of [redacted] characters in contemporary fiction, especially novels that aren't centred around a coming out narrative. Oliver is in his mid-thirties and has already come to terms with his [redacted] identity. NIGHT CREATURES will interrogate social norms about sex within relationships, exploring consent, communication, and compromise, speaking to readers of all sexualities about what it means to build a shared life. 17.1 and 17.2(i) 17.1 and 17.2(i)	Sam K MacKinnon	Create	$ 5,625
2024-05-10	Developing The New Form Creation	I am requesting funding assistance for a 7-month period. This will enable me to commit time to experiment and perfect my new technique in large scale painting to establish the discovery. The new discovery emerged in the winter of 2020. It was the unfortunate incident that happened to me during the winter that inspired my new idea; though my experimentation is still with pending challenges, I plan to proffer a solution that will lead to the possibility of creating large scale painting in the technique [redacted] 18.1(c)(i) I'm delighted that I have conquered the durability factor in the technique, yet I do not believe that scalability is impossible or that the problem be left unsolved. The experimentation process was tedious; I will challenge myself to reach my goal. For a number of years, I have coveted the idea of a unique and recognizable way to create my art. I have tremendous admiration for the uniqueness and global relevance which the works of Mark Rothko, Jean-Michel Basquiat, Vincent Van Gogh and Pablo Picasso have attained. Being able to surmount the obstacle I currently have in my technique will advance my creative ambition significantly. My determination to narrate my emotion and intentions in a fluently distinct visual manner provoked extensive investigations into the elasticity of 2- and 3-dimensional art materials. With that, I was able to tackle the difficulties I encountered in the Remoglue technique I developed. That technique did not limit me to small sizes; that breakthrough exposed me to new audiences and appreciation internationally. I believe that being able to create it in large sizes helped. It is by taking risks and tackling challenges that I make progress. I have made commendable achievements in my current experimentation, there is a lot more to accomplish. Once my goal is achieved, the viewers will appreciate how my contemporary artistic practice has evolved from my [redacted] tradition and my Western art education. 17.1 and 17.2(i)	Yisa Akinbolaji	Create	$ 15,000

2024-05-10	[redacted]	[redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 17.1 and 17.2(a), 18.1(c)(i) [redacted] I want WHOOOSH to be read. And heard. To be fully tailored on the page to my voice. 18.1(c)(i) I will work with Clarise to define, carve and pace this intricate work into its most resonant form. Clarise and I have developed a trusting, respectful artistic friendship since she published my first poems in CV2 over 20 years ago. We have collaborated as poetry facilitators, worked together as poetry editors, and interviewed each other for CV2. We come from a similar place as poets sharing a process of materiality in our work. We seek innovative forms that are instinctual and rhythmic, urgent and surprising. We aim for poetry as a practice of discovery and openness. As Clarise says: "the impetus is to speak, but not necessarily to say." Most importantly, we both write about family. Clarise is one of Canada's most experienced and respected poetry editors. I am ready to learn and grow and develop my voice under her mentorship. The direct feedback and support Clarise will provide, along with the collaborative direction of our conversation, will lead my work to places I can't yet imagine. Editorial feedback is essential to complete my project. This is a highly personal work of significant length. The nature of this work is to connect my interior voice to a larger, relatable narrative of motherhood, womanhood, loss and domesticity. Our conversation will be a rich contribution to my process. Editing will unfold in a series of discussions, revisions and responses that consider directness and openness, uncertainty and knowing, intersection and overlap, structure, pacing and lyrical endurance, polyphonic texts and typographical cues. I am interested in gently developing themes that might still be emerging, such as family alcoholism and mental illness. We will consult Clarice Lispector's "Aqua Viva", an autobiographical long poem that has influenced my work. This project will allow me to edit my largest body of work, a booklength poem, with the streamlined, amplified listening of a poet I deeply admire and trust. I will complete this epic project that I have been working on for years with confidence, insight and finality. I will submit my manuscript to a publisher and send excerpts for journal publication. I will gain self-editing skills that will strengthen my role as an editor and inform my future writing projects. I will expand and solidify my multi-modal innovation as I stretch into new poetic forms	Jennifer Still	Create	$ 11,250
2024-05-10	Legendary Allies books	With this grant, I'm going to write the first two books of a new early chapter book series, Legendary Allies. This genre of books is aimed at young readers ages 6 – 9 and are highly illustrated. Each book will be 10,000 – 15,000 words. Firstly, I will be working on the final draft of the first book, [redacted] For this age group of children's literature, book series are common as young readers enjoy reading what happens to familiar characters. For example, Dog Man series, Dragon Masters series, etc. I would like to continue to stretch myself as an artist in order to write this series. With this new project, each book, I want to challenge myself to write an independent story that is still linked together in the same fantasy world [redacted] This is new and different than what I did with the Nguyen Kids series about siblings. I will be working with my editor at Annick Press. The publisher will also engage with an illustrator. It is normally done this way with traditional publishing that the publisher hires an illustrator. It is a very collaborative process still with me as the author. I will be sending along notes for inspiration, themes, characters, and will be giving input and feedback throughout the writing process. [redacted] By exploring these topics in a high-fantasy (world not Earth) setting, it's safe and yet still relevant. It's a sad truth that the world doesn't wait for kids to be a certain age or reach a certain level of development before traumatic events occur. Kids often experience these types of situations in their own lives, especially kids from historically marginalized communities. For that reason, it's my intention to include themes of social injustice in each of these books in age-appropriate ways and with accessible language and vocabulary. Then kids may be able to recognize and begin figuring out for themselves how to deal with these situations as they grow and develop. This is the power of stories. I appreciate how young readers are open and curious and feel deeply. As an author, I want to tell the stones that young readers will read and reread, think about and talk about, and say, "I feel seen!" This project is important overall because for readers at this age group, ages 6 – 9, are just beginning to read independently and starting to develop their critical thinking skills. There's very little in the book market that addresses what I'm trying to do accomplish. For the books, I will write diverse characters and situations where some readers may see themselves reflected – their family dynamics, spiritual practices, food, their own questions of identity AND for readers who do not have these lived experiences, to see something different from what they know, to imagine what life is like for someone else. Both experiences are valuable, to be have oneself represented and to learn about something different. All of this to ultimately spark understanding and connection. all exceptions in description - 18.1(c)(i)	Yen Linh Trinh	Create	$ 9,375
2024-05-10	Best World, a graphic novel	I am writing and illustrating a graphic novel aimed at a young-adult audience titled Best World, that will be approximately 150 pages in length, of which 80 pages have already been completed. [redacted] Similar to other character-driven cartoon properties, the content of my work is aimed at a young audience but written to be approachable and engaging for all readers. With this in mind, my inspiration for this project is to tell a story that I believe is underserved in this genre of comedic comics. Rather than crafting stories about characters that exist in a suspended state of childhood, like Calvin and Hobbes or Adventure Time, [redacted] I began working on the concept of this project back in 2020, first developing core characters that could propel a narrative on their own and I worked my way forward from there, editing, rewriting, reviewing, and field-testing at every step. I was fortunate to have a dedicated social media following that I could use almost as a focus test to see if these characters were connecting with anyone and determine if I had fully found their voices. Thankfully, an enthusiastic audience responded to this new idea right away. I would regularly receive encouragement about two of my characters central to this story, Gideon & Bartholomew. I was shocked to see there was even a small student animation team that had enjoyed my new characters so much they adapted my material into a four minute animated short, complete with a soundtrack and voice cast. To prepare for the fact that Best World will be the longest story I have produced I have placed added emphasis on development materials like story outlines, script roughs, and character bibles to ensure the content is consistent from beginning to end. This preliminary work represents both challenge and growth for me as a writer. Unlike my comedic shorts of the past, these characters need to be rounded and developed to the point that their motives drive the plot and are believable to a reader who has invested in them. On the topic of artistic risk, this project aims to bring something new to a readership in terms of its themes and setting. Despite their prevalence in culture, there have been few stories of this genre [redacted] Having already completed approximately 50% of the book, I have a clear sense of how much is needed in order to finish the project and the resources required to accomplish that goal. In the past, I have sought the aid of comic professionals, publishers, and editors for reviews of my work to ensure my writing will resonate for the intended audience and I plan on doing the same at various stages for this project. This book represents a significant stage of growth in my artistic career. If completed it would allow me to further establish myself professionally as a storyteller but would also facilitate a considerable amount of artistic exploration that would directly impact my cultural contribution as a Canadian, and more specifically a Manitoban, creator. all exceptions in description - 18.1(c)(i)	Ryan Harby	Create	$ 5,625

2024-05-10	Through The Eyes of an Immigrant	As a practicing artist who just recently moved from my place of birth where I have always known and spent over three decades, to another place with an entire different clime, cultural norm and system. My personal experiences birth this project, which documents my struggles, challenges which might be relatable to that of many immigrants who has never been outside the shores of their home countries. I intend to explore a New body of work titled "Through the eyes of an immigrant" for my solo exhibition in AGSM, Brandon Manitoba Next Summer June 6, 2025 - August 14, 2025. This will be a showcase of fifteen large scale paintings (48 x 60inches), which poses to be a documentation of my personal experiences as an [redacted] immigrant, which i believe also explores the states of mind and wellbeing of some immigrants. As an artist, I have decided to take on this responsibility to recreate these struggles and challenges through visual representations as stories propelled by emotions, mental/physical states of immigrants in diaspora. 17.1 and 17.2(i) Part of my job as an artist/storyteller is assuming the position of an observer and the responsibility to share my experience, using my most dominant medium; painting with acrylics on canvas. Each of these surfaces would convey the stories inspired by the theme. Having moved to manitoba in july 2022, with my wife and daughter (2yrs), settling into this new system has been really daunting and overwhelming because it's been a totally new experience without my family, friends and the artistic environment (studio space) where i draw my painting inspirations from. Although the world seems closer due to technology and social media but the experience of physical interaction with loved one's can not be compared to online and calls which was even difficult due to the time difference. Also trying to adjust to cultural differences, extreme cold which I did not find very funny and friendly when i experienced the first winter. I felt like going back! coming from a very warm climate to an extremely cold climate was overwhelming! I literally struggled with mild frost-bite severally! Having human interaction was a bit tricky so it led to isolation at the earlier stage of settling-in which also took a toll on my [redacted] 17.1 and 17.2(a) These body of work is important not just because of my own personal experience but it has in fact been the plight of most immigrants without much documentation of their struggles and challenges settling into a different environment despite the cultural difference, health(mental/physical) being tested, isolation due to less human interaction etc. This exhibition shall serve as a form of awareness for the future immigrants as a note and message for preparedness, bearing in mind what to experience and how to survive these times. I must admit that despite these struggles and challenges, I will shed light on the opportunities the change of environment presents me as artist. The major set back i will encounter will be quick drying of colours and hardness when painting during winter season which is controllable.	OPEYEMI OLUKOTUN	Create	$ 15,000
2024-05-10	Fresh Blood Project 5 (new works for percussion trio)	The goal of Fresh Blood Project 5 (FBP5) is the creation of new works for percussion trio, culminating in an archival recording session. FBP5 is a project with a vision of representation and accessibility. I am a [redacted] and I will be developing and recording the new works with an ensemble of BIPOC (Black, Indigenous, People of Colour) musicians. All of the artists in the project [redacted] Representation and accessibility are important in any artistic venture, and are core values of FBP5. 17.1 and 17.2(i) 17.1 and 17.2(i) FBP5 is a collaborative project between emerging composers and percussionists. 4 composers will be commissioned to each compose an 8 minute piece for percussion trio consisting of piano, vibraphone, and drumset. My role in the creative process will be as a collaborative artist/creator. I will be working with the composers during the creation process to workshop and develop the compositions, especially in relation to idiomatic treatment of the vibraphone and drums. In the spirit of accessibility, the new works will be written for 88-key piano, 3-octave vibraphone, and 4-piece drum set (kick drum, snare drum, floor tom, tom-tom, hi-hats, cymbal). Unlike much contemporary percussion ensemble music, this simple instrumentation is accessible, easy to transport, and regularly available in secondary and post-secondary schools, as well private music institutions. It is the simplest drum set configuration while still retaining the essential elements of a drum set. An 88-key piano (grand, baby grand, upright, electric) is available in most schools and performance venues. Most secondary and post-secondary schools have access to a vibraphone, although the style (graduated bars, combo) and condition (function of the motor) of the vibraphone may vary. To ensure the music is as accessible as possible, the new compositions will not utilize any extra non-standard features, such as the vibraphone's fan motor (which often breaks in schools), techniques specific to acoustic piano (scraping the strings, placing objects inside the piano, exploiting sympathetic resonance), synthesized sounds available on an electric piano, or extra drum set accessories outside the given configuration. The project's vision of accessibility will be reflected in the simplicity of the instrumentation. In October 2024, the pieces will be prepared and recorded by the Overtonic Trio, an emerging contemporary percussion trio consisting of Kiara Nathaniel on piano, Caroline Bucher on vibraphone, and myself on drumset, and director of the ensemble. The collaborators section of the application contains additional information about the ensemble. Recordings are an important part of the creation process, and will be for the composers' archival and reference purposes. The recordings will not be a product for sale or distribution. In preparation for the recording session, the ensemble will meet for 2 rehearsals to prepare the new pieces. Since I will be collaborating directly with the composers during the composition process, I will be familiar with the compositions, allowing the rehearsal to proceed without the composers present. Lack of representation has historically been a problem in the field of classical music, in the sub-fields of percussion and composition in particular. It is only in the past few decades that we have seen non-male and BIPOC artists being recognized, but the field continues to be dominated by white males. FBP5 strives to create opportunities for underrepresented groups. The artists were selected for the project not only because they are skilled composers and artists, but because they each have a commitment to working towards diverse representation in contemporary classical music. By working with a diverse group of artists, FBP5 will help young artists from underrepresented communities feel welcome and encouraged to create their own music, and join the new tradition of contemporary classical music. FBP5 consists of young and emerging artists, all at a critical point in their artistic development. By generating the connections between the artists, the Fresh Blood Project will have potential to continue in coming years, with a returning ensemble of artists working together to build the library of percussion music while removing barriers, creating artistic opportunities, and contributing to the creation of new music. The rehearsals and recording session will be an open environment not just for composers to make changes, but also for the performers to discuss possible adjustments to accommodate personal needs, or potential stylistic revisions. Each artist is considered an equal collaborator. This unique interaction between composers and performers will be central to the development of FBP5, and will allow for the greatest development of the compositions.	Cameron Denby	Create	$ 7,500
2024-05-10	Casting Waterbodies	Project Proposal – Casting Waterbodies From March 2024 to December 2024, I would like to create four new (and unique) [redacted] This project evolved from my research on a limestone beach that is a remnant of ancient glacial Lake Agassiz. I am drawing on my own experience of the destruction caused by historic levels of spring flooding. All this directly impacts and drives my research into what is revealed by eroding glaciers and what is buried by creeping shorelines. Detailed Description [redacted] Summary This new work looks at massive and ancient cause-and-effect relationships. [redacted] New Research I am investigating ways in which glacial forces may impact the evolution of humanity, reshaping habitats and cultures. This may include travel to the Greenland National Museum to study ice mummies that were found naturally preserved for millennia deep within frozen peat bogs and former glaciers. I am also fascinated with Ice Core research, and how the layers of time and weather have been frozen in Greenland's ice sheet over millennia. These ice cap biomes correspond to bog environments where layers of decomposing peat build up over time, preserving what is deep below the surface. My further exploration into ice cores, and their analogy to the human body and its lifeline, may influence the outcome of future glass casts. Dr. Dahle-Jensen and I will further our discussion in the coming months and explore future travel to Villum Research Station in northern Greenland. In addition, I plan to consult with a former residency cohort, artist and PhD candidate Tara Nicholson, who is studying permafrost and Arctic extinction. I am interested in recent findings of frozen carcasses and ancient life revealed in Canada's melting permafrost. all exceptions in description - 18.1(c)(i)	Tracy Peters	Create	$ 15,000

2024-05-10	Bodies in Motion. Proposal of Large-Scale Painting for Gallery 1C03	I am requesting funding to create one of the largest paintings I've made to date for my upcoming solo exhibition, The In-between, at Gallery 1C03 at the University of Winnipeg September 12 – November 8, 2024. [redacted] This painting will challenge me both creatively and conceptually. It is extremely difficult to accurately render someone in oils at this scale. [redacted] which was completed on an unstretched canvas stapled to the wall. I completed Self-Portrait in Oscillation during a recent thematic residency at the Banff Centre for The Arts and Creativity. In order to finish this piece during the residency I painted 10 – 12 hours a day, 7 days a week, for 4 consecutive weeks. This work schedule was only possible due to the support and freedom the Banff Centre provides for artists during residencies. [redacted] This study is the catalyst for my intrigue in capturing dualities, a departure from the more static portraits of my previous work. I capture reference material through a mixture of film and digital photography. I have already conducted a photoshoot with Julian in which he was paid CARFAC fees for his time and efforts. Examples of some of the film photos I captured can be seen in my attached Studio Wall image. I complete sketches and studies on canvas paper to play with composition, colour theory, and to navigate transforming the photograph through paint. As seen in Julian Study I & II, I have already begun figuring out some of the components of this piece. It is of critical importance that I conduct experiments prior to creating the final piece, as it is very expensive to make an oil painting at this scale and I want to ensure I execute it to the best of my capabilities. Based on the complexity of the tripled figure, the intricate detail of the costume and makeup Julian is wearing, and the scale of the painting, I estimate this piece will take approximately 4 months to complete following a regular work schedule (including a month of study, experimentation and preparation). I want to create an exceptionally immersive piece that will add a level of dimension and nuance to my upcoming exhibition while simultaneously challenging my creative confines. I will use the funding from the Manitoba Arts Council to cover the materials related to the project including a 120" x 72" custom built stretcher by Rob Tait, canvas, canvas paper, gesso, oil paint, and mineral spirits. I will also use the funding to cover my studio rent from April – July 2024 while I create this colossal painting. As part of the opening reception at Gallery 1C03, Julian has agreed to perform as Deb from Winnipeg along with two other drag artists as a way to further incorporate and support the 2SLGBTQIA+ community through this exhibition. It will be a truly unique celebration of the local queer community. Jennifer Gibson, the Director/Curator of Gallery 1C03 views my proposed painting as "a centerpiece for the show". This body of work is incredibly important to me as it is the first time I will exhibit my paintings in a solo exhibition in my hometown at a major institution. [redacted] questioning time passage as a psychological construct. The figures in my work exist in an ambiguous, in-between space. Lustrous movement frozen in time perpetuates a sense of the uncanny. Multiples of the same individual in different conditions of being signifies an uncanny double, or doppelgänger. I want to challenge myself by further investigating these conceptual underpinnings and explore themes of psychosomatic conflict, vulnerability, the multiplicities of self, and the nuances of the human condition through a queer lens. all exceptions in description - 18.1(c)(i)	Laura Lewis	Create	$ 4,800
2024-05-10	200 acres	"200 Acres" will be a collection of eight songs that skillfully blend the folk and glitter-country influences that characterize my unique style with my distinctive voice. This album will offer a deep immersion into images and contrasts. A tableau where the soul of the countryside, vast landscapes, and storytelling deeply rooted in our experiences can be found. Each song will tell a story, a fragment of rural life, and be a reflection on the dreams and aspirations of the inhabitants of these "200 acres" who shape their destiny in rhythm with the seasons. A distinctly Canadian history book. The lyrics that are currently sketched out include a song about the farmer who shot my dog (true story .. the dog survived), a recluse hermit that passed away without anyone knowing and an alcoholic priest. Characters that will colour the anecdotes of this unique acreage. The songs are being co-written with Franco-Manitoban, Fransaskois, Acadien as well as Québec artists who have inspired me and have shown great interest in getting to know my Manitoba. They will help me paint a picture (in French) of the prairies that fashioned the person I have become. I was born to two francophone parents who, over time, lost the passion for their language and culture, and for well over 40 years, have spoken to each other in English. I therefore grew up with a sense of disconnect and a true language and cultural insecurity that makes songwriting in my first language not only a necessity for me, but a vocation. By working with other songwriters, I will grow linguistically, learning new expressions and ways to say things that I might not otherwise attempt. By sharing anecdotes and descriptions of my home province, I'm able to educate about my region that some of the co-writers may not know. Oftentimes, when I have performed in Québec, people are surprised to know that francophones exist past Ontario. It is always with pride that I can say that although I am related to one of Québec's prime ministers (Honoré Mercier), my family has been in Manitoba for some five generations. This project is important for my artistic growth. Anique Granger (originally from Saskatchewan but now a resident of Montreal) will be coming to Winnipeg to work with me to finish the songwriting of the 8 songs that have rough sketches created with Acadian songwriter Emilie Landry, Manitoba's own SALA (Ariane Jean) and Québécois artistes Karo Laurendeau, Véranda and Dave Harmo. The eventual album will be produced with Anique Granger and Murray Pulver in Manitoba with planned recording sessions in June 2024. These collaborations are helping me explore different techniques in songwriting. As I am ageing, I find that it is important to continue to push myself to live experiences that bring my artistic practice in new directions, and then be able to impart my skills and learned craft to the next generation of francophone artistes in my own province. This is an important creation process for me, that I have never undertaken. It is allowing me to push the boundaries of my comfort both in style and in language. I am taking risks with themes and at the same time creating a global project that paints a picture of our wheat fields, our farmers, our endless skies. Doing this with other francophone songwriters with their unique accents, will help me reach my goals of developing my cultural and linguistic confidence and creatively push me to perform with more freedom. While co-writing in itself is not an earth shattering concept, it is a place of vulnerability that will allow me to build my skillset, push me into lyrics, rhythms and melodies that I would not conceive on my own, and allow me to become more confident in sharing my ideas. I will seek funding through Musicaction (the French version of Factor) for recording funding. I have applied to Manitoba Film and Music for the album recording process and am happy to report that the project was accepted. I have seen a good deal of interest for my music in Québec and one of my goals with this project is to make my place in la belle province touring while celebrating my home province. This upcoming album has a very clear aim, as folk and country music is strong and deeply rooted in Quebec, but it truly comes to life in Western Canada. Touring in French, also means leaving home. What could be better than carrying these songs in my suitcase.	Jocelyne Baribeau	Create	$ 5,588
2024-05-10	Phantom Duets. Hybrid Dance Project	Thomas and I are wanting to create a contemporary based work that is very versatile in both the presentation and the observation. We want to generate material to create a hybrid full length dance piece [redacted] As emerging artists it is important for our first piece together to be something that can grow with the ever changing world. We want to explore the theme of destructive, self sabotaging behaviours, how they impact others, and how it affects the world around us. We also want to explore the idea of separation, taking inspiration from our separate artistic and personal experiences over the past year apart. We feel that there is a lot to uncover within these themes and we would like to research how to weave these themes in and out of one another. We want to explore how this theme would be external in the duet, and internal in the phantom duets. We would be showing the effect on each other during the movement in the duet, and explore the personal deterioration during the Phantom Duet. Each of our Phantom Duets, one where Thomas is the live dancer, the other where I am the live dancer would be slightly different as we have different experiences with this topic. Part of the process would be researching how scientifically, and socially these affect different people, as well as looking at how these have personally affected ourselves. We feel that having a personal and social component to the research process is very important in the creation of this type of work. In the future all three, the duet and both Phantom duets, would come together to make a full show, including music that seamlessly switches between each version of the dance but changes to show the different struggle in each piece. Each piece would also be able to be presented separately. This would give us a wide variety of options when choosing where to present the work in the future. We would be able to show a full length 50 minute work or a half length solo version of the work. Additionally, [redacted] We feel that the options for a piece like this are truly endless. Our process would begin with discussion, research, and broad movements that we would work through both alone and together. The goal is to initially research within similar boundaries while not being influenced by each other's individual thoughts and movements. In September 2024 our in-studio process would begin with the generous allowance for studio time at the School of Contemporary Dancers. This will continue, and be completed in January 2025. Throughout these months there will be opportunity for artistic input from other choreographers. We would like to start with movement and integrate music later into the process. The duet choreography will be completed in January 2025 and music integration will begin after exploring different tracks throughout the choreographic time [redacted] will begin in February 2025 with consultation by Linnea Swan. We are excited to be mentored by Linnea Swan who will guide us through our creative process in capturing the most effective movements through film, to connect both [redacted] all exceptions in description 18.1(c)(i)	Natalie Sluis	Create	$ 5,625

2024-05-10	sh[r]ed serge (new performance/video/installation works)	These funds will support development of new video, performance and textile installation works expanding on my performance, 'sh[r]ed serge,' which I first mounted in Montreal in 2023. This work aligns with appeals, from Indigenous scholars such as Leanne Betasamosake Simpson (Michi Saagiig Nishnaabeg) and Dylan Robinson (Stó:lō), as well as the Truth and Reconciliation Commission of Canada's Calls to Action, that highlight the need for all people in settler states to reject the colonial dynamics of our present moment with a view towards decolonial change. Such appeals also recognize that this requires significant shifts in the prevailing Canadian consciousness including understandings of dominant mythologies that help to entrench colonial beliefs and are often understood as "narration(s) of truth." (2) 'sh[r]ed serge,' and the new work proposed here, extend my longstanding practice of tampering with iconic aspects of Canadian culture to draw throughlines between beloved national symbols and their role in perpetuating colonial mythologies. The material I tamper with in these works is the red serge uniform of the Royal Canadian Mounted Police (RCMP). Celebrating its 150th anniversary in May 2023, when my first 'sh[r]ed serge' performance took place, the RCMP is recognized as a quintessentially Canadian symbol. As represented in popular culture and common-place Canadiana, the figure of the RCMP officer, usually depicted in the red serge uniform, is seen as an emblem of measured and moral justice. In reality, the RCMP is deeply implicated in state violence connected to settler colonization and assumptions of white dominance both in the past and present day. The iconic red serge uniform dates back to the inception of the North-West Mounted Police (NWMP) in 1873 which, having been established by John A. Macdonald to ensure a nascent Canadian sovereignty and to police western territories, evolved into the contemporary RCMP. This timeline places the red serge at the epicentre of state violence that characterized the spread of colonial invasion/settlement into what would become western Canada. The NWMP was instrumental in duplicitous treaty negotiations, assaults on Métis resistance, and the forcible removal of Indigenous children to Indian Residential Schools, a practice that continued well past this time-period. The contemporary RCMP continue to perpetuate state violence and repression tied to racism and colonization in the ways racialized and Indigenous Canadians are over-policed and the ways state systems and structures are 'protected.' Notably, the RCMP have played a significant role in the arrest and intimidation of Indigenous land defenders as seen, for example, in relation to Wet'suwet'en resistance to the Coastal Gaslink pipeline across the country in 2020. In the 2023 'sh[r]ed serge' performance I dismantled vintage red serge RCMP uniforms by first painstakingly picking apart their stitching to separate them into their component parts, and then slowly "shredding" them with a simple hand cranked mechanical device. The resulting strips of red cloth slowly fell to the floor forming a growing pile at my feet while the intact sections of uniform remain stacked neatly on a worktable. As in all my work, I implicate myself in the workings of colonial structures and beliefs I critique as a white settler inherently benefiting from living in Indigenous lands that are invaded and unceded. Here I do so by entering the space wearing a modified version of the red serge jacket, which I remove and hang on the back of my chair for the duration of the performance This funding will support me to create new works in the 'sh[r]ed serge' series, all of which will be part of a new iteration of my solo exhibition, 'becoming[un]becoming,' at the Ottawa Art Gallery in 2025, as well as in other venues (exhibition tour currently in development). The new works include: a performance, a video that will accompany performance ephemera in the exhibition, and new installation works using the "shreded" red serge uniform material. This work calls to past and present impacts of the RCMP as an enforcement arm of the colonial project and an emblem that reinforces the illusion of "Canadian" values as diplomatic, fair-minded and just, while performing an interruption to both. By supporting creation of these new works in the 'sh[r]ed serge' series, this funding will provide an opportunity for me to deepen my conceptual inquiry into the RCMP as a mythologized Canadian symbol that informs conceptions of nation and identity with a colonial slant, extend my use of red serge as an iconic form of Canadian material culture, and strengthen my art practice as a whole through the creation of video, performance and installation works for upcoming exhibitions.	Leah Decter	Create	$ 14,960
2024-05-10	Curate material for comedy album	I want to create a comedy album, a recorded album of a 50 minute comedy set combining my best jokes that I have written over the decade that I have been doing stand-up comedy. I believe that creating an album will help me reach a broader audience in my attempts to normalize 17.1 and 17.2(a) Traveling in Manitoba as an artist requires a lot of driving between cities, towns, reserves and destinations, that I am unable capable of. Since, highway driving gives me [redacted] I have had other people drive me like my Northern Manitoba School Tour with MTYP. This is often not very financially feasible, as it requires doubling most of the costs. Therefore, if I am going to get my message out, and help as many people feel less alone, I need to create something that will do most of the traveling for me 17.1 and 17.2(a) The second reason is that I believe that creating an album will help my artistic growth. Going back through my old material and using what I have learnt in my decade of doing stand-up comedy in terms of developing premises, attaching emotions as well as different joke styles, exaggeration, misdirection, comparison, taking the opposite perspectives, in order to make the comedy material stronger. Creating an album is an extremely massive task, therefore, I have broken it into steps. The first step, the step I am applying for funding for at this time, is to start the curation of my old material. From April until July I will be going through my notebooks re-reading the jokes with the goal of narrowing down the number of jokes each week, from 25 jokes to the 10 that I think are the strongest. This will help me develop as a comedian by learning how to develop a stronger filter for what jokes I believe are worth telling. I will then work with comedian, Joel Buxton, to narrow it down from 10 premises to the 3 strongest premises over two hours every Tuesday morning. I will then work on the jokes by applying the different joke strategies, outlined above, exaggeration, misdirection, comparison, taking the opposite perspectives, to make sure I have the strongest versions of the jokes, before meeting with Joel on Friday to pick the strongest of the new jokes that I will have created After meeting with Joel, I will then go back to my notebooks and start working on narrowing down the next 25 jokes in preparation for the next Tuesday.	Adam Schwartz	Create	$ 6,600
2024-05-10	Asylum the book of devours	My mother Christine Burrows, as artist and muse died on Remembrance Day 2019.I have prized memories of her, in many images we created together, as photographs and in art. [redacted] like a circuit board fraught with glitches, and [redacted] Stuck in remembrances. My [redacted] She is now developing a voice, putting forward sounds and phrases defined by a network of memories. We build upon these fragile fragments of the mind that are vulnerable to corruption. I am interested in fear, pain, joy, surprise and other routine emotions that we swallow or express. Language is in a history of images, emojis etc. I have images of me with a mouthful of Raven talons that want to find a place with beads, feathers, eggshells in some language of birds. all exceptions in paragraph - 17.1 and 17.2(a) My mother wanted a sky burial. The best I am doing is scattering her ashes in places around the world. Her ashes were tucked into a beaded mask as part of the Breathe exhibition that toured Canada 2020-2023. In Tibet they have fields and temples where they leave cadavers for the birds. Being consumed by birds allowed the soul to be released. Being consumed is definitely part of medieval bestiaries. Fascination with illuminated manuscripts has led me to devotional Book of Hours and specifically Hellmouths. This past year we have been overwhelmed with images of forest fires, of global climate crisis, or of wars in Ukraine and Gaza. The hellmouth in today's thoughts and prayers social media response is wearing thin. Images of Hellmouths often reduced humanity to a chaos of limbs within flames. Fire has been part of this purification process. The Bibles Book of Revelations describes twelve dragons that swallow and spit out the dead in succession toward a ritual preparation for heaven. The Egyptian Book of Dead details ceremonies where one's heart is weighed against a feather of truth. Those deemed "heavy hearted" (conceivably from sin) are devoured by a crocodile headed creature: others are allowed to transform, flying away as soul birds. The Norse goddess Hela also consumed the dead and taught them to live backwards as a metaphor for transformation. Even Mother Nature teaches us that from decay we can nurture growth and be reborn as new life. There are chapters here that tell stories from sacred books. I need to learn to make one of kind books with Winnipeg fine craft artist Debra Frances I want to further explore the use of [redacted] 18.1(c)(i) Adding professional development with Debra will, as previously seen, push me to experiment with new skills with both the beadwork and mixed media [redacted] 18.1(c)(i) Beadwork takes a considerable amount of time to conceive and complete. And coordinating collaboration with other artists requires travel and schedule alignments. But I have found that in person visits has helped strengthen where ideas are going. I am excited and encouraged that others want to support me explore these new creative pursuits and develop more artistic excellence. Together and apart we can create new ceremonies with fine craft	Teresa Burrows (Hudson)	Create	$ 15,000

2024-05-10	O Death	I am applying for funding for a six month creation period culminating in a production at the Great Canadian Theatre Company in Ottawa. This grant would cover my time to write the final draft of my play with music, O Death, incorporating feedback from a weeklong workshop I had at Playwrights Workshop Montreal with a full cast and director which led into a reading attended by artistic directors and other artists. I received a full notebook's worth of feedback during that workshop and after the reading, and since then I have been in conversation with director Sarah Kitz about her feedback and vision for the play. [redacted] all exceptions in description- 18.1(c)(i) It's a piece about legacy, accountability culture, complicity, and music. During this creation period, I need to focus on Caddy, a queer femme and James's sister who writes their band's songs. I have spent the past couple of years being intently focussed on the character of James and making sure that he is authentically and ethically represented as a trans male character. What became clear to me in the workshop and reading, and in the dramaturgical conversations after, is that in doing so I have lost sight of making sure that Caddy is fully developed in her own character. Part of the reason this is so important is that their sibling relationship is what first inspired me to write the play, and the conversations that they have about identity–queer identity, gender identity, artistic identity, and family identity–should fuel the play. I know that once this script goes into rehearsal, there won't be time for me to focus intently on bigger re-writes around character and theme, so I want to take advantage of the time I have and do this play justice. In addition to focusing on Caddy's character and her relationship with James and the play's music, I will be integrating changes about the story, each character, the plot etc. and making sure that the songs (including their sheet music and demos) are ready to go for rehearsal and bringing in a larger group of collaborators. PWM is committed to supporting the play through production. Both Sarah and Fatma Sarah have expressed that this project could tour–reaching a Manitoba audience and allowing for a Manitoban artist to reach the rest of our country. This creation period is vital: it will allow me to create a production-ready draft that Sarah could approve for production. This grant would be hugely impactful for me as an early career playwright who has built momentum and is dedicated to craft, collaboration, and relationship building within the theatre making community in Canada. Thank you for your time and consideration.	Hillary (Scout) Rexe	Create	$ 5,625
2024-05-10	Critical Bibliography	Critical Bibliography is an installation project that will constitute of sculptural (Aluminum casting), botanical (garden), community practice (winemaking), archiving, collating, Video, and sound modalities coming together to field an expression of a ritual threshold. In continuation of my call and response - on and to Black diasporic archives, the structural vein of this installation references [redacted] 18.1(c)(i) This work is an attempt to meander in and out of time, the work itself is an assumed device for cataloguing, rearranging, mapping, and expanding on archival material interwoven with contemporaneously filmed footage. The video component of the work continuously problem solves, utilizing saturation, form, colour, affect, sound, framing, geometry, speed, and composition to transcribe cultural dynamisms of place, diaspora, and displacement. The longings, movements, ablutions, sciences, and mysticisms performed by the video will be conjured from a non-prescriptive, non-narrative vantage point. My approach to filmic colligation will be deliberative and improvised. Approaching filmmaking as a vectored cartography of relational, fractured, and inextricable material of diasporic solidarities Generative, simultaneous, and multiple; this work interrogates the archives as host and witness by manifesting both an accumulation and temporality of ancestral modes. The homemade wine in its ubiquity is an attempted rendition of twenty-four wine making or liqueur processes across Africa and Afro-diaspore and will be made as a collaborative effort with different [redacted] This choice of working with people to source archival material or to make wine doesn't only epitomize a concentrated and devotional ritual of gathering, moreover, it is an effective method of sharing and splintering authorship, hence making the work richer in citational footnotes of interpersonal experiences. This part of the project is largely libationary, calling the ancestors (living and dead) into the work, paying homage in context The lush plants housed within the work also points to a braided genealogy- beyond incorporating tropical plants tracing their botanical origins to Black diaspora, I will also call plants into the work in reference/response to their mentioned existence within literary works (poetry and prose) by Black writers The plants add a literal breath of life, animating the archives in their wake. This work is a shifting speculation, or a contrivance of contemporary imaginings rooted, or founded on historical, archival, and empirical fact. This shrine, this middle passage, this half-note, this active volcanic installation calls on the Black quotidian in a masterful disregard for conventional metrics like time (in flux), to activate the archives to perform in the perpetual present. In my revisionist interrogation of the archives, I the artist is implicated in my positionality to Black diasporic archives, hence, I become witness and participant in what theorist, Christina Sharpe refers to as "Wake Work" in her book: "In the Wake: On Blackness and Being". 17.1 and 17.2(i)	Chukwudubem Ukaigwe	Create	$ 15,000
2024-05-10	(in)sight: The Intersection of Film, Music, and Tap dance	I am asking the Manitoba Arts Council for $7500 towards the creation of a short film featuring a contemporary blend of [redacted] Written by Keegan Steele, this fifteen minute film will be directed in collaboration with videographer Leigh Lugosi. Musical movements inspired by composers such as Colin Stetson will guide viewers through the film. The score will be created by saxophonist Nolan Gottfried, myself, and fellow Tap dancer David Lafleur. House of Wonders founder Adam Fuhr will record the music at his studio space and contribute his compositional expertise throughout the process. I have received support from The Winnipeg Arts Council towards the recording phase of this project. This dynamic film will enrich the repertoire of my collective and be used as an opening piece for our production, Mirror/Water/Doorway. [redacted] this work will exemplify the symbiotic relationship between Tap dance and music and invite audiences to explore the captivating sonic landscape of this art form. I plan to extend the reach of the project through submissions to film festivals, dance showcases, and music events, amplifying awareness of Tap dance's artistic depth and versatility on a larger scale. Involving collaborators predominantly based in Winnipeg, this project not only creates opportunities for a variety of local artists, but also reinforces my commitment to nurturing the collaborative relationships I have created. As I am the only professional Tap dancer doing work such as this in the city, I often have to travel for opportunities elsewhere. However, with the support of the Manitoba Arts Council, I aim to continue to cultivate a vibrant community locally that both supports my work as a Tap dancer and includes a diverse group of artists. Tap dance is rooted in Jazz culture and has an important history that resonates across generations. Despite its enduring relevance, many times people think of Tap dance, they think of old Hollywood films, a novelty, a bygone era, a lost art [redacted] By exploring tradition alongside innovation, this film will celebrate the legacy of Tap dance through a new lens. Central to the creative process will be experimenting to interpret Keegan Steele's writing through music and film. Through working with Leigh Lugosi we will explore imaginative ways to bring Keegan's writing to life. These exploratory processes will push me as an artist to think outside the box of what I am used to with Tap dance creation. Furthermore, this film will give me the opportunity to develop my musicianship to translate it within a recorded score. In order to have my dancing contribute meaningfully, I will be engaging with my practice in a new and even more musically and emotionally sensitive way. Drawing inspiration from such luminaries as William Blake, Khalil Gibran, and Man Ray, Keegan will explore divine visions, innocence, experience, and the transcendent power of movement. The nature of Tap dance will influence the film through its unique sound and the history that it holds. Unlike many Tap dance shows that are heavily based in the virtuosity of the form physically, this film will prove that Tap dance is also an artful and expressive musical medium. Keegan's writing will be interpreted through actors, intentionally chosen locations, and visuals captured by Leigh Lugosi. As a team, we will experiment with practical effects that can invoke a sense of the divine visions of the artists that Keegan is inspired by. Importantly, captions throughout the film will amplify select moments of Keegan's prose. As Keegan works with themes of self, spirituality, relationships, and mental health within his work, this film is relatable to the viewers and gives insight into our inner and outer experiences in relation to art. In conclusion, the creation of an artful short film with an original saxophone and Tap dance based score promises to be transformative, not only for my artistic practice, but also for the broader landscape of the Winnipeg music, art, and dance scenes. Through the power of collaboration, innovation, and creative expression, we will bring to life a dynamic cinematic experience that celebrates Tap dance as music. With the support of the Manitoba Arts Council, I am confident that this project will resonate deeply with audiences while inspiring a renewed appreciation for the enduring impact of Tap dance. all exceptions in description - 18.1(c)(i)	Ella Steele	Create	$ 7,500

2024-05-10	Bad Influence	"Community walks within me and thus I contain both criminal and accuser." -Dodie Bellamy, The Violence of the Image Bad Influence is a dark comedy about [redacted] [redacted] When the dust settles, some will fall forever upwards while others are left with nothing Bad Influence is influenced (haha) by transfeminist theory, instagram infographics, late capitalism, Bumble BFF, the personal essay industrial complex, and the enduring practice of misunderstanding Conflict is not Abuse by Sarah Schulman. Stylistically Bad Influence is very inspired by the film (and stage play) Network, specifically its style of satire that veers dramatically between over the top absurdity and tense realism, a style that I began to explore, albeit in a very different form, with my solo work i am your spaniel. My artistic process foregrounds research; as an example, for i am your spaniel I collected songs and writing about identifying with dogs, I read several books about gender class and labour in the 16th and 17th centuries, political memoir and poetry, Marxist theory of the family, along with some very specific research into gentrification and civic politics in Winnipeg, and a number of sources concerning specific historical facts and documents, including reproductions of Elizabeth I's state papers and records of William Shakespeare's investments in grain and textiles. I try to avoid as much as possible being extractive in my research, reading to understand context and build my base of knowledge instead of searching for specific facts or passages to support what I wanted to write before doing research. [redacted] I'm interested in the process and dramaturgy of more traditional new play development, and I intend to draw on a wide range of theatrical aesthetics developed in the Canadian theatre scene. One ongoing concern I've had while writing Bad Influence is the technical precision and visual busyness involved in staging scenes that are dependent on action happening on a smart phone screen. My goal going forward is to dramatically alter the style of the play, adding a hyper-present narrator character, inspired by the recent audio-drama adaptation of Karen Hines' play Drama. Pilot Episode, as well as drawing on the aesthetics of VideoCabaret's canadian history plays and their tense, whimsical, actor-foregrounded style This application is for a final stage of solo development. When this stage is concluded, I will apply for further funding to embark on a workshop process with a dramaturg and actors all exceptions in description - 18.1(c)(i)	Gishna Patterson	Create	$ 6,308
2024-05-10	Imaginary Time Lapse	Imaginary Time Lapse is a research process based in drawing, frame-by-frame animation, and community collaboration. The process is a creative exercise that focuses attention on imagining beyond our individual experiences – to shrink the scale of time between lives into one intergenerational ecosystem. Our effort with this process is to recognize and consider future generations in our present actions [redacted] all exceptions in description - 18.1(c)(i) This project develops new collaborative and experimental forms of filmmaking and drawing. This work will require creating new processes that move between analogue and digital approaches. Our experimental animation process, later constructed into large scale drawings, then again plotted as animation – presents many technical challenges that will require new ways of thinking. Through this project, we will develop our technical skills and art-making processes, all the while exploring and challenging feelings of apathy around social-environmental crises. We are excited to discover narratives, meaning, and themes by observing and interacting with non-speaking subjects such as plants, water, and sunlight. We also can imagine that these narratives could be co-generated with people in our community. The initial drawing and animation process we are proposing will be an accessible and engaging activity that we will share with community members we know through art facilitation. The final drawing work could include numerous drawing styles from the hands of those younger and older than us. Participants who contribute to the project with drawings or ideas will be credited and/or paid an honorarium. We are excited by opportunities to continue developing our processes, by exploring ways to work with non-artist experts, such as knowledge keepers, policy writers, and scientists, to further these ideas. We have an openness to a significant collaboration, should that arise organically from community engagement. The project site holds an opportunity to question non-physical structures in order to envision new futures. Historic neighbourhood buildings can feel permanent and simply part of the scenery, until one day they are gone. Unlike the old children's hospital, the planet does not have the option to tear down and start again. We must come together to creatively problem solve and push on policy makers to work towards a liveable future. As change agents, artists are in a unique position to imagine and innovate possible futures. Small steps can feel inconsequential but over time they grow and culminate into new futures, much like animation. This work will highlight how constellations of action overtime can come together to create something larger than ourselves – a belief that is required in order for our communities to flourish and persevere.	Natalie Baird & Toby Gillies	Create	$ 7,500
2024-05-10	The River Between	The proposed project is the research towards the development of a new body of work for woodwinds and electronics tentatively titled "The River Between". It will comprise of a series of musical motifs that will be utilized as the basis of interwoven repetitive ostinato patterns played by two woodwind players in an open-score format, layered and effected by electronics, sonically painting varied expressions of spirituality and challenging capitalistic preconceptions of human volition. I began to explore these concepts after years of considering human beings' historic predisposition to seeking various forms of spirituality. Long having relinquished my own connection to a religious belief system, I began to examine my relationship with my own spirituality as a person and a musician and the role it plays in one's overall well-being independent of an organized religion. I seek to explore the parallels between the individual spiritual practices of those connected to specific religious traditions and those who may not be as well as consider the effects of transcendental spiritual experiences and how they relate to music and art, and the inharmonious relationship to capitalism and the imperialist agenda driving the deterioration of the human condition. Through this examination of spirituality I would like to develop an understanding and communicate through this body of work why and how the aforementioned imperialist agenda systematically strives to stifle the individual's relationship to a diversiform spiritual practice. This will be done by tracing back the relationship between European colonialism and the history of the various spiritual practices of cultures affected by it. I am particularly interested in delving into the history of this dynamic as it pertains to my own culture and will do so by researching the history of my culture's (the [redacted] spirituality and historical relationship with their colonial occupiers and the religion they imposed. I will read works from relevant [redacted] whose works I am interested in and familiar with because we are both descendants of the same tribe. He is an esteemed and celebrated African author and his work often examines the tenuous relationship between colonial influences and traditional cultural practices. I also intend to delve into the works of other African Authors such as Henry Odera Oruka, Chinua Achebe, Wole Soyinka. Examples of other authors whose works I would like to research for this project are Alan Watts, Noam Chomsky, Michel Foucault, for their critical analysis of Neoliberalism, its history and its current iterations in society. all six exceptions in this paragraph- 17.1 and 17.2(i) In the process of developing this work, I hope to interrogate these realities and create an experience for listeners to do the same. At the same time, this is an opportunity to further develop my artistic practice as an emerging composer and explore the usage of electronics and effects as a woodwind player. The textural, breath-focused nature of woodwind instruments paired with and processed through electronics mirrors the tension I seek to interrogate in this work—between tradition and modernity in contemporary spiritual practice, especially as it relates to systems of oppression (capitalism, imperialism.). This project will aim to play with the sensibilities I've inherited being musically-raised in an environment defined by the Black American Music tradition ("jazz"), while removing the limitations imposed by the tradition of the artform through its institutionalization in the culture and in academia. This research and creation period will be realized in three phases: Phase 1 (March 22 - April 5) - Research/reading period - Initial tech consult with Cluster Festival Phase 2 (April 5 - April 30) - Conceptualization and idea development - Create initial leadsheets and simple reference recordings for Eamon - Remote workshopping with Eamon, followed by revisions Phase 3 (May 1 - May 31) - Remote workshopping continues, revisions continue - Final Tech and orchestration consult through Cluster Festival - Eamon will travel to Winnipeg to workshop materials in-person and finalize the project	Olivier Macharia	Create	$ 7,500

2024-05-10	What to do with the house	My project is to write a series of poems exploring the intersection of place, time, and family relationships. Grant funding will cover a portion of living expenses for eight months (mid-February to mid-October 2024), and the cost of travel to my hometown in Saskatchewan. My poetry collection Cattail Skyline already explored the place-time connection, through asking questions of places where I've lived and revisiting places I knew as a child. The poems in my chapbook Nothing But Time explore the idea of time from diverse perspectives: waiting as a part of travel, the power of music to evoke the past; the desire to slow time down as my parents age. With this new project I will go further and explore how relationships with others, particularly my family, contribute to my sense of place, and how that is linked with time This project represents a shift in my approach to writing. My usual way is to begin with something concrete and sensory, and let ideas emerge through an immersion in a scene or incident, and through visual, auditory and textural detail. Now I'm reversing the order of the process: I have a cluster of interlocking ideas I want to explore, and I am challenging myself to find ways of expressing them effectively in terms of the concrete and particular [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) The techniques of formal poetry will play a larger part in this project than in my previous writing. The use of form feels appropriate in writing about time because, like music, poetic forms have the power to express both measured time and subjective temporality. The repeated lines in a form like the villanelle, for instance, can suggest the way past and present often coexist, the way the self-contained couplets of a ghazal resonate with each other can echo the seemingly random associations of memory. In writing about time, I can't help speaking of the COVID-19 pandemic. In part this is simply because I'll be writing about events that happened during that period, but more importantly, it's because the accompanying uncertainty and social separation disrupted my perception of time. Ordinary movement of time was suspended, and the period from March 2020 to early 2022 still feels like a gap in time. The pandemic also affected social and family relationships: restrictions on gatherings affected how we marked important rituals, like my father's funeral. This was a common experience that, for many people, remained unexpressed Another inevitable motif will be absence. Because my father is now dead, and my mother's memories are fading, there's a limit to how much I can know about them. Some gaps can be filled in through conversations with other family members, but unanswerable questions will remain. The poems that result from this exploration will thus form a collage of clear images and faint shadows What fascinates me, in thinking about these interlinked themes, is the strangeness of time and its movements, how time is not abstract, but manifested in our physical and relational lives. And this is what I want to convey to readers	Joanne Epp	Create	$ 4,845
2024-05-10	Western Brook Pond	Western Brook Pond in Newfoundland is an ancient fjord that closed off over time to become a lake, serving as a geographic example of the impact of the movement of tectonic plates over millions of years and the more recent impact of glaciers. Newfoundland, in particular, is the one region in Canada that demonstrates most clearly the effects of the coming together of the prehistoric continent Pangea, the most recent of the seven known iterations of super continent formations to have existed in the world, and not the last that will exist I have started to re-focus my artistic work more recently to larger themes of [redacted] progressed. The [redacted] and slowly losing who he was; and also the [redacted] in that process. My [redacted] triggered a breaking point in my artistic career an an ensuing aesthetic shift where I am looking beyond my own origin story (which always starts with the [redacted] and my [redacted]), to a deeper origin of family and community. It is this shift that triggered EPITAPH, an ode to a physical existence that is in the process of vanishing while examining my grandmother's ancestral home, using the movement of tectonic plates in that area as an analogue for the persistent movement of time. Shortly after I finished filming EPITAPH last summer, I went hiking for a week in western Newfoundland, without knowing any of its geographic history before stepping foot there. There, I was surprised to have gone from one familiar place where the motion of the tectonic plates is active and present, to a foreign place whose entire geography was formed by equally dramatic ancient tectonic plate activity. Indeed, it is specifically in that region of Newfoundland where scientists found the geologic evidence to confirm the theory of plate tectonics in the early 1960's. I felt I had been transported from the present, into a place that is a best imaginable representation of what my family's ancestral home - geographically - will become millions of years from now. I felt transported into a distant future, where the present had become an ancient time 17.1 and 17.2(a) 17.1 and 17.2(a) 17.1 and 17.2(a) 17.1 and 17.2(a) last two exceptions in this paragraph - 17.1 and 17.2(i) I took improvised digital video footage from Western Brook Pond while on a boat tour, knowing only that I needed to take it. As an artist, I made a pact with the process decades ago. The process is about entering into filmmaking without a preconceived notion of what the outcome will be. Of course, this is not always completely possible, but when I am able to fully enter into this zone completely, I have made my very best films - works that go beyond good, to being universally lauded. Two recent examples of this are THE SPACE SHUTTLE CHALLENGER and LESSONS ON FLIGHT. THE SPACE SHUTTLE CHALLENGER involved the stringing together of found footage that was meaningful to me, and only after picture lock did I write the narration to dialize the sense that those images had left me with. LESSONS ON FLIGHT came about through testing different processes in the lead-up to making EPITAPH, resulting in footage that was unusable in EPITAPH, but that was clearly a separate film that had just made itself through the process. As daylight had run out early (June is winter in South America), I filmed multiple passes of slowed down video footage that I had captured of a hummingbird, to do quick timing tests with an olive developer to see if the developer was useable, given its large oil volume. I had lost time the day prior and filming in darkness was only option left for me. 17.1 and 17.2(i) Stepping onto the boat at Western Book Pond, I knew in that moment I had entered into the process. With WESTERN BROOK POND, it is my intention to work through a similar process of filming video used with LESSONS ON FLIGHT, understanding the outcome be very different and unknown, given its unique reticulation effects were created by the fresh olive developer I created [redacted] and how it reacted with the introduced food colouring. LESSONS ON FLIGHT is a wholly irreplicable film, but the starting process provides me a pathway to start experimenting with the video footage from Western Brook Pond to create a new film from a new process evolution. It is additionally possible that I might incorporate other footage from my archives into this film. The completed film is anticipated to be approximately 10-20 minutes	Cecilia Araneda	Create	$ 15,000
2024-05-10	Guided Improv Collaboration with Generative Video Score	I am planning to collaborate with improviser and multi-instrumentalist Gage Sainikowski on an 8-minute piece of concert music. I will design a video score for the Gage to work with, which is either generative or modular (different every performance). In close collaboration, I will design and rehearse the piece with him and produce documentation for it The piece will be so designed that in a live setting the video score is projected for the audience to see as well. The visuals will be minimalistic but will feature some sort of scrolling, evoking the idea of a piano roll. There will also be certain musical ideas encoded in the foreground and background colours of the video, with only a few colours on screen at any given time With this piece I will try to push the boundaries of my discipline. I will blur the lines between composer and performer, giving my collaborator the agency to choose the piece's instrumentation, cue new sections of the score, and interpret the visuals. The idea of a graphic score is already well established in contemporary classical music. Here I am augmenting it with video technology and making it more accessible for both the performer and audience. By displaying the score to the audience I am also blurring the line between visual and performing art. This piece will have an impact on the artistic lives of both Gage and myself and will have a larger impact on Winnipeg's new music scene once it receives further funding for performance. Most importantly, this will be a learning opportunity for both Gage and myself and a way to expand our creative practices. I have worked with generative electronics before, but I have never had the opportunity to work with someone who specializes in free improvisation. Likewise, Gage has not had an opportunity to collaborate directly with a composer on a new piece. This will be my first time working with both a performer and video, it will also be my first time working with either modular or generative video.	Willyn Whiting	Create	$ 5,625

2024-05-10	Song Creation 2024	I am applying to the Create Grant Program to begin writing a set of songs that will comprise the foundation for my fourth full length release. For the past twenty years I have been grappling with an underlying unease of not quite feeling right about my place in life. I was continually surrounded by friends and family who were perpetually satisfied with their role in life, at ease with who and what they were - the portrait of happiness. My own desire to feel this way and fit in with any group went unfulfilled – as much as I tried, conversations were fleeting, and I wrestled to keep them from veering into the banal, something that never seemed to be a problem for everyone else. At first, I believed this to be the result of growing up in a household [redacted] 17.1 and 17.2(a) Coming from such a background, nothing ever felt right about who I was or where I belonged. Thus, there was always a sense of insecurity in every social situation, which led to an uncomfortableness and unrelatability. My awkwardness guided me towards a [redacted], which afforded me the opportunity during those moments to either feel comfortable in my own skin or to not care at all. A simple solution that I began to rely on too heavily, until I saw myself repeating the mistakes that my parents made during my childhood. 17.1 and 17.2(a) Recognizing this triggered a realization that there were far deeper issues that I needed to understand about myself. I began to write down my thoughts and observations as I travelled through the emotional landscape of removing [redacted] 17.1 and 17.2(a) from my life. I began to confront my own vulnerabilities and [redacted] that had led to my [redacted] as I yearned for authenticity within my own life. 17.1 and 17.2(i) 17.1 and 17.2(a) Removing this filter and conceding to my true self has been a frightening experience for so many reasons, the least of which is whether I will actually like the person that comes out on the other side. Beyond that, I have had to battle with the fear of rejection for being my true self, the emotional toll of reliving past hardships, and my own [redacted] about being who I am that has built up inside me due to the [redacted] that surrounded me my entire life. 17.1 and 17.2(a) 17.1 and 17.2(i) Who we are as individuals is an amalgamation of our past experiences, our subsequent thought processes and our interactions with those that love us and those that do not. I had fumbled through most of my life having supressed who I truly was, not allowing key components of my past and my personality to take hold, while [redacted] to create the person that I thought I should be instead 17.1 and 17.2(a) The project that I will embark on now is to distill my notes from the past few years to create a set of songs that properly reflect my emotions over the course of this journey. The lyrical content of this project will encapsulate not only my feelings of [redacted] but also of hope, as I try to understand myself and human nature better. The goal is to create a collection of essays that will properly represent one person's struggles when a key component of who they are is transformed. 17.1 and 17.2(a) This is the first time in my song writing career that I feel comfortable enough to approach these topics in an open and honest way. It has only been in my most recent work that I have begun to write from a more sincere and truthful standpoint and properly reflect what is occurring in my own life and share my story. My lyrics have developed from writing from a third-party perspective, usually from a humorous angle, to writing a first-person narrative – a growth that aligns with my own comfort in accepting who I am. On this project, I will continue to move forward and focus more on the deeper themes of my life that [redacted] and fully accepting my family back into my life. It is a story about the patterns that have governed my life and my own relationships through the years, putting an end to those cycles, and finally trying to heal. The song-writing process, and the project as an entire concept, will require me to approach my craft in new and diverse ways, thus allowing me to further develop as an artist. 17.1 and 17.2(a)	Roman Clarke	Create	$ 11,250
2024-05-10	Irreversible Damage: The Musical	Over 5 months, we plan to research, develop, and compose "Irreversible Damage: The Musical", a musical adaptation of the infamous transphobic book Irreversible Damage by Abigail Shrier. Jules Gill-Peterson's seminal 2018 book Histories of the Transgender Child begins: "A libel placed on the very existence of trans children, a vicious question mark snaked around being, is what passes for a rational object of "debate" among adults every day in the media, online, in schools and clinics, and in the social milieu in which trans children must find a way, despite all the odds, to survive, to grow, and to endure." In 2020 Abigail Shrier, a Columbia, Oxford, and Yale educated Wall Street Journal opinion columnist published Irreversible Damage, a poorly researched work of pop sociology about "the transgender craze seducing our daughters". The book, which was published by the far right vanity press 'Regenery Publishing", claims to help the reader "understand what the trans craze is and how you can inoculate your child against it." The cover of Irreversible Damage quickly went viral, a sullen blue eyed female child affectionately nick-named "donut girl" is depicted with an enormous hole punched out of her stomach and groin. Whoever ventures past this cover will be met with a strange, meandering screed that compares trans-masculinity and its basic medical interventions, testosterone and top surgery, to anorexia, repressed memory, demonic possession, neurasthenia, and, confoundingly, the Salem witch trials. Though Shrier claims in the introduction to have interviewed 'many' men she deems legitimately transgender, (characterized in her eyes as adult, heterosexual, plagued with painful dysphoria, and, crucially, assimilated and 'stealth' within cisgender society, with no interest in celebrating or even acknowledging their trans identity) almost all of the interviews featured in the book are with the confused, unsupportive parents of transgender children. Irreversible Damage is a fascinating text. Its prose is surprisingly lyrical, its structure satisfyingly theatrical. In the first act, we meet six tragic heroines, succumbing to the transgender craze. In the final act we check back in years later to find that all but one have stood their ground against their parent's manipulation. Irreversible Damage twists the logic of 'parental rights' to a bizarre point, painting parents as desperate and helpless as they use brutal financial, social, and emotional manipulation to control the basic social, physical, and medical lives of their children well into adulthood. Irreversible Damage will be written for three transgender vocalists/actors and four transgender musicians. The songs will be adapted from each chapter, and in our songwriting we will build on themes and phrases put forward by the text. This will be an oppositional sort of adaptation, in which we use the layering of music and performance over text to challenge the ideas put forward by the original work. Irreversible Damage will take the form of a song cycle or musical revue, along the lines of Jaques Brel is Alive and Well and Living in Paris or Tell Me On a Sunday. The prefix "trans" means to cross, to go beyond, to go through, to change and to transfer. Irreversible Damage: The Musical will endeavour to "trans" this now infamous work of transphobic propaganda not by attempting to argue with it, lowering us to its level, but by transforming and transliterating it, by intervening in the language of our enemies and singing it back in an irreversibly damaged voice, a voice deepened as vocal cords are swelled and coarsened by exogenous hormones. The inspiration to rewrite this text as a musical comes from the books jaw-droppingly cruel and shockingly funny epigraph: She hides like a child But she's always a woman to me -Billy Joel	We Quit Theatre	Create	$ 8,636
2024-05-10	LAND TIERRA HOME HOGAR	This project aims at challenging deep held notions of home/hogar/tierra/land by attempting to connect to the Canadian landscape with a new found vision. For that purpose I propose to do a series of travels throughout Canada in order to organically create an installation that will attempt to encompass, amongst other features, a series of landscape photographs of Canada in tandem with those I already produced of [redacted] throughout the years and especially recently. The two geographical dwellings will be featured although Canada will represent the one hogar/ home I now realized I have consistently denied as such. [redacted]. The photographic prints and stills will be intervened digitally or manually by painting as well as a series of short videos of performance and ephemeral land art that will feature superimposing large scale projections of locations of [redacted] onto places in Canada. The photographs of the Canadian landscape will be produced on location featuring places I have never visited in the country, chosen as virtual portals between the two worlds of north and south I have dwelled in, specifically I would like to visit both coasts: the Pacific and Atlantic from my unique perspective of insular Winnipeg. Travelling first to the east and then to the west I will use all time of travel exclusively during the spring, summer and fall to span the length of the grant for two full years if possible, recording the seasons in order to explore ideas of roots, home and belonging to land while I meditate on the idea of home/hogar/land/tierra. first and third exceptions in this paragraph - 17.1 and 17.2(i) second exception in paragraph - 18.1(c)(i) At a time of existential ecological anxiety aging and the passage of time will find a reflection on the choices of landscape to record, the kinds of exposure, times of the day and the seasons that will organically and formally reflect a lifetime of living in a dichotomy of place. In order to see anew I will incorporate [redacted] in an aspect of work practice on location that I have embraced lately. This format will be geared towards incorporating different elements to the installation with different scale features. This formal choice is also a reaction to the large scale paintings and photographic prints I produced in the past. The proposed installation will become an organic collection of [redacted]. After a lifetime of experimentation, the broad multimedia scope proposed is seeking to briefly illustrate the historical ways in which I have sought to make images and coming full circle. I would like to make this installation function in public spaces as well as art galleries. two exceptions above - 18.1(c)(i) The project will take two years to complete. One year I will head east and the other west from Winnipeg recording the number of kilometres as well as the sights while stopping at specific locations on the road for a number of days to record site specific locations while keeping a diary of thoughts that I will either incorporate to the stills or will become voice over recordings on the videos. I also wish to travel by land alone to repeat the first experience of moving from Montreal to Winnipeg where I first arrived forty years ago, as a way of slowly relearning and appreciating the landscape with fresh eyes as if repeating my recent extended travel in [redacted] I will go further than Montreal to the Maritimes and see both oceans at each end of the country. This experience will be approached as an open concept travelog with organic results that will follow leads as they present themselves within the locations I will visit. The locations will determine the nature of each segment. 17.1 and 17.2(i) The option of locations will embrace a lifetime of attempting to rewild myself as nature has been a place of solace for a [redacted]. In offering to do this project I will create time capsules or short artistic "retreats" in locations where I would otherwise would not have visited, reflecting on the effects the landscape as a home for the soul. 17.1 and 17.2(a)	Gabriela Aguero	Create	$ 15,000

2024-05-10	Villain Hitting for Vicious Little Nobodies: A Novel	Since the 17th century [redacted] and still widely practiced today in geographical regions in Asia, no person (no matter their circumstance, age or preference) is allowed to die unmarried, as it is considered a curse on the family. To prevent misfortune from befalling surviving family members, single individuals are buried with a stranger to become husband and wife in the afterlife. This is known as a wedding ritual called [redacted] corpse marriage. [redacted] corpse trafficking or murdering marginalized women for their bodies is very common. Corpses currently sell for $30,000-$60,000 USD. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) After I had graduated with my MFA, I was making $12K/year with various jobs. My friends and I used to half-joke about [redacted] to pay off our student loans. I borrow [redacted] life story of immigration and living in the projects of Manhattan. 17.1 and 17.2(i) 17.1 and 17.2(i) While partly- historical fiction, the novel is also multi-genre: contemporary character study, dark comedy and haunting ghost story. It is a complicated love letter [redacted] whether good or for ill, which have the immense power to shape our life trajectories. It also pays homage to the high numbers of disenfranchised women who are being murdered in remote villages to fill the demand for corpse spouses. On April 2, 2016, for instance, as reported in The Global Times, a man from [redacted] killed two mentally ill women and sold their bodies for corpse marriages ("'Ghost Bride' Seller Executed for Killing Two Mentally Ill Women,"). 17.1 and 17.2(i) 17.1 and 17.2(i) In a literary context, writing by prominent Asian-Canadians in the field of Canadian literature is usually staid and serious in plotting, tone and character portrayal, but I will endeavor to use my trademark irreverent humor and unconventional mixing of genres in the vein of "the feminist uncanny" to offer a compelling hybrid narrative for readers. Through the application and narrative lens of dark comedy, I often attempt to provoke and disrupt "the status quo," specifically in relation to questions of class, racialized identity, immigration, mental health, and family trauma. Author Kevin Chong has written about my work..."She [Wong] is caustic, observant, relentless, and, in my opinion, the future of Asian Canadian writing" (Chong). In the canon of Asian Canadian literature, a work that combines contemporary writing about [redacted] Asian Canadians with an important historical focus thus becomes an integral part of community building within the larger cultural context of a transnational audience. 17.1 and 17.2(i)	Lindsay Wong	Create	$ 11,250
2024-05-10	Kaleidoscope	My proposed work is compiling a very rough first draft of my full-length poetry collection, Kaleidoscope. When I decided to pursue writing as a professional endeavor, I began with the intention of writing short stories and working towards writing a novel. However, most of what I wrote for that first year came out as poems, so I decided to follow my writerly instinct in that regard. Over the past five years, I have become more committed to exploring a variety of themes in my writing and more thrillingly, playing with space and form. My recent mentorship with author and coach Chelene Knight unlocked the next level of my poetry writing ability. I am dissecting poems with a sense of purpose in order to figure out what does and does not resonate with me, learn more about style, word choices, and intent, and build on my knowledge of what poetry is and how inclusive and expansive it is. I have been extensively revising poems that I have written while also putting new ideas to paper. In doing so, I realized that I have the beginnings of a poetry collection and I want to properly pursue this work to bring it to fruition. My goal for getting to this first rough draft is 40 poems. I currently have 20 poems that I would classify as ready. I have 13 poems that are far along in their development and additional poems that I have started but need to give proper attention to. The way I work best is by creating challenging but attainable deadlines. That strategy propels me forward while helping me to remain focused on what I'm trying to achieve. In this case, one year may seem ambitious but for me, it feels doable given the schedule I am laying out for myself. I have been doing a lot of thinking and planning for Kaleidoscope in my mind so now I want to put all of that behind-the-scenes work on paper. This grant will allow me to slow down in my freelance work, take time away from writing pitches, and allow me to put that time, effort, and energy towards realizing the first draft of Kaleidoscope. The big question that comes up with grants is why am I the person to write this project? I've reached a point where I'm now more interested in asking, how best can I use my voice? I am no longer afraid to want and to go after the things I'm passionate about. My academic background in psychology along with my natural propensity for reflection and curiosity make Kaleidoscope a worthwhile undertaking. I want to show myself that I can do hard things. I can get comfortable being uncomfortable in the observation of the human condition. I can go deep and mine my life without fear of what I'll find. I am no longer shrinking away from the components that make up the sum total of who I am. I'm ready to talk about my experiences of Blackness, feminism and femininity, motherhood, and romantic relationships while navigating day-to-day life. My experiences, like everyone's, are specific but there's universality to be found in deeply personal specificity. Oxford Languages defines kaleidoscope as "a constantly changing pattern or sequence of objects or elements". I'm looking at this project as a kaleidoscope of the experiences that make up a life. As such, the poems that I include will be playing with style, chronology, time, and perspective/perception. There will be self-exploration, both diaristic and observational, while also writing glimpses of roads not taken through alternate realities that run parallel to my own. My ultimate goal with my poetry collection, Kaleidoscope, is publication by a smaller Canadian publishing house that will allow me to continue learning about the industry and how to navigate the traditional publishing route. I want to see how it all works up close while being allowed a say in how my words are brought to readers. I feel strongly about this collection and my ability to both complete it and shepherd it to bookshelves.	Abiola Agbayewa	Create	$ 5,618
2024-05-10	Levers, production	Levers is a feature length, experimental-futurist drama filmed on 16mm film from December 2023-July 2024. I'm interested in pushing the innovation of my cinematic language, dismantling cinematic forms to build anew, and discover circular, ever-moving collaborative forms. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) I am very interested to find the work through an exploration of more holistic means of gathering on set. The project budget reflects this interest by making space for more exploration and experimentation. Since September, I've been in consistent movement and translation of information - encouraging the project forward while filling the gaps and re-navigating/readjusting the process to uphold the project's vision of care (individualized personal support/accommodations/transportation plans, a generous non hierarchical hourly wage, quick payment processing, space for learning/creative growth and space for error). Scenes and dialogue are navigated and improvised collectively on set, the script is but a leaping point of collaboration. We try to see what naturally occurs. With this shift in perception, we're able to achieve our story through minimal gear, smaller crews, and shorter days (to counter the usual accepted grind of 12+ hour industrial set days). The schedule is balanced with more planned days and days written to embrace play, curiosity and learning. We have a nonhierarchical rate of $50/hour for all crew and cast, and because of budgets constraints we offer background actors $20/hr (which still represents a raise from the industry standard). Our interdependent focus encourages training and mentorship through relationships within the group and intergenerational exchange. Emergent artists are given opportunities to lead but supported by the entire crew. We are also given room to falter, as failures are opportunities to readjust, reframe, and refine the process. This project continues an investment in local talent, skill sharing, individual artistic development and confidence building. Many collaborators from Ste. Anne moved on to work and hold space in varied leadership roles on varied projects across Canada. We consider the ripple effect of small, sincere intention and action. Thus far we have experienced much wonder and beauty on set. The project feels very big to all of us, in scope and concept. We are learning about this work as we craft it, and this is intense and mind bending work. However, I think in review, one can see a visual language of its own invention. Funded through grants, this project remains hyper independent (actively safeguarded from industrial hands/meddling). We remain ambitious in the ways this project elevates working conditions on film sets, image treatments, and conventions of cinematic narrative. Most importantly, my work posits a way forward out of industrial exploitation of Indigenous grief and trauma. I trust that this film will elevate (and complicate) any established conjectures and depictions of Manitoban cinema, hopefully also inspiring new forms to emerge from this province.	Rhéanne Vermette	Create	$ 15,000

2024-05-10	After Sunday	The film investigates necessary facets of specific Black migrant familyhood within our multicultural Canada. The collective and varied understandings of the immigrant dream and the immigrant existence; the piece centres on a family's collective memory in their first moments of migration and the lasting impact it has as they've become more settled in Canada. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) At this present stage, we have wrapped principal photography-- and are just entering into vital stages of editing, sound mix and sound design. This will be created with sound coordinator Evan Jerred (who worked with me on a past work, fufu) and Harry Cepka (rest stop, ete, Raf) , fellow award-winning Canadians who have shared but also critical sensibilities to add aesthetics that will cultivate thought, beauty and affect to the piece.	Omolola Ajao	Create	$ 6,000
2024-05-10	How to Make Art in the Form of A Flower	This project proposes to expand my current body of work, How To Make Art in the Form of a Flower, to explore the application of gradients and modular patterns onto marginal formats taken from architecture and bas-relief forms. Flower takes interdependent relationships as its primary focus, turning the relationship of a plant to its pollinator into a conceptual framework through which to approach art-making. This relationship is formally defined as "Thesis > Synthesis > Antithesis". Using this clear framework for understanding the dynamic relationship between triadic sets and a visual language, Flower engages in research into visual approaches and expressions of embodied tacit knowledge, exploring forms of sculpture and painting informed by contemporary and historical needlework craft practices of weaving and embroidery [redacted] 18.1(c)(i) Bas-relief and needlework are analogous modes of context specific artistic production with many significant similarities in use and production. Both find use as narrative mediums (for example in Parthenon reliefs and the Bayeux tapestry); as ornamentation (such as architectural motifs and garment embellishment); both find commercial application through techniques of mass reproduction (in the form of moulds and programmable embroidery machines) [redacted] 18.1(c)(i) The use, application, and forms of craft practices in contemporary art are challenged by comparison to the Arts and Crafts movement of the early 1900's. While the conceptual framework of the Arts and Crafts movement emerged in relation and reaction to Modernism, and in particular the deskilling of the art object, contemporary craft engages in active creative work aided and informed by technology such as 3D printers and commercial mass reproduction processes. My approach to contemporary craft and art in this project centres this dynamic exchange between technology and history. [redacted] 18.1(c)(i) This project explores a compelling intersection of craft practices and technology through applications of embroidery ornamentation to 3D printed bas-relief sculpture. This project comes at a crucial time in my practice as I expand applications of new technology onto craft forms, exploring the impact of contemporary reproduction processes on historical forms of ornamentation through a critical perspective that challenges the relationship between value as labour.	Bramwell Enan	Create	$ 7,500
2024-05-10	Thompson	After making my first feature I am ready for the next step, I want to move towards a stronger narrative story arc. I will explore this through mentorship with Hope Peterson, who helped me with Valley of Light. Hope is a media artist and writer who understands how to link the experimental sequences within narrative. Hope is also from Northern Manitoba and will bring her own knowledge and experience to help the story. We will work from scenes based on childhood memories I have from growing up in the north. We will fictionalize the final story developing the characters as we go. With Hope, I want to develop stronger character development through use of dialogue and building the story with my actors through experimenting scenarios towards dialogue. This process is a new learning process for me and my intention is to open new narrative avenues for my work. I will work with the actor over time developing ideas together and getting to know each other which will inform the work. Thompson, Manitoba is crucial to the storyline and our shoot in Thompson will be integral to this exploration in helping me tune my story with my character and collect harsh winter landscapes. Myself and a small crew will travel to Thompson in the winter for our first test shoot using bolex cameras and colour film. We will start with our character in the dead of winter ice fishing on a lake. The vast environment will have a diminishing effect on the actor as she sits waiting. We will be working with dialogue in the story in a more defined way than my last film. Including multiple characters working together in the same scenes and interacting with each other in natural ways. I want to work on my communication skills with the actors and cast someone who is from Thompson that can relate to the script in an authentic way. With my last project "Valley of Light", I worked with my family members as the cast including my niece who plays the main character. For this project I will cast the actors in Thompson which is important to their life experience with an understanding as to how cold and dark life can be living there. I will put out a casting call in Thompson as it is important they understand what it is like to live in the north. This will be a learning experience to communicate effectively with the amateur actors developing a positive rapport that allows them to trust in the process. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i)	Heidi Phillips	Create	$ 11,250

2024-05-10	Solo exhibition at Gallery 101 (Ottawa)	"Don't Forget to Count Your Blessings" was jury selected for a solo exhibition at Gallery 101 in Ottawa. The confirmed dates are April 4 to May 10, 2025. 17.1 and 17.2 (i) "Don't Forget to Count Your Blessings" is an installation-based exhibition inspired by hookah lounges, sites of gathering, and diasporic fictions. The project was conceptualized during the explosions in [redacted] in August 2020, when I visited a hookah lounge to contemplate its impact on me. Contending with grief, pleasure, and remembrance, "Don't Forget to Count Your Blessings" explores transcultural and familial connections through placemaking. It complicates the Arab diasporic experience by unpacking quotidian objects and language through methods of repetition, recontextualization, and glitch. [redacted] 18.1(c)(i) 18.1(c)(i) 17.1 and 17.2 (i) [redacted] Since I have never been to [redacted] the photographs feature a figure—my sister—against a backdrop of an open blue sky, performing improvisational gestures with a plastic tablecloth. The tablecloth's Arabic text translates to "don't forget to count your blessings," which reflects a queer diasporic methodology of self-reflexivity—a reminder to practice gratitude and humility with art work and pleasure [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) I am eager to make the opening reception a more engaging experience, especially because I have always wanted to exhibit this work in Ottawa, where there is a huge Arab population. The exhibition has travelled from Winnipeg to Regina and Kingston so far, which have all heavily lacked an Arab, BIPOC, and queer presence. Since the exhibition hinges on placemaking and seeks to mirror the transcultural connections that exist in hookah lounges, I will incorporate several aspects to engage gallery visitors' food [redacted] catering), a cultural game (backgammon boards and instructions), and postcard writing for Palestine (to House of Commons) 17.1 and 17.2 (i) There are two floors at G101 that I will be showing art in. The bottom floor will form the basis of the show with the majority of the art. The upstairs will be a more chill space, like in true lounge settings. I will set up couches and tables for people to engage with one another and write postcards. I will develop a performance score for myself for the entire evening, beginning with gestures of hospitality (offering food and drink and inviting people to play a game and write a postcard), coffee fortune readings, and a live poetry reading.	Christina Hajjar	Create	$ 7,500
2024-05-10	Federal [redacted] Pioneers 17.1 and 17.2 (i)	Federal [redacted] Pioneers: A series of diptychs that renders the past and the present as connected time 17.1 and 17.2 (i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) 17.1 and 17.2 (i) For FFP, I am taking my filming and photography abilities a level further by bearing the role of photographer and director. While I work with non-professional artists (i.e. my mom and her friends), their level of comfort and understanding of the project is essential. I will be exploring new ground as a director to find ways of building my communication skills and ensuring their sense of agency over their stories. Moreover, this project will further my technique as a storyteller through the visual language of photography and the virtual reality digital medium. 17.1 and 17.2 (i) My interest in making FFP is to build a comprehensive archival work that captures a larger sample of my mother's migration story. This record represents the experiences and worldview of the second wave of [redacted] migrants in Winnipeg who's stories working in the garment industry have had little to no exposure in Canadian culture. My mother and her dear friends are part of this story and their generation is nearing its close. This work will be a touchstone for future [redacted] generations that are experiencing identity formation and loss of ancestral knowledge by being able to access their stories in FFP. I am committed to this project because it will contribute to the articulation of local and familial history of migration from the marginalised voices that are usually being erased in the discourse of Canadian migration stories. 17.1 and 17.2 (i)	Charles Venzon	Create	$ 15,000
2024-05-10	Catch a Fire - a Black climate fiction novel	I am planning to write the first draft of "Catch a Fire," an 80,000-100,000 word novel on a [redacted] I hope to achieve completion or near-completion of this draft during the summer of 2024. This project is important because it engages with some of the most urgent issues of our time. It will consider the crisis of climate change as it intersects with systemic anti-Black racism; I have not read much of this theme in the existing literature. There are four main characters - a group of Black women around the age of fifty who have been friends for decades - and each of them experiences climate change through the lens of race, class and motherhood. 18.1(c)(i) [redacted] 18.1(c)(i) This project is relevant to my goals because I hope to have more novels traditionally published after my first. I know that it will be difficult to invest the intense time commitment needed to produce a first draft once I am engaged in the promotion of my debut novel, due out in spring 2025 (my publisher has already let me know that I will be a frontlist author with a number of appearances, if all goes well.) I am therefore hoping to get this draft finished in the last summer I have free before I am a published author. In summer 2023, with the assistance of MAC, I was able to significantly reduce my work schedule and write an 80,000 draft of a novel as well as 30,000 words of another. I have been slowly doing revisions and hope to finish those over the winter of 2024-25. In summer 2022, I did a residency at the Riding Mountain National Park and finished a 100,000 word novel in 2 weeks of uninterrupted writing time. This novel has had two mentors, has been revised, and is ready to submit to publishers whenever my agent feels that the time is right. My goal is to have the ability to dedicate most of the summer of 2024 to write the first draft of "Catch a Fire", which would then give me four very different manuscripts to prepare for submission. My artistic practice is both traditional in that I write primarily literary work in primarily established forms, and contemporary in that I engage intentionally with the issues of our time. I play with form and style mostly in short fiction, but I am exploring ways to incorporate more of this into longer forms. I am contemplating whether I want to write part of this novel through text messages, or in text message style. The project involves artistic risk, exploration and experimentation as, while [redacted] As started earlier, I am considering some experimentation with form, but the entire concept of the novel is also an experiment. As well, I will be tackling a slightly different genre. I write all my novels to be literary but accessible, but I want this one to skew a little more upmarket than the others. 18.1(c)(i)	Heuiwen Jones	Create	$ 7,500

2024-05-10	SLURP	I am applying for funding to finance my next short film. It is a labour of love: a script that I have tweaked every which way, a story that I can't get out of my mind, a film that I desperately want to get made. It satirizes the idolatry of whole foods, its rejection by one character pushing the other to the brink of madness. . [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This grant would support the creation of this entire project, up until the completion of the film. I have already written the script, so this grant would mostly support the payments of other creatives who will work on this project with me, as well as the production and post-production expenses. I cannot cover all the costs of this project with the MAC Create grant alone. I am also applying to to the Winnipeg Arts Council to supplement the budget, and obtaining these grants will trigger the Emerging Talent grant at Manitoba Film and Music, which matches juried grants up to $10,000. I will also apply for the WFG's Post-Production Fund, which awards $2,000 towards the finalization of a film. This film is an evolution for me: I am looking to work more deeply with a production designer and director of photography than I have ever before. While story has always pushed my projects, with this one, I want to focus especially on the visual. I want to play with lighting, explore new camera angles, and work extensively with my actors to help them give unforgettable performances. I aspire to make feature-length feminist horror films in the near future, and making a horror short is the perfect way for me to develop the technical skills related to the genre; namely: the effective use of sound design, creating an ominous environment with production design, and creating tension.	Elena Sturk-Lussier	Create	$ 7,500
2024-05-10	In The Meantime	Logline: [redacted] 18.1(c)(i) Concept [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) I've been in the process of developing and writing this story since I was 17 as a high school project in 2020. However, since the pandemic I never thought this film would come to life until now. Since receiving the MOSAIC award from the Winnipeg Film Group, I was able to continue to develop the script with mentorship from Hazel Venzon, another Winnipeg artist and producer of UNIT productions. As my first narrative film, I want to collaborate with people with varying levels of experience so that we can all learn about the process together. I plan on hiring both people I've went to film school with, and people who I've met through working in the industry. Thus, with my experience and knowledge, it is important to me that I compensate all of the crew and cast members adequately. Additional funding from MAC will help me do so. Production for this film will begin in April and post-production throughout the summer. We will have a local premiere at the David Barber Cinemathque and hopefully screenings at film festivals. The desire to produce this film is fulled by personal experience. I wanted to tell the story of how coming to a new country may have been difficult for our immigrant parents. My Mother arrived to Canada at 15 from [redacted]. The [redacted] community in Winnipeg was not as vibrant as it is today. Therefore, I've always wondered how she coped with settling into a foreign place. One day, while cleaning out my mother's belongings we found her old teenage diary. She recounts the first few months living in Winnipeg, her high school graduation, and how she misses her friends back home. She has never opened up about the difficulties of her childhood until I began developing this story. I can't help but think this has affected the way [redacted] was dealt with during this time for her. Ultimately, I wanted to share our parent's untold stories of [redacted] and how they chose to suppress it. 17.1 and 17.2(a) 17.1 and 17.2(a) At the end of the film, Elisa and Claudia's relationship does not have a resolution. However, the audience understands that there is a cultural and generational gap that continues to impact the relationships we have with our parents.	Angeline Javier	Create	$ 5,500

2024-05-10	First Solo Exhibition in Toronto	I've been invited with the opportunity for a solo exhibition in the new contemporary art gallery, two-seven-two gallery in Toronto. It will take place November 2024 and this will be first solo show in Toronto. Seeing as Toronto is a major cultural hub in the country, exhibition will be a chance for a larger audience to experience my work, and hopefully bring about positive advancements in my artistic practice. [redacted] 18.1(c)(i) I'm proposing 10 to 15 new works, more than half of which will be custom framed others will be on adhesive paper to be applied directly on the wall, and others printed for the table. I often make work that considers the space of display and this becomes imperative to how it is engaged with. The space at the gallery is quite spacious with interesting architectural quirks so for the exhibition so I will be making work that respond to it I intend to experiment with how I frame my prints and so I will be working closely with a framer to design specialized frames and display mechanisms I will be producing a suite of new works that will be installed on the gallery walls, on tables designed specifically for my works, and on built supporting structures that will hold up the images (examples of these can be seen you my supporting documentation). Some of these new individual works will include diptychs and multiple panel pieces. Supplies for the tables and supporting structures will be sourced in Toronto and they will be built on-site. I have been accumulating my personal archive of photographs over the last several years and I continue to add on to the same pile to this day. I intend on doing further shoots during the period of this proposal. I'll be renting camera/lighting equipment to achieve this. As well, I'll be spending the better portion of this project editing, printing, re-photographing, collage, and composing new images from pre-existing photos from my archive. This re-photographing process has become essential to my photo practice as it is my way of emphasizing the material characteristics of the photo. As such, breaking up its illusionistic surface and making its artifice palpable. And so, you are not looking at a person but a photo of them, a mere trace of their appearance. Since I primarily shoot the same group of people, I like to place old images with new ones I'll be taking. It's my way of highlighting the irresolvable nature of a portraying a person. Placing the final images in frames helps to feed into this false three-dimensionality of the photograph but that is upended by the flatness of the photograph. The frames act like a false window for looking at the images in them. Unlike looking at a window into the three- dimensional world, you are instead met with a dead end, a false-front, only a veneer of the photograph. I say all this to articulate the integral nature of the frames to the work as a whole. The table works take after artist, Wolfgang Tillman's series Truth Study Center whereby he assembles a variety of photographs and articles on tables as means of destabilizing an overarching "truth" of our world. I'm interested in how I can destabilize a singular narrative or a linearity to how the black body can be imaged and seen.	Luther Konadu	Create	$ 13,700
2024-05-10	Emma Worley Sophomore Record Development	This phase of my project involves writing and arranging songs for my next record. I will work both independently and with Winnipeg based musicians, David Landreth and Bucky Driedger and Toronto based musician/producer, Ben Whiteley. My process always begins alone, with a lyric or melodic idea. I write on the guitar or piano or just with the voice. Typically, I record preliminary demos myself to capture the initial idea Sonically, this record will be more stripped back than Sentimentalist. The songs I have written so far are country-leaning, harmony forward folk songs. I aim to write 15-20 songs and pick 10-12 to record for the album. I will work with co-producer Ben Whiteley as well as David Landreth and Buckey Driedger to create interesting arrangements using analog synths and drum machines, but the focus will remain on the lyrics. We also plan to record a lot of the record to tape which will be a new aesthetic. Additionally, I intend to hire a small mens choir to sing backing vocals on the recording. Building from my first record, I am establishing my reputation as a Canadian singer-songwriter and performer. It is important that I continue releasing content and having a second album ready to record will ensure I am growing my audience. Through this project, I will develop my artistic voice and collaborative relationships with an incredible group of musicians. I strive to continue to dive deep into vulnerable autobiographical songwriting. My lyrics are only getting more candid, honest and relatable. Themes include love, loss, depression and resilience. Once recorded and released, this project will allow me to reach and impact future audiences, the target market being women 18-35 years old. Key aesthetic influences are Angel Olsen, Cat Power, Sons of Pioneers and Adrienne Lenker. The record will blend lo-fi and hi-fi elements to create rich textures. I will be working with a quartet of male singers to back at least 50% of the songs This record will give me the opportunity to further develop my team. As mentioned, Victory Pool put out my first record, Sentimentalist in 2022. The label firmly believes in my songwriting and artistic vision. I am on a single record deal with Victory Pool. While they are excited about the prospect of signing next record, the understanding is that it will be shopped to other labels. I am already in conversation with Birthday Cake, and they are enthusiastic about putting out the project. I am going to take my time with this decision. The record will be sent to Canadian Indie labels including Arts & Crafts, Birthday Cake Records and Six Shooter. It will also be shopped internationally to Jagjaguwar and The Secretly Group The record will likely be distributed by The Orchard and Killbeat will handle digital and print publicity in Canada. Canvas Media will handle radio promotion. Goals include the addition of the two main singles on Sirius XM, with "Hardware Store in Heaven" being pitched to Sarah Burke for North Americana, and the album to Sarah and Jeff Leake at The Verge. "Weekend Baby" will be a strong contender for CBC radio 2, and 3 programming. Planetary Group will design a one sheet and mail physical copies to campus community radio stations across Canada and the US. Signal Noise Marketing will run the Digital Campaign for the record Overall, this project will help my audience grow and secure future performance opportunities (support tours, festivals etc). It will will impact my career growth and the careers of the other musicians involved, particularly Ben Whiteley who is an established musicians building his portfolio as a producer	Emma Schnurr	Create	$ 5,625
2024-05-10	Winnipeg Summer Dance Collective	The Winnipeg Summer Dance Collective (WSDC) is an Indigenous-led, settler-supported group of five members seeking to express themselves as creators, and make dance more accessible through a series of 10 pop-up performances in Downtown Winnipeg. All of us will dance, three of us will create, and one of us will act as administrator. Through this grant I am seeking funding for the creation of new work. For the past four years I have received funding for performances through other funders like Downtown Winnipeg Biz, and I will be applying again. For the past five years the WSDC has at their core embraced unconventional spaces in order to present dance to people who might not otherwise have access. Creating site specific work has allowed us to present on a 5'x 5' piece of flooring outdoors on slanted concrete, and on the Centennial Concert Hall Stage. Doing away with lighting, large spaces, and expensive flooring pushes us as artists, but opens many opportunities in downtown Winnipeg. Last year performed 10 times, and created five original works by three independent choreographers, and we will match that outreach in the coming season. This year we would like to improve the company by compensating artists at Canadian Alliance of Dance Artists (CADA) Rates, and elevating our performances by presenting more established choreographers. In the past we have had to work other jobs on top of our full-time rehearsal week, so paying a living wage is a priority Our creation process, and operation as a whole, is collaborative. By having three people in the studio identifying as choreographers, even when we have a designated lead there is creative support. For example, I helped past WSDC choreographer Erin Atkinson with some of her partnering when she was stuck, and later that same day she helped me make decisions on music edits for my own piece. Choreographer Bryce Taylor helps me with admin work, and we share responsibility teaching class. Through this process we all honed the many skills asked of contemporary choreographers. We start by mapping out the spaces where we would like to perform. Choreographers often connect with one of the shows, and will become the lead. For example, Bryce Taylor would spend their creation blocks on the steps of the Grand Staircase improvising, which became 'til Next Time which you'll see below. Other choreographers have brought music first, and fit a movement style they'd like to explore into a partner program. This artist-led approach makes for experimental and unique works. 17.1 and 17.2 (i) For my commission I'd like to create a solo to "We Were Here" by [redacted] approaching [redacted] 18.1(c)(i) On the topic of artistic risk, I've highlighted our use of unconventional spaces. Our partnership with True North Square will provide a playground of concrete blocks and soaring stairways. We will also spend three full days off the stage in front of a camera, providing a unique medium for expression for the dancers. It is difficult for us to be so close to our audience, but long-time WSDC member and videographer Michael Babatunde Osikoya is an excellent collaborator. All of these scenarios push our artists physically and creatively, without limiting their personal vision. Personally, I don't get much practice coaching dancers one-on-one, it's much easier for me to prioritize shaping a group of dancers than to confront the personal meaning behind the movement of one limb. This is the perfect opportunity, where small spaces and casts will allow me to concentrate and confront this weak point in my work. I will also continue to merge my training in traditional First Nations Dance with my classical and contemporary training. This project gives me a unique opportunity to share some of my culture and traditional knowledge.	Cameron Fraser-Monroe	Create	$ 4,800

2024-05-10	The Ebbinghaus Illusion	The Ebbinghaus Illusion is a book-length prose poetry essay, which elegizes the death of a friend in 2002. This poetic essay is part elegy, part memoir and part memory test. 17.1 and 17.2(a) [redacted] The [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] Much like the human brain, this project will house a 'memory palace.' These memories will take the form of poetic 'bursts' that readers can meander through, and attempt to understand. 18.1(c)(i)	Sandy Pool	Create	$ 10,000
2024-05-17	Instrumental Ensemble for Winnipeg Baroque Festival	I am planning to present a performance of historically informed instrumental Baroque music, performed on period instruments, to Winnipeg audiences at our concert on April 20th, 2024 which is a part of the Winnipeg Baroque Festival 2024. In Winnipeg, instrumental Baroque music is almost exclusively presented in the "conventional" style, meaning using modern instruments, which were not authentic to the Baroque period of Western Classical music, and modern editions of the printed music, which were typically edited in the 19th and 20th centuries to reflect the musical taste and standards of those eras. All the members of the group are trained in what is known as "Historically Informed Performance Practice" and perform on instruments that are authentic to the 17th and 18th centuries. As I have personally become more knowledgeable and experienced in this practice over the past several years, my goal is to contribute to the Winnipeg music scene by bringing this style of "authenticity" in baroque music performance to Winnipeg audiences, which is not often heard here. This is what I hope to achieve by bringing the specific members of the group together for the first time. The project is important because it further expands the tapestry of music for listeners in Winnipeg into territory that is not often presented in our city. It also showcases Manitoban artists providing them with a rare opportunity to perform in their area of expertise ("Historically Informed Performance") . Performing at the Winnipeg Baroque Festival, Manitoba's premier festival of Baroque music, inspire other musicians in Manitoba to follow in our footsteps and increase the community of musicians who undertake performance on authentic period instruments with historically informed performance practice. Our artistic choices on this concert are guided by the group members extensive experience as professional classical musicians, and also our deep love and extensive study of Baroque period Western classical music. Interestingly, we are exploring both traditional and contemporary artistic practice simultaneously without any paradox being invoked- which we believe to be a radical and risk-taking artistic pursuit. We use ancient musical treatises and primary source documents to understand how music of the 17th and 18th century was probably performed at that time. It has only been in the past roughly 70 years that musicians and scholars have determined that the sound and style of music before 1600 was dramatically different from how it was being played and interpreted in the 19th and 20th centuries, and the movement to go back to the original sources and original instruments has been a burgeoning force in the classical music scene ever since. So in this way, we are representing both a traditional art form, using historically informed traditions of playing going back to the 1600's and also representing a contemporary movement in the world of classical music. For this concert we are presenting 17th century German, Austrian and Italian composers Biber, Schmelzer, Vitali and Uccellini, who are not well known. Although unknown today, these composers had a direct influence on their well known successors like Bach and Vivaldi , most notably the master composer Heinrich Biber, who's famous motto we are using as our concert title "Fidem in Fidibus" which translates to "Faith in Fiddles". He was a master violinist and a very creative composer and innovated many interesting and advanced techniques for violin playing in his pieces that brought the instrument forward. The composers on this program were connected professionally, working within the courts in Central Europe, but the concert aims to juxtapose Biber who was the most famous of them all with the music of his teacher Schmelzer and also put all of the composers in comparison to Uccellini who was a huge influence and inspiration to all of these composers to innovate in string music the way that they did We are also featuring 17th century composer Isabella Leonarda's music on this concert. Leonarda became the first woman to publish a series of "Instrumental Sonatas" and she was one of most prolific female composers (wrote approximately 200 compositions during her life time) of the Baroque era, and while her music is being rediscovered, she is still underperformed in the wider Baroque music world. Most of the music we will perform, although it is hundreds of years old, will be played for the first time in Winnipeg during this concert, so it will be a concert of "Manitoba Premieres". We think this will have a significant impact on the artistic community in Manitoba by introducing audiences to new repertoire and styles and musical playing.	Momoko Matsumura	Share - Present	$ 9,756
2024-05-17	Brandon Chamber Players 25th Anniversary Season Fall 2024	2024-2025 is the 25th Anniversary Season of Brandon Chamber Players. We are planning a season celebrating what BCP has presented in the past, and looking ahead to a rich future. BCP 25th Anniversary Season part 1 (the scope of the project for this application) will feature two concerts, the first reflecting on the BCP as a presenter of chamber music in the Westman region, and the second looking forward to the cultural exploration and broadening that we see in the organization's future. Concert 1 - Our first concert, curated by Catherine Wood, features Mark Rudoff, Nancy Nehring, and Kerry DuWors. Now active as performers and teachers in Columbus, Ohio, Rudoff and Nehring were founding members of BCP and this concert features highlights from BCP's chamber music history, including pieces featured in the early days of the organization, and newer Manitoban works including 100,000 Lakes by T. Patrick Carrabré. This concert will serve as a platform for community engagement and outreach through masterclasses and lecture presentations by the guest artists. We are planning a run out performance of this concert ideally in Virden, which is where the BCP's very first runout concert took place in 2001 Concert 2 - This concert will look to the future of the organization. It will feature Witness Matiou, a pianist, composer, and bandleader, who will present an adaptation of a chamber work composed during his fellowship at Harvard, reflecting on the history of South Africa with a message of love, hope, and unity. Through Witness Matiou's performance and the collaborative efforts with local musicians, BCP seeks to bring together different communities and perspectives, fostering dialogue and understanding. This project demonstrates our organization's commitment to inclusivity and representation within the arts. It aligns with the goal of the BCP to promote cultural exchange, artistic innovation, and community engagement. By featuring works that challenge traditional boundaries and amplify underrepresented voices, this concert will contribute to the organization's broader mission of fostering a more inclusive and dynamic chamber music landscape. This concert will draw from South African musical traditions while also incorporating elements of jazz and classical music. In association with this concert, Witness will be working with students of Brandon University, and will potentially appear at the Canadian Museum of Human Rights	Brandon Chamber Players	Share - Present	$ 11,250

2024-05-17	Duo CBJ and MH - Concert at Canadian Museum Human Rights	Duo CBJ and MH are planning on producing a concert at the Canadian Museum of Human Rights, specifically, in the Stuart Clark Garden of Contemplation, on June 17 2024. As the space comes with a high rental fee that supports staffing of the event, and we require renting and moving a piano from St. John's Music, we are seeking funding from the Manitoba Arts Council. We have specifically chosen to produce a concert at the CMHR; the museum is an emblem of healing, public education on human rights issues spanning several decades, and in addition, a physically striking space. Our program will feature composers from Eastern Europe, many who lived through World War II, the Soviet Socialist Realism era, and all who persevered in the face of adversity. Our goal is to unify the program we have carefully selected with this palpably living space in order to create a more meaningful experience for our audience - one that promotes growth, deeper understanding, and uses music as a pathway to empathy. As classical artists, our voices are defined by our unique and exceptional interpretive abilities of composed repertoire; therefore, selecting works to program in live performance is a crucial statement as to who we are and our values. Our concert will be titled Sing to Me Again, referencing the lyrical nature of much of the repertoire, also referencing the transcribed and arranged-by-us Art Song by composers Vítezslava Kaprálová, and Ukrainian composer Valentin Silvestrov. On a deeper level, the concert title refers to our choice to feature mid-20th century Eastern European composers whose voices were restricted in their artistic expression by oppressive governments. During this era, when composers in the west were exploring uncharted directions like serialism, Eastern European composers were constrained to traditional musical frameworks: tonality, nationalism, and "accepted forms". The central work on the program will be the Oboe Suite op. 14 by Czech-Jewish composer Pavel Haas. Originally written in 1939, the work was for voice and piano, employing text. Fearing for his safety, Haas removed the politically fused words and re-cast the piece for oboe. It is a moving work, which features an ancient traditional Czech chorale, the words of which are: "Please do not let us or our successors perish". Haas died in Auschwitz in 1944. Other significant works on our program are the 1946 piano preludes by female Armenian composer Gayane Chebotaryan, arranged for oboe and piano by Caitlin, a suite by Azerbaijani composer Fikret Amirov (two composers which we do not place next to each other lightly given the on-going conflict between Azerbaijan and Armenia), and the nostalgic Suite Hébraïque by Canadian-Jewish composers Srul Irving Glick. That all the composers featured on our program not only persisted in the face of oppression, but also found strength to create lasting art, is inspiring. To be a vehicle for these voices, and perform these works in a physical space like the CMHR, whose mandate includes enhancing the public's understanding of human rights, to promote respect for each other, and to encourage reflection and dialogue, will only amplify the message of the composers that we are drawn to perform and celebrate. A major goal of our duo is to expand the oboe/piano canon through meaningful new and fresh arrangements. Caitlin's practice as a female performer-arranger is extremely rare. Arranging is a natural extension of her role as an interpreter. Her arrangements not only preserve but in fact magnify the composers' original concept, while adding her own unique and distinctive artistic vision and personality. A second goal of our collaboration is to produce meaningful events through an interdisciplinary lens: the physical space of the Garden of Contemplation will be an important "member" of the concert production. Self-initiating, and self-producing an event of this caliber is a statement on our perseverance, seriousness, and visionary efforts as a duo. We currently enjoy contract work as a duo and as soloists; contracts, venues, and fees all provided through an established concert series is work we've become accustomed to. But, to take control of our programming, unite it with a living space like the Canadian Museum of Human Rights is a venture we feel drawn to and ready for. With funding from the Manitoba Arts Council, we are hoping this event will be pay-what-you-can for the public, and aid in promoting the museum to those who may have barriers in attending, or who haven't found an opportunity to visit.	Madeline Hildebrand	Share - Present	$ 2,851
2024-05-17	Prairie Comics Festival Programming 2024	There are many changes and expansions coming to Prairie Comics Festival's format in 2024! Firstly, we have confirmed our dates and venue for the main Festival: the 3rd floor of Millennium Library, Oct 5-6, and growing from 43 exhibitor spots to 70+. There will be our main programming stream, featuring panels on topics like Comic Writing, Webcomics, Queer Comics, Mental Health and Comics, Indigenous Comics, and more, plus an Educator-focused stream, and graphic novel publishers will be on-site for pitch sessions and portfolio feedback. We are working in collaboration with the following publishers on programming: At Bay Press (MB), Highwater Press (MB), and Conundrum Press (NS) PCF will continue to develop and organize year-round comic arts-focused seminars and workshops, via our partnership with the Winnipeg Public Library. This allows the events to be free to attend for the community, which is our guiding principle for all of our events. Attendance at these seminars is often to capacity or waitlisted. We will continue to live stream the presentations for remote attendance or evergreen watching. We work closely with librarians and community members to develop programming and fill needs. In 2023, PCF was contacted by groups in Brandon and Portage La Prairie to put on similar presentations in their communities. We aim to expand to more rural MB locations in 2024, with comic making workshops, seminars, and a 1 day comic festival. Providing these presentations at a community location like a library has made them accessible tangibly, and also alleviated cost (venue rental) so that funding could be re-directed to paying the presenters CARFAC-aligned fees. These programs also act as an outreach funnel to our main Festival, where the majority of our presenters will be exhibiting their work, making their involvement in these presentations a two-tiered opportunity to developing their fanbase and network. Like last year's Festival, PCF will be paying to bring in headliner guests. We have two confirmed for 2024: Faith Erin Hicks and Emily Carroll. This not only creates an income opportunity for these professional creators, but an opportunity for Festival attendees to take advantage of these creators' unique skills and experiences in the industry, in a location the guests otherwise would not appear. The guests will participate in the main Festival by running their own tables, as well as speaking on panels, and also at a special event at McNally Robinson, which will be free to attend to the public, live-streamed, and publicized in partnership with the store. PCF has historically centred its programming in Winnipeg, but as stated, we would like to expand to create more opportunities throughout the province for comic artists and creators. In addition to adding rural events, we'd like to pilot a new project, Comic Making Kits, which would enable folks to receive the supplies to make comics alongside virtual programming facilitated by a comic professional. PCF strives to create more spaces for the comic arts to take centre stage in the Canadian literary landscape. We believe that the sequential art community can only flourish if creators are given the opportunity, no matter their skillset or income status, which is why accessibility is always at the forefront of our events. Our goal has always been to create opportunities for emerging artists (and fans of the medium) to access the tools, resources, and the experience of professionals in their own community, in a completely free to attend, low stress environment--while creating an income stream for the professionals sharing their knowledge and skills with the broader community. Think Center For Cartoon Studies, but Winnipeg!	Prairie Comics Festival	Share - Present	$ 5,625
2024-05-17	Canadian Musical Miss Shakespeare - developing under recognized genders in leadership	The subject matter of Canadian award-winning musical, Miss Shakespeare explores the repression of women in the 1600s and reflects on the relevance we still feel today. It is a hilarious and joyful celebration of women as sexual, creative, brave, warriors, challenging the audience to consider the systemic barriers that women face because of the bodies they were born with. Our production will be presented at the Gas Station Arts Centre November 12-17, 2024. We have a strong and diverse all woman creative team. Auditions recently held promise a diverse local cast of women. As we work towards this production we are implementing a number of initiatives within that process, open to Winnipeg Theatre Artists of Under Recognized Genders including Women, Trans, and Non-Binary Artists. Our production is the vehicle in which we are providing opportunities, mentorship, skill building and hands on professional experience to Winnipeg artists. We have received resounding support from the Winnipeg Theatre Community including a Presenting Sponsorship from Rainbow Stage, and many other affiliations, all expressing the need for this initiative in Winnipeg (see attached letters of support) Our first initiative is a Designer Development program. We have 2 new female designers to cover set, costume, and lighting design for our production of Miss Shakespeare. They will have support and access to the U of W design lab as well as production managers from PTE & RMTC and technical mentorship with the Gas Station Arts Centre. This is an extended process to facilitate the creation and realization of their designs as well as providing them with ongoing networking and skill development opportunities. WST will invite theatre professionals to view their work as well as providing resources to help create an online portfolio.We will be hosting our 2nd annual Talent Bridge Symposium/networking event May 2024. Our designers have guaranteed admittance. This year's participants will be Winnipeg artists in design, production, and technical streams. Events include workshops, meetings with our local arts leaders and theatre companies, venue tours and guest speakers as well as a moderated panel discussion on Under Recognized Genders in leadership roles, open to the public. Additional production initiatives include a pre-rehearsal workshop for the company. Challenging existing formats and exploring ways in which all departments and artists can achieve greater collaboration, not only merging during technical week as is typical in our current theatre process. Intimacy director Sharon Bajer will work with us to determine best practices for exploring sexual content and nudity in rehearsal. We also believe the designers to be an active part of this creation process with significant perspectives to include. The goal will be to establish common language and terminology to create a space where women can confidently explore provocative staging, lighting and costumes knowing and understanding each other's needs and boundaries. To assist with accessibility throughout, we will be using Mix My Part music learning software for remote and at home use, instructional choreography videos provided to support more flexible learning opportunities, and remote access to rehearsals for production and design staff, as well as caregivers when needed. WST, in acknowledging systemic barriers is prioritizing subsidized childcare during rehearsals as needed by company members. We are looking for more ways to build bridges nationally, and Miss Shakespeare creator and choreographer, Tracey Power has confirmed she will join us in rehearsal for a discussion on her career and the creation process of Miss Shakespeare. She is also participating as a mentor to our choreographer, Rachael McLaren who is transitioning from an internationally acclaimed professional dancer into a career as a choreographer. Rachael is being given extended time to access mentorship, and studio time to build her choreography, as well as easing time pressures that come with having a new baby to care for. During production week we will be showcasing local artists, who are being invited to display and sell their work in the lobby. We are looking to create a full event dedicated to a celebration of immensely talented Winnipeg Artists of under recognized genders. We will be providing a venue, exposure, and publicity for these diverse artists, being an active bridge to the Winnipeg public. An added success, as of January 2024 we will offer a yearly FREE Bridging Workshop in collaboration with Shakespeare in the Ruins and Stratford Festival providing classical foundation training to Musical Theatre and Opera Performers further activating our mandate to be a bridge in our community. We believe in the work and necessity of the opportunities we have planned for this season.	Winnipeg Studio Theatre	Share - Present	$ 15,000

2024-05-17	Cluster: New Music + Integrated Arts Festival	Cluster: New Music + Integrated Arts Festival 2024 will be presenting 8 events May 31-Jun 11, 2023 including feature-length concerts, installations, commissions, workshops, panels, and a production residency that will feature local and national musicians, composers, sound artists, and interdisciplinary artists. In celebration of our 15th year as a festival, Cluster will be presenting a series of outreach workshops in the month of May leading up to the festival. Cluster 2024 will present a diverse range of new and exciting music/sound works to Manitoban audiences and beyond—presenting under-programmed genres, cross-pollinating audiences from different musical communities, facilitating the creation of new works through our Precursor Residency program and community-building through fostering collaboration, artistic risk-taking & skill-sharing. Through our programming, we aim to expand the definition of the New Music we present to include new works beyond the confines of contemporary experimental classical chamber music. This means the presentation artists who are in the process of challenging the conventions within their own practices with a spirit of risk-taking and collaboration, regardless of genre, stylistic influences, or formal training. Over the last 15 years, Cluster has consistently been engaging with artists who have been historically & systemically kept from opportunities to present their work. This commitment is reflected in the diversity seen in our leadership, programming, audiences & energized board of directors. Each iteration of Cluster is another opportunity to find better ways to engage with the artistic community. Cluster will continue audience-development initiatives such as Pay What You Can ticket pricing & free tickets distributed through community partnerships. Cluster will also be offering childcare funding to performers with children. Performances will be documented for free on-demand online viewing (with closed-captions) for audiences facing barriers accessing in-person events [2024 programming] Cluster is seeking support for four performances as part of our 2024 festival in June i - HYPERFEMME GALACTICA A genre-defying, immersive concert / video installation performance work by Konjo (Mahlet Cuff), an emerging sound artist that places their intentions with blending various, historically Black genres of electronic music as a way to create their own worlds, building & rebuilding to transform spaces as a site for liberation. As a Black queer femme, Konjo seeks to be in conversation with audiences through critical fabulation as a way to fill in the gaps. Mahlet Cuff is 2024's Precursor Resident artist and will be developing this work with the support and guidance of Precursor Productions' head audio engineer, Andrew Yankiwski. ii - DISRUPTOR A double-feature concert with Debashis Sinhas and Compost that explores the meditative qualities of sound. Sinhas' quadraphonic sound performance, Rückstreuung, uses the principles of subharmonic synthesis to create an immersive sound field for the audience, responding in real time to the architecture and the interplay of frequencies. This improvised performance interacts with the moment to offer a hearing experience that is rooted in traditions of meditation and active listening. Compost will be premiering, Decomposed, a 10-movement through composed work for Fender Rhodes, electric bass, drums, spoken word samples, and projected time-lapse photography. Collective improvisations will be recorded and then decomposed into harmonically simple, polyrhythmic cellular motifs, mimicking the connective roles of mycelium. vii - SPLIT REED This double-feature will premiere a new body of work for woodwind duo by emerging composer Olivier Macharia, performed by Macharia + Eamon Sheil. "The River Between." This work is a series of musical motifs interwoven through repetitive ostinato patterns played, layered, constructed and deconstructed through electronics, sonically painting explorations of spirituality and challenging capitalistic preconceptions of human volition. This performance will be Olivier Macharia's 1st festival premiere of work as a sound artist / composer. Cluster will be providing technical and workshopping support during the development phase of this piece. Composer/saxophonist Olivia Shortt with multidisciplinary artist Jaime Black will be premiering a new collaborative work featuring sound, movement and electronics at this concert. viii - STEP In this concert, audiences will explore the expanse of keyboard music, reaching beyond the grand piano, including analog synthesizers, Fender Rhodes, toy keyboards and more, performed by award-winning Winnipeg pianists, Everett Hopfner and Madeline Hildebrand, followed by a performance by Sarah Jo Kirsch, accompanied by Madeline Hildebrand—a dynamic delivery of newly self-composed vocal works that blend classical music sensibilities with contemporary sounds and technology. This will be premiering work that features lyrics/libretto and melody written and performed by Sarah Jo Kirsch, an exciting first for them. Note: Event titles and dates are not set in stone, as the aspects of the festival's scheduling are still in process at the writing of this funding application.	Cluster: New Music + Integrated Arts Inc	Share - Present	$ 13,631
2024-05-17	OWL CALLING	This project entails the production of the play OWL CALLING by rural Manitoba playwrights Darrell Racine and Dale Lakevold, in Winnipeg from September 25-29, 2024. It's an original work of drama that received an online workshop and reading facilitated by the Manitoba Association of Playwrights and directed by Tracey Nepinak in February 2021. The play will be produced in agreement with Canadian Actors' Equity. OWL CALLING is a full-length play that explores the journey that two Indigenous men, who are best friends and brothers-in-law, undertake with their families as they negotiate the federal government's compensation process for former residential school students. The play is set in 2011 in a suburban neighbourhood in Winnipeg where the Keepers, an Indigenous family originally from the North, reside. It takes place four years after the Independent Assessment Process (IAP) was set up by the federal government to compensate former students of the Canadian residential school system for any physical or sexual abuse or other injuries that those students may have suffered at school. The IAP came about as a result of the largest out-of-court settlement in Canadian history, yet it's little known or understood by the Canadian public. The IAP was part of the Indian Residential Schools Settlement Agreement that led to the establishment of the Truth and Reconciliation Commission. OWL CALLING tells the story of how Indigenous knowledge and narrative, as well as Indigenous relationships, will help Indigenous people in the process of healing and reconciliation. It's a story that will enable Canadians as a whole to better understand their role in the reconciliation process and to know why redress is a critical part of reconciliation. The play explores serious subject matter but with humour, music, romance, and stories. We want the audience to receive a full, theatrical experience -- an emotional and engaging experience but also a thought-provoking one that raises questions and doesn't provide all the answers. It's a play that is set in the real world and not in any allegorical or fantasy world. The story takes place during the summer of 2011 and includes three main settings at the Keeper home, a lawyer's office, and a riverbank on the Red River. The play has five Indigenous characters and one non-Indigenous character, a female lawyer who grew up in the former Yugoslavia and who came to Canada as a refugee after the Bosnian War. It was important for us to include a non-Indigenous character, who provides other perspectives and contexts. The lawyer is a character who is sympathetic to the plight of Indigenous people in Canada and to the two men -- Eddie and Jim -- she's representing. She has gone through a war as a girl and understands racism and oppression, but she has her lapses in working with Eddie and Jim and their extended family. OWL CALLING is part of our ongoing cycle of plays that examines Indigenous culture and history in Canada. We have been writing and producing theatre for the past 25 years, with our collaborative writing focus being exclusively on Indigenous and Metis subject matter. We've been doing so from the regions outside of the capital, and we feel it's our responsibility to add to the Indigenous and Metis content represented on Winnipeg and Manitoba stages. We work closely with Indigenous and Metis people in researching and writing our plays. For MISTY LAKE, Darrell conducted extended interviews with a Dene woman, Elizabeth Samuel, in her home community of Lac Brochet, Manitoba, about her life as a former student of the Guy Hill Indian Residential School near The Pas, Manitoba. He also attended Healing Gatherings at the site of the former school and assisted in the traditional ceremonies at the Gathering. For STRETCHING HIDE, we interviewed members of Darrell's Turtle Mountain Metis community in Southern Manitoba, and relied on his experience growing up in the community with a father who was a traditional hunter, trapper, and guide. With each play we hold readings with members of the relevant communities represented in the plays in attendance. For example, with OWL CALLING, we had an invited audience made up of former residential school students and their family members; former students who had gone through the IAP; lawyers who represented Indigenous clients in the IAP; adjudicators who received claims in the process; a chief adjudicator who oversaw the IAP nationally; academic researchers on the IAP; knowledge keepers, cultural workers, and others.	Root Sky Theatre Company	Share - Present	$ 8,600
2024-05-17	At Bay Press Fall/Winter 2024 Publishing Program	See Additional records document	At Bay Press	Share - Present	$ 11,250
2024-05-17	35! A Choral Celebration (a concert celebrating CZ's 35th anniversary)	This project is a presentation of a milestone choral concert in celebration of Canzona's 35th anniversary season, under the direction of the newly appointed Artistic Director, Elroy Friesen. While renowned for its Baroque performances, Canzona, under this new leadership, envisions a future of programming that re-contextualizes historical choral music, while challenging and diversifying its audience. This concert, a tribute to Canzona's history of choral excellence in Winnipeg, showcases Baroque masterpieces and beloved audience favourites. Looking towards the organization's future, the program also introduces Caroline Shaw's poignant new work, "To the Hands." All of the works on this program are with orchestra, and Canzona is thrilled to be able to work with the Winnipeg Symphony Orchestra in this collaboration. We also look forward to featuring two of our chorisers as soloists - soprano, Marni Enns, and counter-tenor, Dan Rochegood. The program is curated with a compelling through line of social justice. Handel's "Zadok the Priest" and "Dixit Dominus" are familiar masterworks with texts centered around historical kings known for ruling with peace and justice – the wise Solomon and his father, King David. Giving the Handel works an urgent contemporary context, Shaw's piece, although inspired by Baroque music, "expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus." (C. Shaw, programme notes) The pinnacle of the evening will be a grand finale featuring the concluding movement of Bach's Mass in B minor: "Dona nobis pacem" (Give Us Peace). Canzona will be joined by a chorus of their many alumni, conducted by the esteemed founding Artistic Director, Henry Engbrecht. Canzona's commitment to local artists is evident in its choice of director, assistant conductor, and rehearsal pianist – all local talents. Engaging 24 professional instrumental musicians and a fairly paid choral ensemble of 22 singers in this production aligns with Canzona's dedication to supporting the Winnipeg's arts community. Canzona also serves as a platform for the development of emerging artists. Over its 35-year history, Canzona has been instrumental in launching the professional careers of many members. This concert is no exception. In the ensemble for this project, there are three current university music students, three recent vocal performance graduates, and 12 graduates of Manitoba university music programs.	Canzona Inc.	Share - Present	$ 6,000

2024-05-17	Presence	"Presence" is an ongoing series of exhibits, performances, talks and workshops that foreground 2SLGBTQ+ and BIPOC artists and community members. We seek support for activities between Summer 2024 and Winter 2025 with primary artistic collaborators Laura Lewis and KC Adams. From Sept 12 – Nov 8, 2024, we will present "The In-Between" an exhibit of 8-10 paintings by Laura Lewis of queer folx who are friends of Lewis and members of Winnipeg's arts community. This includes commissioning a new painting of drag performer Deb from Winnipeg. Lewis, a pansexual woman, explores psychosexuality, queerness, gender, vulnerability, melancholy and identity with her subject-collaborators. Comfortable in their bodies, they command our attention, looking upon us with confidence and poise. Working on a large scale, Lewis creates an immersive environment, giving the gallery space over to queer folx in a tangible way, rendering a diversity of 2SLGBTQ+ individuals and challenging antiquated, cis-heteronormative notions of oil on canvas portraiture. Informed by Lewis's technical understanding of colour theory, these sensuous works oscillate between broad gestural brushstrokes and finely rendered detail which are metaphors for the construction of identity, conveying a sense of figurative fluctuation or "in-betweenness". The planned exhibit program furthers Lewis's spirit of collaboration and Gallery 1C03's intention to offer a safe space in which to affirm and empower 2SLGBTQ+ artists and build community connections. Portrait subjects will write brief responses to Lewis's paintings of them. Mahlet Cuff, Christina Hajjar, Jessie Jannuska, Julian Kirchmann and Malaikah Rang'inya will participate in a public conversation about their creative work as it relates to representations of queerness in the local arts community. Partnerships with the Rainbow Resource Centre and University of Winnipeg Students' Association will support us in producing a workshop for queer community members and a drag show featuring Julian Kirchmann as Deb from Winnipeg and two other performers. A queer arts writer will write an expanded response essay. In a time when 2SLGBTQ+ rights are constantly under threat, it is vital that institutions such as university art galleries boldly assert the integral presence of diverse gender identities and expressions in our society and explore the nuance of varied perspectives offered by queer folx. "The In-Between" responds to campus-wide efforts to build trans solidarity and commit to actions that help foster a university community that is not only inclusive but anti-oppressive. Lewis's and her collaborators' connections with the Rainbow Resource Centre will help 1C03 build relations with this organization and expand our audience reach From Nov 21, 2024 – Feb 15, 2025, we will work with renowned Winnipeg-based Cree-Anishinaabe-British relational maker KC Adams to present her exhibit "Seven Generations", featuring digital portraits of Indigenous youth, ancestor quillwork and beadwork, and a new commissioned short film. Adams photographed her family and friends' thriving school-aged children at the Forks on Canada Day in 2021 in response to the discovery of unmarked graves at the Kamloops Residential School, to reveal our community's resilience and knowledge, the responsibility of children to bring joy and hope, and our responsibility to create a safe environment for them. She composed the portraits in seven layers to represent seven generations: in Cree teachings, the community looks three generations back and three forward. We are the seventh generation in the middle, linking past and present: we are who our ancestors prayed for and we must ensure the well-being of the generations after us. Adams embellished the portraits with images of ancestor beadwork and quillwork regalia from the Manitoba Museum's HBC Collection. Showing this regalia in Gallery 1C03 alongside Adams' portraits will bring a new context and audience for these artworks. "Seven Generations" will enable Adams to build ties with Fisher River Cree Nation where she is a registered member. Leading up to the exhibit, she will prepare for and produce a short film of dancers wearing their regalia and sharing stories about them at the FRCN powwow and community celebrations. Presenting contemporary regalia in action alongside historical regalia in the gallery brings the concept of seven generations to fruition. Three of the powwow dancers will be invited to perform at the exhibit reception, thus bringing them an opportunity to showcase their creative work in Winnipeg. A contextual essay by FRCN member and art writer Becca Taylor and a panel with Indigenous community members to discuss the connection between regalia and ancestral knowledge will amplify Adams' message. Adams will invite an Elder to be involved at the reception and panel discussion and she will lead a creative workshop with Indigenous youth at the Wii Chiiwaakanak Learning Centre.	Gallery 1C03, University of Winnipeg	Share - Present	$ 6,000
2024-05-17	Glory: A Ghost Story	On September 27th 2017, [redacted] By attempting to understand these larger-than-life personalities on an intimate level we seek to better understand both our society and ourselves. Our goal through these various modes of performance is not to come to some conclusion or judgment on these historical people and movements, but rather to open our audience to seeing the ways they have subliminally influenced their own perspectives and feelings on gender, power, and media. Ultimately, Glory: A Ghost Story is a reflection on how the present mirrors the past, the roots of violence and policy against trans life, and the troubled space between who we say we are and what we do. all exceptions in description - 18.1(c)(i)	EGAD	Share - Present	$ 11,800
2024-05-17	Andrew Balfour's War Oratorio: Nôtinikêw, Forgotten Stories of Indigenous Soldiers	The goal of this grant application is solely to cover fees and expenses for the production and presentation of Nôtinikêw at the MusCan Conference in May 2024 in Brandon, Manitoba. Muscan, (Canadian Music society) is a pan-Canadian organization that holds an annual national conference to connects musicians and scholars. Although results from the Call for Proposals will be communicated only in early March, it is necessary to submit a funding application at this point to have an opportunity to present this meaningful project. The public presentation of Andrew Balfour's Nôtinikêw (scored for adult choir, treble choir, baritone solo/performance artist, cello and traditional drummer-singer) is the first component of a two related components for consideration in the 2024 MUSCAN program. The second component is a Round Table discussion situating the compositional and performance history of Nôtinikêw in the context of Truth and Reconciliation efforts initiated by both indigenous and settler composers, performers and institutions. Nôtinikêw (2018), an anti-war oratorio, is the second in a series of Truth and Reconciliation concert programs initiated by Andrew Balfour with the Dead of Winter choir (Winnipeg) in 2017. It tells the story of Indigenous soldiers battling alongside settler soldiers during WWI, only to be denied voting and veteran rights upon their return. In the words of Andrew Balfour who is of [redacted] descent and originally from Manitoba. "It is "an Indigenous identity piece – a tragedy that speaks [...] about all wars and all Indigenous soldiers. It is an honour to try, in my own way, to tell the stories of our people." This multidisciplinary performance includes traditional singing and drumming, choral singing in Cree and English, narration in English and a solo cello creating soundscapes during narration and accompanying the choir with both notated and improvised material. Through poignant and evocative writing, Andrew Balfour amalgamates traditional, instrumental and electronic music as well as vocal lines that are at times reflections, lamentations and reminiscent of Britten's approach to dramatic storytelling in his own War Requiem from 1961. This 40-minute multi-movement work blending vocal solos, choral singing, traditional indigenous song, cello and narration has been received with acclaim in Winnipeg, Edmonton, Toronto, Brandon and the Montreal New Music Festival. 17.1 and 17.2(i) - By performing Nôtinikêw, we are hoping to continue to contribute to the Indigenous storytelling through choral music, a theme very dear to Andrew Balfour and needless to say to us, musicians. We are hoping to also contribute to the impetus of developing awareness of the Indigenous culture, the Canadian Indigenous experience, particularly the mistreatment of Indigenous peoples at the hands of colonial settlers. -This performance project is particularly important because of the component of a roundtable added to it. The round table will bring context to the work by gathering performers, Indigenous composers, conference delegates and the audience. Themes that will be explored include: geography, balancing the roles of both Indigenous and non-Indigenous musical contributors, the intersection between notated and non-notated musical (both from Indigenous traditions and improvisation/experimental) into an otherwise notated musical composition, and dramatic elements. Other questions include: the experience of non-indigenous musical soloists and directors in engaging with this text and concept, in the blending of Western art practices and other traditions. What elements of this work are universal? How do performers manage elements that are outside of their personal perspective and experience? Who should perform Nôtinikêw? -Nôtinikêw was composed at the outset of the Truth and Reconciliation Commission. For things to move into action, featuring meaningful works such as Nôtinikêw can contribute a learning opportunity for the community in addition to engage with Indigenous People in an artistic respectful and reciprocal way. -As an artistic director, my goal is to bring music experiences that describe the depth of the human experience especially with text. Text, in choral music of which Nôtinikêw is an excellent example, adds a dimension for story telling and to express the wide range of human experiences. Nôtinikêw is a powerful and notable instance of individual storytelling turned political. My goal is to create a space of reflection to inform through story telling in music through fusions of musical styles combined with the power of the human voice Nôtinikêw is an excellent example of an interdisciplinary work where the spoken and sung voice, written and improvised score intersect. It requires traditional skills of vocal techniques and instrumental techniques. In addition, performers were led in several sessions to explore their improvisational skills and projection of the voice in novel ways. Singers were introduced to the Cree language and new vocables.	Andrée Dagenais	Share - Present	$ 9,751

2024-05-17	GORGE Queer Arts & Drag Festival 2024	Building on the success of the last three iterations of GORGE, we plan to host our multi-day festival at The Forks in Winnipeg, Manitoba, to celebrate the legacy and future of 2SLGBTQIA+ art in our community. Our events will combine free, family-friendly programming via a drag brunch and art-making workshop, with a mini-ball that will allow members of the 2SLGBTQIA+ community to participate in and witness performance art in various categories. We believe that especially in this time when Trans individuals, 2-Spirit folx, drag artists, and members of this community at large are being targeted with hate, misinformation campaigns, and oppressive lawmaking, these outlets for expression are more vital than ever and can serve to unite audiences and amplify artistic voices that are often silenced. Our Drag Brunch will showcase two sets of performances by six of Winnipeg's most respected drag performance artists in a variety of styles. A DJ will keep the event flowing via sets of curated selections of music celebrated in the 2SLGBTQIA+ community and will help to transform a public space into an unabashedly queer, safer space, that welcomes families (chose or otherwise) to experience the art form of drag. By hosting an event that is free to attend, in a location as public and prominent as The Forks, we believe that the art that is presented will open positive dialogues around not only queer joy, but also the struggles that these artists and this community face on a regular basis. To accompany this event, we plan to host a print-making workshop that allows the public to create wearable art or signs that directly confront messages of hate and discrimination against Trans youth. The public will be encouraged to bring articles of clothing, or paper, on which they can silkscreen designs that read "Listen to Trans Kids" and "Respect Trans Kids" under the guidance of a local designer and printmaker. We feel that this message is essential in celebrating Pride in our community and that activism should at the core of all activations, especially in the wake of recent murders of Trans youth and of targeted acts of hate towards the community at large. By providing audiences with this opportunity to take away this art and this message, we feel that our event will echo for a long time after the festivities of GORGE 2024 come to a close. Our second event will be less broadly public-facing, as it will cater more directly to the 2SLGBTQIA+ community. Our Mini-Ball will offer the opportunity for participants to sign up to walk the runway in various pre-determined categories, showing off their performance skills, and their presentations of fashion and makeup. Creativity and commitment will be rewarded by a panel of judges, who will crown winners in each category, offering them an honorarium and a trophy. This event is keeping with the longstanding traditions and protocols of ballroom culture, as managed by our team of curators with experience in this field. Winnipeg's ballroom scene is still in a fledgling state, or what is known as a Kiki scene, and has a long way to come. However, the grit and artistry of members of the 2SLGBTQIA+ community in Manitoba has proven to be powerful, as demonstrated with past similar events. This Mini-Ball will take the community's reputation and drive to contribute to the larger international dialogue to a new level. This event will be ticketed, but free for anyone who signs up and participates in any of the categories. Previously, our events of this nature have served as platforms for drag artists and queer artists of all styles to debut, resulting in a richer pool of 2SLGBTQIA+ communities to draw from in the future. Both our Drag Brunches and Mini-Balls in the past have garnered an extremely high demand and have resulted in sold out shows within minutes. Being that the brunch has no set limit on how many can attend, we are looking to expand our audience and allow more of the public to witness the art form that we hold so dear. For our Mini-Ball, we are confident that the demand will be instantaneous when announced, but by hosting it in a larger venue, we also expect that more individuals will be able to participate and witness the magic that is their first in-person ballroom experience. In line with our mandate to advocate for and to celebrate art and artists from within the 2SLGBTQIA+ community, we feel these events and GORGE are essential now more than ever.	Synonym Art Consultation	Share - Present	$ 12,500
2024-05-17	Reves programming	The collective efforts of Reves Creatif encompass a multidimensional approach to artistic expression, aiming to engage, inspire, and provoke introspection through various mediums and experiences. Here's how each event contributes to our overarching goals and artistic vision: 1. [redacted] Each project contributes to our overarching goals of fostering cultural exchange, celebrating diversity, and creating meaningful experiences that resonate with audiences. They serve as platforms for preserving history, sparking conversations, and inspiring empathy and understanding. These projects align with our goals of exploring traditional and contemporary artistic practices, fostering cultural exchange, and celebrating diverse voices and experiences. They invite viewers to engage with art in new and exciting ways, sparking curiosity, empathy, and a deeper appreciation for the richness of human experience. We explore traditional artistic practices, such as collage techniques and archival imagery, alongside contemporary approaches, such as interactive installations and multimedia storytelling. By combining these elements, we create dynamic and immersive experiences that speak to audiences across generations and cultures. In essence, each event represents a unique facet of our commitment to exploring traditional and contemporary artistic practices, fostering cultural exchange, and creating meaningful experiences that resonate with audiences on a personal and emotional level. Through our collective efforts, we strive to inspire curiosity, empathy, and a deeper appreciation for the rich tapestry of human experience. all exceptions in description - 18.1(c)(i)	Reves Creativ	Share - Present	$ 9,831
2024-05-17	Writing and Publishing art writing	The last three years has seen a rise in our readership and contributors. This has made evident, the urgency by which this publication is needed by the arts and cultural public. As a publication working with emerging artists and writers who are largely under-acknowledged, it is important for us that we are able to fairly compensate them for their labour. Given Canadian Art Magazine's long hiatus and its unfortunate subsequent end as a major publication for the arts and culture community in this country, it has left a big important gap for artists, writers, and cultural producers. We want to maintain what we have done successfully as a platform and continue supporting artists and writers who, now more than ever, need a space like ours to publish their voices. We are planning our next round of commissions, which will involve an open call for submissions. Public Parking relies heavily on the open call format as a way to ensure the publication is democratic. By relying on a rotating list of contributors and being committed to working with writers publishing work for the first time, Public Parking is able to keep its content diversified and generative, as well as contribute to the cultivation of new talent in the field of arts publishing. In order to continue developing our expansive and multi-perspective content, we are seeking funding to compensate our rotating list of guest content contributors (writers, editors, proofreaders, and transcribers) for a 12-month period. With this funding, we plan to create and publish 25 new pieces between May 2024 and May 2025. This will include long-form conversations (by up to 10 contributors), critical analysis essays (up to 15 contributors), as well as support from editors and transcribers. Along with inviting new contributors to the publication, we will also be working with at least two successful contributors from our last open call (please see support document for samples). We will also be compensating a managing editor (Luther Konadu) to facilitate and oversee this project. He has been developing the publication since its inception and have the administrative capabilities to oversee the project. Contributor selections will be determined by previous writing/editorial experience, writing samples, previous work ethic, and provided references. However, we will give the opportunity to those who may not have had the chance to publish previously, and we will prioritize members of underrepresented groups including members of Indigenous communities, persons of colour, female and nonbinary-identifying persons, contributors geographically situated outside of major cultural hubs, etc. Our application guidelines will have a voluntary declaration of the applicant's cultural identification. We will also prioritize pitches that involve or focus on members of these groups and their histories (see supporting documents for previous open call applicants whose writings have been published). This project allows the publication to compensate editorial labour and writers who submit work for publishing. We are one of few Canadian art publications that exist exclusively online and this allows us to expose emerging contemporary artists and writers to a global audience and gives us the opportunity to connect with the broader contemporary art community. Our artistic choices are rooted in contemporary art dialogues happening in Manitoba and elsewhere. What makes Public Parking different is that we continue to prioritize the 'voice' of creators as central to our publication. We rely on a collaborative ethic and multifaceted approach to gathering our content. We are particularly interested in highlighting emerging voices (both writers and makers) discussing issues and topics that are critical to our current political and cultural climate. This includes but is not limited to dialogue regarding land politics, decolonization, intergenerational trauma, critical race theory, feminist dialogues, dialogues on equity, identity politics, institutional politics, climate change, alternate futures, capitalism, and digital technology. We look for conscious cultural and societal observers who channel their nuanced experiences through material form—visual or otherwise. There has always been a neglect toward spotlighting creators at the beginning of their careers, so we prioritize those emerging artistic outputs. Above all, we seek to highlight emerging creators who have little to no exposure in other literature-based publications, as well as members of other groups who continue to be disregarded in contemporary art institutions and forums.	Public Parking Publication	Share - Present	$ 10,359
2024-05-28		The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact – particularly in underserved communities. A project title and description was therefore not requested in the application process.	Royal Manitoba Theatre Centre Inc	Arts and Culture Sustainability Fund	$ 40,000

2024-05-28	Attend art fairs and meet curators	I am an emerging artist who strongly desires to attend the 1-54 Contemporary African Art Fair in New York. This opportunity is not just about connecting with curators, gallerists, and art collectors worldwide, but it's a significant step in my career. My sister is also participating in the fair this year, and it will be great to support her while I am there. However, I need financial support from The Manitoba Arts Council to cover some of my travel expenses and make this career-defining journey possible. I was fortunate to participate in the online edition of the fair and display my work at the fair in France in January 2021, which was a success. Despite missing the opportunity to attend the physical event due to COVID-19 restrictions, I am now eager to seize the chance to attend the in-person fair to connect with the curators and organizers. I didn't get to meet last year and expand my reach even more. 17.1 and 17.2(i) In addition to attending the fair, I also purchased tickets to the Frieze Art Fair for the preview event to connect with more international curators and galleries. While on my trip, I also arranged to meet with KJ Abudu, a curator and critic at the Swiss Institute of Contemporary Art. This meeting will be an invaluable opportunity for me to discuss my latest project, "Monsters from [redacted] We Are Here to Stay," which explores the stereotypes African migrants face in the West. (this body of work, which I have just wrapped up, was generously funded by the Canada Council for Arts, The Manitoba Arts Council and the Winnipeg Arts Council). KJ Abudu is an experienced curator of African heritage, particularly [redacted]ritage, who lives and works in the West. KJ's insights will be invaluable to me and my future work. I am committed to sharing my work with as broad an audience as possible, in addition to my resident province of Manitoba. Attending the 1-54 Contemporary African Art Fair and meeting with curators like Kojo Abudu can expand my reach and attract new audiences. I am keen to work with a curator who profoundly understands the subject matter of this work. With funding from The Manitoba Arts Council, I can make this trip a reality and take the next step in my artistic career. Because of the US exchange rate and price inflation, I kindly ask the Manitoba Arts Council to consider my request for $1000. I plan to arrive in New York on the evening of May 2nd. If I arrive on time, I plan to attend the art fair the evening I get in for VIP and press review access to connect with more people on that day. On May 3rd, I plan to attend the 1-54 Contemporary African Art Fair again as a guest to see the work in the morning and head over to the Frieze Art Fair for the preview event at 3.30 pm, for which I have purchased my ticket. On May 4th, I plan to meet the Curator, KJ Abudu, later to discuss and show some of the work I have put together. In the evening, I will also be meeting the owner of Hudson Wilder Studio, design, showroom & cafe in Dumbo, Conway Liao, who I have connected with over the years via social media and has been interested in collaboratng on a show. We will be able to connect and discuss the opportunity and potential. I will also be able to see the space in person. On May 5th, I plan to visit Uchen NYC, a design store and Incubator. I connected with one of the co-founders via Instagram, who mentioned some upcoming design workshops I plan to attend that weekend. On May 6th, I will attend the Whitney Biennale and museums and see some of New York before I head back to Winnipeg in the evening. 17.1 and 17.2(i)	Mercedes Emeka Maduka	Learn - Travel/PD	$ 1,000
2024-05-28	Empire Of Dirt Artist Residency - Creston, British Columbia	I am privileged to have been selected to attend and undergo the EOD (Empire of Dirt) artist residency. The 2024 program is split into two, and I am pleased to be part of the second cohort, alongside artist, Rebecca Bair and author, Berlin Reed. I plan to effectuate research, as well as tackle studio projects through the one-week residency. The residency itinerary is packed with group activities (such as talks, symposiums, screenings, conversations, and readings) aimed at sharpening our creative/conceptual intellect as well as to introduce us to new worlds intersecting contemporary art and the politics of living. The residency coordinators who will be around through the duration of the residency are both avid writers and cultural workers in their respective rights and I am delighted to study under their loose and peripheral guidance. Ping-ponging ideas and receiving feedback with and from the coordinators and my cohort, I anticipate an accumulative and permeative resolution echoing in an around my practice. I have been in artistic fellowship with Rebecca Bair over the years, including working with her on a Patterns Collective project. We are looking forward to utilizing the coincidence of undergoing an artist residency together by potentially working on a collaborative project. Evident in the fact that we are both Artists, curators, and educators, our extended artistic correspondence within this period is fertile with ideational breakthroughs and philosophical leaps. Working and learning with Berlin Reed, will expose me further to his gastro-writing practice This will be my first time in Creston, British Columbia, and I am ready to enjoy the scenic solitude of the 30-acre plot of second-growth forest wilderness which offers me sufficient time and space to produce work, research, collaborate, and participate in critical thought and conversation. Moreover, I am excited to mingle and learn from the Creston art scene as intimate as it seems and contribute to this growing ecosystem in form of group studio visits. I am looking to forward to giving a presentation at the end of the residency. This trip indeed presents itself as an incredible national exposé on my art practice, graphing trans-locational solidarities and highlighting their dynamic implications. A residency outside Manitoba is relevant to my goals of disseminating my work and being able to share it with communities I am not a part of, therefore allowing me to explore future artistic collaborations across Canada.	Chukwudubem Ukaigwe	Learn - Travel/PD	$ 675
2024-05-28	Watermedia Skill Development	What are you planning to do? I hope to create a number of watercolour paintings over the week growing my abilities daily. Starting with basic techniques, then creating, landscapes, doing plein air, still life, while learning to utilize the medium in a number of ways on a variety of surfaces What do you hope to achieve? My objective for this Watermedia workshop is as follows: oGain more confidence using this medium, oLearn about the various types of watermedia available, paint surfaces (paper, yupo etc.) and brushes oLearn a variety techniques Why is this project important? I feel that this project is important as it would provide me with a sound basis in water-media. I have experimented with water-media, but realize I need more control of the medium. It is my hope that I can get questions answered, and worked through problems. Most important is having an opportunity to work with professional artists, unavailable in the community I live Where you are going? This Watermedia workshop is one of the four workshops offered at the "Arts West Artists Retreat", located at Camp Wannakumbac near Clear Lake. I am familiar with the the venue as I had attended a Retreat here years back. The Workshop is scheduled for June 16-21, 2024. Monday to Friday the classroom time is from 9:00 a.m. until 4:00 p.m Who will you be working with? The instructor teaching this workshop is David Cooper who has been painting for over thirty years. He is a Winnipeg based Artist whose primary mediums are watercolour, acrylic, and mixed media, and for the last fifteen years has been teaching Art to students. His paintings can be found in corporate collections throughout Canada and in many private collections in Australia, Japan and Europe. Along with the Artist, I would also have a valuable opportunity to network with my peers before, during and after class. What will be the impact on your community? Like minded artists get together occasionally in the community. My introducing a new medium would cause excitement and interest. Their interest would encourage them to seek out and attend watermedia workshops, and increase their own skill level. The work done by these artists would grow the local arts community, with art shows and entries into local Juried Art Shows. Why have you chosen this particular opportunity? There are a number of reasons for choosing this particular opportunity. 1.Most important is the opportunity to work with a professional artist 2.The workshop offered is using a medium I am interested in learning more about 3.There is an opportunity to view work done by other artists working in different mediums, drawing, oil/acrylic, print making as well as watermedia, 4.An opportunity to network and converse with other artists about their practice and preferred medium 5.This retreat/workshop is close to my home community How is this relevant to your goals?This workshop would help me move towards my goal of being a better artist, and adding watermedia as a choice of medium to use in my practice. As it is such a versatile and easy to transport medium I could leave the studio to travel, do plein air in the Parkland area and abroad. In the future, eventually showcasing a series of my work in watermedia at an art show or in a gallery setting What is your ability to undertake this project? I would go prepared with the art supplies as listed by the instructor. The workshop has instruction from 9 a.m. to 4 p.m. The venue is open 24 hours, allowing participants the opportunity to complete unfinished assignments/tasks. I feel there is no reason for any problem in undertaking tasks, assignments scheduled for this workshop.	Audrey Lute	Learn - Travel/PD	$ 750
2024-05-28	Latin American artist networking	I propose to travel to Edmonton, Alberta to participate in a gathering of [redacted] artists at Latitude 53 art gallery on May 11, 2024. This gathering is being organized by Mariana Muñoz Gomez in conjunction with their exhibit at Society of Northern Alberta Print Artists. I would fly in on Friday to be there to participate in the gathering. I myself am a [redacted] artist, more specifically half [redacted] and my own creative practice in every medium is deeply informed by [redacted] folk art, my culture, and the Spanish language. This is particularly important for me personally because I was raised with the ideology of one [redacted], that despite our regional variations there was still a shared common identity. This idea continues to inform my work; I identify more as [redacted] than with [redacted] the nation state where my father grew up. This identity is at the core of my professional life as well; I am on the steering committee of a [redacted] art group for women and gender diverse people called Miradorx Art Collective. Networking for this group is a big part of the professional development I hope to achieve in Edmonton This gathering would enable me to communicate with other artists who share my heritage and talk to them about how this background informs their creative work. Not only will this allow me to be exposed to other [redacted] artists, but it will also allow me to engage in conversations about heritage and imagination. This gathering will inevitably also incorporate Spanish language discussions, allowing me to speak to Hispanic artists in their own tongue in a way which is unlikely to happen in an anglo-normative artist environments; aside from in Miradorx, I virtually never get to speak about my art in the language that inspires it. I hope that this will allow for casual networking and the formation of ongoing professional and personal connections in the future While in Edmonton, I plan on visiting the Art Gallery of Alberta. The objective is to spend the day sketching and taking photos for inspiration for future art projects. I have identified three exhibitions as relevant to my creative interests; "Women of the AGA: Celebrating 100 Years of Achievement" relates to my interest in women's art which is particularly significant to me as a textile artist; "Probably, Plausibly, Possibly" incorporates children participants which can help me find new ideas for the children's art class that I teach; finally, "Pay Dirt" by Braxton Garneau is relevant due to the inspiration drawn by the artist's Trinidadian heritage. Curator Julia Petrov at the Royal Alberta Museum has offered to let me look at pieces of Latin American textile art from their collection on May 13. Textiles are my main medium, and folk art pieces are the heart of what inspires me as an artist. This is an unprecedented opportunity to see work up close and genuinely observe miniscule technical details which can't be captured digitally. Textiles have a tactile quality which really need to be seen and felt in person to appreciate. Once again, I plan on bringing sketchbooks and a camera to document these pieces, but mainly I want to take time to appreciate them. The museum has a large collection of arpilleras, a form of textile protest art from the time of the Pinochet dictatorship [redacted] (1973-1986). It is almost impossible to convey the value this has to me personally, as a [redacted] and as an artist; these were some of my earliest textile art influences If there is any more time available, I aim to connect with artist-run centers in Edmonton, both on my own behalf and on behalf of Miradorx Art Collective. I aim to have conversations with people who can help me develop ideas for how to get my own art out there. Right now, I am hard at work on what I hope will be a solo art show; what I learn on this trip will hopefully help me when I am ready to shop that show around all exceptions in description - 17.1 and 17.2(i)	Daniela Smith-Fernandez	Learn - Travel/PD	$ 675

2024-05-28	Pitching 'Brown Envelope' at Hot Docs	I am applying to Manitoba Arts Council for funding to travel to Toronto, on my own, to present and pitch my short documentary BROWN ENVELOPE as part of the Doc Institute's Breakthrough Development Lab, at the 2024 Hot Docs Film Festival. Through the Breakthrough Development Lab, I have been invited to attend Hot Docs Film Festival and wish to travel to this event to present and pitch my work to a live audience and a jury of industry professionals. This festival is a prestigious Canadian film event which is well respected by both Canadians and the international film community. Attendance to this event will allow me to showcase and present my project for the first time to new audiences and network with possible collaborators and funders. Toronto is a major film industry hub and presenting my work in this city will help stimulate a wider national and international interest in the film. This event will also give me the chance to network with industry peers and forge new professional connections, which could open the door to future collaborations. As a one of eight chosen participants to be part of the Doc Institute's Breakthrough Development Lab for this year, I will be given not only a festival pass, but also full access to VIP events that Hot Docs film festival offers to few groups and filmmakers. This will help me raise awareness towards my future projects, meet new collaborators, and connect with industry professionals. As featured filmmakers within Doc Institutes prestigious program, I will also be given access to exclusive networking events during the festival which will open doors to new creative opportunities and distribution channels for my future film projects. Lastly, this festivals will offer me the chance to take in new artistic works created by my filmmaking peers from across the world. Experiencing the latest in documentary cinema at a film festival is vital to my work as independent filmmakers as it provides me many creative insights which stimulate the imagination toward the developing new ideas. The project I am pitching, Brown Envelope, is a personal film about my [redacted] While packing up my father's bedroom, I discovered a number of boxes with 'Post Office Papers' written across it. The boxes were full of documents, handwritten notes, and cassette tapes, all pertaining to an event I had a vague recollection to as a child. 17.1 and 17.2(a) [redacted] 17.1 and 17.2() 17.1 and 17.2(a) Brown Envelope is a look into immigrants in the workplace, and the racism and discrimination some of them face, and how it can [redacted] and family life. My goal in making this experimental-documentary is to not only receive some personal closure to my father's death, but to also better understand a time in my life that I had zero reference or exposure to until recently. My father was suffering for many years and this is my way of giving back to him. Additionally, I want to explore the themes and understanding of experiencing racism as a [redacted] in the 90s and if there has been any changes since 17.1 and 17.2(i) I have access and permission to all of my family archival footage and documentation. As a filmmaker, I have taken an enormous amount of video of my father throughout the years, and will be using it throughout the documentary. Furthermore, I have gained access to the [redacted] and would use that to start the film. I have also connected with old employees, union reps, and government officials who worked with my father, who have agreed to be in the film 17.1 and 17.2(a)	Ian Bawa	Learn - Travel/PD	$ 1,000
2024-05-28	Chamber Music & Opera Interplay (Banff Centre): Opera & Arts Journalism	This summer, I will have an incredible opportunity for the simultaneous cultivation of my musical and journalistic skills. I have been accepted as a participant in the Chamber Music and Opera Interplay program at the Banff Centre for Arts and Creativity. Over the course of the month of June, I will be appearing in workshops for a brand-new chamber opera based on Thomas King's award-winning novel Indians on Vacation with libretto by Royce Vavrek and music by Metis composer Ian Cusson. I will be workshopping the role of Desi, one of the demons that the novel's protagonists, Bird and Kitty, face on their travels throughout Europe. I am excited at the prospect of working on this opera for a couple of reasons. First, working in a chamber opera context is one of the best places to cultivate that trust that I so admired in other artists from a journalist's perspective. The intimacy of smaller ensembles and venues magnifies the emotions being portrayed to interpersonal levels, and the close collaboration with your collaborators on details big and small mimic those of editorial decisions that we make in a daily newsroom setting. In addition to this, the small scale of a chamber opera means that the relationship performers have with an audience becomes even more personal, and the storytelling must be that much more intentional and effective in order to communicate its message. Working on Indians on Vacation will also give me a chance to collaborate in different cross-cultural contexts than the ones that I have worked in here in Winnipeg, and it is my hope that I can bring different perspectives, approaches, and ideas back to the creative spheres I work with here. I also hope that I can build lasting relationships with the Indigenous creators of this opera to be involved in future projects working to continue sharing stories that further the goals of reconciliation. Another exciting prospect about my musical opportunity in this program is the chance to continue my technical development as an artist with the incredible faculty that the Banff Centre has assembled. This includes Order of Manitoba recipient Measha Brueggergosman, acclaimed director Joel Ivany, award-winning mezzo-soprano and host of CBC Music's Saturday Afternoon at the Opera Marion Newman, and international opera superstar Lisette Oropesa. I have full confidence that studying with this faculty will help me become a better musical communicator and storyteller, which can only assist in my goals to share stories with even more efficacy. Alongside my musical work at the Banff Centre, I am also fortunate to have been accepted in the program's brand-new arts journalism stream. A first for this program, I will have the opportunity to work with writers and audio journalists dedicated to covering classical performing arts in Canada. This includes Elizabeth Bowman, editor-in-chief of Opera Canada magazine, and Michael Zarathus-Cook, managing editor for the Toronto Symphony Orchestra. My hope is that being mentored by these established arts writers and by speaking with other up-and-coming arts journalists from across the country will allow me to try on new lenses and techniques for covering the arts when I return to Winnipeg, and that those who listen to my coverage on CBC Radio will be able to appreciate the triumphs and struggles of the Manitoba arts scene in new ways. In over a decade of artistic training and journalistic practice, I have never had the opportunity to participate in a program that would so directly benefit my professional passions. The fact that this is happening within Canada and is relatively easy to access makes the nature of this program seem even more tailor-made. With the tools and guidance being offered by this faculty in a creative environment that has inspired so many other artists that I admire in this field, I am confident that I will heighten my ability to interplay as a singer and a journalist and be able to give back to a city and an artistic community that has inspired me so much in turn.	Nolan Kehler	Learn - Travel/PD	$ 875
2024-05-28	VanCAF Travel & Workshop Facilitation	I am planning to travel to Vancouver, BC to exhibit my work and run a comics workshop at the Vancouver Comic Art Festival on invitational status. I hope to able show my work on the west coast as an artist from Manitoba as well run my workshop and attend panels. Last year I was in the small press room which is more casual, but this year I was invited into the regular exhibitor rooms that have higher foot traffic. Winnipeg does not have many opportunities to showcase comic art that exists outside of traditional publishing. Many cartoonists often work with literary agents and editors in USA publishing. Even when there are art markets, they are commercial, fine arts, or craft centred, they are not indie publishing centric and they do not focus on comic arts/sequential art. The Prairie Art Book Fair is for art book publishing, and the Prairie Comics Festival does not have a strong standing for international audiences. Despite its growth, the Prairie Comics Festival also stands in a precarious position due to the city of Winnipeg's dis-investing in the Millennium Library where it is slated to take place (In particular, the Sunday closures). However I do think Manitoba is slowly cultivating more DIY/indie and I personally am dedicated to building this as well. It is important for both prairie comics culture and for my professional development to be able to attend the Vancouver Comic Arts Festival. To my understanding, there are not many prairie cartoonists in attendance of bigger North American comics festivals, let alone from Manitoba. When there is presence from Manitobans, it is usually from publishers and not individual artists. They are also most often white. When prairie cartoonists are exhibitors are present at festivals, they are usually at big fan expos and comic cons which adheres to DC, Marvel, and pop culture comics culture rather than experimental works or the comic art form. The regional stats this year are pretty much the same as last year – over 250 exhibitors, around 10 from the prairies, and 2 from Manitoba (Rhael McGregor and myself, we actually asked to sit next eachother to represent Manitoba together!) Last year, I applied to VanCAF in order to get my foot back in the water for exhibiting my work and be connected to the comics community across Canada/Turtle Island again. I had not exhibited anywhere since prior to COVID-19 isolation period. I was able to start building creative relationships again, and now I have been asked to run a workshop for this year's VanCAF festival. I was also accepted into local festival, Prairie Comics Fest (with more peers from the west exhibiting as well!), CAKE Chicago, Thought Bubble UK (UK's biggest comics festival) as well as getting the opportunity to showcase my work at Angoulême BD with the Canadian Pavillion. Angoulême International Comics Festival/Festival international de la bande dessinée is the second largest festival in Europe and the Angoulême BD opportunity was actually through relationships I built when attending VanCAF in 2023. I also met my current mentor via CAKE Chicago at VanCAF in 2023 despite them being based in Boston. Special things happen within the indie and small press comics community. I hope to continue making these bonds at VanCAF this year and at future exhibition opportunities! I am able to accept this opportunity because I already have a stock of past self-published work as well as the work I debuted last year which did well (it sold out). I also have a curated selection of illustrations and stickers that I can exhibit and sell. I know how to package my art for travel as I have done this before. I also have friends who can help me if I run into any issues. I tabled in the previous year as well as tabled at many zine fairs in the past – I know how to handle money and handle the hours. I am really excited to continue to grow artistically and professionally.	Natalie Mark	Learn - Travel/PD	$ 675

2024-05-28	PILOTENKUECHE International Art Program - Artist Residency	I have applied to and been selected through a juried process for the PILOTENKUECHE International Arts Residency Program in Leipzig Germany. I have been selected to attend July-September 2024, where I will prepare a new work, have the opportunity to network with international artists, and participate in exhibition and community opportunities This residency program is a multi-faceted experience, including 24 hour studio access in a 465m² communally used space, access to exhibition spaces, project spaces as well as attending exhibitions and museum tours. As part of the program artists participate in a mid residency showcase, followed by scheduled consultations/critiques and a final group exhibition. The program concept is to "strive to create a communal space that can lead to experimental collaboration and discourse between participants, as well as with the greater Leipzig community." PILOTENKUECHE has a residency run Apartment for 2 select artists, I have been selected to stay in this space for the duration of the residency. During this residency I will prepare a third addition to my Creation series and conduct textile experiments/tests In 2019 I completed a work Untitled(Creation) with the intention of eventually creating a series of works representing my heritage and acting as a type of self portrait. My 2019 beaded artwork was made to represent my [redacted] heritage and my experience of having primarily learned [redacted] creation stories through institutional settings in lieu of traditional knowledge systems. While also considering my positionality as a [redacted] person. The work originates from an abstract representation of the story of creation and Turtle Island in the form of a digital photograph. The intersection of a traditional beadwork practice (using post European contact glass seed beads) with a more contemporary medium (digital photography) is intended to situate the work in conflicting spaces. A 2nd piece to this series was initiated during my time at the O Textile Residency in Iceland in 2023. The new work is a series of 7 cross stitch panels which explore my European heritage and the creation story from the Bible (Genesis). all exceptions in this paragraph - 17.1 and 17.2(i) The accepted activities for the Pilotenkueche International Artist Residency is a 3rd piece for this series which will reflect my [redacted] heritage by incorporating traditional craft and the creation stories/beliefs in a similar process to my previous work. I will focus my work on ongoing research, and the creation of an orkney chair, and accompanying hand woven item. 17.1 and 17.2(i) This residency is an excellent opportunity to participate in artistic development and activities with international artists. During my residency in Iceland in the summer of 2023 I experienced the impact that international connections have on artistic practice. I gained friendships, but also developed professional connections that continue today and have led to additional opportunities and insights into the international art market, exhibition practices, and other opportunities. I have found these connections invaluable, and have gained a lot of insight which has helped guide my practice. The PILOTENKUECHE residency makes an effort to connect artists with each other, as well as local artists, arts professionals and organizations. This will encourage further connections for me as well as knowledge exchange, which I can then bring back to my community which involves Winnipeg artists broadly, but also my artist collective which consists of 7 female/queer artists who support each other's practices and development as artists This opportunity has the potential to generate future opportunities such as collaborations, exhibitions, and other creative projects dependent on the other artists who are attending at the same time. In addition I will have the opportunity to generate new work, and support material which can be used for future collaborations/applications to residencies, exhibitions, and learning opportunities Support from the Manitoba Arts Council will help me to participate in this residency by offsetting the cost of attending and traveling to the residency location Documentation and promotion from this residency will be used to support my participation in future residencies, and exhibitions	Nichol Marsch	Learn - Travel/PD	$ 875
2024-05-28	The New York African Film Festival	I have chosen the African Film Festival as my festival of choice because my film, why some people be mad at me sometimes, will be having its world premiere at the New York African Film Festival on May 19th at the Maysles Cinema. The opportunity to attend the festival would be a way for me to connect with programmers, filmmakers and film cultural workers as a way to grow within my experimental film making practice. The African Film Festival is a 23 day film festival that takes place in New York, New York and is on the traditional homeland of the Lenape (Lenapehoking). The festival is devoted to advancing an enhanced understanding of African culture through the moving image. They offer diverse platforms for the wide distribution of African media through its annual film festival and complementary year-round programming. My time at the New York African Film Festival will be spent attending the screening of my short film, attending talks, masterclasses and workshops by Black filmmakers from across the African Diaspora. The masterclass I will be attending will be with independent filmmaker Ngozi Onwurah, who will discuss the craft of utilizing cinema as a tool for the unmasking of the dynamics of the socio-economic status quo. The masterclass will give me a new perspective on how I can use film making to re-imagine and shift the systemics issues that operate around me. Attending the New York African Film Festival, I will be able to watch 90 films from across the African Diaspora that vary from shorts to features.These films will assist me with the way I can continue to make films and be able to tell stories using the genre of experimental film. 17.1 and 17.2(i) Meeting with [redacted] African filmmakers from across the world will give me the opportunity to grow my network and ways of thinking as a filmmaker. The theme of the film festival is convergence of time and this theme aligns with the ideas I am working through within my artistic practice. The convergence of archival and modern experimentalism, that goes beyond both space and time is a way to tell untold stories that have been erased or not included. The convergence of time theme will allow me to meet other filmmakers, writers and thinkers that are also applying this methodology within their film-making and arts practice. Attending the festival would be a way for me to learn, grow and experiment further of what it looks like to collect stories from the past and present in order to create new futures. 17.1 and 17.2(i) As an emerging [redacted] filmmaker based in the prairies there are barriers when it comes to mentorship, institutional knowledge and skill sharing. Attending the African Film Festival would provide me with the awareness of how I want to develop my filmmaking skills. In addition, I would bring these skills back to Winnipeg to share with [redacted] Black filmmakers within the Black Film Collective. Since there is a lack of resources for Black filmmakers in Winnipeg, it is integral to my practice to always share what I have gained as a way to make deeper connections within the Black film community. 17.1 and 17.2(i) Entering our 4th year into the COVID 19 pandemic that is very much still present in our communities I will continue to do my duty of masking in theatres and public spaces, performing rapid tests every three days while I am at the film festival and to isolate if I do have symptoms or feel sick. Although there are no restrictions in place, I believe it is best to still be conscious of the ways I am interacting with others, to do my best to protect myself and immuno-compromised individuals	Mahlet Cuff	Learn - Travel/PD	$ 1,000
2024-05-28	Travel to Maine to take creative workshop with Robert Post	I am planning to attend a 5-day creative workshop in Portland, Maine at the Celebration Arts Barn with Robert Post. The workshop is called, "Finding Your Voice" and has been highly recommended to me by many of my contemporaries for several years. This workshop is only offered once a year and only 4 participants are offered a spot. I applied and was invited to attend the workshop this year. There are also 2 preparatory zoom meetings with Robert to make sure you make the most of your time at the workshop Schedule: •June 9th - Arrive at the Celebration Barn. •June 10th – June 14th: The daily 8-hour workshop includes: 90 minutes one-on-one with Robert, 4.5 hours of in-studio creation time, 2 hours of workshopping and showing works-in-progress with the group •June 15th Return to Winnipeg, MB. What do you hope to achieve? During this workshop I plan to work on my 20-minute solo variety show, and find my own voice as a solo female performer on stage, not just one half of a duo. The show I want to do showcases my skills of hula hooping, handstands and comedy. I plan on being a larger version of myself using stories from my life as well as a focus on the realities of aging as an acrobat. I want to build a clear and workable 20-minute show that I can start to perform. So that's what I want when I leave – a show that is original and I feel embodies me and my voice that has a clear beginning, middle and end. I want to create the show that only I can do. Why is this project important? A couple years ago my duo partner didn't want to do an opportunity that I did and I realized that I didn't have the skills to do it by myself. This was a humbling and frustrating experience for someone who has been a variety performer for almost 20 years. This workshop will give me creative help in finding my show, and also give me the confidence of working on my solo show by myself. It's always helpful to create in an environment with no distractions and only one focus/goal. Why have you chosen this particular opportunity? I wish I would have chosen it 5 years ago. But the timing was never quite right and then it wasn't happening with COVID. However, this is the year I applied and this is the year I made time for it and got accepted. It started to be clear that it would be easy to continue to do the works and shows I already have and it will always feel scary and hard to make the new thing. So, I needed to just bite the bullet and make time to make the thing. I have always wanted to take a workshop at the Celebration Barn, it's been highly recommended by all my peers that have gone there. Unfortunately, most of the Celebration Barn's workshops take place in the summer which is a very busy season for me. I have not been in the financial position to turn down work in busy season in the past. How is this relevant to your goals? I love the shows I currently do, however they are skill intensive. While I am currently health and injury-free, time only goes one way. I want to be able to continue to perform and that means creating a show that isn't all about the skills. I also enjoy MCing shows, but I only accept these roles when I am performing them in our duo. I believe this workshop will help me be a stronger variety performer who talks as well as MC in the future. I also think that by being a stronger talker/ performer on my own, I will also be a stronger performer within the duo. What is your ability to undertake this project? I have been performing professionally as a circus performer for 19 years. In that time, I have gone thorough many different creative workshops, as well as being a part of at least 15 different show creations. I have already blocked the time off and committed myself to attending this workshop. I already have the outline of the show as well as the hula hoop routine choreographed and have performed a rough version of it at two festivals last year	Kimberly Craig	Learn - Travel/PD	$ 875

2024-05-28	Banff Residency: From What you Know to the Unknown	My proposed activity is an artist residency at the Banff Centre for Arts and Creativity. I have already been accepted into their spring session and am requesting funding in order to help me attend. During this residency, I will be making a series of large painted ceramic vessels focusing on my family's migration and immigration from [redacted] to Panama back to [redacted] o England, and finally to Canada. For these pieces, I will be depicting members of my family, who migrated in search of a better life, with a sense of great respect verging on reverence. I want to display them this way to highlight the courage and strength it takes to move away from everything you know to the unknown. Migrants are rarely given the respect that they deserve, especially those who migrated before they had a way to see where they were moving to. In my larger corpus of work, these ceramic vessels have become a metaphor for bodies through the use of the saying "Body is a vessel for the soul". I would like to use this opportunity to further explore this concept, using each vessel to depict a member of my family who underwent migration. This will also allow me to continue my research combining ceramic arts and painting. Displaying figures around the vessels in this way encourages the viewer to move around the pieces to see the entirety of the painting. This continual fragmented perception of the ceramic vessels encompasses how we view one another, never able to fully perceive all of a person at once, but enjoying and accepting what they can offer you at any given time. both exceptions - 17.1 and 17.2(i) To accomplish this, I will be incorporating Onggi techniques that I learned from ceramicist Grace Han, as well as expanding upon my painting practice. Working in this interdisciplinary way is important to me; it may be easier to use underglazes to paint on the vessels or to paint on top of a wooden structure, however, the overlapping of art forms considered "craft" and "high art" is important to me as I want to blur the boundaries between, convoluting expectations. Whilst I am at this residency, I will also have the support of the Banff Centre, allowing me full access to their facilities and their staff. This will give me the opportunity to make larger work, interact with other incredible artists, and push my limits, which I currently cannot do due to the limitations of my own space in Winnipeg. Although this project is extensive and will push my abilities as an artist, I have the means to complete my proposal. I have experience both making large ceramic forms and working as a technician for a workshop on large vessels. For this residency, I have also applied for Banff's scholarship, which is put in place to make the residency more achievable. I also plan on applying for the Manitoba Arts Council's Travel/Professional Development Grant for April 15th.	Joel Nichols	Learn - Travel/PD	$ 1,000
2024-05-28	Cargo to xCoAx Veneto	I will take part in this year's xCoAx conference, in Treviso, Italy. The letter of invitation (attached) provides more information about the organization xCoAx. I am also including an overview of the event (from the website of Fabrica, the arts institution where it will take place); & excerpts from last year's program, to give an idea of the kind of pieces & performances that are included. xCoAx includes three days of media arts programming, talks & presentations. "Cargo" (described above) has been accepted for screening at this event; I will also give an artist's talk on "Cargo" & my practise. My intention is to share my work with others at the event, & to learn from them about their own work. I have never presented my work to the xCoAx community before, which is one reason this opportunity is important. I have become familiar with some of the names associated with this group through media art listserves I belong to (for example SPECTRE), but have not had the opportunity to meet them in person. They are a notable group from around Europe, and have been operating at the intersection of art & computation for more than a decade. In the past, presenting my work & taking part in workshops at similar events has resulted in invitations to show my work elsewhere. I am hoping to generate some opportunities like this while at xCoAx. I will also be interested in hearing others' impressions of my work, taking part in conversations around our shared concerns, seeing the work of other media artists, and learning from others' presentations - technical & conceptual - about their own work. This is an important learning opportunity for me. I expect to be challenged by the work that I see there, & the level of media art knowledge current at xCoAx. In the past, in similar settings, this kind of learning has had a significant - even transformative - impact on my practise; I always come away with ideas for new approaches to try. I have learned about software & techniques I was unaware of before. I have been able to see how my ideas fit in the larger ecosystem of media art, connecting them with the work of other artists & building collaborations on that basis. I expect that attending xCoAx will be a similar opportunity. I have enough experience in media art now to hold my own at such an event, yet I have a lot more to learn; xCoAx will be an excellent chance to do for that, helping me fulfill my intention of continuing to expand my practise in media art & adjacent forms. Over the past year my work has gained some momentum (for example, participation in two artist's residencies); I think presenting to this new community will help accelerate that. This particular setting for xCoAx also connects specifically with my work. "Cargo" is about port environments & how they connect with global networks of consumption. Treviso is not far from Venice, one of the oldest ports in Europe & still an important shipping centre. The region is also the origin of some of the most notable cultural & creative goods trafficked by these networks. Fabrica, the site of the event, was founded by Benneton; other textiles, wool, silk, porcelain, and food products are produced nearby. The Veneto of course has a much longer history of creative production. Tintoretto, Bellini, Titian & Canaletto are just a few of the artists whose work originates there; today the Venice Biennale is a key event in the international art world. The art world - present and past - is unfortunately entangled in the global markets that drive the international networks "Cargo" addresses. Being in the Veneto will give me renewed exposure to all this. After xCoAx finishes I will remain in the area several more days to attend the Biennale as well as other exhibitions in Venice, including on noted media artist Peter Huyge & the drawings of Julie Mehretu at the Pineault Collection, & an exhibition on Duchamp at the Guggenheim (I will find these additional days in Italy myself - they're not included in my budget). This will be a tremendous learning opportunity too. I cannot imagine a more productive confluence of learning experiences than I have the opportunity to take part in this summer thanks to xCoAx. I think I can also bring some of the knowledge I'll gain at xCoAx back to my community in Winnipeg; I teach & take part in classes and workshops here often, and give artist's talks and serve on panels frequently. I will be eager to enjoy sharing what I have learned.	Lawrence Bird	Learn - Travel/PD	$ 1,000
2024-05-28	Residency and public presentation at St Michaels Printshop	I primarily work with printmaking and design that expands into sculpture, installation and moving image. Screen-printing and Risograph have been the main mediums I work with for many years but I have recently been teaching a lot of monoprint and relief printing techniques including rubbings, embossing, linocut and laser etched relief. Though I have a good grasp of these techniques I have never really incorporated them into my own practice and am excited to have the time and resources to do this. I will use the time at St. Michael's Printshop to focus on experimenting with monoprint and relief using discarded materials. Having a solid period to experiment and explore will help me to develop my skills further and create my own language with the techniques. I learn a lot from experimentation and often the conceptual ideas are born out of the process. As an artist I often think about the materials I use and how they can add to the conceptual framework of my projects. I collect discarded materials and try to reuse them in my process or in the projects themselves. In recent years I have started collecting discarded packaging and garbage that has interesting shapes and textures. I have experimented with creating monoprints with discarded materials. I have also played around with cutting apart discarded office supplies and stamps to create larger stamp-able components. I would like to use a studio residency to dedicate a solid amount of time to explore this avenue and create a series of work with these techniques. I am interested in using discarded objects as well as outdated technologies as a way to think about history, technology and environmental issues. This work speaks to societal waste as well as ideas or transformation and reinvention. Though cutting apart and rearranging this material I will tease out new meanings and associations. Monoprints are a process of printmaking where instead of making an edition you create a one-of-a-kind print. The process I will use for creating monoprints will involve a piece of plexi glass that gets covered in ink. Low relief objects are then placed on top of the plate and run through the printing press. This will create a print where the objects are in silhouette. At the same time this creates impressions on the plate of the objects. You can then run it through the press once again with a fresh piece of damp paper. The inked-up impressions will then transfer onto the paper. At any point during the process, you can also incorporate more objects, hand drawn or painted elements, stencils etc. You can also layer impressions with different plates. There are endless possibilities for mark making and the process requires a lot of play and experimentation. I am particularly interested in the layering of impressions so I can connect it to ideas of endless waste and reinvention. In addition to the interesting process I am also interested in how monoprint process reuses material (plexi) and leaves room for interesting imperfection. As someone who teaches print as my profession it is extremely important for me to have time in different studios working alongside other artists to see other approaches and to focus on my own work and ideas. At the same time, I can also bring with me some ideas and approaches that I can share with others. While on residency I will host a public presentation/ workshop at St Michaels to share my work with the local print community. I plan to develop a workshop presentation that connects the conceptual ideas in my work with learning the monoprint process. I would also love to have a hands on component to collecting the garbage from public space. While on residency for accommodation I will be renting a room in the house of artist and scholar Pamela Hall who makes work about community, place and the environment. I am a fan of her work, and this connection will no doubt add to my overall experience. In addition to St Michaels being a great community with the resources needed for creating this work I am also really interested in the geographical location. I plan to go on many walks where I will collect both plants and garbage along the way that I can incorporate into the works.	Suzanne Smith	Learn - Travel/PD	$ 750

2024-05-28	Villain Hitting for Vicious Little Nobodies (Mentorship)	To hire a beta-reader/editorial consultant (award-winning author Chelene Knight) for a 90,000+ word length upmarket (cross between literary and commercial) historical fiction novel, to be submitted to my agents and editor at Penguin Random House before Summer 2025. I am an award-winning and critically acclaimed author of significant name-recognition in Canada and beyond. My first book was a finalist for Canada Reads 2019, and it has been taught in high schools and university courses across North America and Asia. This contracted novel currently follows this plot outline: SUMMARY: Since the 17th century Ming dynasty, and still widely believed today in Hong Kong, China, Singapore, and Taiwan and among other geographical regions in Asia, no person (no matter their circumstance, age or preference) is allowed to die unmarried, as it is considered a curse on the family. To prevent severe misfortune from befalling surviving family members, single individuals are buried involuntarily with a stranger to become husband and wife in the afterlife. This is known as a wedding ritual called minghūn (冥婚); corpse marriage. In China, corpse trafficking or murdering marginalized women for their bodies is very common. Corpses currently sell for $30,000-$60,000 USD depending on one's education and talents. In present-day times, Locinda Lo, an overseas queer Chinese diasporic millennial in Vancouver, has failed in almost every way. With no professional or personal prospects after graduate school, she takes on a high-paying gig at Joyful Coffin & Co, an elite matchmaking company in China that buries living people with corpse spouses. Those who owe significant debt or want their lives to matter set high prices and the wealthy families of Asia bid on them for their dead sons and daughters. At Joyful Coffin & Co, Locinda trains to be a proper corpse spouse in the afterlife and undergoes rigorous interviews with some of the most prominent families of Asia. She practices lying in a hanging coffin in fetal position as is the custom and learns to politely lie about what she thinks traditional Chinese families want for docile daughter-in-laws. As the grand-daughter of a famous Villain Hitter (powerful women who curse others with shoes), she wants her death to pay off the large amount of debt that her grandmother, MahMah, owes to a Chinese triad in Hong Kong. To redeem herself for being a horrible sister, daughter, grand-daughter and failed writer, Locinda thinks that if she dies, she no longer has to endure living with herself. In the 1930s, Locinda's grandmother (Chao Baozhai), the daughter of a lowly fourth concubine in Shangba, China, a Villain Hitter, is kidnapped by a triad member and forced to perform curses for the criminal organization. When the Sino-Japanese Invasion and WWII occurs, she escapes to a refugee camp in Hong Kong and eventually makes her way to New York City, settling in the projects of the Lower East Side. There, hiding from the triad, she has a son, and then years later, raises her grandchildren, Locinda and her younger sister. Baozhai teaches them the art of Villain Hitting, which is how a woman with no prospects can survive during harrowing times. VILLAIN HITTING FOR VICIOUS LITTLE NOBODIES is a dual POV novel, part speculative historical fiction and dark social satire about rivalry, the effects of global capitalism on one's self-worth and an exploration of grand delusions, self-loathing, depression, and low self-esteem. The novel asks: who deserves to live, and who doesn't? What are the boundaries between selfishness, personal happiness, and self-care? How much should a person's life cost, and is it possible to suddenly become relatively good, if not a better person, if your death benefits others? While ultimately historical fiction, the novel is also multi-genre: part-thriller, contemporary character study, grisly mystery, dark comedy and haunting ghost story. It is a complicated love letter to our ancestors and the enduring ties of family, whether good or for ill, which have the immense power to shape our life trajectories. As mentioned previously, the novel is categorized as upmarket fiction, a subgenre of literature, which is best described as literary fiction featuring elements of mainstream writing, where the writer places attention to the plotting, reader accessibility, and entertainment value of a work. An upmarket novel also observes nuanced development of characters, themes, and demonstrates overall quality of prose. In essence, the term "upmarket literature" refers to a merging of the principal tenets of craft as defined by the categories of literary and commercial fiction, respectively.	Lindsay Wong	Learn - Travel/PD	$ 1,000
2024-05-28	Professional Development at PODIUM 2024, Canadian Choral Conference	I will perform a set of music with Proximus 5 at PODIUM, Canada's national choral conference and festival, taking place in 2024 in Montreal, Québec. This will be Proximus 5's first performance on the national stage, and as such is an important platform to feature the ensemble's artistry, programming philosophy and innovative repertoire for hundreds of choral practitioners and thousands of singers and audience members from across the country. A staple element of the festival is an invitational showcase, with Proximus 5 being one of only nine exceptional groups (and the only choir from Manitoba) chosen by jury to highlight different styles, composers, and music creators from Canada and around the world. The performance will take place on May 17, 2024 at Christ Church Cathedral (635 Saint-Catherine St W, Montreal). The ensemble will also engage in various professional development activities offered by the conference. I will travel to Montreal on May 15 via plane (WestJet), stay at a house (Airbnb) near the conference, and return to Winnipeg on May 19. Proximus 5 is thrilled to bring its transformative musical journey to the national stage, where we will not only deliver captivating performances but also engage in workshops to enrich the choral community. Our five-piece ensemble of seasoned vocalists is committed to showcasing the evolution of a cappella music in a manner that resonates with choristers, conductors, educators, and other conference attendees. At this conference performance, our project aims to achieve several interconnected goals. Firstly, we seek to deepen the audience's appreciation for the diverse nature of a cappella music by blending familiar contemporary and folk with lesser-known gems from Baroque and Renaissance composers. We aim to highlight intricate harmonies and emotive qualities that characterize this era, inspiring conference attendees to explore new repertoire and approaches. Our performance also aims to engage audiences in the realm of contemporary a cappella compositions, paying homage to timeless classics and well-known tunes that resonate across generations. This segment of our performance aims to foster a sense of connection and unity among choir members, celebrating the universal language of music and encouraging collaboration and creativity within the choral community. In addition to our performances, we are thrilled to engage in workshops and performances by industry professionals with a multitude of lived experiences, including choir directors, choral composers, singers, and educators. These learning opportunities will offer insights into our approach to repertoire selection, accessibility, cultural responsiveness, vocal technique, and ensemble dynamics. The theme of PODIUM 2024 is 'Open Voices, Open Minds,' and will include the role of the choral arts in social justice, climate change action, diversity and inclusion. This project is important because Proximus 5 will unite choirs from across the country through our transformative concert experience. By fostering a warm and welcoming atmosphere, accompanied by engaging commentary and anecdotes from our emcee, we aim to cultivate a deeper connection between choirs and the music they perform. The group will reciprocally learn from the various concerts and workshops offered by the conference and apply this knowledge to our performance practice. We are fully prepared to undertake this project, drawing on over 100 collective years of industry experience and an immense passion for a cappella music. Our seamless blend of tradition and innovation, paired with our commitment to delivering high-quality performances and workshops, ensures that we will make a meaningful impact on the national choral community.	Scott Reimer	Learn - Travel/PD	$ 750
2024-05-28	Solo Exhibition at Modern Fuel in Kingston, Ontario	I am applying to the Travel/PD grant to assist me with funding for my trip to Kingston, Ontario to install and attend my solo exhibition at Modern Fuel Artist Run Centre. I have been invited to exhibit four large-scale figurative oil paintings from my recent body of work, The In-Between, for a solo exhibition from May 18 – July 20, 2024. This work features immersive, gestural, and dynamic portraits of 2SLGBTQIA+ artist, most of whom are based in Winnipeg. The director and curator of Modern Fuel, Madé Andrews, has generously offered to take me under her wing for the duration of this trip. The gallery has generously offered to fund the shipment of my work from Winnipeg to Kingston and back. They are also covering my flights and AirBnB during my stay in Kingston: I fly into Toronto on May 16, I will then take the train from Tornto to Kingston. I will assist with the installation of my work on May 17, the opening of my exhibition will be May 18, and I will return to Winnipeg on May 19. I am requesting funding to cover the train tickets (from Toronto to Kingston and back), Ubers (if will have to take from the airport to train stations and from AirBnB to the gallery several times), and a per diem for the four days I will spend in Kingston. While this is a quick trip, it will be extremely impactful for my artistic career. This will be my first time exhibiting outside of Manitoba, allowing my work to have a broader reach and impact. I have spoken with several curators from Kingston, Ottawa, and Toronto, who have agreed to attend the opening of my show due to their interest in my work and their proximity to Kingston. The opening itself will be an incredible professional development opportunity for me as an emerging artist. Furthermore, other artists, curators, cultural workers, and collectors will be attending the opening of the exhibition. This is an incredible opportunity for me to connect with local artists as well as various curators, cultural workers and sponsors who are supporters of the Ontario art community. As an emerging artist exhibiting my paintings outside of Manitoba is relevant to my goals of disseminating my work, and allows me to share it with communities I am not currently a part of. This will also allow me to explore future artistic collaborations across Canada. It's important to me to engage with the other Canadian cities as working out of the prairies can often feel distant. This trip will foster the creation of new relationships and allow for more collaboration in my future artistic endeavours. I also have meetings with Renta Azevedo, a curator and cultural worker based in Toronto, and Emelie Chhangur, the director and curator of the Agnes Etherington Art Centre during my time in Kingston. This is an important and exciting opportunity for me as it is my first art exhibition outside of Manitoba. Being there in-person will undoubtedly enrich my artistic practice and ultimately help me grow as an emerging artist.	Laura Lewis	Learn - Travel/PD	$ 700
2024-06-11		The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact – particularly in underserved communities. A project title and description was therefore not requested in the application process.	Royal Winnipeg Ballet	Arts and Culture Sustainability Fund	$ 70,000
2024-06-18		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Edge Urban Art Centre	Support - Operate	$ 40,000

2024-06-28	Fiddlers on the Loose Tour serving remote communities in Manitoba	What we plan to do: Our six-person outreach group will travel to Frontier School Division Area 2 and surrounding communities in October 2024 to offer workshops and concerts for young people and families. We will work closely with music teachers, fiddle instructors, and principals to deliver programming for fiddle students, pre-fiddle students, and communities. Online bilingual learning resources will provide supplemental educational resources, and our Director of Education and Community Engagement will develop additional supporting materials and workshops tailored to each community's requirements. Why this project is important: Seventeen years ago, a superintendent in the Frontier School Division encouraged us to travel to remote communities to play for / with the students in their Frontier Fiddle Program. We began by traveling to Hollow Water First Nation and have since traveled throughout the division and province. Each year, the group of two violins, viola, cello, double bass and guitar/percussion travels to a different part of the province, covering most communities over a three-year period. In addition to working in schools, we often perform additional public concerts at a library or community hall in remote communities, as time permits. This program has been popular throughout the province, and we have extended it to the Winnipeg public library system, along with presentations in community spaces year-round (including museums, public parks, the Forks, and farmers' markets – Winnipeg and rural areas). We have developed a program to introduce the musical language to children in nursery to Grade 3; we work with them on a class-by-class basis, encouraging them to participate by singing, clapping rhythms, dancing, and asking questions in the comfort and safety of their own small peer group. Our Director of Education and Community Engagement, who has a Doctorate degree in music and extensive experience in music education, continues to fine-tune this program. For children in the Frontier Fiddle program, we contact their instructor in advance to determine the levels at which they are playing, the pieces they would like to play with us, and how many workshops will be required to cover the different levels of students. We then work out an efficient itinerary that allows the Fiddlers to visit as many schools as possible in a short amount of time. This usually includes a community concert, during which the student fiddlers come up and perform with the outreach group. Jigging is often a popular form of audience participation! There are only a few full-time music teachers in the Frontier School Division, and we work closely with them to support their efforts to deliver meaningful programs related to the provincial music curriculum. We also work in remote schools outside the Frontier School Division. We have developed bilingual online learning resources to complement this program. We will work with the Division to solicit questions from students throughout the province, which we address using YouTube demonstration videos and real-time interactive sessions. Music education, particularly in rural and remote communities, was profoundly impacted by the pandemic. The process of rebuilding this programming is much slower than in urban areas. The MCO provides support and encouragement to students and teachers as rusty skills are re-learned, and shares the many benefits of in-person performance and experiencing live music. The programming rationale: We perform a range of pieces, from Bach's "Brandenburg #3" to works by Boccherini and traditional fiddle tunes and country swing. Our guitarist, Rodrigo Muñoz, has also written or adapted several pieces for the group. We choose works that have a dance-y, accessible quality, balancing these with more contemplative works like "Water Droplets" by Sibelius, which he wrote when he was only nine years old. Interspersed with the music are sections where we explain the construction of the instruments, how sound is generated, the range of pitches that the group can play, and the different effects that can be achieved with the bow. Through the selection of works, we hope to demonstrate the range of musical styles that can be played on string instruments, and encourage young people to see how their own musical interests are encompassed within a broader context. How this is relevant to our artistic goals: As we contemplate our programming options, we try to keep this goal in mind. "To energize, stimulate, and inspire our audiences through our innovation, curiosity and creativity." By combining familiar classical repertoire with traditional works and new works, we hope to achieve those goals. Touring experience: We have toured widely with the full orchestra since 2003 (see above), and with this ensemble for seventeen years.	Manitoba Chamber Orchestra Inc	Share - Tour	$ 10,000
2024-06-28	Regional Tour 2024/2025 Murder For Two	For Artistic Director Kelly Thornton, selecting a play for our tour each year is a thoughtful, complex process, considering what will resonate with a wide range of audiences, while also providing an artistically enlightening experience for them. Our Regional Tour presenting partners are not homogenous, but their overarching desire is for a show that will draw a crowd for its single performance in their town. For some, this means that they want "a name" – a show from the classical canon that is familiar. Others persistently request something funny and light. Others are up for the rigor of a new play and a provoking conversation. Balancing these disparate needs can be challenging as many of our communities continue to recover from the loss of audiences and volunteers, so we have to be cognizant about the size and scale that we can send on the road in the next few years. The impacts of the pandemic have been significant across rural communities, and we're still seeing that reflected in the number of volunteers they provide for our load-in and load-out, in the energy of the presenters, in the diminished accommodation and restaurant options for our artists on the road. We're also experiencing with MIX TAPES FROM MY MOM some incredible responses from audiences, who are thrilled to be gathering in person in their theatre spaces for this funny, emotional and musical production. The 2024/ 2025 regional tour production of MURDER FOR TWO will mark our 54 regional tour and will then be our 4th production of the season on the stage at the Tom Hendry Warehouse. We are proud of our touring history, and grateful for the ongoing support and demand for our visits throughout the province. We strongly believe that MURDER FOR TWO is an outstanding selection for our next regional tour, a five-week string of one-night stands spread across two provinces. Through the years one of the most common requests we get from audiences has been for us to tour a musical. With the financial implications and the time constraints at each venue, a musical has not been traditionally possible, requiring both musicians and performers and substantial production resources to load in and out each night. But when Kelly attended MIX TAPES FROM MY MOM by Cory Wojcik at the Winnipeg Fringe in 2019, she was immediately struck by the potential to tour this show, and now it is currently on the road engaging our rural communities with songs they know and love and an incredible story of love and loss. With the selection of MURDER FOR TWO, we are now able to provide yet another musical for our rural audiences, which we are confident will delight our audiences! Officer Marcus Moscowicz is a small town cop and an aspiring detective. On a dark and stormy night, moments before the surprise birthday party for renowned author Arthur Whitney, shots are fired, and the writer is fatally murdered. As the nearest detective is an hour away, Marcus seizes the opportunity to showcase his sleuthing abilities, with the assistance of his silent partner Lou. A high-energy musical whodunit, MURDER FOR TWO is a blend of a classic musical, a comedy and a murder mystery, where two actors play a dozen different characters, and the piano. We are confident regional tour audiences will love this witty musical homage to old-fashioned murder mysteries. We have developed over our years of touring an efficient time-tested system to deliver the best possible productions to our community partners. Our tour schedule and route are carefully planned to accommodate local schedules while upholding travel and production efficiency. We take great pains to schedule the tour around each community's specific requests to accommodate access to venues and competing events. Rural touring relies on community and volunteer leadership in small towns; they joyfully embrace and support the work. This extends to the presenters who provide a venue and an audience, but also to the audience itself, who trust our theatre enough to come and see a play that doesn't always have a well known title. Beyond our professional team who drive the icy roads between each venue, the Regional Tour requires dedicated volunteer enthusiasm in each town. Volunteers help us make important community connections. In some cases, our volunteers are community drama groups or high school students. While their assistance is critical to our touring schedule, our professional cast and crew also relish the opportunity to share their love and knowledge of theatre.	Royal Manitoba Theatre Centre Inc	Share - Tour	$ 33,750
2024-06-28	WSO 2024-25 Rural Touring and Community Outreach	Describing the experience of seeing the WSO live for the first time, a rural patron described, "it blew me away, and it was just excellent. I enjoyed everything about it. I can't even describe it. The feeling inside was just so awesome… [The music] just lifted me, it expanded my horizons." The unity encountered by musicians and audience members during a symphonic concert is incredibly unique, as is the depth of experience that can be felt through the music. The programming of the rural concerts is varied and diverse, showcasing a variety of symphonic music that is suitable for both new listeners and those familiar with the sound of the live orchestra and its repertoire. We recognize that many in our audiences outside Winnipeg have never heard the orchestra live, so our intent is to personalize the experience as much as possible. Local participants narrate and/or perform on the programs wherever possible. Spoken introductions are included, personalized for each community and delivered by our conductor for the performance, and the programs reflect the seasonality of the event. Unfortunately, our regional touring was interrupted with the advent of Covid in 2020. Last year, with the support of the Manitoba Arts Council, we were able answer the many queries from outside of Winnipeg and return to live music performances outside of Winnipeg again. The WSO is passionate about spreading our enthusiasm for what we do with the widest possible audiences, aiming to provide exceptional musical experiences for all Manitobans. Our art is a vital one, produced in the moment where timeless music is presented to show its life-affirming qualities. Our hope is that our listeners receive the same excitement, curiosity and love for symphonic music as we share in presenting it. In 2018, the WSO reached the milestone of touring to Brandon for sixty seasons. During our Brandon concert, local performers are invited to perform in the lobby prior to the concerts, and emerging artists from the region receive the opportunity to perform a solo work with the WSO as part of the Holiday concert. Orchestra in the Forest is a fundraising event presented by Clear Lake Country. Clear Lake Country is the Destination Enrichment Organization for the Riding Mountain National Park area. Clear Lake Country strives to enrich and present this unique and beautiful destination to both visitors and residents by creating unique and sustainable events and experiences such as the Wasagaming Winter Activation Project — Skating Trails and Light Installation, RAW Wasagaming — A 20 course Pop Up Dinner on the shores of Clear Lake, Third + Bird Makers Market, support for Indigenous entrepreneurship and development in Riding Mountain National Park. Through the pandemic Clear Lake Country was able to support local entrepreneurs by creating a grant program to support business innovation and technology projects. Clear Lake Country is proud to support another local not for profit organization — 'Friends of Riding Mountain National Park' by contributing 45% of all sales from our popular clothing line to Friends of Riding Mountain's children's interpretive programs and events. All proceeds from Orchestra In the Forest will serve to support the ongoing operations of Clear Lake Country and serve to further enrich Riding Mountain National Park and area with incredible events and experiences like this one.	Winnipeg Symphony Orchestra	Share - Tour	$ 43,750

2024-06-28	Craft, Contemplation and Community: 4 touring exhibits and various engagements	Art offers a unique lens through which we can explore history, culture, and life experiences, providing insights that other mediums cannot achieve. Art has the power to ignite fresh perspectives, question our assumptions, and stimulate critical thinking. MAN's touring exhibition program stands as a singular platform, granting rural communities exclusive access to artists from across the province. This facilitates a vital provincial artistic exchange, enriching our lives in ways that would not be achievable without the support of MAC. This tour grants communities access to cutting-edge works, igniting conversations and shaping cultural landscapes. With your support, MAN will tour 4 juried visual art exhibitions to 12 under-served Manitoban communities and deliver 12 ancillary activities. Activities include 8 participatory art-making workshops, artist talks, guided exhibition tours, or high school presentations. The remaining 4 ancillary activities is hosting the work on our virtual gallery, which is accessible by all Manitobans, promoting the work of these artists beyond provincial borders, and providing marketing benefits for the hosts. The visiting artists will also be available for a one-on-one consultation with local artists for professional feedback and advice. This value dialogue is something many rural and northern artists do not have access to, working as they do so often in isolation. MAN will create a suite of accessible digital tools that the artists and hosts can use to attract new audiences and increase interest. These include video posts, questions, polls, and hashtags, encouraging visitors/viewers to share their experiences and promote engagement with the art. These touring visual art exhibitions and activities offer communities: -Low-risk, high-impact programming featuring high-quality exhibitions. -Subsidized artist fees to ease financial burdens for host communities, fostering collaborations that would otherwise be inaccessible -Barrier-free programming ensuring equal access to transformative artistic experiences for all rural communities. -Promoting deeper engagement between rural and urban artists, breaking down barriers, and igniting collaborative innovation. -Cultivation of a hunger for diverse genres and thematically challenging works, expanding artistic expression horizons. -Increased opportunities for professional artists to tour rural and northern Manitoba, promoting growth and sustainability within the artistic community. -Community programming aimed at attracting newer audiences, including youth, designed to deepen engagement. A jury selected these 4 exhibitions for their artistic excellence, innovation, and social impact. They all create a powerful narrative that shares a passionate story to move the viewer. The artworks are challenging while remaining accessible. This is an important balance to strike, as many rural patrons have limited exposure to dynamic contemporary art. The exhibitions feature diverse perspectives. By touring a range of artwork, from figurative to abstract, literal to conceptual, this series will introduce contemporary artistic themes to rural and northern audiences and create opportunities for discussion. The four touring exhibits for 2025 will be: Craft in Colour from the C2 Centre for Craft explores the timeless relationship between craft and colour through 20 works, exploring the mesmerizing allure and cultural significance of colour in human creativity and expression. Residual Effects by Crystal Thorburn is a poignant reflection on the delicate balance of nature, featuring 20 works that highlight the artist's observations of environmental decline and the impact of herbicides on insects and plants, aiming to raise awareness and appreciation for the preciousness of our environment. A Show of Hands/À main levée by Rosemarie Péloquin is an intimate exploration of connections and community, showcasing a series of needle-felted portraits of hands that serve as a metaphor for the quiet yet profound actions that bind us together, inviting contemplation, discussion, and storytelling. The Afterlife by Tim Greig presents a series of 27 genre paintings capturing the leisure activities of family and friends, offering relatable glimpses into everyday life post-retirement, reflecting the artist's transition and experiences in Moose Jaw, Saskatchewan, and Dauphin, Manitoba. The Manitoba Arts Network's touring exhibition program annually tours four high-quality juried visual art exhibitions across 16 rural and remote communities in Manitoba, as well as NW Ontario and North Dakota, effectively exporting Manitoba artists to new markets. These exhibitions attract over 6,000 patrons each year. Our touring exhibition program has been featured in Galleries West magazine, garnering national attention and consistently attracting more artist applications yearly. Funding is essential for overcoming socioeconomic and geographical barriers. Socioeconomic challenges include limited funding for rural arts organizations and the necessity to pay full CARFAC fees to support artists. Free gallery access ensures that arts activities are accessible to many rural Manitobans facing financial constraints. Geographical obstacles include high shipping costs and a scarcity of exhibition opportunities for artists in rural and Northern Manitoba	Manitoba Arts Network	Share - Tour	$ 16,051
2024-06-28	MTYP Provincial Tour 2024-2025	At MTYP, we affirm that children and youth are an audience that matters. They deserve to have works presented that speak to them in ways that are appropriate to their developmental stage and that include content that is relevant to their experiences. Programming is chosen that not only provides for learning, empathy-building, and new ways of thinking about the world, but also with an eye to ensuring there are opportunities for shared moments of joy, laughter, and emotional resonance. This application reflects our plans for 11 weeks of touring for 2024-2025 (with a hiatus of one week at March spring break) starting in March and culminating in May, with a Manitoban update to BLUE BEADS AND BLUEBERRIES, a play by Erin Macklem, originally set in British Colombia. MTYP has been supporting Erin with play development workshops throughout 2023/24, towards re-imagining her play to its new location, as well as expanding the story to a 45 minute run time. Erin is a Métis-French-Irish playwright, and based this work on an adaptation of the English folktale "Cap-o-Rushes", that the more commonly known "Cinderella" and "King Lear" are also based on. The play speaks to themes of dispersal through banishment, reconnecting with family, how to define 'where one is from', and the tensions between generations to honour the 'old ways' while living within present day opportunities and challenges. Weaving in aspects of her own, personal family experience as displaced Métis, Erin has included her cousin, Manitoban Métis artist Seraph-Eden Boroditsky, as a consultant on aspects of Red River Métis culture reflected in the play. MTYP will produce the show with direction by an experienced Manitoban Métis artist; conversations are underway as of the writing of this application. A full design team for costumes, sets, props, lighting, and sound will be created that will incorporate Manitoban artists where available, balanced against the need for inclusion of cultural perspectives. The designers will be identified and contracted for this work over the coming months; MTYP has a long history of building effective, collaborative design teams from within the Manitoba artist pool. In fact, numerous working Manitoban artists, designing for, or working within theatre in our province can identify MTYP as where they had their first opportunities for professional work. Priority will also be given to Manitobans for artists engaged for stage management and the three actors for the play, with auditions to be held in spring 2024. A Manitoban artist will be engaged to play and record the sound tracks that will be used in playback during touring presentations. MTYP is proud of its tradition of bringing together teams of artists of varying professional experience to foster collaboration, diversity, mentorship, and strengthen the local sector. The four touring artists will travel in one vehicle that will contain all of the sets, props, and costumes, as well as any personal items needed for overnights. By containing the full production in one vehicle, MTYP minimizes the impact of touring on our environment, while still ensuring that the play can feasibly reach more remote and rural communities. Itinerary routing is also developed to minimize the total kilometres undertaken. Northern locations are included in the final weeks of tour to avoid additional challenges of winter weather. MTYP's contribution to the sector, through this business model, additionally serves the organization in its continued efforts to fulfill its mission, which, in part, is to support the development of new and re-imagined works that portray the experiences of young people. As young people experience this play and observe how the main character uses her wits, daring, and creativity to overcome challenges – with ensuing hilarious and tender moments – we hope they gain empathy for those who are faced with difficult circumstances beyond their control. Resource and study guides are provided to educators in support of the show that provide for deeper engagement with the work, an understanding of theatre and live performance, and to create connections to established curriculum outcomes. We also hope sharing this play during a provincial tour will provide young and old in the audiences an opportunity to consider what does 'home' mean, what traditions are important to them and their own families, and how does one connect to a place in the present that was unwelcoming in the past.	Manitoba Theatre for Young People	Share - Tour	$ 43,750
2024-06-28	The Present Death of Hamlet	SIR has had a rich history of touring to schools around Manitoba and fostering meaningful relationships with teachers and students over many years. Education is indeed a cornerstone of our artistic practice, and we are so delighted to return to touring for the first time in nearly five years. In many cases over the years, our vibrant and youthful productions provided students with that precious first encounter with Theatre. And because we are a small and flexible company that values elastic innovation, we also often act as the entry point into the profession for emerging artists – in fact, our artistic director's very first professional job straight out of university was with SIR in 2007. Indeed, we aim to foster a lifelong love of theatre and the Arts through our work with youth. 2024 is a monumental year for SIR. Though the company was incorporated in 1993, performances began in 1994, marking this as our true 30th season - and we will make it extra special by finally returning to touring. Since 2020, the pandemic has sadly disrupted this important aspect of our practice – but in this celebratory year, we believe it is paramount to reconnect with our school partners and to resume this incredible act of service and educational exchange And what better way to celebrate tradition while also pushing for innovation than to hit the road with a new, experimental take on the most canonical of all plays from western drama? 'The Present Death of Hamlet' is a daring adaptation of Shakespeare's Hamlet by Andrew Davidson – an internationally celebrated novelist-turned-theatre impresario and playwright. Through active collaboration from musicians and performers Tom Keenan & Matt Peters, and SIR's AD Rodrigo Beltfuss, 'The Present Death of Hamlet' will be the perfect way to introduce students to the expansive and intimate possibilities of theatre in a completely accessible, unintimidating and joyous exposure to that thing we call "Shakespeare". This is a project that aims to empower their imagination and to infuse in young minds the transformative value of storytelling. In this one-hour, virtuosic, solo adaptation of the classic, the story is told as an act of psycho-physical possession: a single performer finds himself onstage, and equipped with a microphone, an electric guitar, an audio sampler board, and an amp, he will "become" the play. Alone in the dark, the actor will give his body and voice over to Hamlet completely, playing every character in the play, and deliver us a fresh and sonically immersive experience with the help of original musical compositions by Matt Peters (of The Royal Canoe fame) and Tom Keenan (who will be the actor). This is a Hamlet unlike any other, full of sound and fury - a religious experience for the senses; a new way to enshrine and explode this most canonical story in the form of a "radio play/concert" performed live. This new touring show will be a partnership with the Gargoyle Players, Winnipeg's new incubator for local and innovative work. The Gargoyle's director, Andrew Davidson, has penned a cheeky and totally delightful take that both honours and challenges the legacy of Shakespeare. The contained, solo form makes this the perfectly transportable production, and the tools we are using to tell our story (microphone, guitar, amp) are well suited for the often makeshift stages we encounter in these tours (gyms, improvised theatre spaces, cafeterias, lounges, etc). Flexible, agile, gritty, youthful and electrifying, 'The Present Death of Hamlet' will surely jolt the imagination of young minds and inspire them to foster their creative side.	Shakespeare in the Ruins	Share - Tour	$ 7,500

2024-06-28	Revitalizing the Traditional Art of Moccasin Making	Through the delivery of (6) Indigenous led moccasin making workshops in (6) Manitoba rural communities, Indigenous youth participants will learn the art of beadwork and leatherwork to create their own pair of moccasins. Each workshop will be (5-days) in length that will bring community together to learn from talented Indigenous instructors and artists. Participants will listen to and share stories, develop skills, and connect with their cultural identity. After each workshop, (25) participants will return to their community having gained the knowledge, skills, and tools to continue making moccasins and teach workshops of their own. We propose a moccasin making and mentorship tour to teach a total of (150) Indigenous participants who reside in rural communities of Selkirk, Brandon, Grand Rapids, The Pas, Flin Flon, and Thompson. To support the revitalization and reclamation of the traditional art of moccasin making. Based on feedback from people who reside in rural areas, there is a pressing need for Storyboot School moccasin making workshops in their community. Our goal is to empower and instill pride in Indigenous youth by offering educational opportunities that reflect individual creativity and align with our mission. In 2023, Storyboot School delivered (28) programs to Indigenous youth and we aim to increase programming to reach more youth. Rural communities have limited access to Indigenous-led programming based on Indigenous values and principles specific to Indigenous led revitalization efforts that teach moccasin making. The tour creates an opportunity for Indigenous youth in rural communities to experience a hands-on workshop passed down from their ancestors. Manitobah Storyboot School, established in 2013, is committed to cultural education, skill development, and fostering intergenerational knowledge transfer. The organization transfers much more than craft. In addition to passing on valuable skills, it encourages respect, expands awareness, and builds our collective cultural competency. We have a commitment to renewing and sharing cultural knowledge for younger generations and recognize the strength of Indigenous artists to assist with this transmission. Sharing artistic knowledge creates a sense of pride and esteem among Indigenous youth. This project would significantly impact Storyboot School and its vision to shape a vibrant future for future generations. Key strengths of our organization include: Cultural Preservation and Education: We offer programs in traditional Indigenous crafts, taught by skilled Elders and Indigenous artisans. These programs not only preserve intricate art forms but also serve as a conduit for sharing stories, language, history, and cultural values. Inclusive and Accessible Learning: Our workshops are open to all, with special provisions for Indigenous youth. An example of our programming includes a yearly course dedicated to Truth and Reconciliation. Special guest speakers are invited to speak on the topics of Truth and Reconciliation, Residential School, Every Child Matters, and Moccasin Teachings. The program bridges a divide in the community by bringing diversity together in a meaningful, non-threatening, and supportive environment. Extensive Reach and Experience: Over the past decade, we've successfully taught over 1000 participants from various regions, evidencing our capability to manage and deliver large-scale educational programs, offering numerous classes each year. Mentorship and Economic Empowerment: Graduates of our programs can progress to become instructors and artisans in their communities. Through partnerships, we provide platforms like the Manitobah Indigenous Marketplace for artisans to sell their work, fostering economic opportunities and sustainable income sources. The program creates economic opportunities and income for Indigenous Artists who will one day be mentors for the next generation. Strong Executive Leadership: The leadership of our Executive Director is a cornerstone of our success. With profound knowledge in programming and cultural matters, the Executive Director ensures that our mission and vision are realized effectively. Experienced Board of Directors: Our board comprises individuals who collectively bring well over 50 years of experience in Indigenous non-profit and community development organizations. This wealth of experience ensures effective oversight and strategic guidance Consider factors beyond your project, including climate, isolation, logistics of travel, and culture. The population of Indigenous youth in communities is rapidly growing. Geographic isolation of rural communities in Manitoba with dense Indigenous populations segregate Indigenous youth socially and economically from mainstream Manitoba. Gaining access to delivery of services and creative spaces in a challenge. Each community is accessible by road with limited options for accommodations which will require advanced planning. The project will be delivered through an Indigenous lens based on Indigenous values and principles.	Manitobah Mukluks Storyboot School, Inc	Share - Tour	$ 32,500
2024-06-28	TiBert et Douzie CPF Manitoba Cultural Tour 2024	The duo is honoured to work with Canadian Parents for French who are promoting them as the 2024 CPF-MB Manitoba Cultural Tour that starts in early May with schools in the Winnipeg and surrounding area, the tour ends with the northern communities for which this grant request is being made. The tour sold out within a few weeks of its announcement, it includes 20 stops, but this grant request is for only the northern part of the tour which includes 6 stops organized by CPF-Manitoba and 2 stops organized y the Mystery Lake School Division in Thompson. There is also another possible addition to the tour when in Thompson at the Voie du nord French school pending on that school's administration reply to TiBert et Douzie offer for a show and/or workshops at their school on May 6th or possibly 9th that could extend their stay in Thompson by one day. TiBert and Douzie present most of their shows in French or bilingually to mixed language (English and French speaking) crowds. This tour is no exception, they will be presenting in immersion and dual track schools and they made the point of inviting everyone the show so that French and English speakers can enjoy dancing together to build bridges by celebrating our shared Manitoba cultures. It is very important to share the French-Metis culture in the communities on the tour because of the sometimes all too obvious divide between the French and English-speaking communities within the schools and public spaces of our Manitoba northern communities. During past CPF-MB tours, Rob, as TiBert, was hired as a storyteller to only present to the French-speaking kids, which caused an obvious jealousy shared to Rob by English-speaking students and staff. This perceived inequality was confirmed in statements made by school staff and students such as : "The French kids have more funds and are favoured, while the English kids don't get to see as many shows or have special outings." This perceived inequality creates a larger divide in small communities where everyone knows each other. When Alexandre heard about this dichotomy, it was decided that in the future, they would ensure that all students (French and English streams) are invited to TiBert et Douzie bilingual shows. CPF-MB staff agreed and this tour has been booked as a bilingual show opportunity for all the students in the schools and communities. Alexandre is now 21 years old and plans on pursuing a musical career in Canada as a French-Metis fiddler and DJ, this opportunity is a great way for Rob to show him parts of Manitoba he has never seen. This is the third time Rob and CPF have worked together in the past 10 years to offer the Manitoba Cultural Tour. As a mentor to Alexandre's career start, Rob feels that visiting Manitoba northern communities is a necessary step for Alexandre's learning journeys as he grows as a musical performer that will represent all of Manitoba as he grows into his national (and international) solo career. For this reason, Alexandre has taken the lead in booking the hotels and figuring out the driving itinerary as he learns to take on more responsibility in organizing tours to better understand the general business end of being an independent artist. The duo will be taking Rob's vehicle purchased with touring in mind, it has been regularly maintained and is good working order.	TiBert inc.	Share - Tour	$ 3,562
2024-06-28	Talking Roots Tour	PLANNING TO DO This grant will support the premiere and touring of two separate shows, as part of our "Talking Roots" series. Talking Roots allows rural citizens opportunities to engage in professional art, see themselves represented onstage, and build confidence and interest in the arts. For the inaugural series of "Talking Roots", two scripts have been developed with rural Manitoban theatre groups in Pinawa and Rhineland, "The Town at the End of the Road" and "Agassiz x Supervalcono", respectively. These shows both feature stories that are distinct to their regions, looking at their past, present and future. To stage, each of the scripts will require two weeks of rehearsal residencies with four touring artists from Winnipeg. The rehearsal residencies will allow time to rehearse the show and integrate local artists from the communities into each production. "The Town at the End of the Road" will open in Pinawa for two performances. "Agassiz x Supervalcono" will tour at Krahn Barn (Neubergthal), Kenmore Theatre (Morden), Community Exchange (Altona) and at the Manitou Opera House for a total of six shows. Then, both of the shows will tour to Winnipeg together for a double bill run (3 shows each), complete with a double header on Saturday and Sunday so audiences can see both shows. THE WHY We are undertaking this tour as a way for rural Manitoban citizens opportunities to engage in professional art, see themselves represented onstage, and build confidence and interest in the arts. For us, as professional artists, we are looking to return to the heart of our craft- connection and storytelling. Moving away from a corporate theatre model that is quantified by ticket sales and audience reviews; this project helps redefine success of theatre as qualified through a meaningful process, depth of stories uncovered and relationships built. Additionally, by touring this show we are able to showcase the work that theatre-creator's in rural Manitoba are doing. RELEVANCY & RATIONALE Our tour is highly relevant to the communities we will visit, particularly rural Manitoban communities. By bringing professional art to these areas, the tour will provide resident audiences a unique opportunity to engage directly with theatre, witnessing the stories of rural Manitobans on stage. The Talking Roots tour shows will foster cultural enrichment and is a platform for lived-experiences of rural folks. Our decision to tour the productions to rural venues and the city underscores our emphasis on bridging the gap between urban and rural theatre in Manitoba. ABILITY TO UNDERTAKE PROJECT One Trunk Theatre has been successfully producing original theatre shows from the ground up since 2012, and is excited to work with the folks at Theatre Projects Manitoba, and the rural theatre companies to ensure its successful execution as a part of their support for the creation phase and as a part of their Live Art Trade Route. The One Trunk Team has driven to all of the communities that we will be touring on these two separate tours, within the span of a few days and we are confident that the logistics of traveling and accommodations are attainable. We have contacts with folks who have accommodations that we can rent as well in Rhineland and Pinawa.	One Trunk Theatre	Share - Tour	$ 37,500
2024-06-28	Two needle beading tour	We are planning to bring Melanie Gamache, a bi-lingual, Metis woman, into the 5 schools mentioned to share her knowledge of traditional two needle beading with the children and staff. Each of the 5 events will include an hours presentation made available to the whole school, followed by a hands on workshop for 20 students accompanied by their respective staff members. During the presentations Melanie will share her knowledge of the traditions of her people surrounding the art of beading, and her language. Melanie takes the time to explain the cultural and financial roles that beading held for her people historically. She will also be bringing many examples of her work, with different types of furs and leathers as well. Melanie's focus is on two needle beading, but she also does loom beading and quill work. The communities that we will visit have a large Metis and Indigenous population. Ecole Laurier is a french immersion school, with a strong tie to it's Metis people. Ste. Rose has students bussed in from Ebb N Flow First Nations area, and Alonsa school has students from Sandy Bay First Nations area. McCreary and Glenella also have indigenous and Metis students. All of the students will benefit from being a part of Melanie's easy going teaching style, the love her culture is very evident to all who speaks to her. The largest of the schools is Ste. Rose, where the average class is no larger than 20 students. The rest of the schools combine multiple classes, grades 5 and 6 for example, and they still have less than 20 in the room. Due to the size of the student body the schools all suffer financially, making finding funding to have fun programs like this for the kids difficult. That's why we look for more ways to help them every year. The schools distance from large urban centres is also a struggle when getting presenters to come out. Melanie has family in the area, that she is more than happy to stay with for the duration of the tour. Saving the cost of hotel accommodations. She is also well versed in winter, and rural driving. She is also familiar with the region, and wont have a problem finding her way around. Due to our experience with partnering with schools, and the hosting of in person performing artists in the past, we do not foresee any difficulties completing the project.	Burrows Trail Arts Council	Share - Tour	$ 8,513

2024-06-28	On the Edge Tour 2025	In 2019, the RWB made a strategic decision to expand the reach of On The Edge project and to introduce performances to communities across Manitoba, and to strengthen program offerings with the inclusion of energetic dance workshops. The inaugural On The Edge Tour, planned for spring 2020, was cancelled in response to the burgeoning COVID-19 pandemic. In 2021 and 2022, On The Edge was presented virtually, and finally, in 2023, we had the opportunity to provide our dancers and audiences across Manitoba with live and in-person dance performances. The On the Edge tour became an integral part of the annual touring program of the RWB School. In spring 2025 (May 5 - 17) the RWB's Anna McCowan-Johnson Aspirants will tour throughout rural and Northern Manitoba for almost two weeks to share their love of dance with people of all ages in schools and community spaces. RWB Aspirants are the next generation of up-and-coming dancers and choreographers. RWB Aspirants work and perform alongside the RWB Professional Company and are on the edge of being hired and working full-time. The Anna McCowan-Johnson Aspirant Program is designed to challenge and develop emerging artists. Part of building a career-ready dance portfolio is through the ability to perform new and exciting repertoire. The On the Edge tour is a unique tour focused on providing the opportunity to perform leading roles before new and diverse audiences, to experience aspects of a touring environment, and to bring a showcase of high calibre dance to the doorstep of communities in rural and Northern Manitoba. On The Edge's mixed repertoire program features dynamic selections from the classical canon, augmented by diverse and exciting new work by established as well as emerging diverse choreographers. The RWB's artistic priorities account for an organizational commitment to EDI, anti-racism, and Reconciliation. A central tenet of the RWB's progressive planning is "artistic immersion and exploration" with an emphasis on the engagement of guest choreographers who represent racialized and marginalized perspectives and lived experiences. The RWB has deep relationships with partners across Manitoba, which helps to ensure that the Tour will be presented with relevance to the communities we visit. Presenting partners are identified in underserved regions where a desire for engagement with the arts is demonstrated. Performance content is carefully chosen to be varied, diverse, and accessible. In 2025 the Tour will present a new work by Cameron Fraser-Monroe and Emily Solstice Tait. Mr. Fraser-Monroe is an RWB School graduate and a member of the Tla'amin First Nation and a person of Ukrainian and Scottish descent. Emily Solstice Tait's practice is rooted in contemporary dance but happily crosses into theatre, stage management and film. She is of mixed settler and Ojibway ancestry (Urban member of Berens River First Nation). Her dances have been performed at The Manitoba Museum, The Forks National Historic Site, and along the shores of Lake Winnipeg. The Tour will also feature work by School Resident Choreographer Gabriela Rehak who choreographs in the modern dance milieu with a specific focus on women dancers and the female perspective, and a Spanish piece by RWB Artistic Faculty member Mantel Centurion. The On the Edge Tour will continue incorporating the delivery of RWB Community Dance Workshops to encourage and increase audience education, participation, and engagement. Community Dance Workshops is a community outreach initiative of the RWB School that grew from the Sharing Dance project previously organized in partnership with Canada's National Ballet School. It is founded on our shared belief that all people should have access to the physical, emotional, and social benefits of dance. Dance workshops delivered with the Tour are designed to foster artistic engagement, build self-confidence, and develop physical literacy in children and youth.	The Royal Winnipeg Ballet School	Share - Tour	$ 16,875
2024-06-28	Ô Canada, té qui toi - Tournée Théâtre jeunesse	« Ô Canada, té qui toi? », est une première écriture d'Alison Palmer et Lacina Dembélé inspirée d'histoires partagées, qui s'adresse aux jeunes de 10 à 14 ans. En tournée au rural manitobain dans 10 écoles (francophones et d'immersion, à 3 heures ou moins de Winnipeg), la pièce sera présentée du 25 novembre au 6 décembre 2024. Chaque représentation sera précédée d'une session de médiation culturelle de 30 minutes et suivie d'une période de questions de 15 minutes avec les artistes et accompagnée d'un Guide d'accueil destiné aux enseignant.e.s, à la direction et aux familles. Il y aura aussi l'option d'ajouter un atelier de peinture collaborative avec Xavier Mutchipayi en préparation à la pièce et en réaction à sa thématique. Ce projet est né d'une discussion entre Alison Palmer, chargée de la programmation jeunesse au Théâtre Cercle Molière, Lacina Dembélé, artiste du théâtre né en Côte d'Ivoire et élevé au Canada, puis Ramatoulaye Cherif, originaire de Guinée au Manitoba depuis 2004, Présidente de Parents contre le racisme et directrice de l'entreprise, Afrik'kadi. La discussion portant sur les initiatives gouvernementales de recrutement de familles immigrantes au rural manitobain au cours des prochaines années, le besoin pressant de préparer le rural à cet accueil est devenu évident. Karim Troussi, metteur en scène et pédagogue, d'origines marocaines et françaises, s'est ajouté au projet en tant que conseiller artistique pour guider le projet. Une consultation avec familles a eu lieu en novembre 2022 à la Fédération des parents de la francophonie manitobaine. Parents et enfants ont partagé leurs expériences personnelles quant à leur accueil ici au Canada. Des visites ont eu lieu dans des écoles au rural et à l'urbain. La pièce a pris forme en août 2023. Depuis, l'équipe d'artistes s'est formée, trois lectures ont été présentées à des artistes et pédagogues invités pour assurer une représentation juste, un niveau de langue approprié pour le public ciblé et pour peaufiner le texte. Les choix artistiques ont été fait en considérant le public cible et pour assurer une juste représentation des cultures concernées. LIEU : un autobus dans une tempête de neige au rural. PERSONNAGES : OUSMANE : D'origine africaine, résident permanent canadien, Conducteur du bus et oncle d'Amina. Guide spirituel de cette histoire : il raconte et assure une interaction active et rythmée avec l'audience. AMINA : Nouvelle arrivante d'une famille africaine métissée, elle habite avec son oncle Ousmane. Elle ne parle pas l'Anglais, mais trois autres langues (le Français, l'arabe et le djoula). LOUIS : Jeune métis né dans la capitale provinciale, il vient de déménager au rural avec sa famille qui vient de s'affirmer en tant que métis et tente de redécouvrir sa culture volée. DJENEBA (« JEN ») : Née ici de parents réfugiés Africains. Voulant échapper aux traumatismes de leur pays d'origine, ils se sont assimilés complètement à la culture de la communauté rurale. RYTHME : Ousmane accompagnera le spectacle de rythmes interactifs avec l'audience. L'histoire repose sur l'harmonie des rythmes individuels de chaque personnage. SLAM : Pour se mêler à l'idée du rythme, les trois élèves de l'histoire se préparent pour une compétition de slam divisionnaire. La thématique du slam étant « Mon Canada à moi. » ARTISTES : choisis pour représenter les personnages. Âgés de 18 et 30 ans afin que l'audience puisse s'identifier. NIVEAUX DE LANGUE : Amina et Ousmane ont un Français international et soutenu, Djeneba parle entre le Français familier et le « franglais », tandis que Louis communique avec l'Anglais et le « franglais ». LANGUES : Djoula, Français, Anglais, Arabe, Swahili et Ojibwe - tous des langues qui seront exprimées à un moment du spectacle. Le Canada dépend de plus en plus de l'immigration pour compenser sa pénurie en main d'œuvre. Alors cette pièce est en quelque sorte une action proactive qui permettra d'outiller les communautés d'accueil et surtout les enfants afin de faciliter la rencontre entre diverses cultures et éveiller la curiosité. En réponse à la demande grandissante de programmation jeunesse au rural (coût des autobus, logistiques de transport, financement), le TCM a choisi de faire tourner ce spectacle qui répond aux réalités culturelles actuelles vécues par les élèves et communautés rurales. Le TCM appui ce projet en l'incluant dans sa saison régulière 2024-25 et il dispose des ressources et de la main d'œuvre essentielles à son succès. Le TCM a élaboré un plan d'urgence qui comprend l'annulation des spectacles due aux conditions climatiques, maladie d'un.e des artistes, la fermeture des écoles et autres situations naturelles imprévues	Théâtre Cercle Molière	Share - Tour	$ 10,000
2024-06-28	ChoralFest Regional Tour 2025	See Additional records document	Manitoba Choral Association	Share - Tour	$ 7,500

2024-07-09	Jampolis Residency with K.R. Byggdin	RESIDENCY: I will join K.R. Byggdin for 6 days during their residency at the Jampolis Cottage in Nova Scotia, a residency offered through the Writers' Federation of Nova Scotia. I am currently in the research phase of my new novel, a literary romance titled NIGHT CREATURES. By the residency's start, I will be developing my outline and beginning the first chapter. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) K.R. and I will balance our time at the residency by working on our individual projects while providing feedback on each other's work. Given our shared experience as emerging [redacted] writers centering [redacted] stories in our literature, this residency offers a safe environment for us to work towards our goal of creating more space in CanLit for [redacted] stories. We are fostering a protective, [redacted] space to workshop our projects and receive feedback. We have been sharing feedback on each other's work for years now, and we are in mutual admiration of each other's honesty, incisive critiques, and support. We will continue this process during the residency. 17.1 and 17.2(i) I am using the craft book Story Genius to experiment with a new process for my story development and outline. This process includes creating the main plot and subplots; developing characters and understanding their internal struggles, external goals, and backstories; and outlining the story from start to finish. By the end of the residency, I plan to have a completed outline and a draft of the first chapter of NIGHT CREATURES K.R. will be providing car transportation throughout my stay; I will reimburse them for gas expenses. We will be cooking most of our meals in the cottage kitchen, with occasional visits to local eateries to engage with the surrounding community. As a resident of Halifax, K.R. is well-equipped to assist with any logistics issues that may arise PROJECT: NIGHT CREATURES follows Oliver, a transmasculine person in his mid-thirties who yearns for the companionship of a lifelong romantic partner, but has struggled to navigate the dating world as an Autistic person on the asexual spectrum. After several dating experiences gone awry, Oliver fears he'll never be able to live up to the expectations he thinks a relationship requires—prioritizing a partner above work, and sharing an immediate sexual connection. Oliver disappears into his job as a sleep research psychologist. He hopes to find a cure for the chronic insomnia. When he completes a study that finds sleeping next to a romantic partner can improve one's sleep, he invites his best friend Felix to sleep over for a week, and Oliver sleeps better than ever. This closeness sparks a realization: Oliver is in love with Felix. Except Felix is already in a relationship—with Oliver's ex. In love for the first time in his life and fearing it's unrequited, Oliver retreats to the comfort of his research, where he's determined to forget his feelings for Felix. But without Felix sleeping next to him, Oliver's insomnia worsens. Oliver aches to confess his love, solving his loneliness and insomnia all in one. But with Felix already attached, Oliver's confession risks losing the one person who celebrates, rather than fears his uniqueness. ARTISTIC RISK & IMPACT. 17.1 and 17.2(a) 17.1 and 17.2(a) 17.1 and 17.2(a) 17.1 and 17.2(i) 17.1 and 17.2(a) 17.1 and 17.2(a) With the popularity of the Netflix show [redacted], the demand for love stories featuring [redacted] people is growing. It's important for [redacted] people to tell [redacted] stories due to numerous stereotypical depictions of [redacted] characters written by those who are not [redacted] people are rarely, if ever, represented in literature, even though [redacted] people are three to six times more likely to be [redacted] than [redacted] people, according to a 2020 study. [redacted] and through NIGHT CREATURES I will work to fill this gap in representation, using elements of [redacted] to inform my writing. 17.1 and 17.2(i) 17.1 and 17.2(a), 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(a) 17.1 and 17.2(a) 17.1 and 17.2(i) [redacted] people are often shut out of dating due to [redacted] unconventional ways of interacting with the world around us. There is a myth that [redacted] people are not interested in dating, and yet [redacted] people are more likely than [redacted] people to be single. [redacted] people are especially vulnerable to loneliness, which has dire effects on one's health. NIGHT CREATURES will increase representation of [redacted] people finding love, working to combat loneliness and increase societal inclusion of [redacted] people. By exploring Oliver's asexual identity, NIGHT CREATURES will interrogate social norms about sexual expectations within relationships, exploring consent, communication, and compromise, speaking to readers of all sexualities about what it means to build a shared life. 17.1 and 17.2(a) 17.1 and 17.2(a) 17.1 and 17.2(a)	Sam K MacKinnon	Learn - Travel/PD	$ 750
2024-07-09	Lambda Literary 2024 Writers Retreat for Emerging [redacted] Writers 17.1 and 17.2(i)	For this project, I will be attending the 2024 Lambda Literary Writers Retreat for Emerging [redacted] Voices from July 28, 2024 to August 3, 2024. With only an 11% acceptance rate and final applicant decisions determined by cohort mentors, I'm honored to have been chosen for this opportunity. Based in New York, Lambda Literary is one of the most high-profile organizations dedicated specifically to [redacted] writers in North America, giving out the Lambda Awards and running numerous programs, including their Emerging [redacted] Voices Retreat all exceptions in paragraph -17.1 and 17.2(i) The program will take place virtually this year to increase its accessibility. I've attached a full outline of the schedule, with each day including extensive cohort workshopping, opportunities to work directly with mentors, faculty craft talks, fellow readings, and other programming including panels, guest speakers, and community-building. Lambda has assembled an incredible selection of mentors for this year's program, including Pulitzer Prize-winning and Tony Award-nominated playwright James Ijames. Hugo, Nebula, Sturgeon, Lambda Literary, Crawford and Locus Award-winning science fiction novelist Charlie Jane Anders, acclaimed poet Chen Chen, and Manitoba's own celebrated literary writer Casey Plett (no relation). The mentor for my chosen YA writing cohort will be Darcie Little Badger, whose Locus, Nebula, Ignyte, and Newbery Honor award-winning novels blend queer YA with horror, fantasy and Indigenous Futurism. In Darcie Little Badger and the YA cohort, I see the perfect support to work on my new queer YA horror project – Slumber House. The novel will centre around a fear-based reality TV show and interact with the horror mythology surrounding the adolescent slumber party, hauntings, and the commodification of queer adolescence and sexuality in contemporary pop culture. The plot will be a queer love story between one of the contestants on the show and a plant among the cast whose role is to covertly guide proceedings and gather "found footage." As the show progresses, the house the show takes place in demonstrates increased signs of haunted agency, taking on the symbolic role of the restless reality TV audience itself by feeding off the escalating suffering of the cast and pushing them into more and more perilous, horrifying, and emotionally high stakes situations. But with hunger of capitalism, a cast desperate for their shot at fame, and a show on the brink of cancellation, the producers and cast continue to keep the cameras rolling long past the point of reason. I believe this project is particularly important in the current moment as queer pop culture skyrockets in success at the same time the rights of queer youth are under attack in both the US and Canada. This project is currently in the research stage, drawing heavily from the television work of Mike Flanagan, YA horror novels, primarily queer, from Kayla Cottingham, Emily Carroll, Andrew Joseph White, Ryan La Sala, A.S King, James Han Mattson, Chuck Tingle, A.R. Capetta, and Hal Shrieve, LGBTQ+ reality TV centred romantic novels by Alison Cochrun and Anita Kelly, and queer horror from Alison Rumfit and Gretchen Felker-Martin. My intention is to bring Slumber House to the Lambda retreat for workshopping and mentorship with the first few chapters written and the book outlined. This is a similar point to where The Saw Mouth was when I attended the Emerging Writers Retreat at the Banff Centre, and the input from my mentors and cohort there shaped and inspired the rest of the project beyond what I imagined into a book that has now been acquired by Delacorte. Specifically, I hope to revise the opening of the project, as this will eventually be used for pitching it, to examine the overall plot for weaknesses that can be remedied before they are written in, and to delve deeper into the role of queerness and youth in spaces of presentational reality. With the timeline of this project, an excellent agent representing my books, and Delacorte holding the option on my next YA horror novel, I believe now is the perfect time to write this book and to seek the community and support of [redacted] writers. In my emerging writer journey, this is also one of my last opportunities to attend such a program and connect with writers in the same stage, as my books coming out in 2025 and 2026 will render me ineligible. Furthermore, it will build forward in my writing career, as alumni of this program have chances for publication in Lambda anthologies, access to year-round programming, consideration for free manuscript consultation, and opportunities for scholarships for Fine Arts Work Center and Millay Arts. 17.1 and 17.2(i)	Cale Plett	Learn - Travel/PD	$ 875
2024-07-09	Seeking Funding for 2 Month Residency	Hello! My name is Leandra Brandson, and I'm excited to be applying to support a research-based ceramics residency. As of writing this proposal, I have been awarded a 2-month long residency period to learn and grow in Medicine Hat, Alberta. I am seeking funding to help me create an array of large-scale atmospherically fired works while working with Medalta. As part of my residency, I will be working alongside skilled artists, such as Daniel Labutes, and Lael Chmelyk, to receive specialized training in firing salt, soda, and wood-fired kilns. I will be throwing, coiling, and extruding clay into square moulds, creating a series of warped and crushed sculptures in line with my current large-scale figurative works. Medalta in the Historic Clay District hosts several atmospheric gas-fired kilns that are otherwise inaccessible to me. These kilns are extremely expensive to procure and maintain, and I do not have the resources to construct one at this time. As I conduct research, I hope to identify key barriers for myself to overcome as I seek to eventually construct my own community-based atmospheric kiln in the Prairies. Ceramics is an extremely inaccessible medium for many individuals as a directly result of rising costs, technical barriers, and a loss of knowledge as potters retire. My long-term mission is to create barrier-free access via community studio space, and this residency is an extremely important milestone in achieving my goals of learning, sharing, creating, and growing alongside my community Through this residency, I will be exploring tension, coiling my subjects like lengths of string. I'm particularly interested in the relationship between confinement and clay. I will be taking my figurative sculptural forms and compressing them, further entangling them as they press into smaller and stranger shapes. I want to explore how these works come together both in and out of an atmospheric kiln environment to create a cohesive whole. As the kiln rises and cools in temperature, materials such as soda ash, salt, and wood ash fall out of the flame and settle on the surface of the works, creating vibrant splashes of colour and pops of texture. I intend to use gas kilns for most of my work. This residency marks a vital component in my training as a potter, as gas kilns become rarer in Canada, the people who can successfully fire them become fewer. As an emerging potter, it is extremely important that I continue training in communal settings to complete firings so that I can gain the necessary skills to continue growing. As young ceramists lose access to experimental firing methods, lines of knowledge that are otherwise unrecorded are lost. It is my intent to continue educating myself in gas firing so that I may one day establish my own kilns and train future generations of artists. I look forward to engaging with other artists to help enrich my artistic growth as part of my residency. The residency setting provides an exceptional opportunity to connect with other creatives and gain insight into their exciting endeavors! While I am still in the early stages of my career, I believe the connections formed through sharing space and concepts is a high priority. In exchanging with others, I can learn new ways of thinking about contemporary are and culture. In helping me see this residency through to completion, Manitoba Arts Council is helping cement a future in which I am present and active in the community at large. In learning from other great artists in my field, I am learning how to better mentor my own students. I currently teach several courses in ceramics, and work remotely with arts locations across Canada to organize workshop events. My greatest joy is sharing my skills and engaging with other ceramic artists to ensure the future of our craft in Canada. Appropriate attribution of Manitoba Arts Council's contribution to this residency will be acknowledged for the duration of the project upon acceptance. Work created during this residency funded by Manitoba Arts Council will have an acknowledgement included as part of all written media relating to the works, including exhibition documents. Thank you for considering my application. All the best, Leandra	Leandra Brandson	Learn - Travel/PD	$ 875

2024-07-09	Banff Centre for Arts and Creativity - Jazz Program Residency	As a resident within the Jazz and Sonic Arts program, my proposed project involves merging my various forms of musical outputs with the goal of creating a cohesive collection of work. I have experience in both songwriting and jazz composition, and have begun to explore the result of putting the two together. In time, I would like to record an album of original compositions, and this program would allow me to get closer to that goal. Along with composition, part of my project involves developing a more personal voice on my instrument, allowing me to express myself as candidly as possible. I feel as though the Banff Centre for Arts and Creativity is the perfect atmosphere for introspection, while also working with new collaborators that are equally open-minded and enthusiastic about exploring new avenues of composition and performance. The main theme of my recent musical endeavors is using music to pay homage to my scattered cultural background. Being [redacted] on my father's side, and [redacted] on my mother's side, I often experience a sense of cultural confusion, not being certain of my place amongst my ancestors. Personally, my music has become a form of expressing this unsettledness as I pay homage to my family history through artistic ventures. Since the consideration of my smorgasbord heritage is a newer development in my musical journey, I hope to find like-minded individuals with whom I can explore these emotions. Additionally, I am seeking to educate myself upon the implications of cultural influence on the music of others as well. Especially in professional settings, I believe that genuine community can be built through collaborative musical efforts which in turn encourage us to trust our own projects in new ways. both exceptions - 17.1 and 17.2(i)	Samuel Fournier	Learn - Travel/PD	$ 750
2024-07-09	Artist Residency at the Vermont Studio Center	I am thrilled to have been accepted to the Vermont Studio Center (VSC) residency program in Johnson, VT from December 2nd to December 20th, 2024. The VSC is a highly competitive program that encourages interdisciplinary exchange and creative dialogue. Every month the VSC hosts distinguished Visiting Artists and Writers who provide weekly lectures and studio visits with the residents. This community-oriented residency is a rare opportunity to exchange knowledge, collaborate, form professional connections, and devote time to focused research and production. During the residency I plan to further explore methods of cutting, layering and draping painted canvas, in conjunction with ongoing experiments into language-based generative programming. For the past many years I have focused on art historical imagery to deconstruct and reconstruct idealized notions of femininity and youth. Most recently, I have been working with cut, un-stretched painted canvas to reimagine the flatness and rigidity of a painting (and its history) as malleable, soft, and unfixed. Through a process of cutting, draping and layering pieces of once-whole paintings, the historical forms are physically removed from their origins, operating as distantly familiar signifiers as well as new, autonomous objects. Alongside this, I am also experimenting with computer programming, which has led to generative browser-based poetry. I consider how these generated texts, which piece together mismatched words to create unexpected narratives, directly reflect the visual methods I use to complicate systems of representation and the legibility of painted forms. Departing from my typical use of oil paint on canvas, for this residency I will explore more provisional and transportable materials to create my sculptural paintings, including water-based paints and pigments on unprimed thrifted fabrics. In conjunction, I plan to experiment with projecting the programmed generative text work directly onto the hanging painted surfaces. This may also take the form of a video work, which will document the evolution of the draped paintings along with overlaid, generative text acting a kind of mis-matched subtext for the painted imagery. I am interested in how this proposed work digs deeper into the tension between representation and materiality, image and surface, words and pictures, while questioning our habitual ways of reading, and perhaps "trusting", an image. Through methods of layering, deletion and obfuscation, I would like to challenge the notion that a painting is meant to be "read", scrutinized, and categorized. Instead, I want to explore the transformative potential of not knowing, of not being able to pin down and define, and of both the vulnerability and transformative potential that arise when we are not quite able to name what we see. I also question how the programmed generative text will similarly skew and transform familiarized ways of interpreting images and their meaning. While my past work has focused on the appropriation and collaging of historical paintings, specifically depictions of the female body within the traditions of Western figuration, I am interested in how the use of generative text will provide new content and imagery for my work. This may create a new feedback loop, in which the paintings feed into the generation of language, and the language feeds and informs the paintings. While these ideas are still very fresh and new, I feel an enormous amount of drive and energy to pursue these ideas and reignite my practice. I am drawn to the residency at VSC is for its community focus. As I launch into new, experimental work at the residency, the studio visits with fellow residents and Visiting Artists will be ideal opportunities to receive constructive feedback and mentorship, as well as potentially collaborate with other artists who work with video and computer programming. I look forward to connecting with one of the Visiting Artists, Colette Fu, who works with the format of the pop-up book to create large-scale, sculptural installations. I am also keen to connect with one of the Visiting Writers, Brendan Shay Basham, as I will be exploring language and text during the residency. There will also be "Resident Presentation Nights", "Resident Readings", and "Open Studio Events" during which the artists and writers share their research. While immersed in this communal environment, I hope to be both challenged and supported to take risks and push my work in unexpected directions. I strongly believe that my creative practice and career as an artist will benefit enormously from this residency program, and that it will be a catalyst for future professional opportunities.	Mary Sparks	Learn - Travel/PD	$ 875
2024-07-09	Acting to the Gods	I plan to participate in a two-week Greek theatre performance intensive at Hydrama Theatre and Arts Centre in Hydra, Greece. This program, led by esteemed professionals such as Corinna Seeds and Greek director Kostas Gakis, focuses on the techniques and traditions of ancient Greek theatre. Through immersive training, I aim to deepen my understanding of Greek tragedy and its application to contemporary storytelling. The program includes acting workshops, rehearsals, and a final performance of a contemporary adaptation of an ancient Greek play in a traditional amphitheater. Hydra's historical significance and the Centre's reputation for excellence in Greek theatre make it an ideal location for this next phase of my artistic development. Additionally, I will collaborate with fellow international participants, fostering a creative exchange of ideas and techniques. Corinna has offered to spend some time dramaturging my new play "ImMORAL injury" while I am there as well as providing time during the intensive to do a group reading of the text with the international cast. I hope to achieve several key objectives through this project. Enhance Artistic Skills: Gain a deeper understanding of Greek theatrical techniques to enrich my acting and storytelling abilities. Develop "ImMORAL injury": Apply the insights gained to the continued development of my play "ImMORAL injury," ensuring its narrative and performance are deeply rooted in classical traditions. Foster Professional Growth: Build connections with international theatre professionals and gain exposure to different cultural perspectives and practices. Amplify Veteran Voices: Use my enhanced skills to better represent and amplify the stories of military veterans, particularly those who have experienced trauma. This project is crucial because it offers an opportunity to immerse myself in the birthplace of Western theatre, enriching my practice with foundational techniques and traditions. I hope to impact my community with the knowledge and skills I bring back to the Manitoba theatre community. As well as, by creating more nuanced and authentic portrayals of veterans' experiences, I aim to foster greater empathy and understanding within the community. This opportunity aligns perfectly with my artistic goals and personal journey. The Hydrama Theatre and Arts Centre is renowned for its focus on Greek theatrical traditions, offering a unique environment to delve into the roots of Western theatre. The intensive nature of the program, coupled with the expertise of the instructors, makes it an ideal setting for deep and transformative learning. Participating in this intensive will directly contribute to my long-term artistic goals: Mastery of Greek Tragedy: Deepening my understanding of Greek tragedy, a key influence in my work, will enhance my ability to tell powerful and resonant stories. Development of "ImMORAL injury": The insights gained will be instrumental in refining "ImMORAL injury," ensuring it resonates with authenticity and depth. Professional Growth: This experience will expand my artistic network and open up new opportunities for collaboration and growth. I am well-prepared to undertake this project. My extensive experience as both a military veteran and a seasoned artist has equipped me with the resilience and adaptability necessary to navigate diverse environments and challenges. Logistically, I have planned for the climate, isolation, and travel complexities, ensuring a smooth transition to and from Hydra. Additionally, my previous experience in international theatre settings, such as my performance time at Shakespeare's Globe, has prepared me for the cultural and artistic dynamics of working abroad. In conclusion, this project represents a pivotal moment in my artistic journey, offering an unparalleled opportunity to deepen my understanding of Greek tragedy and its relevance to contemporary storytelling. By investing in this transformative experience, I aim to not only enrich my own artistic practice but also contribute to a more inclusive and empathetic artistic community—one that honors the diverse voices and experiences of all who have served.	Andrea Greening	Learn - Travel/PD	$ 750

2024-07-09	Opera Movement Mentorship with Jenny Ogilvie in London, England	July 14th 2024, I'm flying to London England to [redacted] In continuing to pursue further expansion into greater and greater holism in the operatic world -bringing the dynamics of the voice together with the possibility of dynamics for the body- being introduced to Jenny Ogilvie has come at exactly the right time of my seeking new tools for my artistic kit and inspiration. She and I have been able to connect over the ocean via whatsapp, and have begun to build a collegial relationship, but now I am able to close the gap between our countries and continue these discussions in real time, in real body. In London in July, our work together will be three fold 1. Learning What is Possible: We'll be discussing specific shows, challenges goals and dynamics that arose there, and what the expectations and space allotted in the European operatic environment is for the place of movement choreography. We'll be attending Tosca at the Royal Opera House (July 19th) as an onsite example. 2. Coaching: [redacted] 3. Networking. An intentional component of our mentorship, Jenny will be introducing me to a series of colleagues of hers in both the independent and professional operatic world in London. These connections are relationships developed only in real time and conversation, and as everyone in the Arts knows, will become the threads of future collaborations. Our mentorship will also be flexible, to include whatever other topics come up in our time together. Looking to the future in Winnipeg, I have been in preliminary talks with Judith Oatway (Flipside Opera) and Lizzy Hoyt (https://www.lizzyhoyt.com/) about directing a project for them next year. They are exciting and open collaborators who are ever looking for a foundational supported project of artistic depth propelled forward by inventive presentation, I am VERY excited to bring my new/expanded ideas from my time with Jenny in London, back here to fold into the creation of a new show for Winnipeg. all exceptions - 18.1(c)(i)	Jacqueline Loewen	Learn - Travel/PD	$ 1,000
2024-07-09	Annadale artist residency Prince Edward Island	I am privileged to have been selected to undergo the Prestigious Annadale Artist Residency, in Annadale, Prince Edward Island. I am both delighted and honoured to be part of a transformative cohort alongside Curator, Denyse Ryner, and Artist/Educator, Oliver Akbar Hussein. Throughout the one-month residency, I do plan to further the creation of the video component of an installation project; Critical Bibliography, as well as to carry out research and writing projects. The residency schedule is loosely arranged around several group activities like symposiums, talks, screenings, conversations, and readings, all aimed at fostering a communal atmosphere for working out a project together, one that will be shown at the confederation centre (the museum in PEI). Moreover, these group activities are geared towards sharpening our theoretically-creative and practically-conceptual lexicon, introducing us to new worlds at the intersection of contemporary art and the complexities of living. The residency coordinators in tandem with the Curator of the Confederation Centre; Pan Wendt will hover around, engaging with us when needed, as well as providing guidance from the periphery. By exchanging ideas and receiving feedback from the coordinators and my cohort, I anticipate a an accumulative and permeative resolution echoing in and around my practice. Ahead of the residency, I have reconnected with Denyse Ryner who is the curator of the Institute of Contemporary art (ICA) in Philadelphia, and formerly the director of the Or gallery in Vancouver where I have worked with her in the past in the capacity of an artist in an exhibition. Together over the past few months, we have exchanged and emersed ourselves in research material foreshadowing expansion during the residency. Our primary focus is an exploration of migratory patterns and timelines of Black communities that have settled in Canada through the past few centuries. Meeting and getting to know artist, and University of Toronto professor Akbar Hussein for the first time, we have been warming up to the residency having a collaborative tenor in mind, given that both of our practices centre collaboration. This will be my first time in Annadale, and my second time in the province of Prince Edward Island, as I was there for the opening of a museum exhibition in Charlottetown. Vast, and oceanic: I am readily gearing up to soak up in a grounding solitude offered by the island, in conjunction with ample time and space to produce work, research, collaborate, as well as participate in critical thought and conversation. Moreover, I am excited to learn from and mingle with in the Annadale art scene as intimate as it seems, as well as contribute to this growing system by means of studio visits. I am looking forward to the group museum presentations at the end of the residency. This trip promises to illuminate my practice, both nationally and internationally – delineating intercontinental solidarities, and centering their dynamic implications. An artist residency of this magnitude outside Winnipeg is relevant to my goals of disseminating my work and assisting the ability to share it with communities I am not a part of, therefore allowing me to explore future artistic collaborations across Canada and beyond.	Chukwudubem Ukaigwe	Learn - Travel/PD	$ 1,000
2024-07-09	Canadian Stories at the International Clarinet Association ClarinetFest	I have been invited to present two concerts at the 2024 International Clarinet Association ClarinetFest in Dublin, Ireland from July 31-August 4. I will be performing a recital with Trio Joya and a concert with the Association canadienne de clarinette basse (Bass Clarinet Association of Canada). I am also coordinating the ICA Young Artist Competition; the semi-final and final rounds take place at the festival in Dublin. I will be joined by fellow Manitobans Kerry DuWors on violin and Madeline Hildebrand on piano. We are performing a concert of new Canadian music by multi-Juno award winner David Braid and music by multi-Juno award winner Kevin Lau (also former composer-in-residence with the Manitoba Chamber Orchestra). We toured with David Braid through Armenia and Georgia last year on a diplomatic tour to celebrate the 30th anniversary of Canada's diplomatic relationship with Armenia and to share a distinctly positive message about Canada's multiculturalism and international peacemaking. We will perform a work from this tour as well as a new work that we workshopped and performed this year in Tilburg, Netherlands. We will also be performing a work by Kevin Lau as we seek to add existing Canadian works to our repertoire, promote existing Canadian works, and to develop new relationships with Canadian composers. In addition to rehearsing, performing and coordinating the Young Artist Competition, I will be attending workshops, masterclasses, and performances given by the top clarinet pedagogues and performers in the world. I will also have the chance to try the latest products and innovations for clarinet and music education. This festival provides an important opportunity to network in-person with brands/vendors and clarinetists teaching at institutions around the world and working with national clarinet associations. This is particularly important this year as I will take over as President of the ICA in September. Many of my international colleagues have had little exposure to Canadian music and I am excited to introduce the music of David Braid and Kevin Lau to them.	Catherine Wood	Learn - Travel/PD	$ 875

2024-07-09	Duo CBJ and MH - Toronto Summer Music performance	Duo CBJ and MH have been invited to perform at the Toronto Summer Music Festival in Toronto, Ontario, on July 16 2024, at Heliconian Hall. Although this invitation comes with a small performance honorarium, it does not cover travel, meals, and accommodation, so I am seeking support from the Manitoba Arts Council. **Duo CBJ and MH is honoured to have been invited to perform as the only Manitobans at Toronto Summer Music. The festival runs as a four-week program offering classical chamber music concerts featuring the Canada's top musicians. This year's feature performers includes the concert masters of the** Montreal, and Toronto Symphonies Andrew Wan and Jonathan Crow, pianist Angela Cheng, composer Iman Habibi, 2023 Juno winner Philip Chiu, and many other Canadian luminaries. It is humbling to have our names beside these important Canadian artists, and exciting to share the excellence of **Manitoba's art scene at this important festival. Alongside chamber music concerts, Toronto Summer Music's programming includes pre-concert lectures, a full Academy program dedicated to festival artists working with emerging artists, and over 50 free public events over the course of its 4-week duration.** **Duo CBJ and MH will be featured in a free event in the heart of Yorkville, Toronto, in the unique Heliconian Hall. This important building, whose mission is "Supporting, Inspiring, and Championing Women Living in the Arts", founded in 1909, aims to bring women together living and working in the arts and** plays an active role in wider community initiative. Together, Caitlin and I have come up with a meaningful program to perform at this historic club; it is fitting that Toronto Summer Music has partnered with Heliconian Hall to provide free community programming and we are thrilled to be part of this initiative. Our program will feature composers from Eastern Europe, many whom lived through World War II, the Soviet Socialist Realism era, and all who persevered in the face of adversity. Our goal is to unify the program we have carefully selected with an educational component; we have carefully researched each piece on our program to aurally share the circumstances, history, and experiences that brought each composer to write the music we are about to share. Audience testimony has revealed this creates a more meaningful experience - one that promotes growth, deeper understanding, and uses music as a pathway to empathy. As classical artists, our voices are defined by our unique and exceptional interpretive abilities of composed repertoire, therefore, selecting works to program in live performance is a crucial statement as to who we are and our values. Our concert will be titled 'A Light Exists in Spring', an Emily Dickinson poem title, referencing the hopeful nature spring, and the powerful nature of the human spirit. This concept also refers to our choice to feature mid-20th century Eastern European composers, whose voices were restricted in their artistic expression by oppressive governments. During this era, when **composers in the west were exploring uncharted directions, Eastern European composers were constrained to traditional musical frameworks: tonality, nationalism, and "accepted forms". The centre work on the program will be the Oboe Suite by Czech-Jewish composer Pavel Haas. Originally written in 1939, the work was for voice and piano, employing text. Fearing for his safety, Haas removed the politically fused words and re-cast the piece for oboe. It is a moving work, which features an ancient traditional Czech chorale, the words of which are, "Please do not let us or our successors perish". Haas** died in Auschwitz in 1944. Other significant works on our program are the 1946 piano preludes by female Armenian composer Gayane Chebotaryan, arranged for oboe and piano by Caitlin, a suite by Azerbaijani composer Fikret Amirov (two composers which we do not place next to each other lightly given the on-going conflict between Azerbaijan and Armenia). That all the composers featured on our program not only persisted in the face of oppression, but also found strength to create lasting art, is inspiring. **A major goal of our duo is to expand the oboe/piano canon through meaningful new and fresh arrangements. Caitlin's practice as a female performer-arranger is extremely rare. Arranging as a natural extension of her role as an interpreter. Her arrangements not only preserve but in fact magnify the composers' original concept, while adding her own unique and distinctive artistic vision and personality.** With funding from the Manitoba Arts Council, it is my hope that I can offset the costs associated with participating in this important free community event	Madeline Hildebrand	Learn - Travel/PD	$ 746
2024-07-09	Toronto Summer Music Festival Concert	**I have been invited, along with my duo partner, award winning pianist Madeline Hildebrand, to present a concert in Toronto's Heliconian Hall, on July 16th 2024, for the prestigious Toronto Summer Music Festival. The program we will be presenting is entitled "Light Exists in Spring", and is the result of** nearly a decade of artistic research, growth, and collaboration. The repertoire we will be presenting on this concert is vocal-inspired music by Eastern European and Soviet composers. Some of these composers were hindered in their careers by being women, some by being Jewish, others by living under Soviet rule, some for several reasons, such as Gayane Chebotaryan, who as a female Armenian composer, is still largely unknown. Pavel Haas, whose oboe suite we will be performing, was a Czech-Jewish composer born in 1899. Haas originally wrote the work in 1939 for voice and piano, probably with **his own text, but fearing for his safety, removed the words and re-cast the piece for oboe. It is a deeply moving, terrifying and beautiful work, which is infused throughout with an ancient traditional Czech chorale, the words of which are "Please do not let us or our successors perish". Haas died in** Auschwitz in 1944. We also include three songs by undeservedly unknown Czech composer Vitezlava Kapralova, and finally the gorgeous, otherworldly Nocturne by Azerbaijani composer Fikret Amirov. This repertoire includes many of our own arrangements, for the most part we are the first to perform this music in Canada. By presenting this concert at the TSMF, we hope to increase awareness of these composers and their music in Toronto and throughout Canada. This concert will be very important for our personal careers as well, as this is a high visibility performance opportunity for a highly respected organization. Concerts for the TSMF sell out far in advance, are often reviewed by the Toronto press. This will be an excellent way for our duo to increase our recognition throughout Canada, make connections that will lead to future engagements, as well as act as ambassadors for the arts in Manitoba	Caitlin Broms-Jacobs	Learn - Travel/PD	$ 585
2024-07-12		**The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact --** particularly in underserved communities. A project title and description was therefore not requested in the application process.	Winnipeg Symphony Orchestra	Arts and Culture Sustainability Fund	$ 200,000
2024-07-12	First Solo Ceramic Exhibition: [redacted]	I have my first solo exhibit scheduled from [redacted]). Although my main audience will be [redacted] it is open to the general public. Having to work and put in the hours necessary to have a solo exhibit will impact my artistic development. I will have to manage my time, learn new decorating techniques, do research and try new glazes. Having a successful solo exhibit can also have a positive effect on my career as it will hopefully lead to requests for new exhibits with the potential to explore other important topics. I want to be a fine artist and achieve my goal [redacted] For my exhibit I plan to [redacted] The goal of the exhibit/project is to [redacted] This project is important because [redacted] An exhibit by an emerging [redacted] female artist is a positive reflection of the Manitoba [redacted] Community. I also believe I can serve as a role model to young [redacted] people. The more I can accomplish and showcase my work, the more I can connect with the [redacted] community. Additionally, as part of the exhibit, I will be giving tours to students of all ages from various schools followed by a workshop where each student will have an opportunity to create [redacted] all exceptions 17.1, 17.2(i), or 18.1 (c)(i)	Solange Roy	Indigenous 360	$ 1,000
2024-07-12	[redacted] Music Marketing Campaign	I have finished writing music for a singles release that is to be put out on [redacted] I normally have the music marketed through personal, "hand to hand", word of mouth promotion with Facebook and social media. That is not as effective as it previously was, social media as a promotion tool just isn't what it used to be. I am hoping to use this grant particularly for [redacted] Marketing and advertising are the more expensive endeavors. [redacted] I think it would be good to figure out. 17.1 and 17.2(i) While the music is not specifically indigenous in the way it sounds, I am from [redacted] and this is my art. I think it's cool there are artists out there like me, writing modern music who are from our communities. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Tyler Johnston-Kent	Indigenous 360	$ 1,000

2024-07-12	Manitoba Indigenous Women in Leadership - Voices of Resilience and Hope	What are you planning to do? Provide an opportunity for Indigenous women to speak about their personal journeys and experiences [redacted] What do you hope to achieve? Manitoba Indigenous Women in Leadership - Voices of Resilience and Hope is a project that will □Educate □Enlighten □Create awareness □Create opportunities for discussion and change □Inspire future Indigenous women who aspire to seek leadership in their communities □Proactively challenge and break down historical and systemic barriers to create a positive pathway for change in the way we think, act and behave towards one another. Why is this project important? [redacted] How will your project positively impact the Manitoba Indigenous community? [redacted] How will this project impact your artistic career or development? [redacted] Where will you be presenting your work and who will be your main audience? [redacted] All 18.1 (c)(i)	Deborah Smith	Indigenous 360	$ 13,750
2024-07-12	Banff Residency	I want to achieve many new heights at this Classical Indigenous Music Residency. I believe experiencing a change of scenery in daily life and working with new people can spark inspiration and creativity. This is why the project I want to propose will be inspired by Banff itself. [redacted] There are still many new things to learn and try. Taking my work ethic and composition skills to the next level is something I always strive for. My daily schedule can be improved, better structured, and more productive. [redacted] This project is important because there are very few composers approaching this specific way of creating [redacted]. I want to inspire other Indigenous creators and prove that it is possible to be successful in their craft and to continue it regardless of where they live. All 18.1 (c)(i)	Kerey Harper	Indigenous 360	$ 3,000
2024-07-12	The Winnipeg Indigenous Filmmakers Collective Monthly Meetings, Workshops and Outreach	The Winnipeg Indigenous Filmmakers Collective (WIFC) represents a community of Indigenous filmmakers from emerging to established professionals. Since 2013, the collective has created a safe place of sharing, connection, collaboration and learning; occupying spaces from large star-studded sets to grassroots independent experimental studios. We come together in celebration of collaborative artistry, community, storytelling and an overall good time. The proposed project is to continue the WIFC's ongoing monthly gatherings, in which the collective hosts meetings and workshops on Treaty One Territory, as well as doing programming for various community organizations. Please note that the WIFC is not the same organization as the Indigenous Filmmakers Association (IFA). The WIFC holds monthly networking meetings and film training workshops to increase film production skills within the Indigenous film community, and to grow the collective membership to ensure local Indigenous film production thrives for generations to come. Through the support of the Manitoba Arts Council, we have been able to add an additional monthly workshop focused on writing where we help participants to learn about and gain practical knowledge on writing for the industry., Providing space and opportunity for Indigenous people to engage in the film and television industry/community. [redacted] The WIFC hopes to achieve several objectives through this project, such as [redacted] The impact of this project on the artistic careers and development of the individual filmmakers in the collective is high, as proven with previous collective members who have gone on to secure grants, win awards, and share their work on an international level. The WIFC has been a highlight of the [redacted] for many years and is ongoing. The 2023 program included standout films by [redacted] In addition to supporting individual filmmakers, the WIFC produces its own films. The collective's work has been recognized at film festivals and special programmes across Canada and internationally, and has helped to raise the profile of Indigenous filmmakers in Winnipeg and beyond. The WIFC's proposed project involves [redacted] that are aimed at both the Indigenous film community and the wider public. The main audience however for this overall project is Indigenous creatives interested in developing their artistic growth and demonstrating their full potential through the community support that the WIFC provides. All 18.1 (c)(i)	Winnipeg Indigenous Filmmakers Collective	Indigenous 360	$ 15,000

2024-07-12	Teachings and Turtle Rattle Making	Our project aims to provide comprehensive insights into the ceremonial and historical significance of the rattle fo[redacted]. This includes[redacted] The overarching objective is to foster a deep understanding[redacted] This project centers on the preservation, education, impartation of teachings, and facilitation of healing practices, all of which hold the potential to significantly enhance the well-being of community members. By actively disseminating the knowledge of our indigenous traditional practices, we contribute to the vitality and continuity of our cultural heritage [redacted] This project presents an opportunity for me to further my expertise as a knowledge keeper and enhance my capabilities as a facilitator through the dissemination of my skills within my Indigenous community. By offering this distinctive workshop to Indigenous youth and participants, I aim to deepen my connections with my mentors and establish myself as a respected traditional artist within the community. [redacted] The primary focus of this project will be on Indigenous youth and adults, with the aim of fostering the transmission of traditional practices. By extending this distinctive opportunity, we take the initial steps towards preserving and perpetuating our cultural heritage. Integral to our guiding principles is the imperative of passing down these teachings from one generation to the next. It is both an honor and a privilege to facilitate the dissemination of these invaluable gifts to those eager to deepen their understanding and engagement with our traditions. All 18.1 (c)(i)	Janine Twoheart	Indigenous 360	$ 15,000
2024-07-12	Banff Centre- Chamber-Opera Interplay	I will be attending the Chamber Music and Opera: INTERPLAY - 2024 program at Banff Centre for Arts and Creativity. This immersive program will allow me to deepen my expertise through rigorous training sessions, masterclasses, rehearsals, and performances, all centered around chamber music and opera. [redacted] This experience represents a huge step in my ongoing journey as a musician and performer in collaborating with living composers and having a hand in the creation of new works. I cannot wait to embrace these challenges and opportunities that lie ahead! This project is important because it offers a unique opportunity for me[redacted]. I also allows me the opportunity to immerse myself in a diverse and collaborative artistic environment, where I will be able to learn first-hand from well-established opera performers, administrators, composers, librettists, and instrumentalists[redacted]. This experience is essential for my artistic development and career advancement, providing me with the necessary tools, community, networking, and experiences to pursue my passion for music and contribute meaningfully to the arts community in Canada and beyond. This project aligns with my Indigenous background through its emphasis on exploring narratives that resonate with Indigenous experiences.[redacted] There are many things that I can bring back from this program to my home Indigenous community.[redacted] 17.1 and 17.2(i) [redacted] 17.1 and 17.2(i) All exceptions are 18.1 (c)(i) unless labeled otherwise. 17.1 and 17.2(i)	Camryn Dewar	Indigenous 360	$ 4,000
2024-07-12	Keeping the Fires Burning [redacted]	Keeping the Fires Burning 2024 celebrates [redacted] Planning is well underway for this gala event which[redacted] The event will be located at the[redacted] and will take place on[redacted] [redacted] All 18.1 (c)(i)	Ka Ni Kanichihk Inc	Indigenous 360	$ 13,750

2024-07-12	Brenton David - [redacted]	I plan to record my second album, titled [redacted] at [redacted]. This will be a [redacted] album [redacted]. This album will be produced by [redacted] The recording of this album can serve to empower the next generation of Indigenous youth. [redacted] Once the recording of this album is complete it will be [redacted] 17.1 and 17.2(i) I will also be working with a publicist, [redacted], on the release of the singles off of this album. With her expertise and connections, she'll help guide the music forward from a publicity perspective to help garner further attention. In addition to this, [redacted]	Brenton Thorvaldson	Indigenous 360	$ 15,000
2024-07-12	Treaty One Anishinabe Days: Celebrating Culture, Community, and Connection	[redacted] The gathering brings together the seven Treaty No.1 Nations, and all citizens of Manitoba and beyond to celebrate the rich and vibrant culture of the Anishinabe People. The event will showcase the traditional and contemporary aspects of the Anishinabe cultural heritage through various components, including: [redacted] All 18.1 (c)(i) Anishinabe Days is a celebration of culture, community, and connection, inviting everyone to join in the festivities and honour the spirit of the Anishinabe People. Building Bridges: Envisioning Unity and Progress We acknowledge the significance of each of our seven communities hosting their own individual Treaty Days throughout the summer; our event holds a special purpose. It is designed to unite all seven Treaty One First Nations, as well as our neighbouring communities within the Treaty No. 1 territory. Our objective is to create an inclusive gathering that welcomes everyone to participate in the festivities and pay tribute to the spirit of the Anishinabe People. Community Engagement: Sharing our Vision This project will support a diverse range of individuals, including youth, knowledge keepers, non-Indigenous individuals, and the underserved community. By engaging these various groups, the event facilitates intergenerational learning, cultural exchange, and community building. It contributes to a deeper understanding, promotes reconciliation, and strengthens relationships within the Treaty No. 1 territory. Based on last years statistics, we anticipate [redacted] individuals to participate in the various activities.	Treaty One Nation	Indigenous 360	$ 15,000
2024-07-12	[redacted]	I am planning to write the first draft of a new feature film script called [redacted] 17.1 and 17.2(i) [redacted] 17.1 and 17.2(i) The majority of my artistic work at this moment focuses on [redacted]. It has always been my dream to work in [redacted], especially with [redacted] characters at the forefront. 17.1 and 17.2(i) All exceptions are 18.1 (c)(i) unless labeled otherwise.	Sonya Ballantyne	Indigenous 360	$ 2,000
2024-07-12	Leading Drum / Ngaani Dewe'igan	[redacted] Our goal is to deepen indigenous youths' understanding of the drum, emphasizing its spiritual, healing, and ceremonial significance, as well as its connection to nature and community unity. [redacted] It seeks to promote cultural protocols, language, and teachings, essential for preserving and passing on cultural heritage to future generations. Exploring the various purposes of the drum is a valuable educational component. Individuals will gain a deeper understanding of the drum's role in ceremonies and daily life. This project is designed to resonate with individuals on a personal level. It can help them build a stronger connection to their culture and creator and find healing for self, and gratitude for all of life. The shared experience will foster a sense of community and unity. Ultimately, this project serves as a commendable effort to preserve cultural heritage, promote teachings and healing, and cultivate a strong and supportive community for [redacted]. It has the potential to create a positive impact on their lives, effecting change for both the current and future generations, akin to a ripple effect. This deeper connection will further enrich their relationship with their culture and the land. Regarding its impact on my artistic career or development, this project will empower me to acquire the knowledge and skills necessary to pursue my intended path. It will enable me to consistently uphold a positive way of life within our Indigenous culture and contribute to the community by facilitating the use of ceremonial tools and protocols. All 18.1 (c)(i)	Samantha Dumas	Indigenous 360	$ 15,000

2024-07-12	Elders Drum and Ribbon Skirt/Shirt Making	Group of Elders meet weekly to socialize, promote health & wellness, foster comfort to share knowledge and interests, and connect to community resources. The Elders want to learn the history and teachings of making drums and ribbon skirts/shirts to share with their families The Teaching of the Drum [redacted] This is a great way to help Elders connect to their culture and gain a sense of kinship The Elders then can share and provide this information to the people in their families All 18.1 (c)(i)	Flin Flon Aboriginal Friendship Centre, Inc	Indigenous 360	$ 4,000
2024-07-12	[redacted]	[redacted] The funding will cover the costs of video documentation services which includes wages for production and post-production, tobacco and honorariums for Elders and sharing of the final video content [redacted] Our Indigenous production crew will honour and respect each participant that is open to sharing with us [redacted] Our team will then edit each interview [redacted] All 18.1 (c)(i)	Erica Daniels	Indigenous 360	$ 15,000
2024-07-12	Creation of new series of beadwork, leatherwork, quillwork, and tufting	The proposed project is the creation of a new series of work tentatively titled, [redacted], inspired by [redacted] This body of work will explore concepts of [redacted] 17.1 and 17.2(a) In previous bodies of work I have explored struggles with [redacted] and generally use my work to explore [redacted] For example I have explored the impact of [redacted] 17.1 and 17.2(a) 17.1 and 17.2(i) This work is important to me personally and professionally. Personally, through this work I will be able to contribute to the [redacted] community via knowledge translation from my research, and I will have resources and skills I can use to host workshops and learning events for the community. Professionally this work will serve as a bridge between [redacted], an exciting opportunity to blend the two, and a gateway into other bodies of work and research All exceptions are 18.1 (c)(i) unless labeled otherwise.	Nichol Marsch	Indigenous 360	$ 13,750
2024-07-12	Combining Iliarjuk and Iliarjuk the Sequel into one book	See Additional Records document	Gideon Etorolopaq	Indigenous 360	$ 1,000

2024-07-12	Jingle dresses for healing	I will create [redacted] jingle dresses and [redacted] jingle dresses for Indigenous women [redacted] 17.1 and 17.2(a) I wanted to share about the incredible work I've been doing in partnership with [redacted]. I've had the privilege of donating ribbon skirts and handmade purses to Indigenous women and girls in support of their healing and recovery [redacted]. It's been such a rewarding experience to see the impact it has had on their lives. An Indigenous woman who received one of my handmade ribbon skirt donations never owned a ribbon skirt, and when she received it, she immediately went and put it on, and was glowing with happiness. I truly believe that Indigenous culture and dance play a crucial role in the healing and recovery of Indigenous communities [redacted] By creating these beautiful Jingle Dresses, I aim to not only provide a tangible symbol of empowerment but also to foster a sense of pride and connection to their cultural heritage. These dresses will serve as a powerful tool for healing and recovery, allowing Indigenous women to reclaim their strength and resilience. 17.1 and 17.2(a) This project has been on my mind for years [redacted] it's difficult to put things into words, and the challenges I face with writing grants made it harder for me to share. I just hope this final project submission will be the one that supports me and our Indigenous community's healing through creativity and dance. With the necessary tools and supplies, I can bring these meaningful jingle dresses to life, supporting the healing of many, and inspiring many others to use their gifts of creativity to make a difference in our community. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Brooklyn Rudolph-Nicholas	Indigenous 360	$ 5,843
2024-07-[redacted]	[redacted]	format honouring Indigenous oral traditions while being an accessible format [redacted] These themes will be explored in podcast My hope is that this project will be a resource for Indigenous communities of Manitoba [redacted] As an author, moving into the medium of audio recording will be a newer development for my own personal artistic practice. One that I hope will serve to broaden my storytelling process and help to activate my community. I have had the experience being a part of other people's podcasts such as Smokii Sumac's The ?asqanaki Podcast, the Bird's Papaya podcast and an upcoming episode of the Telus Podcast, where I spoke about [redacted]. I am now ready to offer a greater contribution, moving from podcast guest to podcast host [redacted] All 18.1 (c)(i)	Tasha Spillett	Indigenous 360	$ 15,000
2024-07-12	[redacted] Album Recording & Promotion	I have spent the last few years working quite heavily in the Canadian country music scene. It's been a fruitful journey, but at the core I am a singer/songwriter and I feel most at home straddling the line of folk/roots and country [redacted] All too often I find myself chasing something: radio, performance opportunities, awards and accolades etc. While those are important and can be great markers of a successful business, my main goal with this project is to focus less on the outcome and more on creating artistic and genuine music that I feel fully resonates with me [redacted] I have been working closely with [redacted] over the last few years and this project has been in our sights for several years. We're both of the same mind when it comes to creating this project. We want to make a piece of art that we can hang our hats on. [redacted] 17.1 and 17.2(i) Regarding the impact on the Manitoba Indigenous community, as a person speaking from [redacted] I believe the messages in these songs and the stories of where they come from will be encouraging and inspiring for the listeners. [redacted] All exceptions are 18.1 (c)(i) unless labeled otherwise.	Don Amero	Indigenous 360	$ 12,500
2024-07-12	Finish writing & publish [redacted] short stories	I want to finish [redacted] short stories, and ready them for publication, in online or print journals All 18.1 (c)(i)	Shayla Elizabeth	Indigenous 360	$ 4,583

2024-07-18	So Basically Magazine FW24	We are curating a magazine to celebrate diverse creatives in Manitoba with the goal of spotlighting creatives from different demographics that often receive limited media coverage and publication opportunities. This initiative will involve identifying and selecting talented artists, writers, musicians, and other creatives from underrepresented communities and highlighting their work through dedicated features in 'So Basically A Magazine,' we will showcase their art, stories, and achievements to a broader audience. Also tracking their growth, after the launch of magazine we will provide ongoing coverage to In the future the goal is to create a platform for community building that will enable creatives to connect, collaborate, and share their experiences, both online and through in-person events Very importantly having an archive to ensure lasting visibility, we will establish a digital archive on our website that profiles these creatives and their work.	So Basically	Share - Artists in Community	$ 3,750
2024-07-18	Music in the Park 2024	We plan to host the Music in the Park concert series in our beautiful Victoria Park. The open stage is perfect for outdoor concerts, with the audience bringing their own chairs or blankets. The Town of Virden continues to make accessibility a priority, and this year, is working on new bathrooms to meet the needs of our community. They will be accessible for anyone with mobility challenges, which will be perfect for our focus audience: the older adults in the community, along with their families and caregivers. The town's strategic plan is to make park more of focus, and they are putting action into their plan for this summer. We will host Thursday evening concerts, 7-9pm. We have wonderful musicians in the area, which we will feature. We will also continue to hire a sound engineer, as this has made such a difference in the caliber of the shows. Now we can hear the talented musicians, and really enjoy the music, even though we are surrounded by a hundred (or more!) neighbours, and sometimes even their pets! - We will continue to offer this for free, although we do pass a donation bucket during each show. People like to contribute, and are so thankful for something truly affordable! Many of the concerts available to us are in larger centres, which always cost more than just the ticket itself (gas, food, hotel. .) -Each year, we have been building on the past successes, and learning from the things that didn't work so well. The transportation via Handivan the first year was a struggle, as many didn't want to ride in it. Last year, it was a great success, with local businesses sponsoring the cost, and many passengers coming week after week! This year, we plan to approach other community businesses to continue this The community groups continue to be interested and involved, appreciating that we are an age-friendly community, that loves to see all ages out and enjoying themselves. We love seeing the great community spirit that is always evident at our concerts -Another great aspect of our concerts is being able to showcase our local musicians, as well as some that come from a little further away (all were within 1.5hours of Virden last year!) The chance to perform is so important, and the hometown audience is very appreciative -The impact on the community continues to broaden. We provide a truly enjoyable evening for people to relax, and hear great music. That shared experience builds community, and old friendships are strengthened, as new connections are made. -Without MAC funding, we would not have been able to have the caliber of concerts we've been having. The musicians can really be showcased, because they can be heard. It seems like such a simple thing, but it has been a game-changer for our concerts. The other aspect that MAC funding has helped with, is the ability to pay the performers a fair wage, and pay them the night they play. (In the past, we relied on our donations, which were only divided at the end of the summer.) Because we were able to secure this grant prior to the start of our concerts last year, we knew we could pay each group the same night they played. This has added an element of professionalism that we were lacking. Without MAC funding, we would still offer the concerts, but we would sorely miss those aspects. -We are a rural community that sometimes has trouble filling an auditorium. That said, we don't always draw great shows to our town. MITP gives everyone a chance to hear great music, and we really appreciate the opportunity Here are the artists confirmed for the 2024 MITP season: July 4: Dan Kristof (Classic Rock and Country Rock) July 11: Revival (Classic Rock) (This is a group we are bringing back every year. The 3 original members of the group are older adults, and they have recruited 2 younger members to fill in the drums and bass. Peter Morris, lead singer, is in his 80's! Bud Hay, and Larry Gabrielle (both guitars) played with Peter back in the 70's and 80's. They are a big draw for the seniors! One concert-goer said "I wouldn't miss this concert! They used to play for all our dances! This is OUR music!" July 18: Michelle Chyzyk and Friends (Variety) July 25: Young at Heart (Variety) August 1: Darrell Corbel (Variety) August 8: Hearts Desire (Country)	Seniors Access to Independent Living	Share - Artists in Community	$ 4,167
2024-07-18	Prairie Wind Music Fest	We are organizing our 11th Prairie Wind Music Fest. Over the course of the weekend, we will host 12 main stage acts and 9 local up-and coming Tweeners. Focusing on bringing a diverse blend of Manitoba Talent to the stage, we have pop, rock, country, folk, blues and world music. Our line-up includes representation from people of various ethnic backgrounds, the 2SLGBTQ+ community, and performing in different languages. It is important to us to showcase diversity so that the people of the rural area can broaden their horizons and the local people who are from the marginalised groups can see themselves represented onstage. The rural community of Cypress River and its surrounding area have little access to live music and the arts. We aim to bring the music to the community to enhance access, especially for people with lower income unable to drive to Winnipeg for these kinds of performances. Alongside the music, our festival will have an artisan market with vendors selling jewelry, featherwork, candles, pottery and other crafts and art. We will also have workshops such as belly dancing, circus skills, and kids crafts. Our community benefits from hosting a high calibre, professional music fest. The festival-goers enjoy a fantastic time, the town builds a positive reputation in the province, and the local businesses enjoy the benefits of having additional customers and exposure for future opportunities. Having organized this event for 11 years, we have the capacity on our board to pull off an event of this magnitude. We have a combination of experienced organizers and new energy on the board. We work together with the municipal government and other local organizations to create a seamless experience for the musicians and the audience. There are challenges hosting an outdoor music festival. We have a back-up indoor venue in case of inclement weather. Some musicans are unable to make the travel or accommodations work to attend. It is unfortunate that we miss out on some artists due to our limitations but our festival has an excellent reputation in the music community so we continue to have interested artists.	Cypress River Resource Centre	Share - Artists in Community	$ 3,750
2024-07-18	Sprkl Studio Summer Rock Band Camp 2024	Sprkl Studio is a music education and production studio in Altona, run by Laura Smith and Andrew Braun. From July 22 to July 27 we will host our third annual Rock Band Camp. The camp will offer young musicians ages 7-17 the opportunity to spend a week playing music in a group of their peers culminating with a performance on the Main Stage during the Manitoba Sunflower Festival. The camp will be held in the Altona Curling Club Lounge at the Millennium Exhibition Centre, a space generously donated by the Town of Altona. Our maximum capacity is 16 registrants. Our camp will be divided into two ensembles based on age and experience. Throughout the week we will work with the campers on the basics of playing in an ensemble, hone their skills on their individual instruments, learn about rehearsal strategies, discuss performance tactics and stage presence, host guest workshops featuring musicians from within the community, write music in smaller groups we call "side projects," and spend time jamming to encourage creativity and self expression. In past years the groups have consisted of vocals, keyboards, guitar, ukulele, violin, bass, and drums and we are open to instrumentalists of all kinds. The groups will each prepare songs for the final performance which will also feature a number from all the campers, the 16 piece Sprkl Studio All Stars. This project offers young people an opportunity to grow as musicians, play their instruments in a new context, learn from experienced professionals, collaborate and bond with peers outside of their normal friend groups, and perform on a big stage with a large audience. For many past participants, this experience has created lasting and impactful memories and it has become a part of summer that they look forward to all year. We have also witnessed the positive energy reverberate throughout the community in response to the young performers. The project is important because it offers a unique experience to young musicians that is not otherwise available in our rural community. Students spend all year practicing their chosen instruments in solitude and most rarely have the opportunity to participate in communal music making. Our goal is not to churn out professional musicians but rather to share the thrill of playing music in a collaborative group setting. The impact of this project on the community is two-fold. Young people involved have developed lasting friendships and we have seen the camp connect campers who may not have otherwise found their common ground. For instance, the band that was formed out of our inaugural rock camp in 2022 (The Sixagons) has continued to play music together over the last two years, performing within the community and around the province. Participants have experienced the reward of working hard to prepare for a performance and the rush of being on stage in front of a large audience. We have seen some hesitant participants blossom into confident young performers in a short amount of time. The community impact is also felt from the audience perspective. One of the most memorable parts of our first version of the rock camp was seeing the beaming faces of the family and friends in the audience. Now, as the performance has been integrated into the Sunflower Festival, it has a much bigger audience (several hundred people) and we can see the impact on the community at large. It gives people a lot of joy to see young musicians up there playing and singing songs they love. We have two previous years running this program in the community and the previous two have been memorable for all involved. Our instructors, Laura and Andrew, have years of experience in musical ensembles from playing in high school bands, to founding our own groups as teenagers, to playing in high level college ensembles, to touring the world fronting our own group and as professional session musicians. We also both have a great deal of teaching experience and currently have a studio of 36 private voice, piano, guitar, songwriting/production students many of whom will participate in the camp. Laura is a member of the Good and Plenty producer's club in Winnipeg, a group that actively works to promote and mentor 2lgbqpnt, femme and non-binary producers and is currently a mentor in Creative Manitoba + Manitoba Music's Creative Careers in Music program. Our experience as musicians, educators, and community organizers will enable us to offer a dynamic and unique experience for young musicians in rural Southern Manitoba.	Terrance Braun	Share - Artists in Community	$ 2,250

2024-07-18	Prairie Comics Festival Educator Day and HighWater Press Book Launch	HighWater Press (HWP) will collaborate with the Prairie Comics Festival (PCF) to launch six new graphic novels by local Indigenous creators; to encourage cross-promotion between audiences for these emerging and established creators, as well as for the PCF; and to engage local educators and librarians in professional development centred around using these books in the classroom. These goals will be achieved across two sets of events: 1) a Friday-night book launch to kick off PCF and celebrate the new titles; and 2) a concurrent stream of professional programming during PCF. The launch event and educator programming will bring together creators, as well as their audiences, PCF attendees, and other comics professionals, to celebrate the books and launch the festival. The following guests are confirmed: EMERGING - Albert McLeod (author), Alice RL (artist), Elaine Mordoch (consulting contributor), Jen Storm (author),Kielamel Sibal (artist), Michael Redhead Champagne (author, consulting contributor), Rhael McGregor (artist), Azby Whitecalf (artist), Gitz Crazyboy (author) ESTABLISHED - Scott B. Henderson (artist), David A. Robertson (author), Sonya Ballantyne (author), Tasha Spillett (author), Irene Velentzas (comics editor and scholar), Candida Rifkind (comics scholar), Christine M'Lot (educator) Five guests are members of the 2SLGBTQI+ community, 12 are Indigenous, and 13 live in Manitoba. Fourteen of the guests will participate in the launch of these six new graphic novels: - Between the Pipes; - Little by Little: You Can Change the World; - Little Moons ; - The Reckoner Rises (Vol. 3): God Flare; - The Rez Doctor; - Surviving the City (Vol. 3): We Are the Medicine The titles featured at the proposed launch and programming stream have been especially curated for middle-grade and senior-intermediate education. Many of the titles feature free corresponding teacher guides that elaborate on social and historical topics featured within the books Fourteen of the guests will also participate in four one-hour panel sessions: 1) How Do Comics Make Meaning? Exploring Visual Literacy with Irene Velentzas 2) How "Real" Is This Comic? Fictionalizing Real Life with Sonya Ballantyne (moderator), Gitz Crazyboy, Jen Storm, Rhael McGregor 3) Resistance Narratives and Indigenous Representation in Comics with Christine M'Lot (moderator), Michael Redhead Champagne, Tasha Spillett, David A. Robertson 4) 2SLGBTQI+ Roundtable: Representation in Comics with Candida Rifkind (moderator), Scott B. Henderson, Azby Whitecalf, Alice RL, Kielamel Sibal Sessions will run from approximately 10:30 am until 4:30 pm and allow attendees to engage with creators on the topics of promoting visual literacy, creating narratives based on real experiences, balancing difficult topics with positive representations of Indigenous Peoples and cultures, and foregrounding 2SLGBTQI+ experiences. The panels were designed to include guests from several disciplines (e.g., art, education, publishing, community activism) to encourage cross-disciplinary conversations among both panelists and attendees. This project supports several Truth and Reconciliation Calls to Action through culturally relevant and responsive pedagogy. HWP aims to provide educators, librarians, and the general public with the tools they need to confidently engage with Indigenous comics, including, an understanding of how visual literacy cultivates critical and abstract thinking; an understanding of how to meaningfully engage with and analyze comics narratives; language around 2SLGBTQI+ experiences and literature; and current authentic resources featuring new Indigenous voices. By providing this professional development stream—free and open to the public—HWP can help create an accessible forum to engage with these conversations and art forms alongside Indigenous creators. Finally, this project will further the work and mandate of the PCF by creating an avenue for professionals within the community to discover and engage with independent creator-owned works from traditionally marginalized communities in the prairies and across Canada. While PCF has offered a few educator-focused satellite events in the past, this project's professional programming will be the first full-day event and a festival debut. HWP is well-positioned to undertake this project. Several confirmed participants have previously collaborated and are familiar with each other's work. HWP editor and speaker Irene Velentzas has an editorial relationship with the creators for all six new graphic novels and will be on site to facilitate their needs and support the PCF team. Velentzas and Candida Rifkind are comics scholars and university lecturers who can speak to academic scholarship around comics and visual literacy. Christine M'Lot is an Indigenous educator with experience using comics in the classroom, having worked on several teacher guides for HWP graphic novels. Many participating creators are seasoned comics professionals who have spoken extensively about their work and creative processes. Panel moderators were chosen based on their expertise about the topic and previous panel experience.	Portage & Main Press/HighWater Press	Share - Artists in Community	$ 5,000
2024-07-18	[redacted] 17.1 and 17.2(a)	[redacted] is the working name for solo gallery show booked for October 2024 at Artbeat Studio inc, Winnipeg MB. This will be the most important show of my life thus far as I step outside of my comfort zone with the skills I wish to employ, the mediums, and my vulnerability in the subject matter. My vision is to create an intimate experience for the exhibition that will allow the public a deep look into [redacted] The show will include different forms of art that explore the nature of my [redacted]. Though I've been making art my whole life, this is the first time I've decided to dedicate a full show to my personal, emotional experience and not have sales as my focus. Art, creativity and mental health are inextricably linked in my experience. [redacted], particularly in adults with late diagnosis, has become a prevalent topic. Using art to provide insight into my symptoms, my creativity, the dysfunction and beauty of my [redacted] I hope to empower others [redacted] people to understand their own journey. Additionally to create empathy and understanding in those who are [redacted]. The pieces will explore myself, how [redacted] affects the relationships in my life and my relationship with societal expectations. Every piece in the show will focus entirely on pushing my skills and using unique mediums to share the positives and deep negatives of my journey as an artist and struggling with [redacted] I plan on creating 15-20 pieces to be curated for the gallery, many of them unconventional. Large and multi canvas pieces will be my primary focus exploring; inspiration, shame, [redacted], growth, masking, and self love. Along with the challenge of working large, I plan to make some pieces 3D and sculptures using unconventional mediums such as foam, metal work, wire, resin and lights. I hope to elevate immersion into the unconventional way I approach life. These works will express; time blindness, imposter syndrome, executive function, working memory, the power of language, support systems, gratitude, trust, and my experience with these topics. I was lucky that I started [redacted] just before covid shut down my life. Having to slow down because of the pandemic made me spend time with myself and the roadblocks to my growth. I explored the way I interpret situations, people, myself, that are my warped perception or simply not the only perspective to consider. This time in my life is when I've realized that I've been stagnant in both artistry and life direction. I have been working with [redacted] and educating myself on [redacted] and finding a sense of self for long enough that I'm ready to take a step forward. Now is the time for me to be brave and express myself and the time I have allotted to create this show to the best of my abilities. Work on the pieces has already started. I currently have several with basic starts and underway. (One shown in supplementary material.) As I have allotted April until the show's completion to commit fully to this project I have no concerns about having a full show ready for First Friday in October. I look forward showing you what I've accomplished so far and am grateful for your consideration, All exceptions in description - 17.1 and 17.2(a)	Meagan Brown	Share - Artists in Community	$ 3,333
2024-07-18	More Music at TCE	After a successful first season of concerts in the winter/spring of 2023-24, The Community Exchange of Altona (TCE) is planning to return next winter with a second season of three musical events that give local musicians a chance to perform and offer a free event in our rural community. Through this second set of musical evenings, TCE will continue to fulfill its mandate of building community. The purpose of TCE is to establish, maintain, and operate a community hub in Altona that serves as a resource centre to make a positive difference in everyday lives and to promote health and well-being, by connecting people to a network of supports and services essential for actively learning, working and living in the community of Altona and the surrounding area. This project is an important part of TCE's ongoing development, providing open access to the public into a safe community space to connect with other people in the community, and providing a welcoming place for LGTBQ* persons, BIPOC, youth, seniors, and young parents to share experiences. As they were in our inaugural season, our concerts will be paired with a free monthly meal put on by volunteers at TCE. This creates a built-in audience of all ages for our musical events and makes the community meal into an exciting "night out" in a community that does not often have a lot of community activities available during the winter Music is a universal connector to bring people together and build community and our first season showcased the enthusiasm for music in our increasingly diverse community. The first 3 music evenings at TCE in the winter and spring of 2023-24 brought diverse groups together in a joyful community experience featuring Altona-based musical performers of all ages and experience levels; from a youth rock band, to a Latin American ensemble, to a family gospel group, to professional singer songwriters. TCE's plan for the fall and winter of 2024-25 is to again showcase local musicians from different age groups, different cultural groups, and different musical genres. TCE's goal is to introduce the community to diverse musical talents and provide a safe experience where performers and people in the audience connect through shared musical experiences. The impact will be new connections between different age and cultural groups. Through the first musical series at TCE, the connections we wished to initiate began, and resulted in requests from both the TCE organization, local musicians, and the general public to continue to provide these free musical events at TCE. TCE is located at 116 Main Street in Altona, a shared space with SEEDS Community Church. The building has the equipment (sound system, stage) and capacity (lounge area, large auditorium) to host musical events. The space provided an excellent musical venue for the first 3 events. TCE has a small part-time staff of an admin assistant and a social worker/community connector, and has hired a part time Executive Director who will take on the role in July 2024. The small group of hard-working volunteers who supported the 3 musical events in 2023 is also willing to take on the organizational aspects of hosting the musical evenings once again in 2024-25. Though they all ended up running smoothly, in many ways our first season was a process of figuring out what works. Armed with the knowledge of what made our first events successful, what can be improved upon, and an expanding rolodex of potential performers we believe our second season will be even more impactful than our first. TCE is applying for funds from the Manitoba Arts Council - Artists in the Community once again to build on the successes of the first 3 musical evenings. As in the first series funds will be used to pay musicians for their performances. Some of the local acts that are on our radar for the 2024-25 season include: Noah Gitzel (Altona; singer-songwriter), Rafael Talavera (Altona; percussionist, guitar player, singer), The Country Hearts (Altona; country group). Maxine Jade (Altona; singer-songwriter), Chiwaz (Winkler; Afrobeat artist), Dennis Reimer (Altona; low German singer/songwriter), Nolan Kehler (Altona; classical singer), Tirrell Thomas (Altona; hip hop artist), Brothers Keep (Altona/Winkler, country duo), An Unexpected End (Plum Coulee; indie rock band), Yung Balboa (Altona; hip hop artist), Annika Enns Dyck (Altona; singer-songwriter), W.C. Miller Chamber Choir (Altona, vocal ensemble); Kenji Amurao (Altona newcomer youth - plays various instruments and sings)	The Community Exchange of Altona (TCE)	Share - Artists in Community	$ 5,000
2024-07-18	My Art My Self-Community Workshops	Here at the Red Road Lodge, our residents are formerly homeless individuals in recovery from addictions, suffering from a mental illness or often both. Our housing model is focused on issues such as healing, addiction recovery, mental well-being, community reintegration, volunteer and employment readiness. What better way to connect and heal than to share in art workshops centred on honouring participants' lives, seeing themselves differently, exploring the future, healthy ways of caring for themselves and their communities, and positive ways to deal with stress, worry, and triggers? The Red Road Lodge (RRL) would like to offer a series of 7 workshops over the summer months to (up to) 10 of our residents The workshops would be delivered by Kathleen Shelirude, an experienced community art facilitator. Participants would be led in mixed media, painting and craft based projects. The techniques that are planned are: blind contour drawing/painting, mixed media cartoons, negative space painting, meditation mandelas, rock painting, and crafting a self care box. RRL has a strong ability to sponsor these workshops as we have been a leading organization in the community since 2014. The workshops will be completed with the guidance of an experienced art facilitator and in the presence of a supportive group These workshops would be one more way we can help residents avoid isolation and foster positive community participation. For many marginalized individuals, art and creative activities offer a new healing experience and can help them reconnect with their family and community. Participants will have no travel issues as they live onsite.	Red Road Lodge	Share - Artists in Community	$ 4,583

2024-07-18	Cutural Caribbean Workshop Re Steeldrums Instrument and musict	Planning to the introduce the streeldrum to the local community. Get the commmunity involved intimately with this unique instrument To raise cultural diversity in the community. I am a professional musician with years of experience with this particular instrument in terms of the historical info,geographic discovery,the practical manufacturing,tuning,protected finish,the original purpose in relation to the word famous annual carnival celebration. Not recommended to operate under direct sun rays since steel expands causing tuning issues se	CLYDE HEERAH	Share - Artists in Community	$ 3,750
2024-07-18	Misdemeanors	Annually, in January, the Art Gallery of Southwestern Manitoba opens its space for Nuit Blanche. With multiple creative genera intertwining in an immersive experience, it is a night where the arts come to life and an opportunity for many Southwestern Manitoba residents to encounter new, often experimental work. In preparation for Nuit Blanche 2025, Chris Reid, Erica Lowe, and Surien Fourie will spend the latter part of 2024 collaboratively creating several sculptures and a "work in progress" stop motion animation. [redacted] 18.1(c)(i) The intent, importance and impact of this project are interrelated. We are hoping to encourage a spirit of collaboration and the development of a media arts community in the region. We are also hoping to make experimentation in media arts more approachable by combining more traditional forms (sculpture and cut-out animation) while injecting whimsy and play through the content provided by the creatures of myth and folklore. As well, we would like to demonstrate that collaborations can be cross-generational and that the viewer is an active participant no matter what the art form Lowe, Reid and Fourie have a variety of experiences that, when combined, give them the ability to undertake this project. All three artists are familiar with what it takes to work on-line so close collaboration is possible even if the weather is bad and time is very limited. They have taught a variety of media to a all ages and participated in previous Nuit Blanche celebrations, and WestManimation (Brandon's animation festival) activities.	Christina Reid	Share - Artists in Community	$ 3,750
2024-07-18	Art bringing the cultures and the community together!	I am planning to create altogether 10 to 12 pieces of sculptures, paintings and drawings that reflects my cultural identity for an upcoming group show of diverse, cultures, philosophies and beliefs at the Mennonite Heritage Gallery. The exhibit will be in early 2026 with three other artists and will be curated by Ray Dirks. This project will give me an opportunity to contemplate, research and come up with creating ten to twelve pieces of art (I hope out of 12 there will be at least 2 sculptures) that represent my culture. It is important to me to express myself through my art and poetry so that people can understand me and my culture. I believe, before we can accept any culture it is important to understand it. In my journey, I have found that art and poetry are a non threatening way to learn about other cultures. There is always fears of unknown and we assume biases through media or our peers. It is important to have an open mind to learn and understand the cultures and beliefs of people who are not like us. It will be an honour to have my work exhibited with the well known trained artists like, Isaam Aboud (a Muslim), Darshan Singh Tibba (a Sikh) and Ray Dirks (a Mennonite). As I am a self taught artist, at times I feel at times it is difficult to express myself as I have not been taught art techniques. To improve my artistic expression I would like to learn some techniques from Darshan Sing Tibba, who immigrated to Canada in 2017. He was an art teacher for 38 years in Punjab, India. He also taught sculpture, I would like to learn and experiment making basic sculptures that are related to [redacted]. This would add to my art practice and will make the viewer understand my art that has been influenced by [redacted]. I will have an open studio and invite not only the participating artists but also the community to participate, learn and share their views and understanding of art in its making and meet the artists, who so ever is there. Some people from the community like to try out what the artists are working on I would encourage them to participate. Sculpture will be under the guidance of Darshan Singh and painting could be by either of us as we both have different style. The community will get an opportunity to understand the thought and ideas of the diverse art practice and also have a better understanding of diverse cultures My studio will be at the 999, St. Anne's Road where I have had many people from not only from my community but the community at large, when I compiled the book, '[redacted]' to celebrate [redacted]150th Birth Anniversary. About 175 people from all the walks, ages, cultures and beliefs participated. As I volunteer running a wellness group at the [redacted]Cultural Centre, which is open to all ages, cultures and beliefs as well. It has connected me not only to my community but, to the community at large. I have envisioned and successfully executed other projects in the past I also plan to have studio space at the [redacted]Cultural Centre, it will give me an opportunity to interact [redacted] with other communities participating in the Wellness Programs. Many new immigrants and Seniors are isolated, my project will give an opportunity to come under the same roof and network with others. As I offer everyone , who stops to look at art and if they would like to try painting/drawing or sculpture there will be supplies available and a trained teacher like Darshan Singh and a passionate painter like myself will be there to encourage them to bringing out their hidden artistic talents The outcome of my Mentorship with Darshan Singh will be learning various techniques in the process of completing 10 to 12 pieces of art (sculpture, drawing and painting) and interaction with the community! all exceptions in description - 17.1 and 17.2(i)	Manju Lodha	Share - Artists in Community	$ 4,167
2024-07-18	Rose Wolves: Out Of The Blue	I am planning to write a 145+ page wordless graphic novel. It will be in a [redacted] This book is a sequel to my novel, published in November 2023 through Top Shelf Productions under Penguin Randomhouse. In the end I hope to develop a story that inspires children to pick up more books. I hope it gives confidence to children who have [redacted] 18.1(c)(i) 18.1(c)(i) 18.1(c)(i) 18.1(c)(i) 18.1(c)(i) [redacted] I'm pairing this with a subtle visual representation of [redacted] I plan to show how isolation is not the answer to healing. I have written and drawn four books previous, one of these including the first instalment of this series which is written in the same narrative and visual style. 17.1 and 17.2(a)	Natalie Warner	Share - Artists in Community	$ 4,167
2024-07-18	Evermore-Art City Workshop Series	Evermore intends to engage Art City to deliver a total of 26 art workshops for participants of Evermore's After School Programs. These sessions will be distributed among Evermore's four programming sites. A set of workshops will be conducted in partnership with Big Brothers Big Sisters of Winnipeg, within our shared programming space. The remainder will take place at Greenway, John M King, and Wellington Schools. A sign-up sheet will be provided weekly, offering up to 20 spots for students at the schools and participants of the After School Program to register for the sessions. The set of workshops at John M. King School will be offered in collaboration with St. Matthew's Kids Korner Part of Evermore's mission of Inspiring children through quality reactional opportunities involves structuring opportunities for growth, skill development and creativity through mentally and physically stimulating activities. This for us largely means exposing participants to as many opportunities as we can Evermore offers several crafting opportunities however we are looking for funding that would allow for more art specific activities in our after school programming. With that in mind we would like to contract Art City to facilitate art workshop with Evermore's participants that would expose them to different mediums and ideas that we may not be able to offer ourselves. Art City hires local artists to facilitate these workshops. The art sessions would foster self-expression and self-confidence in participants, encouraging a sense of ownership, self-respect, and pride in their work and community. These sessions will allow participants to express themselves creatively. Evermore hopes that participants will be provided a safe, supportive, and comfortable place and an outlet to be themselves and create art pieces that can express their feelings and emotions using a variety of mediums. Evermore is well-positioned to undertake this initiative. With its established After School Programs and existing infrastructure, Evermore has the capacity to coordinate and facilitate the art workshops across its four programming sites. Additionally, Evermore's long lasting relationship with Art City and the availability of local artists through them ensures the quality and expertise necessary to deliver engaging and impactful workshops	Evermore Gather Grow Lead Inc.	Share - Artists in Community	$ 4,167

2024-07-18	Renewal: Discovering Our Voice with Fenix, Winnipeg's Inclusive Low-Voice Choir	The purpose of this Artists in Communities grant is to request funding to support the creation and development of Fenix, Winnipeg's inclusive low-voice choir, and to offset the costs associated with the public presentation of an event titled "Renewal." Fenix is the Old English word which we know today as phoenix. The phoenix is a mythical bird that chooses to set itself ablaze when the time is right, rising anew out of its own ashes. It symbolises bravery, courage, regeneration, and renewal. A true flamer, the phoenix is quite literally the original trailblazer. Inclusive to all 2SLGBTQ+ low-voice singers and resonators—that is, the traditional tenor and bass voices—Fenix is a safe space for those individuals who produce lower resonating sounds while singing, making noises, and phonating, whether that be through physiology or hormone therapy. While acknowledging traditional choral practices, Fenix will re-imagine traditional men's choral singing through greater inclusion, diverse membership, and new musical compositions and music-making practices by contemporary queer artists and music writers when possible. The mission of Fenix is to provide a safe place for gay, transitioning, non-binary, and queer-identifying singers, to celebrate low-voice music, and to re-imagine the traditional gay men's chorus in a broader, contemporary, more inclusive context. North America has seen success and longevity with choirs such as the San Francisco Gay Men's Chorus and the Vancouver Gay Men's Chorus. However, it is important to establish an inclusive musical space not just for gay men, but also for individuals who want to sing but who identify their gender and/or sexuality outside of strict binaries. A "low-voice" focus allows for a more broad acceptance and inclusion while still celebrating unique, specified repertoire and music-making techniques specialised to lower voices. This welcoming approach will create a safe environment for the 2SLGBTQ+ community and individuals to explore their voice and contribute to a life-giving, musically creative event. Through Fenix, and in preparation and leadup to the "Renewal" showcase, an opportunity will be created for members of trans and non-binary communities to musically explore their potentially changing or newly discovered voice. 17.1 and 17.2(i) In my nearly twenty years of choral singing, I have gained countless experiences rehearsing and performing with choirs and small ensembles in Manitoba and across Canada, and have toured various countries to share my music. Through [redacted] Fenix has already garnered interest from twenty individuals who identify as queer, transgender, non-binary, and gay. In my varied career, I have performed as a soloist with numerous choral ensembles, acted as tenor section leader, and have gained practical experience conducting small groups and youth music classes. Further to my choral expertise, I have obtained a Bachelor of Music and Master of Music both of which will undoubtedly contribute to my desire to share my knowledge, and will offer a valuable experience for members of Fenix. I need to share my love of choral singing and music-making with [redacted] individuals who are excited to learn and join a musical community; Fenix allows the 2SLGBTQ+ community to benefit musically and artistically from my expertise, but more importantly, will provide a necessary safe space for this ensemble, a space currently lacking in Winnipeg and Manitoba more broadly. This experience in a leadership role is important for me as I continue to expand upon my artistic skills while serving members of communities who may not have access to the same privileges I have enjoyed previously. 17.1 and 17.2(i) Winnipeg needs an established ensemble dedicated specifically to the low-voice sound and repertoire so to offer a subsection of the 2SLGBTQ+ a venue to explore their voice, while celebrating a shared humanity and the connections that bind us together. Fenix will allow a broad choral community in Winnipeg a chance to hear a group who maintains a similar shared experience but who may resonate with certain choral repertoire or material differently than traditionally centred choral ensembles. The creation of Fenix will provide an opportunity for Winnipeg audiences to experience a unique sound of low-voice resonators. It will be an intersectional coming-together of queer communities and choral lovers; of marginalised individuals and allies who share a common desire to share, experience, and embrace choral music. These groups may come from different backgrounds and lived experiences, but our interest in vocal exploration can work to bring us closer together. The creation of Fenix along with the "Renewal" showcase will be a celebratory occasion to lift the voices of a community that continues to be silenced, outcasted, under-served, and unwelcomed.	Aaron Hutton	Share - Artists in Community	$ 4,583
2024-07-18	Gauntlet workshop	To host a gauntlet workshop back home in my community of [redacted] 17.1 and 17.2(i) I hope to share and pass down my knowledge to my fellow community members. Pass down my knowledge for generations to come, with the traditional gauntlet making With this workshop the participants will learn to make their self a pair of traditional gauntlets, mittens for the winter, will have knowledge to make future pairs.	Rhonda Chartrand	Share - Artists in Community	$ 4,583
2024-07-18	Walking Path Mural Project	Manitoba artist, Jackie Traverse, has agreed to join us in The Pas this fall to create a mural for our Walking Path Mural Project with art students from Mary Duncan High School in honour of MMIWG2S+. This will be the fourth mural in the series located along the path. The mural will be painted inside at the high school and then installed onsite once it is complete. Jackie will work with the majority indigenous student group to share her knowledge and skill set In addition to working with the students at Mary Duncan High School, Jackie Traverse will also be connecting with youth from two other local high schools to discuss her work as a professional artist, inspiring the next generation of artists in our community It is our hope with this project that the infusion of art into the underutilized community space will create a shared location for people to gather, explore and appreciate art. Our community lacks arts programming for youth. This opportunity for teens to work directly with a professional artist will be unlike any other experiences available locally. With this first two murals created last fall we have seen a rise in the usage of the walking path. By using art as a means of beautification it is our intention to restore the community space by encouraging regular foot traffic to pass through the area, and by deterring vandalism Many young people in The Pas grow up believing that they have limited options when it comes to their livelihood. We want to show them real examples of what is possible in this world and use art as the medium for this story. We feel that the impact of having an artist like Jackie Traverse working with our students will last for generations to come. Allowing our youth to take pride in a community art project early on will encourage them to continue to take on roles within our community, to contribute to the growth of the local arts sector, and to pursue a career in the arts. The Pas Guest List Inc has been active in the community for the last two years, and is a member group of The Pas Arts Council. Our board is made up of seven local community members, including the new curator of The Sam Waller Museum, Kristen Fader, and the museum's co-chair, John Chartrand. Kristen brings a wealth of knowledge and experience from Ottawa to our local community. With three current mural projects under our collective belt, we have an established, efficient process and a working relationship with our local hardware store where we procure the materials. Our board members handle the installation personally to ensure professionalism and respect for the art work. Our board member, Gabrielle Swan, brings her years of experience in the art world creating shows at Art Basel Miami in 2010 such as the Pink Snails project with Ca' d'Oro Gallery, and with Ai Weiwei's Zodiac Heads at The Plaza Hotel, New York City in 2011. As the majority of our board grew up in The Pas, we are familiar with the needs of connecting with local suppliers ahead of time to reserve materials, such as outdoor paint and pressure treated wood, to ensure availability of product. As we all live in The Pas, we are familiar with the travel logistics experienced while living and travelling in the north.	The Pas Guest List Inc	Share - Artists in Community	$ 5,000

2024-07-18	West African Instruments Workshop	In this project, I plan to share my knowledge of playing three West African Musical Instruments with 20 interested participants through workshop demonstrations and teachings. I plan to teach participants the best techniques of playing each of the three West African Musical instruments, namely: 1. Drum (Ilu) - Conga/Djembe, 2. West African Shaker (Sekere), 3. Traditional Bell (Agogo). Each participant will practice playing one of the musical instruments at a time, as demonstrated by me. Every participant will have the opportunity to practice one of each of the musical instruments, they will be able to choose and focus on one instrument of interest for the majority of the workshop. My hope is to share my knowledge of the three musical instruments from my cultural background to share my culture and artistic knowledge. This is also a way of passing on cultural information to those who are interested in West African music and culture but have limited opportunities to engage with it first hand. This project is also important for maintaining my artistic skills and teaching abilities. The learning process of our cultural musical instruments also has a great impact on building and maintaining the cultural heritage of my community. The proper technique of teaching and learning our cultural art promotes more growth of artistic cultural skills in my community, I have a great ability to undertake this project because I was trained as a teacher from the university college [redacted] as well as earning my Bachelors degree in History at the university of Winnipeg, where I practiced and presented my cultural art in the classroom and I continued presenting in various schools and communities till date. 17.1 and 17.2(i) I often teach the three musical instruments to students through the Artists in Schools Program, a recent one was at a school at Cross Lake Manitoba where I taught students the three musical instruments. I also teach the musical instruments to students through Folklorama Schools Program and community presentations since 1999 to date. I just completed a Drumming workshop session through the Share Community Arts program with the Manitoba Arts Council in the North End of Winnipeg. I have the ability as a trained teacher to teach students as well as older participants through workshop sessions. The participants in this project will be twenty adults. The workshop will take place in a spacious indoor location. It will also be an in person, hands on project for any interested individuals in Winnipeg, Manitoba. The project will take place in August and weather permitting we may opt to use an outdoor location for one of the sessions to further add to the authenticity of the workshop. This project will be a fun artistic and culture filled experience for both participants and the artist.	Bola Oriyomi	Share - Artists in Community	$ 3,333
2024-07-18	All Abilities Dance (Fall-Winter)	All Abilities Dance will provide inclusive and accessible dance opportunities for people living with disabilities. We will be offering 32 dance classes, 4 x 8 week blocks to children/ youth and adult consumers connected to Manitoba Possible. Our pre-schooler pilot program, specifically designed for youngsters ages 3-5 with physical and/or cognitive disabilities was a huge hit, therefore we are expanding it in the upcoming season. This initiative will be led by our master instructor, Brenda Gorlick, and assisted by student and staff assistants who have a broad range of movement experience and have lived/are living with a disability. This gives our consumers an opportunity to see themselves reflected in the artistic and work worlds. At Manitoba Possible one of our main priorities is to create opportunities of employment for adults and older youth living with a disability. Many opportunities arise within our Recreation and Leisure programming and on average we hire 4 older youth/adults annually in our department alone, who are living with a disability. Individuals assist our recreation programs (which includes our All Ability Dance Classes) through mentorship, advocacy, 1-1 support, leadership, and more within a number of our programs. This includes accessible sport programs, therapy programs, and summer camps for children and youth living with a disability. The All Abilities dance program will introduce techniques focused on musicality, spatial relationships, and choreographic elements. The goal is to inspire and encourage each participant to express themselves to the best of their own abilities and at their own pace. The classes will take place in an accessible dance space and will allow participants and supporters the opportunity to enjoy the sessions. The recreation programs at Manitoba Possible have a long history of programming people with disabilities and making the necessary accommodations and adaptions so that everyone is included. In addition to opportunities for participants, All Abilities Dance creates opportunities where aspiring dance artists learn about accessible dance through assisting in the project or through watching our group perform live or on social media. This project is important for the community we work with because it offers a safe and comfortable space where participants feel free to express themselves through dance. Not only does it provide an accessible opportunity but it fosters the growth of individuals as a whole, mentally, socially, and physically. There is a universal energy that takes place when dancers join together to create dance and it is truly palpable. The program will take place from September - Dec 2024 and January - March 2025, where our clients (children, youth, and adults) will share their dance program in front of friends and family at the end of the program. This project will serve dancers who have physical and cognitive disabilities such as cerebral palsy, muscular dystrophy, Autism, ADHD, Down syndrome, blindness, and more. We also support community members who are Deaf or hard of hearing and employ an ASL interpreter at all dance sessions. Our ability to undertake this project is high. Manitoba Possible has had a strong partnership with dance artist, Brenda Gorlick, for over fifteen years and has successfully engaged thousands of members of our community as participants, assistants and/or audience members.	Manitoba Possible	Share - Artists in Community	$ 5,000
2024-07-18	Improve and Learn in Quality Open Dance Community Sessions	Improve and Learn in Quality Open Dance Community Sessions (Improve and Learn Sessions) is a series of free breakdance and open-style sessions available to all community members at no cost. Programming will run for 22 weeks, with 1-3 sessions per week, culminating in 3 wrap-up battles, that will provide participants with an event to look forward to and an opportunity to showcase their skills. The sessions will be community driven and family friendly, with no cost to participants. Mentorship and guidance will be provided by local dancers who volunteer their time to support the dance community, however contributors to formal events, including MCs, DJs and judges will be compensated for their time. Please see the 'Anything Else?' section of the application for a full list of contributors. Programming will be delivered outdoors, or in studio spaces that are provided in-kind. The only projected expenses are a dance floor upgrade, equipment, event-related honoraria, and water/beverages for participants. Open session spaces will be accessible and welcoming to all, with an overall goal of sharing skills and a love of dance. This project is based on a pilot project implemented in 2020. During the pandemic, the lack of supports for the dance community became apparent. People suggested meeting outdoors at the Forks to practice, which we did, but there was a lack of infrastructure. I started borrowing speakers when I could, and bringing my linoleum dance floor, and extra money for cases of water. People began showing up consistently, and the sessions became more structured, meeting twice weekly. It was a safe way for people to meet up and enjoy the outdoors while sharing dance. From this, I was able to access additional supports, including an indoor programming space The Forks provided us in-kind, and access to Graffiti Gallery for events and equipment loans. We received some media coverage and permission from The Forks to host outdoor dance battles once the pandemic restrictions lifted. I also started to run weekly garage sessions for dancers in the North End, recognizing after I became a parent, that some dancers face transportation and childcare barriers to accessing programming outside of their neighbourhood. 17.1 and 17.2(i) The connection between dance and community is important to me. When I was introduced to dance in high school in [redacted], I taught myself by copying moves from movies. Breakdance quickly developed into a passion for me, and a means of building community. Living in a poor neighbourhood, many youth didn't have access to recreational activities or basic needs. I saw this resulting in high occurrences of youth crime. I put together some speakers and started to organize weekly outdoor dance sessions, inviting everyone from the neighbourhood. I did my best to provide snacks as incentives, and the classes became popular, with kids joining nightly. Some of these youth still reach out to me from time to time, and I know I made an impact in their life. When I moved to Winnipeg, I began working with Graffiti Art Programming and Studio 393, and I drew connections between these programs and my experiences in [redacted]. There are similar goals of engaging vulnerable youth, and ensuring they have access to programs with no barriers. I'm happy to be working for community-based organizations because it provides opportunities to help, and to share my passion, and I see the youth gain confidence in the same way that I did. 17.1 and 17.2(i) As a more established dancer I have focused on providing supports for community members, ensuring people have creative ways to use dance to share and learn from one another. I also recognize that professional development for our intermediate and advanced level dancers is important. Every new skill that I learn is in turn taught to others. In February this year I was able to leverage some funds and in-kind support to bring world-class finalist Bruce Almighty (Portugal) to Winnipeg to teach a masterclass, as part of his cross-Canada tour. This is the type of opportunity that I plan to make available to Winnipeg's dance community throughout the upcoming year, in addition to the Improve and Learn project. I anticipate we will continue to see 15-25 participants per session. Outcomes will include foundational development of breaking fundamentals, increased confidence, connection to community, mentorship, and access to high-quality free and low-barrier physical activity. The impact on the local dance community will be much larger than this, as dancers come together to share their knowledge and support the community.	Marvin Joseph Barawid	Share - Artists in Community	$ 5,000

2024-07-18	Seremonya	Seremonya is a [redacted]visual art group exhibition which aims to build upon the theme of [redacted]dentity. This title, translated to English as "ceremony," encapsulates a concept that has been observed across various groups, cultures, and social strata. Ceremony serves as a means to celebrate joyous occasions or express grief. Its manifestations vary, contingent upon the instigator. Thus, Antoinette Baquiran and Charles Venzon (AB+CV) presents Seremonya—an exhibition that contemplates the profound significance of ceremony for individuals and prompts introspection on what holds sacred meaning for [redacted]people. Essentially, it delves into the unique journey of being a [redacted]ndividual on Canadian soil and the multifaceted nature of identity therein. With Seremonya as the focal point, AB+CV endeavors to continue spotlighting [redacted]art while providing a robust platform for both emerging and established artists. Building upon the previous show KATAUHAN (Personality), artists will share contemporary diasporic narratives with an extended duration and a more focused perspective. Furthermore, Seremonya aims to deepen the bond between the artists' work and the community by programming an artist talk. Seremonya will foster collaboration between a mix of established Manitoban-based [redacted]artists (i.e. Paul Robles, Leslie Supnet) and emerging talents (i.e. Herlinda Dalayoan, Sherin and Ralph Gutierrez), in addition welcoming new artists via-open call, in order to give rise to a unique cross-cultural dialogue within the exhibition. This dialogue will be further enriched through the introduction of special programming that will be held during the exhibit's opening days, this will include an artist talk featuring multiple participants. Hence, creating an experience which shares the knowledge between the emerging and established artists for the community to engage in As mentioned, Seremonya will involve new artists who can submit their work through an open call that will be advertised on our social media channels. The submitted art will go through a jury process conducted by a diverse group of [redacted]individuals with various creative backgrounds. These jury members will be invited by Charles and Antoinette. Additionally, the art exhibition will be supported by 10-15 dedicated volunteers from the [redacted]community, including artists, students, and cultural supporters. Each volunteer will have specific roles in coordinating and setting up Seremonya. Seremonya will be showcased for three days during the Kultivation Festival, scheduled from August 19th to 21st, 2024. The first day being the kick-off event, celebrating its opening. The second day will involve the described artist talk, followed by the third day where the gallery will stay open for visitors to absorb its last showing in a quiet state. The exhibition will take place in Winnipeg's Exchange District, chosen for its accessibility to the local community. The proposed gallery location is the ART Space building, where art will be displayed in the lobby, Cinematheque, and Platform gallery areas. The exhibition hours will be publicized in advance, and Kultivation volunteers will document the event through multimedia for further reflection and publication. Seremonya aims to build upon the platform established by its predecessor KATAUHAN, providing [redacted]artists with an avenue to share their ceremonial cultural stories and experiences. By fostering cross-generational and cross-cultural connections, the exhibition celebrates the rich tapestry of [redacted]Canadian identity and culture. Moreover, Seremonya serves as a catalyst for community cohesion, bridging diverse backgrounds and fostering understanding of what it means to discover one's ceremony while living on soil different from that of one's ancestors. Lastly, the exhibition aspires to inspire future generations of [redacted]artists in their quest to find their own ceremonies, by preserving and showcasing diverse narratives for posterity. all exceptions in description - 17.1 and 17.2(i)	Charles Venzon	Share - Artists in Community	$ 4,167
2024-07-18	P.A.T.H. Mural	Introduction: We are excited to present our proposal for a community art mural on the side of a new community bicycle repair shop in Portage La Prairie. This initiative is a collaborative effort led by Prairie Fusion Arts and Entertainment, with valuable support from the Portage La Prairie Active Transportation Committee (PATC) and the Portage La Prairie School Division (PLPSD). The project's core objective is to enhance community connectivity, empower local youth, and promote sustainable transportation through the creation of an inspiring and visually engaging mural. Project Description: The project involves the creation of a vibrant and captivating mural on the exterior wall of a newly established community bicycle repair shop. Renowned Manitoba artist Pat Lazo will spearhead the design and execution of the mural, bringing a wealth of artistic expertise to the endeavor. The mural will serve as a focal point, capturing the essence of community, diversity, and the spirit of active transportation. Goals and Objectives: Our primary goal is to enrich the community through public art, fostering a sense of pride and belonging among residents. By engaging Pat Lazo to mentor local youth in the creation of the mural, we aim to provide a unique learning experience that combines artistic expression with community involvement. The mural will serve as a public art piece to promote sustainable and active modes of transportation. Importance of the Project: The significance of this project lies in its potential to transform a utilitarian space into a vibrant cultural landmark. Beyond its aesthetic value, the mural will play a pivotal role in promoting the benefits of active transportation. By situating the artwork on the bicycle repair shop, we aim to encourage the community to embrace cycling as a sustainable and healthy mode of commuting. This initiative aligns with broader efforts to create an environmentally conscious and health-oriented community in Portage La Prairie. Community Impact: The impact of this project on the community is multi-faceted. Firstly, the mural will serve as a catalyst for community engagement and cohesion. It will create a shared space where residents can gather, appreciate art, and foster connections. Secondly, by involving local youth in the mural's creation under the mentorship of Pat Lazo, we will provide a platform for skill development and artistic expression. This not only empowers the younger generation but also contributes to the cultural richness of Portage La Prairie. Collaborative Support: The success of this project is bolstered by the collaborative support of Prairie Fusion Arts and Entertainment, the PATC, and the PLPSD. Prairie Fusion, with its extensive experience in executing community-based art projects, will ensure the seamless organization and execution of the mural. The PATC's commitment to promoting active transportation aligns with the project's goals, and the PLPSD's involvement underscores the educational and developmental aspects of the initiative. Logistical Considerations: Portage La Prairie's geographical location, climate, and cultural dynamics have been carefully considered in our project planning. Weather-appropriate materials will be utilized to ensure the mural's longevity in the region's diverse climate. Additionally, logistical challenges such as transportation, availability of youth and community input and have been factored into our timeline budget and execution strategy to guarantee the project's successful implementation. Conclusion: In conclusion, our community art mural project embodies a holistic approach to enhancing the cultural and social fabric of Portage La Prairie. Through the collaboration of local talent, community organizations, and educational institutions, we aspire to create a lasting impact that fosters unity, artistic expression, and sustainable living. We are confident that this transformative initiative will resonate with the community and contribute to the continued growth and vibrancy of Portage La Prairie.	Portage Active Transportation Committee	Share - Artists in Community	$ 4,167
2024-07-26	Becoming Ruby	BECOMING RUBY is a 22-minute documentary that follows Ruby Chopstix, Canada's first drag artist-in-residence, as they navigate the complexity of being an underrepresented drag performer while creating a capstone project to celebrate the art form and connect with their [redacted]heritage. A bit about Ruby Chopstix: Alex Nguyen's (they/them) drag persona, Ruby Chopstix, is the Asian Pop Princess of Winnipeg. Drawing from Alex's passion for music, vibrant colours, and a deep connection to their [redacted]roots, Ruby embodies a love letter to their younger [redacted]self, inspired by pop icons. Ruby's persona evolves, infusing dance, humour, and whimsicality, inviting audiences to embrace the joyous ride. Summary: BECOMING RUBY follows Alex Nguyen's emotional journey as they embark on Canada's inaugural drag residency, navigating the multifaceted stigmas confronting a young BIPOC drag artist. Hosted by Winnipeg's Rainbow Resource Centre, this unprecedented residency marks a historic milestone for the [redacted]community, elevating drag from a nightlife novelty to a respected art form. Through workshops, classes, and preparation for a career-defining showcase, Alex, as Ruby Chopstix, amplifies their persona, intertwining [redacted]heritage with drag performance in a vibrant celebration. This documentary offers a rare glimpse into the life of a young Asian drag artist, contrasting Alex's daily struggles with Ruby's vibrant performances, and revealing the intricate process of persona development and cultural integration within drag. Amidst the adrenaline highs and moments of self-doubt, BECOMING RUBY showcases the sacrifices and beauty inherent in the pursuit of drag as an artistic expression. As a second-generation [redacted]Canadian, Alex grapples with familial expectations while pursuing their passion for drag. The film delves into Alex's relationship with their immigrant parents, underscoring the significance of familial support amidst cultural clashes. Despite challenges and difficult conversations, Alex finds solace in Ruby Chopstix, bridging their drag persona with family and heritage. BECOMING RUBY provides a poignant narrative of Alex's journey towards self-acceptance and integration with Ruby. Initially, Ruby was an outlet, a manifestation of the performer Alex aspired to be. Ruby evolves into a seamless extension of Alex's identity, blurring the lines between performer and self. Their mindset shifts from "I thought I could be this, but I don't know if I can" to "I am this; I have always been this." Artistic approach: Inspired by Ruby's performances, this documentary will be loud, vivid and bold while also offering moments of silence from Alex's daily life. There will be a clear visual distinction between Alex's scenes and Ruby's scenes, with Alex's being more naturalistic, traditional documentary and Ruby's being more cinematic with a 2:1 aspect ratio as they often describe becoming Ruby as a movie. However, this contrast slowly blurs with the lines between the two personas throughout the film. Most of the storytelling will come from on-the-fly interviews but with a unique twist with the occasional intimate sit-down interviews. These interviews will be with Ruby and Alex, shot separately, toward the end of principal photography, with Alex sitting in front of a projection watching Ruby's performances and vice versa with Ruby watching Alex's relationship with their parents. This innovative approach offers a deeper exploration of their intertwined lives and the complexity of self-expression. Target audience: BECOMING RUBY sets out to reach a wide range of audiences, extending its reach beyond the established fanbase of drag aficionados to captivate those who may be less familiar with the intricacies of the art form. Through Alex's journey, the documentary offers a compelling glimpse into the vibrant and dynamic world of drag, inviting viewers on an immersive journey behind the curtains, which serves to demystify stereotypes and ignite fascination. all exceptions in description 17.1 and 17.2(i)	Duc Anh Quan Luong	Share - Artists in Community	$ 15,000

2024-07-26	Editing, Printing and Release of THE TWINS THAT SAVED IZONBELE	We intend to illustrate and edit the manuscript titled The Twins That Saved Izonbele, print and release 1000 copies of the hardcover picture book to the Canadian market. We believe strongly in this work written by one of the most talented writers in our list as a press. We also believe that Canadian children will read, learn from and enjoy this amazing story by unusual characters, plots and descriptions. As Canada becomes much more diverse in cultures and experiences, it is important to document an immigrant's journey, cultures, stories and experiences through all forms or art. As much as we enjoy these different forms of art through fiction, nonfiction and poetry, we intend to carry our children along. This will ensure that we transfer the amazing and emerging spirit of unity from one generation to another. Our children should be able to share in the stories of one another. This will as a result impact positively on the various immigrant communities and cultures that exist in Canada today, and also on every other community. When such beautiful stories are in distribution, all Canadians of different races feel equal and accepted. Reminiscent of moonlight tales told by African aunties, mothers and grandmothers to children on special nights, The Twins That Saved Izonbele is a thrilling picture book about courage, language and the power of togetherness. It tells the story of how twin siblings, Beke-ere and Bekeowei took up the challenge of finding their lost language and reuniting their village after an unexpected event threatened to break the bond that held them together. Michael Afenfia was born in Port Harcourt, Nigeria but now resides in Saskatoon, Canada. Two of his novels, Don't Die on Wednesday and Rain Can Never Know made the shortlist for the Association of Nigerian Authors Prize for literature in 2015 and 2022 respectively. A born storyteller, Michael expresses himself through his novels, short stories, and performances. Since arriving Canada, Michael has learnt to cook. It hasn't happened yet, but he hopes to one day find the confidence to share his recipes with the world. Amongst other books, Afenfia is also the author of the novel, Leave My Bones In Saskatoon (Griots Lounge, 2023), shortlisted for the 2023 Glengarry Book Award Prize by the Saskatchewan Foundation for the Arts. He is a Cultural Bridging Facilitator based in Saskatchewan, Canada. Publishing Activities include. 1. Editing by Brock Peters of Galley Creatives, based in Winnipeg. 2. Printing and binding at Friesens Press, based in Altona, Manitoba. We respect and patronize local Manitoba companies, which promotes growth in the province. 3. Promotions on social media, such as Facebook, Instagram, Twitter, YouTube and LinkedIn. Further promotions on literary websites such as Quil and Quire. 4. Mailing of advance reader copies to reviewers and promoters. Payment of review fees to reviewers, such as Kirkus Reviews and Publishers Weekly. 5. Book launch and readings at bookstores, libraries and the Word on the Streets, Saskatoon. 6. Online and social media book events, organized by Griots Lounge Publishing Canada and the author. 7. Canada-wide distribution by the University of Toronto Press Distribution. 8. Sales and marketing to be handled by Ampersand Inc.	GRIOTS LOUNGE PUBLISHING CANADA	Share - Artists in Community	$ 11,581
2024-07-26	Soul Supreme Fest: A 1-day R&B Festival	Soul Supreme Fest: A 1-day R&B music festival featuring performances from resident Soul Supreme artists and DJs, mixed media arts from established and emerging diverse creatives, and a marketplace for participating businesses. The event will be held in the heart of St Boniface at CCFMs Le Patio, Winnipeg, on August 10th, 2024, expanding to a larger venue due to last year's sold-out show. This new location also provides an opportunity to include the francophone community, furthering Soul Supreme's mission to provide a hub for diverse communities to intersect. Le Patio has stated its intention to diversify its programming and engage all communities in the city and has partnered with Soul Supreme for the 2024 Festival. The second annual summer festival is an expansion of the community cultivated through weekly events hosted throughout the years and the 2023 festival's success, Soul Supreme Fest will be marketed to all music---and culture-loving citizens of Winnipeg interested in learning, watching, participating in, and supporting the creations of artists involved in the event. Summer is a great time for tourism in the city, so we have partnered with organizations like Tourism Winnipeg to build awareness and engage those who might be visiting Winnipeg. Once seen as a "dying genre," there is an emerging R&B scene led by artists making a big impact in the music industry with their unique sound and style. Some artists in this scene include SZA, H.E.R., Summer Walker, Jhene Aiko, Khalid, Brent Faiyaz, and Cleo Sol. These artists often blend elements of traditional R&B with contemporary pop, hip-hop, and electronic music to create a fresh and innovative sound that appeals to a broad audience. Additionally, many of these artists are known for their empowering and socially conscious lyrics, which tackle important issues such as race, gender, and mental health. With more attention on the genre (industry and consumers), Soul Supreme, through events and resources, will continue to highlight local talent and hopefully provide a launchpad for career artists. Some local artists confirmed to participate include NYOH, TommyPhyll, Roman Clarke, and Nu Baby, as well as our resident DJs and DJs participating in our mentorship program. This year, we also intend to book Ariel Tiffy from Saskatoon to draw interest from music enthusiasts in surrounding provinces and offer a platform for Western Canadian artists to participate in. We've partnered with EEC and booking agent Tyler Rogers to help facilitate booking and production management for the festival. Soul Supreme's mandate is to celebrate Black arts and music, specifically the R&B genre. Beyond entertainment, it catalyzes meaningful connections and cultural exchange, fostering a sense of belonging and empowerment within the community and serving as a model for how art and culture can build bridges, foster understanding, and create positive change. With its unwavering commitment to creativity, diversity, and community, Soul Supreme provides Winnipeg's cultural landscape a space where individuals from all walks of life feel seen, heard, and celebrated.	Soul Supreme	Share - Artists in Community	$ 15,000
2024-07-26	Dancing with Parkinson's Winnipeg	Using the Dance for PD® Method as our foundation, we intend to continue and expand our weekly dance program led by instructors Brenda Gorlick and Laura Kolisnyk. We also intend to offer additional arts experiences to further encourage creativity and self-expression. In collaboration with DWP and dance instructor Brenda Gorlick, we plan to build connections with the Manitoba arts community including the Winnipeg Art Gallery, Dance Manitoba, and Winnipeg Studio Theatre. This will provide community-building opportunities for our participants to explore multidisciplinary arts exhibitions, performances and other public programs that align with the DWP dance/movement program and support holistic wellness. Selected multidisciplinary artists will be invited to lead special improvisational movement workshops and conversations inspired by their work. U-Turn and DWP will also collaborate with community partners to schedule field trips to local galleries and performances, extending connections with the broader arts community. This project will provide U-Turn Parkinson's the opportunity to continue our collaborative partnership with DWP, to increase access and engagement with our pilot DWP Winnipeg program. DWP's evidence-based program provides people living with Parkinson's in Winnipeg an opportunity to manage their Parkinson's symptoms, in addition to creating social connections, mitigating social isolation, and maintaining independence and activity through creative self-expression. More than 103,000 Canadians live with Parkinson's, a progressive brain disease which is the fastest-growing neurological disorder in the world. With 175 Canadians diagnosed each week, it is estimated that the number of people living with Parkinson's will double by 2031. Manitoba currently has the highest incidence rate in the country, and more community support is needed. Recommended interventions from the Canadian Guideline for Parkinson's Disease state that the best interventions currently include tailored exercise and wellness programming and connecting with others with Parkinson's. There is a growing body of research providing evidence that dance is a powerful and holistic intervention, which offers benefits for the brain, body and soul for those living with Parkinson's and other neurological disorders. The learning of choreography, remembering steps, creating movements as a form of self expression, helps build our cognitive reserves. The Dance for PD® method uses visualization, imagery and storytelling through dance, which help people living with PD access new neural pathways to initiate movements, and at the same time releases endorphins like serotonin and dopamine which help to combat depressive episodes and boost energy. Building on the research-backed dance and movement method proven to alleviate physiological symptoms of Parkinson's and other mobility issues, DWP has developed multidimensional program adaptations that encourage connection and community through dialogue---extending opportunities for pre- and post-class chats where participants share stories, lived experience and knowledge---all of which contribute to lessening the mental health impacts of social isolation. Our bi-weekly "A Slice of Life" conversation series centres and amplifies the voices of our participants/dancers. This inclusive platform where dance class participants share stories and lived experiences, hobbies and passions, "A Slice of Life" provides our participants with opportunities to get to know one another better, engage in meaningful conversations and learn something new from their peers – critical opportunities for social connectedness. By working together, DWP and UTP will draw on our individual programming strengths, inclusive outreach strategies and connections to the local community. Our shared experience provides a unique approach and program that can provide benefits that adapt to changing needs of the Parkinson's community. We will expand our collective reach and impact through strong relationships with other local health and wellness programs and services, building on existing community-based supports. DWP is specifically designed for people living with Parkinson's disease and seniors who wish to experience the joy of moving to music. Using the Dance for PD® Method as its foundation, our evidence-based classes provide physical and emotional benefits for those who participate. Classes are led by specially trained DWP instructors who deliver effective, fun, and artistic programming centred on creative self-expression and meaningful connection.	U-Turn Parkinson's	Share - Artists in Community	$ 15,000

2024-07-26	African Movie Festival in Manitoba 2024	What Are We Planning To Do? MAFF Inc. will host the 7th Annual AM-FM from September 20 to 22, 2023, at the Gas Station Arts Center (GSAC) During the festival, AM-FM 2024 will: 1. Screen over 20 Films: We will showcase documentaries, shorts, features, and animations from diverse African countries and Canada, in both French and English, targeting various language communities in Manitoba 2. Hold a Symposium: Themed "Representations of Fragility in African Cinema," this symposium will involve academics from the University of Manitoba, University of Winnipeg, and University of Regina. 3. Host the AM-FM Film Awards: Celebrating excellence in filmmaking. 4. Filmmaking Masterclass: A program for young Canadians, focusing on ten black youths identified by the African Community in Manitoba, covering storyboarding, pre- and post-production film techniques. 5. Develop Our Juror Network: Formalizing our film awards process to ensure a fair and comprehensive selection. What Do We Hope to Achieve? With this grant, we aim to: 1. Promote Diversity Through Cinema: Showcase a wide range of films that reflect diverse experiences and cultures. 2. Foster Dialogue: Discuss Afro-Canadian/American issues and their impact on Manitoba. 3. Recognize Filmmakers: Through our inaugural AM-FM Film Awards. 4. Empower Young Filmmakers: Encourage young black filmmakers to pursue careers in film through our masterclass. 5. Develop Jury Capacity: Enhance the ability of our jurors to critically assess and select films for awards in three categories. Why Is This Project Important? This project is vital for several reasons: 1. AM-FM 2024 Screening: As the only festival dedicated to black cinema in the prairies, it is crucial to expand our screenings and increase viewership. The festival is a platform for young black Canadians to showcase their films and for African community associations to engage with audiences, promoting multiculturalism, diversity, inclusion, and dialogue. 2. AM-FM Symposium: Each year, we explore themes related to cinema and the black body. The symposium attracts international interest and fosters discussions on critical socio-cultural issues. This year we are partnering with the University of Winnipeg to implement a three-day academic conference during the festival. 3. AM-FM Jury and Awards: Introducing film awards to recognize and attract top talent, enhancing our festival's prestige, we will develop the capacity of jurors to critique and select award winning films in three categories. 4. AM-FM Filmmakers Masterclass: A popular program among young black Manitoba film enthusiasts. We continue to develop the capacity of 12 young black filmmakers in the current edition of the Filmmakers Masterclass. What is the Rationale Behind Our Artistic Choice? As we advance beyond our first half-decade, we continually evaluate our approach, strategies, and goals. Our ongoing efforts include: 1. Encouraging Dialogue: Promoting diversity, equity, and inclusion through cinema. 2. Increasing Cultural Knowledge: Fostering mutual understanding among community members. 3. Empowering Youth: Enabling African youth to tell their stories through cinema and explore career opportunities How Is This Relevant to Our Goals? Our rationale aligns with our goals by enabling us to: 1. Promote Diversity and Cross-Cultural Understanding: Through cinema 2. Establish a Dialogue Platform: For Afro-Canadian/American issues 3. Support Young Film Talents: Developing the next generation of Canadian filmmakers 4. Increase Cultural Awareness: Sharing and celebrating African culture. How Are We Exploring Traditional and Contemporary Artistic Practices? 1. We achieve this by showcasing films, performing cultural dances, and sharing traditional foods and drinks, blending both traditional and contemporary artistic expressions	Manitoba African Film Festival Inc / African Movie Festival in Manitoba	Share - Artists in Community	$ 14,500
2024-08-13	Physical Theatre for Frontier Mosakahiken School	*My focus with the students will be to give a non-threatening environment. * To develop an awareness of physical theatre as a language with certain principles that can aid in the translation from the usual daily physical activity into the imaginary world. *The students learn exaggeration- expands physical expression and frees gestural imagination * To learn simplification- encourages clear and uncluttered thinking. * To develop precision and definition- improve motor control and awareness. * To develop the skills to put together creation pieces. * Most importantly to have fun.	Mary Johnson	Learn - Artists in Schools	$ 4,074
2024-08-13	AIS - Black River Anishinabe	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. 17.1 and 17.2(i) A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 4,211
2024-08-13	"Empty Bowls" Ceramic Project with Carman Collegiate	The Empty Bowl project gives the opportunity to students to learn about childhood poverty in Manitoba and how students are affected. It also gives the students the chance to create a fully completed ceramic project and learn about the process of creating a ceramic bowl. The students will start the project in class with a research and study component. Then, the students will create the "Empty Bowls" with me, the artist, paint them, and auction them off at the school's Arts Appreciation Night in late May. The students will have a choice between making a slab-built or coil-built ceramic bowl, both of those being significant hand-building techniques in ceramics. The students will also have the choice between 12 different solid colour glazes and five crystal glazes to complete their bowl, teaching them about different types of glazes and their respective applications.	Solange Roy	Learn - Artists in Schools	$ 2,572
2024-08-13	Taiko Drumming: Oak Bluff Community School	We start the project with a demonstration for the whole school by three performers In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments Questions are encouraged Workshop sessions will be facilitated by Hiroshi and Naomi over two-weeks. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school made previously. We alter our classes to accommodate the abilities of each grade level as well as the group sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise The project will culminate with a performance by all of the classes on the final day	Fubuki Daiko	Learn - Artists in Schools	$ 5,319
2024-08-13	Telling Our Newcomer Stories/ Creating a Newcomer Story-theatre play Together	During my first storytelling session in February, I'll be focusing on sharing funny tales about my newcomer life when I moved to Japan. I'll be sharing how I had to adapt to new weather, new insects and animals in my backyard, new foods, new clothings, and new customs. I'll focus on new games that I learned to play and how the children were my teachers. These shared life experience tales are meant to encourage the students to think about their own newcomer stories. Then when I get to work in each class, each student will have the opportunity to share their own newcomer experience, be it to life in Altona, life at school, or joining a new team/club for the first time We'll spend two x 30 minute sessions listening to each other's stories and placing them in the categories of weather, animals, food, clothing, customs, games. We'll then take these categories and ideas from individual tellers as artistic inspiration for a class created newcomer story It will be approached as if we're creating the genre of newcomer stories as we find similarities in what we've told each other. On the final day, students in grades 2 and 3 will read their story together. Students in kindergarten and grade one will play the story as the teacher reads it to them. We'll be using simple dramatic tableaux techniques to illustrate the story as it's read. We'll learn about tableaux earlier on, when we play back our stories for each other.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 4,000
2024-08-13	the river that flows in two directions (édition française)	In this series of workshops titled "the river that flows in two directions (édition française)" students will develop their capacities of self-expression (in french) through oral/written/visual mediums. Over the course of 10 full days (in person) students will learn poetic expression, artistic reflection (the MAWA Resilience Kit) and photographic representation (Fuji Instax). The workshops will be organized according to the interests of the class, with the aim of strengthening each student's interpersonal, collaborative and artistic skills. The project will commence with poetry, where different forms of poetic expression will be taught (found poems, haikus, prose poetry). Students will be given exercises to develop their own poems, which they will share at the end of each day (first week). Beginning in the second week , I will introduce the MAWA Resilience Kit, where each student will receive a different image of Indigenous art to develop poetic responses to (in french). This will act as the transitory state between poetry + visual expression which will then be developed in greater detail with the use of Fuji instaxs. During each subsequent day, we'll discuss a variety of words, feelings, themes or thoughts that will become the inspiration for images to be taken (each day). Once the students have developed a solid corpus of images, we'll work together, as a whole class, to create a collage from these "Polaroids" + install it somewhere within their space. The final session will have students write out one last poem on what they have produced individually/collectively to be shared orally.	Reza Rezai	Learn - Artists in Schools	$ 7,500

2024-08-13	a husky's howl knows no bounds	The six month long photo based project "a husky's howl knows no bounds " will allow students from College Sturgeon Heights Collegiate to develop a personal photographic project (using varied film based cameras) with the objective of it culminating into a final photo book for their grade (grade 11 + 12 art class) The objective of this project is to provide students with a better understanding of film photography (Fuji Instax, 35mm and medium format camera) to develop not only a personal photo based project but also (more importantly) a collaborative class project (photo book) The students will commence with the fuji instax, then the 35mm and finally the medium format camera going from the most accessible to this most demanding camera. I do have enough fuji instaxs as well as 35mms for each student (at each grade level) to be able to develop their projects independently and autonomously. My hope is that by the end of the project, students will not only have acquired the skillset to work with these different types of cameras, but will come to the realization of what it means to take a series of images and create a narrative as a photo book. Through this collective experience it provides a holistic perspective and approach in engaging with photography as these personal images become collaborative in nature as they will be analyzed, discussed and recontextualized in book form.	Reza Rezai	Learn - Artists in Schools	$ 7,500
2024-08-13	Creating Living Storybooks	Living Storybooks is a method I've been using for the past three decades to explore how students might physically express the through-line of any given narrative, including all of the elements of setting, action, and character We will be using living storybooks to both explore and represent a narrative that will be told to them (by myself) and to create a new class narrative that can be captured with photos. Essentially, the students become the illustrations in a large scale comic style "living" book. I call it "living" because live actors are creating the scenes Once we've captured the illustrations with photos, we'll write short paragraphs and dialogue to go underneath each photo. This will be done as a whole class with emphasis on ensuring that everyone is actively engaged in the process so they might learn how to make more living storybooks, when I'm no longer able to lead them. This residency will very much be a professional development opportunity for the staff. Please note that this process can be used at any grade level. The difference is found only in the way the students are able to self-monitor For kindergarten and grade one, I'd only be using individual tableaux In grade 2, I switch over to group tableaux. That is why Winkler Elementary chose to include grades 2-5 for this application, so that group work could be a part of the experience and process.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 1,678
2024-08-13	Symbolic Storytelling Through Animation	In this project, students will use stop motion animation to creatively interpret the symbolism behind a story of their choice. Rather than literally depicting the story, students will represent it through symbolic imagery This process will allow students to access a deeper layer of meaning. This project will dovetail with a school-wide unit on storytelling, offering participating students a tactile method for exploring different modes of storytelling Students will create an audio recording summarizing their chosen story. The recording will be loaded into animation software, allowing students to animate to the recording in real time This recording will act as the anchor of their creative process and a jumping-off point for selecting symbolic imagery Activities like drawing, free association, and discussion will help students select symbols to represent the core themes of their story. These themes might include chaos, growth, freedom, or endurance, among others. The school division's group of Indigenous knowledge keepers will support students in understanding the symbolic themes of a story from an Indigenous perspective Each student will create their own two to three minute short film. In order to produce their film, students will be introduced to a variety of animation techniques and materials to experiment with, including animating natural materials, drawings, and claymation. Students will be encouraged to select the techniques and materials best suited to the content of their story The project will conclude with a screening of the student's films, which will invite parents and community members.	Lasha Mowchun	Learn - Artists in Schools	$ 6,145
2024-08-13	Taiko Drumming Bothwell School	We start the project with a demonstration for the whole school by three performers In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the group sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise The project will culminate with a performance by all of the classes on the final day.	Fubuki Daiko	Learn - Artists in Schools	$ 2,091
2024-08-13	Taiko Drumming Woodlands School	We start the project with a demonstration for the whole school by three performers. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the group sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise The project will culminate with a performance by all of the classes on the final day	Fubuki Daiko	Learn - Artists in Schools	$ 2,854
2024-08-13	AIS - Oak Lake Community School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture Most rhythms and movements originated in West Africa 17.1 and 17.2(i) A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families	Evans Coffie	Learn - Artists in Schools	$ 4,757
2024-08-13	AIS - Emerson Elementary School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture Most rhythms and movements originated in West Africa 17.1 and 17.2(i) A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 3,600
2024-08-13	Rising Above the Shadows	"Rising Above the Shadows" is an art project that extends the Social Emotional Learning classes led by the guidance counselor to highlight the effects of bullying From the beginning of October to the end of November students from grades 5-8 will collaborate with me to create a video using poster and set design, motion graphics, live action and sound. I will guide different grade levels in idea generation, sketching, storyboarding, research, acting, and scripting Once completed, the videos will be to stand against bullying Involving the students in planning, production, and post-production will draw each grade together with a sense of ownership and pride towards their video art project Collectively the school will raise awareness about bullying, particularly among preteens transitioning from elementary school to junior high The central message is that students themselves have the power to change the school culture. Its emphasis is on inclusivity and compassion, focusing on empathy, forgiveness, and the shared responsibility of the school community in combating bullying. "Rising Above the Shadows" is Holy Ghost School's broader initiative to prevent bullying and cultivate a culture of respect and empathy among its students.	Nicole Shimonek	Learn - Artists in Schools	$ 2,881

2024-08-13	Nature Books made with Monoprint Collage - K-Grade12	Students will learn about mono-printing vocabulary, tools and techniques, and learn how to create original monoprints. From these prints students will create a grade specific book that reflects other subjects they have been studying during the year. First the students will learn the technique of creating mono-prints with a gel-plate. Acrylic paint is applied to a gel-plate and rolled out using a brayer. Various "tools" are applied to the plate before pulling a print to create pattern and suggested texture. These tools are created from discarded items like bubble wrap, coffee cups, corrugated cardboard, glue spreaders, ribbon, string to name just a few. The resultant prints are spontaneous and unpredictable; students often are inspired to be innovative in how they apply the pattern making tools. One print begets another "ghost print". Residue also builds up on the gel-plate and this in turn creates unexpected texture as well. Students often see unintended images in their mark making. This medium allows students to create work that has many artistic elements and principals of design. From their print collection, students will learn how to create collage illustrations in the style of Eric Carle. These illustrations will form books based on nature themes. Each grade will have had some units based on nature and had outdoor ed experiences. These experiences and their personal prints will inform the subject matter students choose to create their illustrations. For example the grade 2/3's study soil and plants, both of which lend themselves well to mono-print collages.	Heather Martens Rempel	Learn - Artists in Schools	$ 5,945
2024-08-13	Introduction to Musical theatre -Triple Threat Technique	The students will be introduced to a musical theatre based program which will offer them tangible skills to be used in the creation process of building their own showcase Day 1 9:00 - 10:00 group assembly with all participants in the artists residency where they will participate in introductory theatre games, physical exercises and exploratory movement based on various themes. (Group 1-5) 10:00-10:15 Break 10:15-10:30 Recess 10:30-11:30 Group 1 & 2 Intro to theatre improv and storytelling using the school name as a departure point 11:30-12:30 Lunch 12:30-1:30 Group 3 Intro to Musical theatre through group vocal exercises and song exploration 1:30-1:45 Recess 1:45-2:45 Group 4 Physical warm-up with an emphasis on movement exploration and step development 2:45-3.30 Group 5 Choreo session based on a musical theatre song selection Day 2 through 5 : Keep rotating the sessions throughout each grade level so that every group is exposed to the three primary elements of musical theatre: singing, dancing and acting Week 2: Days 6 through 9 - Introduction of Youth Based musical materials to each grade; creation of showcase format Day 10 : Morning sessions incorporate combined grades to review structured material which has been developed over the week Afternoon: features a sharing session for the entire school highlighting each group and their unique accomplishments. All grade levels witness the achievements of their peers The finale of the residency incorporates a group production number which everyone has learned and can participate in at future assemblies.	Brenda Gorlick	Learn - Artists in Schools	$ 5,380
2024-08-13	Explore Cultural Heritage, Encourage Respect and Understanding, in a Mural	This project involves the creation of a large painting on wood panels to be attached to a wall in the high school in a public area. The visual images in this mural will be determined through an exploration of student's cultural heritage The goal of this project is to encourage cultural respect, understanding, and pride. The mural will be created as an act of inclusiveness, recognizing and valuing diverse cultural experience through visual design. This project will include research and exploration into individual cultural identity, practices and values. A number of approaches will be offered including the introduction of culturally relevant films and books.	Karen Cornelius	Learn - Artists in Schools	$ 6,535
2024-08-13	Hamiota Trash Talk - Recognize, Recycle, Reach Out	Recognizing that we play a vital role in learning about and protecting our environment, we will connect with organizations in our community (thrift shop, recycling centre, re-store) to help source materials to create artpieces that relate to individual grade curriculum units. Our overall goal will be to create an Eco-Sculpture Garden on school property on either side of the outdoor staircase leading to their bus-loading area that will include birdfeeders, birdbaths, a sound sculpture element, 'animal' rocks and open-ended student creativity. We anticipate there will be an abundance of projects to share with participating organizations, distributing eco-art to business/organization locations, as well as to students own yards and gardens. Individual projects will connect with grade-specific curriculum outcomes and cross-curricular school environment and art curriculum goals. Students will learn about colour, shape, form, focal point, perspective, and other art and design elements. They will learn to recognize the importance of recycling to the environment, recycle "trash" into beautiful artpieces, and how to reach out and connect with the larger community, involve all generations, work together and take pride in being a part of the community. The grade fives, through ELA, will take on leadership roles, brainstorming and planning, writing letters to community groups and newspaper, advertising and creating communication connections with the younger students through intercom 'commercials' and sharing their own environmental writings expanding the projects' message. We will also connect with the local garden club to help students create a butterfly garden element to add to their sculpture garden.	Joan Trott	Learn - Artists in Schools	$ 3,900
2024-08-13	The Bridge: Music For Life	Interest in the Bridge Program is high and plans to expand the program to five days per school cycle are in place for 2024-25. This represents a big jump in the number of classes offered per school cycle - twelve separate classes up from seven in 2023-24 as well as five lunch hour "jam sessions". In addition, after 12 years running the program there is strong interest from a number of alumni. To that end we began a Thursday evening alumni band this past school year and our intention is to add former students and grow that project next school year as well. Instructors engage with students in a hands-on approach to music learning. Since many students are still learning English, The Bridge is taught by ear with a strong focus on rhythmic foundations. Instructors get instruments into the hands of students quickly, so they can begin making sounds together and connection with other band members. Repertoire consists of popular music past and present and gets more complex as students become more comfortable on their instrument. Neil prepares repertoire to begin, but students often suggest the music they'd like to learn which takes us to music from their own culture. Theory is taught as repertoire dictates and supports the music students are already learning. Building quick connections to their instruments, and experiencing early success, builds enthusiasm for music and keeps students engaged throughout their time at HJM and beyond	Neil Watson	Learn - Artists in Schools	$ 14,600
2024-08-13	Our Community	The goal is to have the students create their community through their eyes. Hutterite colonies are full of complexity and every colony has their unique aspects. I would try to get away from a stereotypical focus and help the students to display their strengths. The Hutterites represent one of the most successful models for communal living, students can focus on the cycle that keeps the Colony running. The students will work with me to create a mural that encompasses their view of the Colony they live in. We will examine how each family plays an integral part in the success of the colony. The commitment, collaboration and cooperation that figures into the operation. How do we create a mural that reflects both values and the physical buildings. The students will draw their ideas. We will work with a committee of students that will decide on the final design. Students will draw the design on the substrate and also individual boards. The students will create on Fibreglass mesh that will then be adhered to the substrate. I will work with the older students first...they will create the more complex pieces. Then the younger students will create their pieces. It would be great for the older and younger students work in a cooperative fashion. .emulating the philosophy of the Hutterite culture. I will grout with the teachers and older students on Thursday afternoon. We will finish cleaning and displaying our week long process for the families on Friday afternoon.	Ursula Neufeld	Learn - Artists in Schools	$ 3,353
2024-08-13	AIS - Pierson school	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted]. In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. 17.1 and 17.2(i) A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 4,289

2024-08-13	Stories From Here: 100 Years of Gordon Bell	I hope to return to Gordon Bell to expand the documentary series about people who shaped the school's history. Last year, we helped students produce 19 short documentaries which were enhanced with animation. A young gymnast interviewed a famous circus artist. A newcomer Canadian interviewed a woman who broke from her Pakistani family's strict traditions. Next year, we hope to work with a different group of students to interview people about the era between the 1970s and 1990s because our last project focused on more recent history. These films will include short animated segments to visually interpret the content. We aim to create 15 to 20 new documentaries and expand our project's historical scope in advance of the school's 100th anniversary Principal Huynh has shared a list of consultants who: - Attended the school - Can provide context about specific historical eras - Can suggest relevant people from these eras to interview Consultants Denis Bayomia: 1970s, runs the alumni Facebook group. Brenda Morgan: 1980s, returned to GB as an EA. Angie Toupin: 1990s, current cafeteria supervisor, big influence on school culture Our consultants will help us generate a list of profiles of people students can choose to interview. Once interviews are filmed, we will teach storytelling and video editing techniques and help students turn their raw footage into five-minute films Once our films are edited, students will learn techniques like animating paper, drawings, and plasticine. Students will choose which technique is best suited to their content and animate several 5 - 10 second segments	Joel Penner	Learn - Artists in Schools	$ 14,983
2024-08-13	Water is life	The theme of the project WATER IS LIFE. The artwork will have a connection to human rights, understanding the need for taking care of our earth. The project will start with an elder and or member of the divisional indigenous academic achievement team to speak about the cultural importance and sacredness of water. I will work with the classes to create ideas through symbolism and personal connections. Each class will come up with drawings that will then be reviewed by a student committee that will select parts of all of the symbols to create a unified theme. The students will then present their final decision to the teachers and invited classes. They will explain the rationale behind their decision. I will give then examples of the colour tones and patterns they could use (Inspiration Board). Carpentry staff will be contacted to review the potential installation. The students will draw out the template. I will be working with students of various classes over a 3 week period. We will lay tile, grout the mosaic and on a wall in the school.	Ursula Neufeld	Learn - Artists in Schools	$ 5,213
2024-08-13	Seven sacred messages in mosaic	"Our hope is to integrate Indigenous perspectives, teachings and culture throughout our school and weave it into the fabric of our school culture. We have a high Indigenous student population and we want our students to feel valued which means they need to see themselves or their culture in their environment. We have worked with Elders connected to our division to do teaching and learning around the 7 teachings and Indigenous medicines this year. Also, our music/band teacher got permission from the Turtle Lodge website to adapt the videos about the seven teachings into a play. He then wrote music to accompany the play. In conjunction with that play we structured Band/Music class to center around Indigenous music/culture for their learning while preparing for the play. We have worked with our Student Advisory Group to determine criteria for each of the 7 teachings animals that would work towards developing an "Acts of Recognition" program as a positive behaviour support and a way to weave the 7 teachings into the culture and fabric of our school culture. We want diverse ways to encourage students in positive behaviour and leadership, but also to acknowledge and demonstrate diversity inclusion. So, why the project . we would like to connect this art project with the next steps of rolling out our 7 teachings acts of recognition that the students will connect the learning to the diversity in our school." Ursula will work to create 7 sacred teachings through the students vision and meaning.	Ursula Neufeld	Learn - Artists in Schools	$ 6,493
2024-08-13	The Day of the Dead at Ecole Miles Macdonell Collegiate	The goal of this project is to allow the Spanish Class Students to understand the art, design, history traditions and symbols of Mexico during the "Day of the Dead" festivities (equivalent to Halloween or All Saints Day in North America) and its relation and influence on the artistic work of artists like Frida Kahlo, Diego Rivera and Jose Guadalupe Posadas and [redacted] practice as a Paper Mache Artist creating "Alebrijes". Students will discovered the relation of [redacted] with that of other Mexican artists and the celebration of the Day of the Dead in Mexico and abroad intertwines with their and will help us to create a wonderful paper Mache "Sugar Skull" 17.1 and 17.2(i) 17.1 and 17.2(i) We will read and translate from my recently published book: Dia de los Muertos (Canadian Celebrations, Beech Street Books) and students will be able to use it as one of the sources of inspiration for their art. During the project, the students will reinforce and practice their Spanish language learning while producing a "Papel Mache Sugar Skull" art piece This project will be delivered in English and Spanish according to the level of Spanish of the students and, when completed, their art pieces will be displayed in their School Students will get to express their creativity in an atmosphere of respect and encouraged to share ideas, I do my very best to make the students feel that THEY ARE ARTISTS and I treat them as such, this gives them the freedom to express their creativity	Alejandra Diaz Roman	Learn - Artists in Schools	$ 2,200
2024-08-13	Natural dyeing at Ecole Leila North Community School	I will be working with Ashley Taylor, the Food and Nutrition teacher in the Technology and Applied Arts (TAA) program, to teach natural dyeing to students in all three grade levels throughout the school year. We will plan for 1 visit per month, while maintaining flexibility for things to shuffle if/as needed throughout the year. We will work with 5 classes and provide them with the same exercises and experiences, with the exception of field trips. Ms. Taylor will decide which classes to prioritize for off-school trips for both safety and budget (bus) reasons. We will take the students to Aki Centre for a foraging and dye day out on the land to kick off our time together, followed by a trip with 2 classes out to Long Way Homestead east of the city, then get back to classroom exercises where we integrate food waste and natural dyes together to complement their other lessons. By the end of the year, students will have learned how to dye different fibres and materials with food waste, how to use overripe bananas to make an indigo vat, how to plant a dye garden, how to safely and ethically forage from the land, how to dye with snow, safety around dye pots, how to design and print on fabric, and more	Ash Albero	Learn - Artists in Schools	$ 7,425
2024-08-13	Cartooning Plus	The school spends a fair amount of time teaching farming safety because this is mainly a farming and agricultural community. They have noticed a lack of representation of the Hutterite community in such published works and feel it is important to be able to see themselves in books and publications about their culture and way of life. This is why Marble Ridge Colony School has requested my cartooning workshops. The first part of this project will consist of workshops on drawing and cartooning, specifically to learn how to draw people, animals and their surroundings. As part of their curriculum on farming safety, the students will be drawing and illustrating various instructions on farm safety as well as stories about their daily lives in the colony. This could be anything from milking a cow to avoiding accidents and injuries around heavy machinery. The reason for choosing cartoons or illustrations is to make it more accessible to people of all ages and literacy levels. Regardless of age or proficency level, students have found more success and pride in their cartooning work as the goals are gradual and therefore more attainable.	Gérald Laroche	Learn - Artists in Schools	$ 2,028
2024-08-13	Blanket Exercise with Stop motion	I will work with the grade 6, 7 and 8 students to create stop motions with charcoal, pastels, material and clay. I will introduce them to the mediums of charcoal and pastel, and share artists work, my own work and that of William Kentridge to give them some ideas of possibilities with the medium. M Mitchelle, their teacher would like the students to create work that connects to the blanket ceremony students are participating in this spring. The blanket ceremony, which will be lead by Doulas Pople of Brandon University, "is based on using Indigenous methodologies and the goal is to build understanding about our shared history as Indigenous and non-Indigenous peoples in Canada by walking through pre-contact, treaty-making, colonization and resistance. Everyone is actively involved as they step onto blankets that represent the land, and into the role of First Nations, Inuit and later Métis peoples. By engaging on an emotional and intellectual level, the Blanket Exercise effectively educates and increases empathy." Kairoscanada.org Students will be divided into groups and given one part of the blanket ceremony script to depict. They will come up with an idea of how to best visually represent their part and will work with the stop motion app, charcoal and pastel (material and clay if they like) to create a moving visual. Once all students have completed their videos we will combine them as a whole and post the video on YouTube	erica lowe	Learn - Artists in Schools	$ 1,145
2024-08-13	Our Stories Bring us Together	We will be painting a mural on panels (7 panels for total dimension of 28 x 8'). There is a large art room where we will set up to paint. Upon completion, the mural will be installed in the entrance/hallway - visible to all who enter the school building. It will highlight our commitment to Truth and Reconciliation as we share the stories that bring us together. This project represents a culmination and continuation of our work this year on our school theme of how stories bring us together. Students have been sharing their stories in class and staff have been sharing their stories during daily announcements. The mural will bring these stories and curriculum to life in our building! On day 1 of the project we will unload, set up the space, prime the panels and start working on design. Two groups of students will be selected by their teachers to make up the "Design Groups". These students will represent the school in the creation of a mural design. It is important to note that the final design still serves only as a 'tentative map' – a place to start - the creative process is always open for changes and additions along the way! Once the priming and design process is complete, we are ready to start painting. From this point on, I will work with small groups of students starting with the youngest kids. Each student will have an opportunity to paint with me and to contribute to the mural	Anne Bergen	Learn - Artists in Schools	$ 6,853
2024-08-13	Seven sacred teachings	Prior to my arrival the students will be taught the lessons of the 7 sacred teachings. The teachers and I will work with the students to create their images to recreate each teaching. Each class will select a student that will be part of the Mosaic Advisory committee. These students will finalize the images we will use and report back to their classes. Once approved a group of student Artists will draw the images on the plywood. A school carpenter will then cut the pieces as presented. We will assign each grade a teaching. Once the students finish their pieces I will move on to the next class	Ursula Neufeld	Learn - Artists in Schools	$ 7,480

2024-08-13	Our Relationship with the Land	The proposed project consists of a collaborative mixed media mural which will be designed and painted based on students learning of the relationship of the community and themselves to the Land. It follows a year-long exploration of identity and belonging. It will be the culmination of an inquiry into the history of the community including learning about Treaty One and embracing identities as Treaty people and Treaty partners. It includes, with the support of Elders and Knowledge Keepers, Knowledges shared about Indigenous peoples and about the Land itself as students learn to use "two-eyed seeing" to begin to see and understand their community and the Land that surrounds them through a more complete lens. My role in this process is as artist-mentor but also as a co-participant as I connect with students during part of their learning and collaborate with invited Elders My role will be to guide students and the community in the culminating project – an exterior multimedia mural- which will be the expression of their learning and new understandings. This artwork will serve as both a message and reminder to the community of what the Land offers us and what we offer it in return.	Annie Bergen	Learn - Artists in Schools	$ 7,205
2024-08-13	Prairie Winds: A celebration of culture on the prairie landscape	The project is an 8-panel mural (1 panel = 4 ft X 8 ft) that is to be mounted along the exterior wall of the school's gymnasium. The mural would feature an eagle in the center (which is the school's mascot and also one of the 7 Sacred Teachings representing LOVE). Flowing from the eagle's wings will be a Métis ceinture fléchée (arrowed belt) which is meant to represent the school's Métis students as well as to acknowledge the homeland of the Metis Nation. Along the top of the mural, it will say: "Together We Soar- Ensemble, Vers Le Sommet", which is the school's motto. The bottom length of the entire mural will depict prairie grasses and crops, such as wheat, blowing in the wind. This is meant to represent the farming families that have helped to build the community of Portage. Within the blades of grass and wheat will be multi-coloured seeds and leaves which will use the colours of the flags from countries around the world, as well as from the LGBQTQIA+ flag. This is meant to represent the gender and cultural diversity of the student population within the community. Lastly, the mural will feature a medicine wheel in the top left corner which will include (in Cree): Generosity, Belonging, Independence and Mastery which are part of the "Circle of Courage" philosophy. The mural will be primed using canned paint. Following that, students will work with Cathleen Hues during the week to spray paint and paint the mural.	Cathleen Hues	Learn - Artists in Schools	$ 4,498
2024-08-13	Student-Led Play Creation	Considering Meraki Theatre is Winnipeg's only student-driven Theatre company, the project we want to implement with the students at Gonzaga Middle School is a completely student-led play creation. This idea stemmed from one of the classes we created and currently offer to students in programming Project Play. Project Play is an acting program that focuses on bringing together ideas and special talents of all students in an accepting, welcoming, and encouraging environment. Students will share ideas, create characters and ultimately build their very own collective Theatre play where all of their voices are represented and heard. At Gonzaga Middle School, students will embark on their very own play creation and collaborate on sharing and generating ideas, writing a fully realized script, creating characters, choosing their own props and costumes, and crafting their own set; which will ultimately lead to their very own collective play where their voices are heard and their ideas are brought to life. Meraki Theatre has successfully had over 10 Project Play creations in the past 5 years and we've created and accumulated stories for all ages. This student-led play creation will not only encourage student creativity, curiosity, and imagination, but will further students' understanding of dramatic forms, artistic tools/techniques, and will build off of their current knowledge of what Meraki has already taught them through their Enrichment classes. This will further utilize Meraki's student-led foundation as current students in Drama Enrichment will mentor those who did not participate this term.	Meraki Theatre	Learn - Artists in Schools	$ 15,000
2024-08-13	Consultation/Strategic Planning with Trudy Schroeder	We plan to undertake a comprehensive strategic planning process and develop a sustainable 5 year business plan. Our organization has a proven track record of bringing high-quality live music experiences to underserved communities, but to ensure our continued success and growth, strategic planning is essential. With the support of this grant, we aim to strengthen our organizational capacity, enhance our programming, and expand our reach to serve even more communities across Canada. Founded in 2007 with the vision of making live music accessible to communities outside of urban centres, we have established a network of volunteer hosts, talented musicians, and dedicated staff who work together to organize intimate concert experiences in homes, community halls, and other non-traditional venues. Our model not only brings world-class music to remote areas but also fosters meaningful connections between artists and audiences, while developing and strengthening the cultural vitality and social cohesion of communities across Canada. Despite our successes, Home Routes/Chemin Chez Nous faces challenges such as changing demographics, evolving audience preferences, and limited resources. A strategic planning process will enable us to assess our current position, identify opportunities for growth, and chart a course for the future. By developing a robust business plan, we will ensure that our organization remains resilient, adaptable, and sustainable in the years to comeThe strategic planning initiative aims to provide Home Routes/Chemin Chez Nous with a roadmap for the future, ensuring its continued success and relevance in an ever-changing landscape. This process will involve a comprehensive assessment of the organization's strengths, weaknesses, opportunities, and threats (SWOT analysis), as well as stakeholder consultations to gather diverse perspectives and insights. By engaging in strategic planning, Home Routes/Chemin Chez Nous seeks to: Define clear short-term and long-term goals aligned with its mission and vision. Identify strategic priorities and areas for growth, including geographic expansion, audience development, and programmatic innovation. Enhance organizational capacity and sustainability through board and staff development, improved governance, resource allocation, and operational efficiency. Strengthen partnerships and collaborations with artists, communities, funders, and other stakeholders. Ensure equitable access to programming and opportunities for underrepresented artists and communities. The strategic planning process will encompass the following key activities: [redacted] Through this strategic planning initiative, Home Routes/Chemin Chez Nous anticipates achieving the following outcomes: 18.1(b) [redacted] By investing in strategic planning and business plan development, Home Routes/Chemin Chez Nous will position itself for long-term success and sustainability. With the support of this grant, we will continue to enrich the cultural fabric of rural and remote communities across Canada through the power of live music. Thank you for considering our proposal.	Home Routes/Chemin Chez Nous	Support - Strengthen	$ 5,000
2024-08-13	ROGerKimLee Music Festival Sound Equipment Purchase	The ROGerKimLee Music Festival (RKL) Eriksdale is the only music festival in the western Interlake, Hwy 6 to the North. Growing into the 4th festival in 2024, with live music the signature feature attracting 75% of the audience, quality sound and performance experience is vital. This grant assists in building the components toward a full sound system for RKL. This professional sound system will be available for the annual three-day immersive festival weekend as well as be used throughout the year at fundraising and community events. RKL is creating an intimate memorable experience where participants, musicians and volunteers feel included and welcome. RKL festival is transitioning from a free Saturday in the town central park with pay for evening performances in Eriksdale community hall to a full weekend outdoor venue experience at Eriksdale Sports Grounds, Hwy6. This venue change will allow more flexibility for staging, professional presentation and continuity. But with any outdoor venue comes the issue of containing a high quality of sound with a range of variables i.e. weather, environmental decibel readings, audience size and physical space and constraints of the natural environment. To develop a reputation as a festival with a sustained quality of sound and stage lighting, impacts on RKL's ability to attract performers who are experienced in a range of performance spaces. With reliable digital sound boards, draws the need for experienced technicians. Past RKL festival surveys from audience and musicians have commented on "erratic and patchy" sound. Consistency of sound with experts, the ability to consider on-site professional training and mentoring of interested people and youth in this region is vital for the festival's economic and creative stability. Long-term familiarity of equipment will mean technicians who can work and possibly repair equipment, offers a more experienced knowledge base, rather than a once-a-year festival experience. This, in the long term, may offer job opportunities outside the festival time for local individuals. On-site equipment rather than Winnipeg rental means the opportunity to consider sound/lighting tech workshops to offer adults in this region to receive a certificate of competency in this equipment, as well as over time reducing the time, travel expense and cost of rental. On-site equipment supports quality sound for other fundraising and community events RKL is involved with during the year. This allows for RKL to liaise with professionals in this field, which is fundamental to creating a financial plan for appropriate wages and Manitoba health and safety guidelines in this field. Seeking advice from these experts on optimum spatial recommendations and positioning of equipment in an outdoor setting is also essential to this process. RKL fully supports community arts at a rural level by providing the annual festival, music centred fundraising events during the year both for the festival and for community projects, and in developing a Youth Roots Music Program in the west Interlake region underserved for access to music and the arts. 50% of the youth in Lakeshore School Division are Metis heritage. There is no funding for music programs in these schools. Families that are able may arrange for private lessons. The festival in Eriksdale is centrally located for access by the west and north Interlake region, (including the six First Nations Communities off Hwy#6), for many of whom have with limited access to live music, diversity in music and the arts.RKL will for the first time purchase sound equipment: a digital mixing board is planned. No existing equipment is being replaced. The purchase helps to build a professional sound to serve the festival, fundraising and community in the coming years •1. Sound Equipment: a PreSonus: StudioLive 32SX Scalable 24/32 Ch 26 Bus Digital Mixer ($4160, plus taxes) •2. Electrical Equipment: #10/3gauge wiring cable to power 2 stages from a 100amp panel onsite. ($720 taxes included) The cable will be rolled up and stored at the end of the festival ready to be used the next summer's festival. •RKL is building a professional standard of sound to attract the desired professional talent for the festival and attendee. Quality equipment to drive quality outdoor sound is key to the success and growth of this festival. •A professional sound tech is hired from Winnipeg to use this more specialized digital sound board. He will supply the remaining sound rental equipment for the main stage. He will monitor and deliver the desired sound experience RKL aims for. These services with equipment rental comprises 10% of our overall budget. RKL is looking for ways to reduce the annual rental costs which will allow us to allocate funds elsewhere in programming and infra structure. RKL intends to run a main stage and a youth stage	ROGerKimLee Music Festival	Support - Strengthen	$ 3,750
2024-08-13	GIFF 2024 - Equipment Grant	See Additional Records document	Gimli Film Festival	Support - Strengthen	$ 5,000
2024-08-13	Equipment for the Creation of Podcast Channel for Book Promotion	See Additional Records document	GRIOTS LOUNGE PUBLISHING CANADA	Support - Strengthen	$ 5,000

2024-08-13	Safety First	Thanks to past grants in part from Manitoba Arts Council and our community supporters, the Birtle Centre for the Arts is a bright, cheerful place where people of all ages and abilities are able to enjoy art in a supportive, welcoming space. In this application we hope to improve our studio spaces with equipment purchases that make it safer and more welcoming to all. By doing this we hope to encourage even more people to participate in classes offered at BCA and to attend to work on their own during open studio. We provide space for all ages and abilities to learn art either in a classroom setting or by taking advantage our reasonably priced drop-in fee. Once patrons are knowledgeable of safe use and care of equipment, they can use the workspace and equipment at BCA when there are no classes going on. Because of this, BCA is getting busier at all times of the day and year and with this increase in traffic we are looking for ways to improve our space. As always safety is a priority in all areas. Bissell All in One wet vac - More people working with clay means more clay dust in the studio. Silica in clay dust is a serious health hazard. Currently we wet mop but it is impossible to keep the mop head and floors clay free. We need an easy, effective way to clean floors that everyone can use to remove the clay dust. Researching other pottery studios determined that a wet/vacuum would be best. The chosen model vacuums and washes at the same time eliminating the chance of clay dust getting into the air. A 2-tank system ensures dirty water is not used to clean. The tank is easy to use and clean. It is small enough to store in our studio where people can see it and clean after studio use. A deep stainless steel utility sink with a faucet and sprayer equipped with a Gelco clay trap drain for the clay studio. Dealing with clay and clay water is a big chore for any pottery studio. At BCA, we reclaim all the clay we can. However, there are times when cleaning tools and floors, for example, that the clay must be disposed of. It is imperative that no clay is put into the sewer system where it could possibly clog the pipes. The Gleco Trap provides an economical plumbing trap that is easily installed and maintained. This is the same type of trap that the Art Gallery of South West Manitoba uses in their facility and it works well for them. Presently we have an old sink that is not hooked up to the sewer system but instead drains into a 5-gallon pail. It works but is unsightly and has overflowed when not watched carefully. This new system would replace the plastic utility sink and pail. The new sink would be easy to clean and make washing up pottery wheel splash pans and tools much easier. The old sink would be repurposed. Metal wire shelving on casters - With more people working with clay in our facility, we need a better system for members to store the pots they are working on. New metal shelving units on casters could be easily moved allowing the floor to be cleaned underneath them. Wire shelves will not collect the dust that causes health issues. Pots can be kept organized and easy to identify making the studio a cleaner, safer place to work for all. Old shelving will be repurposed. Fire retardant blinds - BCA is fortunate to have two big south facing windows in our front studio providing wonderful natural light which makes this a wonderful space to work, especially in our long winters. These windows contribute to the heat in the building which can become an issue in summer. The glare on the computer and tv screen can make visibility difficult. Fire retardant roller blinds would let in the light but cut the glare. This very public part of BCA would be more comfortable and also have some measure of privacy when needed.	Birtle Centre for the Arts Inc.	Support - Strengthen	$ 3,258
2024-08-13	Studio Access and Staff Training in Health and Safety	Before the pandemic, Martha Street Studio welcomed the public during office hours, but when restrictions hit the doors were locked. As society reopened and activities resumed, staff hesitated to fully reopen without proper health and safety training. A locked door has led to decreased accessibility and staff being stretched thin attending to the doorbell. Despite being physically accessible for those with visible and invisible disabilities, the locked door poses an exceptional barrier to access. The foyer design, originally initiated with accessibility in mind, has made monitoring the front door difficult. When MSS was unlocked and open to the public, items would go missing and individuals would wonder into the studio unsupervised. The studio holds large heavy presses, other equipment and chemicals that could pose a serious health and safety risk to the general public without proper training or guidance. Although the studio sees a resurgence in membership and visitors, our doors remain locked to prioritize safety. To address these concerns, Martha Street Studio plans comprehensive training with St. John Ambulance and Red Tent for First Aid, Mental Health, and de-escalation training through a safer spaces and trauma informed lens. We also aim to equip staff with Naloxone Kits due to the downtown community's crisis, provide the washrooms with sharps containers for disposal and puncture proof gloves for cleaning around the studio building. An epi-pen would be a helpful addition since we see so many youth and adults in our outreach, classes and general programming. Additionally, we're partnering with Oakley Alarm Systems to install a simple monitoring system and a modern key card entry for enhanced security after hours. Currently, monthly renters manage keys, but a new system could streamline operations and provide valuable data on member attendance and behaviour if not also potentially an increase in revenue from expired memberships and renters. Investing in these upgrades and training not only enhances safety, security and operational efficiency but also boosts member satisfaction, accessibility and overall success. Training staff in health and safety promotes a positive work culture and contributes to organizational success. MSS board and staff want to reopen our doors but must take steps to prioritize health, safety and wellness for staff, members and visitors alike.Certified training will empower staff with the necessary skills to handle emergencies confidently. Martha Street also plans to allocate funds to replace the battery and pads in our defibrillator, ensuring it remains functional beyond its expiry in early 2025. Expired Naloxone kits have been responsibly disposed of at the local pharmacy. Martha Street would also acquire puncture resistant gloves for handing garbage and for cleaning the area around our building. Containers will be placed in our washrooms [redacted] [redacted] 18.1(b)	Manitoba Printmakers Association Inc. / Martha Street Studio	Support - Strengthen	$ 5,000
2024-08-13	Web and Social Media Consultant	Brandon Chamber Players will be celebrating our 25th Anniversary Season in 2024-2025. We plan to hire Emelio Brown from Intritech Digital Marketing to assess our current website, to restructure or rebuild where necessary, and to assess and help us to boost our presence on social media. We also intend to have him aid with training several of our current core board members in best practices to maintain the platforms as they get upgraded so that we can do so independently in coming years. We would include several members of our current board in this training process to ensure that these practices would become part of the institutional memory of BCP so that this practice could carry on indefinitely. To date, our online presence has been very basic. We realize that a thriving future for our organization will depend on making more effective use of current and constantly changing platforms for communication. We are also aware that we will need some help in building an effective and engaging online presence and learning to maintain it ourselves.	Brandon Chamber Players	Support - Strengthen	$ 5,000
2024-08-13	Clay Studio Upgrades	See Additional Records document	Forum Art Institute (Centre)	Support - Strengthen	$ 4,593
2024-08-13	New Equipment to Broaden Scope of Abilities and Artforms	The Dauphin Art Group is in the process of planning our workshop schedule for 2024-2025 and we have found a need to purchase or upgrade the equipment needed to host a variety of Manitoba professional artists. This will help us achieve our vision and mission of promoting the arts in our region. In order to attract students to workshops with professional Manitoba artists, we will need plein air easels with carrying cases and audiovisual equipment installed in our studio space. This audiovisual equipment will also benefit the studio overall by bringing it up to a more current level of technology. We currently do not have plein air easels or carrying cases. We have an older projector, which is not functioning properly. The studio does not have a projection screen and plans to assess a variety of different types of audiovisual equipment that can be installed in the studio as a fixture versus purchasing portable equipment. Purchase of this equipment will benefit the current members by having it available for group use but the hope is that if we can attract a wider variety of professional artists to instruct, we can recruit more members to the group. The Dauphin Art Group is committed to promoting art and artists from Manitoba and has a longstanding tradition of doing so. The group is also planning to teach Youth Workshops that coincide with school division Professional Development Days and school holidays, in 2024 and 2025. The purchase of this equipment will also help facilitate these workshops. Our members will be trained by professional Manitoba artists, in adult workshops, which, in turn, allows us to pass along knowledge to the youth of our community and surrounding areas. This project is an important part of our ability to evolve and grow our group's relationship with the region and our abilities to host a wider variety of Manitoba artists.We would like to purchase 12 plein air easels with carrying cases in order to hold a planned plein air workshop in the Fall of 2024. We will be assessing the options for a new projector and screen for our studio space. It may be beneficial to permanently install the equipment to be part of the studio, however, it may make more sense for the group to have portable equipment and devices. The old projector will be kept and worked on to see if it can be repaired and used for events held offsite. If not, it will be recycled according to best practices. One other incidental, but not trivial, benefit to purchasing AV equipment is the reduction of paper used in regular group meetings, where agendas, financial reports, and other documents could be projected instead of printed. The purchase of audiovisual equipment will allow our group to book a Manitoba MFA or BFA to facilitate a workshop where art history can be taught and presented. It can also be used for visual arts activities and artwork, a medium we are unable to accommodate at this point. The Dauphin Art Group needs to keep evolving and ensuring that as many art forms as possible are available for our members and for our region. The equipment we plan to purchase is a step towards that goal.	Dauphin Art Group	Support - Strengthen	$ 3,750

2024-08-13	Les rencontres de mobilisation : Identifier les étapes à suivre	Cette demande cherche à obtenir des fonds pour l'embauche d'une consultante qui dirigera une série de 8 rencontres de mobilisation avec les 16 membres de la Fédération culturelle de la Francophonie manitobaine (FCFM). La FCFM est un organisme à but non lucratif axé sur ses membres. Elle se consacre à soutenir la croissance, la durabilité et l'accessibilité aux événements artistiques, culturels et patrimoniaux francophones dans les communautés rurales franco-manitobaines. En 2021-2022, la FCFM a entrepris une série de consultations communautaires auprès de ses membres, révélant les défis auxquels sont confrontés les comités culturels : le manque de main-d'œuvre, de ressources et le déclin des auditoires. Le rapport du consultant lors de l'AGA de la FCFM en 2023 ainsi que d'autres discussions lors d'un événement rassembleur de l'organisme ont souligné la nécessité de changements. Par conséquent, les membres de la FCFM ont voté pour devenir une fédération, formant Les regroupements collaboratifs culturels (RCC) pour créer une synergie entre les comités, mettre en commun les ressources et élargir la portée du public. Cette restructuration consiste à passer de l'adhésion individuelle des comités culturels membres pour former des groupes régionaux. Selon l'emplacement et la proximité avec d'autres comités, chaque groupe proposé peut inclure jusqu'à quatre comités culturels qui collaboreront à l'élaboration de leur programmation annuelle. Au mois d'avril 2024, la FCFM a embauché Roxane Dupuis, une consultante de l'agence Ô Stratégie, pour diriger les discussions liées au changement structurel de l'organisation. D'après les commentaires reçus au cours de ces réunions, il était clair que nos membres avaient encore d'importantes préoccupations concernant l'exécution de ce changement de structure. La décision a été prise d'avancer, mais le plan d'exécution nécessite une discussion approfondie et un regard réaliste sur la façon dont nous allons l'exécuter. Nous voulons que Roxane Dupuis, consultante connue ayant déjà la confiance de nos membres, dirige la série de rencontres de mobilisation. Il est prévu d'organiser huit rencontres dans des communautés rurales du Manitoba, du début du mois de septembre 2024 jusqu'à la fin octobre. Nous allons inviter nos 16 comités culturels membres à en faire part. Une fois les rencontres terminées, Roxane préparera un rapport et le présentera aux membres lors de l'AGA du 23 novembre 2024. Pour assurer une continuité, le directeur général sera présent à toutes les rencontres et fera partie des échanges sur la restructuration de l'organisation, les changements de gouvernance, les stratégies de mobilisation des membres et l'élaboration d'une feuille de route pour la transition. À ce moment crucial, pour garantir le succès des changements proposés, il est essentiel que nous offrions un leadership qui fait preuve d'empathie et que nous offrions des conseils appropriés à nos membres. Les membres de la FCFM sont presque entièrement bénévoles donc, l'horaire des rencontres à l'automne devra être flexible. Nous proposons une période de deux mois afin de pouvoir rencontrer tous les comités membres par regroupements. Nous planifions des rencontres en personne; toutefois, nous devrons prévoir offrir des rencontres hybrides (en personne et virtuel) afin de maximiser la participation. Des huit rencontres proposées, six sont à environ une heure trente minutes de la ville de Winnipeg. Les rencontres prévues à Laurier et à Saint-Lazare sont de six et huit heures aller-retour de Winnipeg, respectivement. Si les rencontres doivent avoir lieu en soirée, l'équipe devra rester dans la région la nuit. Ces coûts seront reflétés dans le budget. Voici les étapes nécessaires afin de réaliser le projet Les rencontres de mobilisation s/o	Fédération culturelle de la Francophonie manitobaine	Support - Strengthen	$ 5,000
2024-08-13	Save the Clay!	Art City is seeking support in purchasing a pugmill, which is a sophisticated piece of equipment for ceramics. Art City's ceramics program is one of the most popular and regularly attended that we offer. Our Ceramics Instructor, Margaret Glavina, runs a program of a quality that most people would have to pay high tuition fees for. By offering Ceramics twice a week free-of-charge, Art City ensures that the art experience of working with clay, from basic hand building skills to more technical pottery and sculptural work, is accessible to the community regardless of age, ability, or socio-economic background. Due to the popularity of the program, Ceramics was the first of our "Special Programs" (one-on-one instruction in specific mediums) to be offered twice per week instead of only once, supported by our core funding in addition to the generous contributions of Max Blankstein's Whitestone Foundation (we recently named the ceramics studio in honour of Max's late mother-in-law). With more funding, we could run the Ceramics program every day of the week at capacity. Participants often arrive before we open to ensure that they can get into Ceramics and there is almost always a waiting list. Ceramics workshops are frequently offered at our outreach sites across the city, where our Facilitators take art supplies weekly to lead art experiences in other communities. We go through a lot of clay, which like seemingly everything else, is rising in cost in recent years. To conserve resources, environmental and fiscal, we are scrupulous about re-using and repurposing the material. We are hoping to dramatically reduce the excessive labour involved in this process, on the part of our Instructor and dedicated Volunteers, by purchasing the pugmill which virtually automates the reconstitution of clay. After consultation with the staff at the Sounding Stone, we have determined that investment in a pugmill would save us a lot of money for many years to come. We would like to purchase a Nidec Shimpo Pugmill. It is the most highly recommended piece of equipment and the best one for our purposes. It can be ordered through The Sounding Stone, our local pottery supply store. For use in ceramics a pugmill has many uses that save time and a lot of energy. It mixes wet, dry, semi-dry or leather hard clay to an even consistency. It compresses the clay to take out air pockets which are detrimental to the firing of clay. You can make the clay softer for hand building with the option to have it a bit stiffer for wheel throwing. It basically reconstitutes clay that has dried out or used on the wheel to a proper consistency by re-aligning the clay particles for succesful reuse. Ceramics at Art City is an extremely popular drop-in program for all ages. Therefore, we go through a lot of clay. We re-use every scrap of clay that is not incorporated into a final piece to avoid waste and save money. Many pieces get broken in the making, or scrap pieces dry out on the table. Wheel throwing also has a lot of clay leftover, either from failed attempts on the wheel, or the sludge that is made through the process of working. We save all this clay, and it is reworked through the process of mixing and wedging by hand. First the dryer clay gets broken into small pieces and soaked with the wetter clay, then it is dried out to a manageable consistency on plaster trays. From there it needs to get wedged by hand to blend and take out air pockets. This takes Instructor and Volunteer time away from helping participants with their projects and is a very physical process because of the volume of clay. This is where the pugmill will be revolutionary, allowing us to eliminate many steps. We will put all the scraps and sludge in the 'pug' where it will mix and wedge the clay for us into perfectly soft reusable clay. The clay is ready to use again without the inconsistencies which can cause problems later in drying or firing. The cleanup of the pugmill is quick and simple thanks to removable twin augers and plates. With proper maintenance, a pugmill can last for more than a decade, which would ensure that Art City could save significant time, energy, and money well into the future. It will enhance the experience of our Instructor, invaluable Volunteers, and participants by allowing for more time in direct engagement in art experience.	Art City Inc.	Support - Strengthen	$ 5,000
2024-08-13	This is 50. Celebrating 50 Years of CV2 Magazine	In 2025, CV2 Magazine, Canada's oldest poetry journal, will celebrate its 50th anniversary. As CV2 marks fifty years of publishing poetry; providing paid work opportunities to Manitobans; providing Manitobans with access to publication, workshops, readings, and more; and championing the work of both emerging and established Manitoba poets, we'll embark on a year-long project of celebration, appreciation, and expansion. To mark this exciting milestone, we've planned a year of special programming that will see us publish four special issues of CV2; host five free workshops; launch three online donation drives and two in-person fundraising events; share archival CV2 content with our audience, and more. Special issues: All four of the 2025 issues of CV2 Magazine will be expanded ones, featuring special archival CV2 content and higher page-counts (96 each, versus our usual 82), enabling us to share the work of more poets than ever before in a single year. -We'll start with the latest in our highly-popular annual series of themed issues, the Birthday Issue, which will welcome submissions broadly-related to milestones, ceremony, celebrations, aging, etc. -Next, our Open Issue will include select archival essays and interviews from past issues of CV2, selected for qualities that remain relevant and enlightening to the present-day study and appreciation of poetry. -Third will be our Poetry Only issue, in this anniversary year highlighting both new writing, as well as archival poems from past issues, the latter selected by CV2 editors both past and present. -Finally, we'll end with the Anniversary Issue, featuring further archival material, new interviews with notable past contributors, solicited essays about the impact CV2 has had on various Canadian poets' careers, and an overall, particular focus on the Manitoba artists CV2 has championed and employed over the past fifty years, helping to usher them into successful, meaningful, and impactful literary careers. Each issue will feature the work of 50 different poets (increased from our average of 35). To achieve this particular aim, we will limit the number of poems we accept from submitters to just one or two per poet, and increase our page counts (at an increased cost, aided by this funding), allowing us to share work from the largest possible number of writers. Workshops: -We will facilitate five workshops, each hosted by a (paid) Manitoba poet, spaced throughout the year and offering free participation to 10 Manitoba writers (a total of 50 participants). -One workshop will be open exclusively to BIPOC poets; a second to youth aged 16-18; the remaining three will be open to all. -This will be the largest number of workshops we've ever held in a single year (average being 2/year), and will be dependent on securing sufficient funding. Fundraising: Our fundraising goal for the year is an ambitious, but we believe attainable, $50,000 in donations to the organization, which we plan to receive through both in-person fundraising events, and online donation drives. We plan to host two in-person fundraising events: one in summer, and one in early winter. Both will feature poetry readings and musical entertainment. One will be held in the public event space at Video Pool Media Arts Centre, and will be open to the public on a donate-what-you-can model, to ensure inclusivity within our community. The other will be held at the private residence of a board member, and will be an invite-only event with set ticket prices and invitations to make further donations at the event. In addition to online donation drives we plan to launch and host through our usual donation portal with Canada Helps, we are currently exploring launching GoFundMe campaigns aimed particularly at both establishing a reserve fund for the future financial health of the magazine, and providing our staff of Manitobans with living wages, something our current funding does not enable us to do. We've had preliminary discussions with other literary magazines who have undertaken such campaigns, and will proceed with our own as part of this anniversary project if our staff and board conclude that doing so feels right and appropriate. With this project, we hope to achieve three key organization-strengthening aims: -Raise funds for our not-for-profit organization -Expand our audience of readers, subscribers, contributors, and collaborators -And expand the breadth and reach of our programming. This project will not only celebrate CV2 and its past – it will also strengthen our organization and increase our impact as we move forward. Through the special programming outlined above, this year-long 50th anniversary project will serve to launch CV2 into its next, exciting phase of impactful programming.	Contemporary Verse 2	Support - Strengthen	$ 4,167

2024-08-13	Community Orchestra Collaborative Workshop	Brandon Community Orchestra (BCO) plans to coordinate a workshop for musician development, featuring a guest conductor and four guest clinicians. Members of the Winnipeg Pops Orchestra will be invited to participate, as will community bands from other areas of Manitoba (including Dauphin and Swan River). Similar workshops have been hosted by both BCO and Winnipeg Pops Orchestra on an alternating basis in the past, on roughly a biennial rotation. Participating musicians will meet on day 1 to acquaint themselves with the other players and read through the featured pieces. Day 2 will consist of workshopping the music both as an ensemble with the guest conductor, and in smaller sectionals with clinicians (representing the five sections of the group: percussion, brass, woodwinds, upper strings and lower strings). On Day 3, the ensemble will meet once again in the morning to rehearse the featured pieces, followed by a public performance in the afternoon. The goals of this workshop are to strengthen players' abilities as amateur musicians and to increase their exposure to different musical genres and playing styles. Participants will establish connections with musicians of different cultural backgrounds, lived experiences and age groups from around Manitoba, who share an interest in orchestral music. During the pandemic, BCO saw its membership decline substantially due to an inability to hold in-person rehearsals. We have been working since then to regain our membership numbers. It is our hope that hosting this event will rejuvenate our members' interests in being part of their respective ensemble and encourage other musicians to become involved in making music at the community level. Members of the participating orchestras represent diverse professions, age ranges and cultural backgrounds; they are truly community organizations. Each member brings important experiences to the group, and much of the learning we do on a regular basis is a result of the diverse backgrounds that are represented. Many of our members have not had formal training for many years, and this workshop allows them to become a student of music once again, challenging themselves to examine their playing style, their part within a larger group, and striving to meet a higher standard. The event will strengthen our sense of community, and help to create a group that works collaboratively toward success.BCO plans to purchase scores and individual parts for four pieces of orchestral music that represent different playing styles and/or genres for this workshop. Examples may include traditional classical music, music from Broadway shows, movies and standard pops, jazz or swing. These pieces will be used for rehearsal and performance during the workshop and will later be added to the BCO library for rotation into our repertoire. BCO is currently in the process of reviewing its musical library and removing pieces that are dated or no longer meet the needs or interests of its continually-evolving membership; adding these new pieces to our repertoire will allow us to introduce our audience to different music and stay relevant to their tastes. No equipment will be replaced or upgraded as part of this workshop.	Brandon Community Orchestra	Support - Strengthen	$ 2,429
2024-08-13	Refresh, Renew, Revive	As Culture Days Manitoba (CDM) enters its 15th year, we recognize the remarkable adaptability of arts and culture organizations, as well as artists, in our province in responding to a significant shift over the past few years. These significant changes in the sector, along with our internal interest in renewal make this is an optimal moment for CDM to enlist the services of a consultant who can guide our organization (including the board, staff, and stakeholders) through a strategic planning process. This new strategy will fortify the CDM board and usher in a new period of expansion, inclusivity, and impact. We will use funds from the "Strengthen" program specifically for engaging [redacted] to design and engage in a robust, inclusive process for developing a strategic plan. This will include assessing our internal strengths and weaknesses, our external opportunities and risks, and the creation of a clear set of priorities to guide our decisions in where we focus our efforts and resources. This will allow us to respond the needs and benefits of the various communities across the province who participate in Culture Days once a year, the continued growth and success of "marquee" events such as Nuit Blanche, and to explore a sustainability model that allows for additional tools for celebrating the art, culture and creativity that are accessible to Manitobans in their own communities year round. Once completed, this new plan will provide our organization with the next steps to begin a substantial renewal of our presence throughout the province, and our ability to serve a broad range of communities. Culture Days is a national celebration of art and culture that inspires people to engage with the various artistic and cultural offerings in their local communities. While a national organization oversees the program, the execution and outreach at the provincial level are facilitated by local organizations. In Manitoba, this role is fulfilled by CDM. The national office equips provincial organizations, including ours, with multiple tools for growth and evaluation of operations. These tools include multi-year attendee statistics and surveys, impact and analysis of programming at the national, provincial, and community level. In 2023, Winnipeg earned the top spot among Canadian urban centres for participation in Culture Days, while Flin Flon and The Pas took first placed in the the top ten, respectively, for rural community participation across the country. While these achievements are commendable, we recognize that event registration has not yet rebounded to pre-pandemic levels. [redacted] Our 2023 celebration saw an increase in organizer registrations, attendance and confirmed enthusiasm for our programming province wide. In April 2024, we received confirmation of our Support Operate funding from MAC with the panel recommendation to undergo strategic planning. We are aligned with this suggestion and feel ready to undertake this important process. Funds from the "Strengthen" program will also allow us to build a uniquely Manitoban model as we consider year-round programming beyond the annual Culture Days celebration, fulfilling the same goals of lowering barriers to entry and participation in artistic and cultural events within the community. [redacted] With support from MAC, CDM can embark on a strategic planning process that will ultimately strengthen not just our organization, but the broader arts and culture ecology in communities around the province. all exceptions - 18.1(b)	Culture Days Manitoba Inc	Support - Strengthen	$ 5,000
2024-08-13	Enhancing Freeze Frame's Video Workshops	Freeze Frame's mission is about empowering young people to creatively express themselves and think critically through film. Through our workshops presented in both English and French, we provide young people with tools, skills and opportunities to make their own short video and learn more about the industry. We are committed to bridging cultural and linguistic differences and broadening our capacity to serve Indigenous children and any underserved, high-need and high-risk children through our enriched media arts and literacy programming. Freeze Frame offers a variety of workshops including stop-motion animation, live action, special effects and optical toys for young people. Our workshops facilitate creative expression, empowering young participants to use video and multimedia tools to share their perspectives. The workshops provide practical experience as well as exposure and awareness to the range of occupational opportunities in both French and English in the media production industry. We like to provide the most up-to-date technology for our workshops to offer students a quality experience and relevant training on standard industry tools for creating videos. In order to overall enhance our workshops and support young peoples' creative and educational growth, we plan to purchase new media production equipment. First, we would like to replace some existing workshop equipment that is out-dated. For example, one set of 5 ipevo cameras, which are used for stop-motion animation workshops, would be replaced with the latest 4K versions to improve the resolution of the films. Secondly, we would like to order other new equipment that will allow Freeze Frame to take the students to a higher technical level. Providing semi-professional grade lighting, microphones and newer cameras with different lenses help students learn more precisely about all the choices that are available and extend their artistic reach and technical skills. This kind of equipment will also offer an experience closer to a professional experience for those who would want to enter the film and TV industry in Manitoba. The new ipevo equipment will allow us to run two stop-motion workshops concurrently or work with one larger group. The new cameras, microphones and lighting will allow Freeze Frame to deepen the technical skills acquired by students in our existing film workshops and allow us to create new specialized workshops to expand the variety of workshop offerings. This project will allow our organization to book more workshops, enabling the organization to better fulfill its purpose of serving young people while helping ensure the financial stability and sustainability of the organization in the near future. Between 2021 and 2023, workshops were delivered online and in person at schools, community centers and after-school programs. In 2022-2023, Freeze Frame completed 489 hours of workshops. We reached 1308 students province-wide for a total of 18,690 student-hours. 52% of the workshops were held outside Winnipeg. In 2023-24, we have to date delivered 267 hours of workshops, reaching 1368 students for a total of 8997 student hours. In 2024-25, we are aiming to offer more than 500 workshop hours to 1,300 students. We expect the demand for workshops will grow as we are able to offer new workshops and accommodate more students with the new equipment. We are planning to purchase the following new media production equipment for our workshops: - 2 x Canon EOS REBEL SL3 (786.98/each)= $1,573.96 - 2 x ProMasterBasis B88B 2-Light Bi-color LED Kit #4611 (223.75/each)=$447.50 - 3 x Rode VideoMic GO Microphone (119.60/each) = $358.80 - 1 x CanonEF 50mm f1.8 STM (155.29/each)=$155.29 - 5 x IPEVO V4K Ultra High Definition USB Document Camera (151.61/each)= $758.05 This new equipment will strengthen our organization by keeping our equipment up-to-date with the latest technology, an important consideration in offering workshops in media production. It will also strengthen our organization's fulfillment of our mission by allowing us to teach young people new tools to expand their creative possibilities and deepen their technical knowledge in filmmaking. We will keep the older ipevos for use during the Media Zone animation station at our annual international film festival. If at such a point we are not using the older equipment, we will offer to donate it to another non-profit cultural organization serving young people, such as Art City or Graffiti Gallery. One of the microphones will replace one of our existing microphones that is damaged beyond repair.	Freeze Frame	Support - Strengthen	$ 3,690

2024-08-13	Board of Directors Professional Training and Development	The proposed project entails two professional training opportunities for members of the Manitoba Cultural Society for the Deaf/Deaf Arts Manitoba (MSCD-DAM) board of directors. MCSD-DAM is an established organization with a strong history of successful outreach, events, and artistic programming. Our vision is to integrate Deaf and non-deaf communities with complete accessibility and to empower Deaf culture, arts, and language. As a working group essential to the success of the organization, board members are eager to enhance their skills in not-for-profit management, especially those who are newer to their positions. Additionally, we will soon have new members joining in the positions of Secretary, Liaison Director, Treasurer, and Communications Director, alongside a group of 3 people who are currently training to become the 'projects team' responsible for projects and special programs. The board has an acute need for training and capacity building, especially with many new members soon to join the team. We are applying for the Support-Strengthen grant to gain valuable training in the areas of board governance, project management, and financial planning and reporting (the final item being specifically geared towards the incoming Treasurer). The first training opportunity includes two workshops delivered to DAM-MCSD board members through Creative Manitoba, a local organization providing capacity development training courses to artists and not-for-profits at an affordable rate. The workshops will be tailored specifically to the needs of MCSD-DAM, including one session dedicated to Board Governance and one to Project Management. Both specialized sessions will be 90 minutes long, administered through Zoom, and recorded to ensure that members who cannot make the live sessions have access to the important training information afterwards. The Board Governance session will provide valuable information pertaining to how a board of directors works, the various roles that members play, and how to work together to successfully manage a not-for-profit organization. The Project Management session will focus specifically on how to design, manage, and carry out organizational programming. Additionally, as recruiting board members has been a challenge in the past, the courses will be open to all members of MCSD-DAM in the hopes of making governance more accessible and inspiring potential future board members to join. [redacted] ASL interpreters will also be present at both sessions to help facilitate exchange. The second activity includes training specifically geared towards developing the financial skills [redacted] This will entail 5 sessions (2 hours per session) of one-on-one training in the areas of general financial reporting, strategic financial planning, auditing and review, and managing cash flow. [redacted] These training sessions will be provided over the course of 4 weeks, once per week, with the final session reserved for the Treasurer to ask questions and check in once they have started in the new role. Through these two training opportunities we aim to enhance the professional capacity of the entire board of directors with a specific focus on areas of immediate necessity (board governance, project management, and finance). With many new and incoming members, we want to ensure that we are providing everyone with the tools they need to succeed in their roles and work together to best serve the organization. By opening the training workshops to MCSD-DAM members, we also hope to render governance less opaque and more inviting for members of the community. These training opportunities are important next steps in the development of the board of directors through this time of change. Through a targeted approach that is tailored specifically to the needs of the organization, key areas can be addressed collectively, and board members can ask questions and get advice that is relevant to the context of MCSD-DAM. A well-trained board is essential to the overall success of the organization, and the proposed activities will be incredibly impactful endeavours that will strengthen MCSD-DAM for years to come. all exceptions - 18.1(b)	Manitoba Cultural Society of the Deaf	Support - Strengthen	$ 2,460
2024-08-13	New equipment & service for the choral community of Manitoba	Manitoba Choral Association (MCA) is requesting financial support to purchase a new (to us) multifunction device for our office that will copy, print, and scan documents for our organization and our member choirs. We have worked with local printer company Carlyle Printers to determine our needs and secure a quote for a gently used device and a service contract, which will replace the leased device and service contract we currently have with Xerox Canada. Transitioning to Carlyle means that we will have direct contact with a supplier in the same city we are in. To date, Xerox has been difficult to work with because they are not based in Winnipeg. The new machine will also have additional functionality, and purchasing instead of leasing makes more financial sense for the organization, because we will not need to enter into a financial commitment for years to come. We will just pay for the copies we print, which will be easier to budget for from year to year. This project will make an impact on our organization and the choral arts community in Manitoba in several ways. Firstly, in the past two years, we have promoted the use of our copier for our member choirs. Choirs usually have limited budgets and high printing needs because choristers tend to still prefer paper sheet music when learning scores, so choirs usually purchase paper copies, or if digital copies are purchased, they need to be printed out. Another printing need is concert posters and programs for audience members. Knowing this is a need in the community, MCA has made a commitment to offer low-cost printing options for choirs who need to print out music, programs, or other documents, of course while respecting copyright legalities. It has been useful to have a device that can print in a variety of settings: letter paper, 11x17 booklets, 5.5x8.5 booklets, colour, black and white, etc. To date we have printed thousands of pages for several community choirs that make use of this member benefit. We have plans to promote this service in the coming months as well, and we anticipate more choirs taking advantage of this option in the future. We know this has made a positive impact on the community because members keep coming back to print their documents. MCA offers competitive rates (5 cents/copy for black & white, 10 cents/copy for colour), compared to stores like Staples (20 cents/copy for black & white alone), and anecdotally, we have heard that member choirs like working directly with MCA rather than with printing companies or big box stores. Supporting our members like this not only provides opportunity for building relationships, but also generates a small amount of revenue every year which we can invest back into our programs and services for singers. Purchasing the new device will make an impact on our organization as well. MCA has greatly expanded our programs and services in the past few years. When we host events, there is a significant amount of printing that must be done, whether it be sheet music for workshops or educational events, concert programs for MCA-hosted concerts, signage at event venues, forms or nametags for participants, or other documents. Our current device gets a high amount of usage, and we only anticipate this increasing. A new device will be essential to maintain this level of (and grow) our operations and activities. Our current device was a new machine leased over 60 months and that is set to expire in August 2024. Since signing the lease in 2019, we have had to budget $2000+ per year towards the cost of the device (with no option to buy out the device once the lease finishes), plus the cost of copies under a service contract. The financial commitment has proven to be quite challenging for our organization. When we looked into cancelling the lease in 2022, we were told there was no option to cancel, that we would need to buy out the lease and give the machine back, so we decided against that. Throughout the lease we have had many issues with the device and Xerox has not provided very strong customer service. As a result, we have decided to return the device at the end of the lease and transition to local supplier Carlyle Printers, who has provided a quote to us for a refurbished device for a reasonable price, plus a service contract that is 30% less than what we are paying now per copy. The new machine will be an HP Color LaserJet Managed MFP E77830dn, which can print, copy, and scan in colour and black & white. It will come with a booklet finisher (with the ability to fold and staple documents). This is a feature that our current device does not have. The cost of the device includes installation and training as well. The service contract includes toner, parts, and labour if any issues arise. Since the current device is on a lease that ends in August, we plan to return the old device to Xerox. In speaking with Carlyle, they have agreed to arrange for pickup and return to Xerox for us, however we are aware that there will be a fee to return the device, so we have included that in our budget. It is disappointing that after paying over $11,000 for the Xerox device (over 5+ years), we are not able to sell it to put the proceeds towards a new device. However, we are looking forward to owning the next machine so that we may make these decisions for ourselves once the new machine is ready to replace in several years' time.	Manitoba Choral Association	Support - Strengthen	$ 3,500
2024-08-13	Computer, Display& storage	The Winnipeg Jazz Orchestra would like to purchase a new laptop, monitor and two storage units. The WJO purchased its first organizational computer in 2019 (thanks to a MAC grant), and it has received a lot of use. The reasons we would like to purchase a new MAC laptop are: 1. There are times that we need two computers. An assistant comes to work with the General Manager on a regular basis, and much of the time the assistant needs to use the WJO computer, which means that the GM cannot also be working on another project at that time. There are also times when we could use two computers during WJO concerts. 2. The WJO computer we purchased in 2019 is useful, but it is in need of maintenance and has had some issues, such as freezing at critical moments and space limitation. The purpose for purchasing a monitor are. 1. A large monitor would be helpful for regular administrative work, which requires several documents being open at the same time. 2. A large monitor would be very useful for displays, such as at Chamber of Commerce functions. We have had tables at a few Chamber meetings and other events, and until now have borrowed a monitor for displaying WJO videos. The purpose for having a portable hard drive is to keep the WJO's archival information secure and updated, and to keep copies of our mastered recordings and videos. We do keep documents and information on our dropbox account, but we have found that material can occasionally go missing. ..we expect mostly because people with editing access can accidentally remove items. However, we also recently experienced some very odd dropbox behavior that we couldn't explain. Presently our videos material and audio recordings are in different locations, and not all on WJO equipment. We would like to have two hard drives to store our material in duplicate, and not strictly rely on storing material on "the cloud". These items will add to the continued operation of the WJO as it continues to grow. However, the computer & monitor, especially, are not pieces of equipment that we would be able to purchase in the foreseeable future without a grant.The WJO would like to make the following purchases: -MAC laptop computer -27" – 32" monitor -Portable hard drive storage units (2) As mentioned above, we plan to continue using the laptop computer we have, as long it continues to function (some servicing is presently needed). There are many times that a second computer is needed. However, the WJO laptop is used almost continually, and an upgraded unit is needed. The monitor would be something we have not had, but that would be very helpful in daily administration, where several files are open at the same time. A laptop is essential because of its portability, but the screen is rarely large enough. The organization really needs to back up its many files, videos and audio recordings outside "the cloud", and so the two external hard drives would be important items.	Winnipeg Jazz Orchestra	Support - Strengthen	$ 3,750

2024-08-13	IRAL Creatives - Youth Conference (Steinbach)	Our project aims to organize and execute a youth-led conference titled Empowerment Through Culture: Celebrating Diversity and Leadership on September 29, 2024, from 5pm to 9pm at 541 Main St, Steinbach, MB R5G 0L5. This conference is specifically designed to engage and empower black and minority youth within our community by fostering cultural awareness, promoting shared learning spaces, and developing leadership skills. The conference will feature a series of engaging activities aimed at celebrating and exploring the cultural heritage of black and minority communities. These activities include speaker sessions focused on music, arts, and poetry, where esteemed individuals such as Kevan from T-West Dance, a local cultural dance expert, and Olivia Cassie, a local minority artist, will share their insights on the cultural significance of their respective art forms Moreover, we have tentatively confirmed Chris Sharpe, a prominent figure in the media and movie industry, to deliver a session on empowering youth of color to pursue careers in the entertainment industry. His session will provide valuable insights into the opportunities and challenges faced by black and minority individuals aspiring to enter the industry, as well as practical advice on how to navigate and succeed in this field. The conference will be divided into three sessions, each lasting 30 to 45 minutes with a 15-minute break in between. The first session will feature Chris Sharpe's keynote address, focusing on the steps youth can take to get involved in the entertainment industry and the skills needed to thrive as a black or minority individual. The second session will offer a unique "Paint Night" experience, where attendees will have the opportunity to create artwork under the guidance of a black or minority artist, either on a wine glass or canvas. This session not only provides a creative outlet but also promotes cultural expression and artistic appreciation. Lastly, the third session will involve a cultural dance workshop led by Kevan, encouraging full participation from attendees. This interactive session aims to celebrate diversity through movement and music while providing an opportunity for attendees to learn about and engage with different cultural traditions Through this project, we hope to achieve several objectives. Firstly, we aim to foster a sense of cultural pride and identity among black and minority youth by celebrating the richness and diversity of their heritage. By providing a platform for cultural expression and exploration, we seek to empower young individuals to embrace their cultural identities and promote positive representations within their communities. Furthermore, this project is vital for strengthening our organization by expanding our reach and impact within the community. By organizing a youth-led conference focused on cultural awareness and leadership development, we demonstrate our commitment to fostering the growth and empowerment of young people from diverse backgrounds. Additionally, by involving IRAL Creatives, a group of young leaders, in the planning and execution of the event, we provide them with valuable leadership opportunities and hands-on experience in event management and community engagement. Overall, this project is important not only for its immediate impact on the participants but also for its long-term implications in building a more inclusive and empowered community. By creating opportunities for shared learning, networking, and leadership development, we aim to inspire and equip the next generation of leaders to drive positive change and foster a more equitable society.For our youth-led conference, Empowerment Through Culture: Celebrating Diversity and Leadership, we plan to allocate grant funds towards essential equipment and materials that will enhance the quality and impact of the event. Specifically, we intend to invest in art supplies and cultural resources while renting audio-visual equipment necessary for the sessions. One of the key components of our conference is the speaker sessions, where esteemed individuals will share their insights on music, arts, and poetry within black and minority communities. To ensure that these sessions are impactful and accessible to all attendees, we plan to rent audio-visual equipment such as microphones, speakers, and projectors. This equipment will enhance the clarity and reach of the presentations, allowing participants to fully engage with the content and speakers. Additionally, for the "Paint Night" session, where attendees will have the opportunity to create artwork under the guidance of a black or minority artist, we will need to purchase art supplies such as canvases, paintbrushes, paints, and easels. These materials are essential for providing a hands-on creative experience that encourages artistic expression and cultural exploration. By investing in these capital items and equipment, along with renting audio-visual equipment, we aim to strengthen our organization's capacity to deliver high-quality and impactful programming that celebrates cultural diversity and fosters youth leadership development. These resources will not only enhance the experience of participants at our conference but will also enable us to expand our reach and impact within the community by hosting similar events in the future.	International Reggae Afro Latin Music and Arts Festival (IRAL)	Support - Strengthen	$ 4,583
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Manitoba Writers' Guild	Support - Community Impact	$ 10,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Aurora Borealis Council (10)	Support - Community Impact	$ 5,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Manitoba Great Wall Performing Arts Inc	Support - Community Impact	$ 7,500
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Strathclair and District Theatre Committee Inc.	Support - Community Impact	$ 6,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Prairie Vision Arts Council Inc	Support - Community Impact	$ 13,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Eastern Manitoba Concert Association	Support - Community Impact	$ 5,500
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Cinémental Inc.	Support - Community Impact	$ 6,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	La chorale des Intrépides	Support - Community Impact	$ 4,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Kaleidoscope Concerts Inc	Support - Community Impact	$ 3,500
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Pinawa Art 211	Support - Community Impact	$ 14,600
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Pembina Trails Voices	Support - Community Impact	$ 9,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Manitoba Fibre Festival	Support - Community Impact	$ 10,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Harvest Sun Music & Arts Society	Support - Community Impact	$ 15,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	ROGerKimLee Music Festival	Support - Community Impact	$ 14,460
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Selkirk and District Ukrainian School of Dance Inc.	Support - Community Impact	$ 5,000

2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Winnipeg Gay and Lesbian Film Society	Support - Community Impact	$ 8,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Minnedosa Performing Arts Committee	Support - Community Impact	$ 5,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Southwest Showcase Inc.	Support - Community Impact	$ 5,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Chai Folk Arts Council Inc.	Support - Community Impact	$ 13,125
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Souris District Arts Council	Support - Community Impact	$ 4,250
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Rusalka Ukrainian Dance Ensemble Inc.	Support - Community Impact	$ 13,125
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Festival des videastes du Manitoba	Support - Community Impact	$ 4,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Fire and Water Music Festival Inc.	Support - Community Impact	$ 8,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Winnipeg Mennonite Theatre	Support - Community Impact	$ 3,500
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Manitoba Maple Syrup Festival Inc.	Support - Community Impact	$ 5,310
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Winnipeg River Arts Council	Support - Community Impact	$ 7,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Zolote Ukrainian Dance Ensemble & Company Inc.	Support - Community Impact	$ 9,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Gimli Barvinok Ukrainian Dancers Inc.	Support - Community Impact	$ 5,000
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Women's Musical Club of Winnipeg	Support - Community Impact	$ 11,250
2024-08-15		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Mall of The Arts	Support - Community Impact	$ 10,000
2024-08-27	Travel to Medicine Hat for Artist Residency 2024-2025	The purpose of this application is to subsidize my travel and hotel costs from Winnipeg to Medicine Hat on two separate occasions. The first, at the start of my residency on September 2nd with a return to Winnipeg for a short Christmas break. The second, after the break until the end of my residency on January 31st. I will be applying for other grants to subsidize my accommodations and studio rental for this residency, therefore, the budget only reflects the travel costs relevant to this application. While at Medalta, I will design and create three original ceramic cake sculptures. These sculptures will be a triptych in my first solo exhibition scheduled for March 2025 in Winnipeg. The centrepiece will be a three-tiered cake and the other two cakes will be two-tiered. They will be constructed using hand-building techniques, primarily coiling, and decorated with an emphasis on piped "frosting" details, and new decorative toppings. I will finish the cakes by hand-painting them with high-gloss glazes in realistic colours. Because of my excellent time management skills and my experience with a residency in 2023, I have no concerns about my ability to undertake this project. The first two and a half months of residency will be dedicated to designing and creating the cakes. I will plan my colours and glaze the cakes in the following two and a half months. My first solo exhibition will be about my relationship with food and its complexity. It will contain pieces I created in University, current pieces and the centerpieces to be created in Medalta. I hope people will be able to relate to these pieces and invite a conversation about their own relationship with food, as well as open a dialogue about societal issues such as over-consumption and over-indulgence. Food evokes emotion. Happiness through family gatherings, reunions and weddings. Love through culture and traditions. Comfort, as food can serve as a coping mechanism. Food can also bring sadness, guilt and culpability as people criticize and judge each other on what and how much they eat. The overabundance of these cakes and other ceramics desserts in the exhibit hints at the over-consumption and wasteful habits that are all too common among first-world countries. An artist residency at Medalta is a very big step for me, as a ceramic artist. Medalta is well known in the ceramic community for its residency program and facilities. This residency focuses exclusively on ceramics. It provides highly specialized equipment, materials and knowledge that I do not have access to in my home studio. A residency at Medalta is a stepping stone to bigger opportunities in the future, such as acceptance for a Masters in Fine Arts Program, and other ceramic residencies. This residency provides me with the much-needed time and space, as well as a wide range of kilns and other equipment, to create large-scale sculptures for my first solo exhibition. The 10 and 16 cubic kilns will be able to accommodate the size of the pieces I will create. I also wish to design pieces to be fired in their salt and soda kilns. With access to these specialized kilns, I will be able to experiment and expand my knowledge of different firing methods. The waterfall spray booth will allow me to test the unique method of spray-glazing my pieces, as well as being able to formulate custom glazes in the glaze lab. This residency provides me with freedom to research and experiment with techniques not available to me presently. I will also be working side by side with other professional artists. I will be immersed and surrounded by people who share my passion. I am looking forward to collaborating with them and learning from their expertise. I am hoping they can share their knowledge about the different firings, glazing, and techniques for bigger-than-usual pieces. I also hope to get some pointers on wheel throwing. I am in Medalta to create but also to study and learn. **I truly feel this is an important step in my trajectory as it allows me to focus and learn from others. It is invigorating when you speak to someone who understands what you mean when you refer to specific ceramic vocabulary such as "fire at cone 6", "remove the bubbles" or "ratio of grog to slip". Artists inspire artists.** I am excited and passionate about this unique opportunity.	Solange Roy	Learn - Travel/PD	$ 750

2024-08-27	Attend David Braid Workshop	I received an invitation for a very limited group of musicians from Richard Gillis one of the Winnipeg Jazz Orquestra founder, to be part of a work shop that are bringing the fantastic Canadian composer David Braid Canadian composer and jazz pianist, David is "considered one of his country's true renaissance men when it comes to music. He have released almost 20 records with original music and have scores several films such as: "Dream Recording" (2003), "Photographic Fate" (2004), "China Gate" (2011), "Born to Be Blue" (2015), Weaving (2017) and Delia's Gone (2022). David have won Junos awards for his music and is a huge inspiration for new and experienced composers. The workshop will be limited to twelve musicians, and is going to be held at Richard Gillis house or at the University of Manitoba. The sessions will happen from 9:30 am to 12:00 pm followed after lunch for a one and a half hour. Four hours a day in total from July 22nd to July 26th. There will be hangs and we are going to write music, share ideas and play together in a great collaboration opportunity. As experienced composer David I'm going to have a unique opportunity to learn from the source, in other words, the best way to learn, I'm very excited with this opportunity that has being presented to me a wonderful opportunity to get to know and learn from one of Canada's great artists! I feel full prepared to get best of this workshop as I have written music for the Winnipeg Jazz Orquestra since 2020. I wrote a full arrangement for a song called " Vera Cruz" by Milton Nascimento and Márcio Borges, Milton is one of the greatest Brazilian Artist multi Award winner.At the occasion we brought form Brazil the great drummer Kiko Freitas. After that Richard invited me to write an original song for the WJO, I wrote " Choro para Amazonia" and the song was recorded and is part of the Winnipeg Jazz Orquestra CD "Voices" a collection of commissions from eight jazz composers meant to reflect some of Manitoba's musical heritage: First Nations, Métis, Ukrainian, Jewish, Chilean, Brazilian, Nigerian and Icelandic. Attend this work shop is going to add so much to me either in knowledge of writing original music	Marco Cunha	Learn - Travel/PD	$ 438
2024-08-27	Photobook Residency (LABABUCH)	This short-term intensive (in person) residency through Lababuch aims to offer artists/photographers the opportunity to rethink their own photographic practice through a series of week long presentations, readings, discussions + working studio sessions, all the while presenting different processes, strategies + philosophies of editing photographic works with the intent of it culminating into the production of several photo-book maquettes. The residency is a week long physical retreat (from August 11th - 18th) in Mérigny, France (where Lababuch is located) under the guidance of two acclaimed photographers/educators/photo-book professionals - Aaron Schuman + Adrianna Ault. The end goal being a more comprehensive understanding of how to create a photo-book that is both personal + universal (without falling into that state of sentimentality) which is an area that I am constantly wrestling with in my own practice. There will be a level of continuous exploration, experimentation + creation throughout the week to assist in testing how one can take a group of images (from a unified or non-unified body of work) + create a narrative, a sequence that best captures the thematic aspect (or questions) in play (or in conversation). I'm at a stage in my artistic (photographic) practice where being in a specific workshop/training setting (or environment) like this (over a defined, short period of time) will provide me with a much-needed outside perspective, insight and feedback that I haven't really had or experienced throughout my practice/career. I believe this residency will provide the space, reflection + conversations that can help not only further shape (hone) my current perspective and philosophy of my photographic practice, but also (+ perhaps more importantly) allow these varied projects I'm currently working on (+ hope to develop into a more complete photo book form), the attention, input + references needed to complete each of them to the best of my capacity. This in part will allow me to reflect on my artistic development, particularly with a myriad of photographic projects in their infancy, while finding inspiration to develop a whole new way of working that will only further develop my photographic abilities and practice. This will be an opportunity to work in a more unified way to develop a body of work (+ reflect on a combination of photographic projects), whereas previously (particularly with photography) I was very flexible in the way I produced + realized images. I do hope that this residency will open up a new perspective on how to work within a more defined framework by considering not only individual images, but also the collection of images (or rather how to construct a narrative from a series of images). Having both Aaron Schuman + Adrianna Ault as mentors, who have a decades worth of experience + knowledge in publishing, presentation, editing + layout (+ the unimaginable amount of photography they have produced/seen), are exactly the kind of individuals I want to learn from, listen to + converse with over an intimate period of time. Their practice, philosophy + production in capturing the contemporary issues behind (+ in front of) the lens, provides (at least for me) the ideal set of mentors that I can learn from. They both have a deep understanding of the practicalities, the overall creative process + the steps required to take an idea from concept to realization (especially in book form + the experience they have had with some of the most acclaimed photo-book publishers: MACK + VOID respectfully). I know that I will benefit from this residency in the short term with the work I have in mind (+ hope to finalize), but also (hopefully) that it will reshape the way I work, which, if anything, will become the catalyst for growth, expansion and experimentation within my practice (in particular with the conceptualization + creation of photo-books). As this medium (or realm of production) is something that I am trying to incorporate within my practice but also am slowly trying to teach to others in Winnipeg (especially to a younger generation of students through the Artist in the schools program), having the time, space + opportunity to pursue such a residency will continue to nourish both the artistic + educative side of my personal (+ professional) practice. From what I've seen + read of the organization (+ individuals - Israel + Clara) hosting this residency/workshop (Lababuch), is that they really seem to care about not only creating quality residencies + opportunities with leading artists/photographers + designers, but also through their collaborative (holistic) approach promoting the advancement of contemporary photography (+ by extension art). This is exactly the type of environment I want to be in as it will benefit me as a learner, educator + perpetual (photo based) artist.	Reza Rezai	Learn - Travel/PD	$ 750
2024-08-27	My Son Went Quiet	My Son Went Quiet is a 12 minute short film I directed, wrote, and produced, that takes a deeper look into the themes of grief, depression, letting go, and male toxicity (i.e. men shouldn't cry) and how poisoning that can be when dealing with a traumatic event. The film is about a South Asian father who, after the death of his wife, becomes concerned for his son who has stopped talking. He is forced to take the son to see a variety of doctors to find out what is wrong with him. Finally, a doctor agrees that there is something wrong with the son, and both the father and son are given medicine in order to help them deal with the sadness they are both feeling. The son begins to speak again, but at the same time begins to see a shadow living in the walls of their home, who he believes to be his mother. The father discovers the shadow and believes it to be his late wife. The family is whole again, and the father and son resume their lives with their wife and mother now as a shadow. Unfortunately, the shadow is unable to leave the house and the father is forced to spend all his time with his wife, in fear that she will leave their family again. The father becomes sad, as he is unable to make the shadow happy, and eventually sees the doctor for more medicine. The father goes to bed, and does not wake up. The son goes quiet again, but continues to live in the house with the two shadows who now reside there with him. My film was recently accepted into the prestigious Fantasia Film Festival in Montreal, Quebec. This would be the film's Canadian premiere, and my goal is to attend my screenings, network the festival, meet programmers and other filmmakers, and take part in panels and industry events. It is important for me to be there for my screenings as the film is very personal and I believe my attendance can help service the film and find it more homes to other festivals after its premiere. As mentioned, this is a film about letting go, and more importantly it is about my parents death and coming to terms with it. This was not an easy film to make, but it was part of my healing process. I believe the process of watching it with an audience will be part of my mourning journey. It is important for me as a filmmaker and artist to see the film in front of an audience. There are times we are vulnerable within our art, but do not know if an audience will understand or appreciate it. I need to go to Fantasia Film Festival for the Canadian premiere to truly understand whether what I made hits the heart or not. Even if it does not move the audience, it will be a relief to have a large group of people see something personal that I made. Additionally, I believe part of a filmmakers responsibility when making a film is to view it in front of an audience and to get critical feedback. Because Fantasia is a large festival, the attendance of my screenings will be great, allowing for more exposure to the film and more critiques for myself. In short, this will make me a stronger filmmaker	Ian Bawa	Learn - Travel/PD	$ 1,000
2024-08-27	Présentation du nouvel album "Belles âmes"	Le projet présenté ici est une initiative ambitieuse de l'artiste Kelly Bado, visant non seulement à présenter son nouvel album francophone de 7 titres, "Belles âmes" et apprendre les nouvelles tendance de l'industrie musicale en ce concerne un lancement d'album et une promotion efficace. Cette démarche s'articule autour de la présentation publique de l'œuvre et plus particulièrement lors de vitrines dans différentes provinces canadiennes (Ontario, Alberta, Québec et Saskatchewan) et ainsi faire rayonner le Manitoba au-delà de ses frontières. Dans son travail, Kelly est appuyée par une équipe de professionnels dans le marketing musical (Raissa Bado - Réseaux socieux et Youtube, Signal Noise - Marketing digitale, AIM Booking - planification de concerts et AKI Media - placeur radio et agent de presse) ainsi que des musiciens de grands talents (MJ Dandeneau à la basse et Daniel Roy à la batterie). Forte de son expérience, elle a déjà participé à diverses conférences et vitrines musicales au fil des années, démontrant sa capacité à s'organiser et à capitaliser sur de nouvelles opportunités. Parmi ses vitrines précédentes on cite: 27-30 avril, 2024 - Midwest Music Exchange Minneapolis, 26-28 mars 2024 - Profusion (virtuel) ON, 15 octobre 2022 - Panéliste : Creating new opportunities for black artists - Folk Music Ontario 21-24 août 2022 - Festival IC de Granby 24-26 mai & 20-23 juin 2022 - Projecteur 25 juin 2022 - vitrine SWMM - Manitoba Music 8-11 juin 2022 - Canadian Music Week 14 mars 2022 - Panéliste à SaskMusic : The Work/Life/Art/Balance Pour ce qui concerne cette demande les nouveaux déplacements confirmés sont : Du 25 au 28 septembre 2024, parbcipation à BreakOut West à Saskatoon, Saskatchewan, 3 jours. Du 28 au 30 septembre 2024, participation à Global Toronto 2024 (GT24) à Toronto, 2 jours. Du 25 au 28 octobre 2024, avec l'organisation de AIM Bookings - Alberta Showcase à Calgary, 3 jours. Du 20 au 22 novembre 2024, participation à Mundial Montreal Showcase à Montréal, 2 jours L'ambition est double : d'une part, accroître la visibilité de Kelly en tant qu'artiste francophone majeure du Manitoba et promouvoir le nouvel album et, d'autre part, sensibiliser le public à l'importance de la diversité linguistique et culturelle. En plus du français majoritaire dans l'album, nous envisageons de créer un pont culturel et linguistique unique, en mettant l'accent sur l'importance de préserver et de promouvoir les langues africaines telles que l'attié, le wolof et le créole, au sein de la mosaïque culturelle canadienne. En effet, Kelly Bado revitalise les traditions linguistiques africaines dans sa musique, les rendant pertinentes pour une audience contemporaine, tout en renforçant son engagement envers la communauté manitobaine Nous espérons ainsi encourager les jeunes générations à embrasser leur héritage culturel tout en s'ouvrant à de nouvelles expressions artistiques Nous pensons que cet élément aura une retombée concrète sur notre collectivité et notamment sur la communauté Africaine du Manitoba. Participer à des vitrines musicales permet de se faire connaître et de rayonner sur la scène nationale et internationale. Ces événements offrent des opportunités de perfectionnement grâce aux retours du public et aux échanges avec d'autres artistes professionnels, favorisant le partage de pratique gagnantes et les rencontre avec des artistes plus avancés dans le milieu. De plus, ils permettent de nouer des contacts précieux avec des professionnels de l'industrie musicale, ouvrant des portes pour de futures opportunités et collaborations	Kelly Bado-Giesbrecht	Learn - Travel/PD	$ 875

2024-08-27	Art X [redacted] Presentation	I have been invited by Kanbi Collective, a project space based in London, United Kingdom, and [redacted] to participate in a two person presentation for the 2024 edition of Art X international Art Fair, in [redacted]. The fair is focused on highlighting works by Local and International [redacted] artists and artists forming the wider African diaspora. Since pursuing a visual art practise outside of [redacted] this would be the first time in eight years I will be [redacted] after a period of years is an experience that embodies, resurgence of memories, synthesizing past with present, and a keen eye to identify the uncanny in mundane situations like a curious tourist. For my presentation at the fair, I am producing four 2.5 by 3 feet oil paintings on 12once canvas. The work I am producing continues manifold explorations of the immigrant experience through time. I will be making a series of paintings focused on returning to the physical sites of memories following years of departure The four pieces I will be making are detailed figurative oil paintings. The works will merge scenes combining landscapes from my home country against self portraits. Two of the works will also merge the interior of domestic spaces. For this presentation, I will be working collaboratively with another visual artist, Austin Uzo, a Nigerian based in Texas. Uzo and I have had our works paired together in group shows in previous years. In April 2024, we both showed work at the New York edition of 1:54 African Art Fair. Uzo produces oil paintings set in untethered landscapes His paintings are abstract with evidence of loose figuration. In both our works, we explore the psychological effects of immigration on the body. On receiving the dimensions for the booth assigned to Kanbi Collective, my collaborator and I decided to use the same canvas sizes and number of works (four 2.5 by 3 feet canvases) in landscape orientation, to weave the pieces into a cohesive narrative. This will involve customizing specific stretchers. I have identified Robert Taite, who runs, Wood Things, a local wood shop and fabrication lab based in Downtown Winnipeg. Robert brings years of expertise crafting stretchers, shipping crates and frames, for many local Winnipeg artists. I approached Robert with an inquiry to customize the stretchers for the presentation. The show is hosted in [redacted] cultural capital, [redacted]. It will be from October 31st to November 3rd. I hope to attend the fair during those dates. In addition to production costs, I will be contributing personal travel funds to cover an Airbnb close to the exhibition location. I will also cover other personal travel costs such as meals ($60 per diem) for six days (Oct 30th - Nov 4th). My parents and most of my extended family members reside in [redacted]. My relatives will be traveling to support my showing at the fair. In depth, this act of homecoming will allow me to reconnect with family through my art practise. Recently, I am exploring ways of depicting the uncanny and psychological states relating to remembering using oil painting techniques that subvert the appearance and textures of the paints These experimentations have led me to expose portions of the raw canvas in the background of paintings. Experimenting with these techniques requires a range of chemicals : Turpentine and refined mineral spirits. To achieve a level of fluidity with the paints, I will also be using 12 ounce thick canvas. To accurately find references for my visual ideas, my pre-production process will include a dedicated time for researching and gathering sources centred around migrant experiences My sources will be in forms of essays, prose, and research papers from the University of Manitoba Libraries In a very real way, collaborating with people across Winnipeg, the U.S, England, and [redacted] for this project, recreates the conversation of borders, immigration of the global majority, and fostering collaboration as a way to rekindle connections across lands and people. Being present at the presentation will also allow me learn from and interact with other artist peers, elders, and members of the community at home and in the diaspora. all exceptions in description -17.1 and 17.2(i)	Ekene Emeka Maduka	Learn - Travel/PD	$ 1,000
2024-08-27	Royal Manitoba Theatre Centre Directing Apprenticeship	I have been granted the opportunity to be a part of the Jean-Murray-Moray Sinclair Apprenticeship as a director on The Royal Manitoba Theatre Centre's production of Waitress the musical. The Jean Murray-Moray Sinclair Apprenticeships are a chance for emerging artists and craftspeople to gain exposure to professional theatre work. An apprenticeship is a paid job audit experience that provides opportunities for making connections and learning about the creative processes at a regional theatre. Note that the MTC Apprenticeship program is different from the MTC Assistant program. The Assistant Program is for early career professionals looking to explore and enhance their artistic practice in a job experience Ideally, applicants would have at least three years of professional experience and are paid appropriately. The Apprenticeship allows me to gain the experience to became an Assistant Director, when then can provide me the experience to become a Director, then Artistic Director, etc. etc. 17.1 and 17.2(i) 17.1 and 17.2(i) What is special about this project is that the incredible Stephanie Sy is playing the title character, Jenna. She'll be the first Asian [redacted] to take over this role and [redacted] behind the table. Waitress is revered as a feminist musical, notably being the first on broadway with an all female team in 2016. Although the show achieved a great milestone, but it was also notably very white and centered around the experiences of a white woman with two wacky best friends of colour by her side. the sassy Black girl Becky and the nerdy Asian girl Dawn who on paper, can sound like pretty racist stereotypes. And now, we have to think about the casting of an Asian nonbinary person in the leading role of a struggling soon to be mother in a domestically abusive relationship. As someone on the creative team who also identifies as an [redacted] and has experienced [redacted] I want to bring an honest representation of that lived experience to the story that feels like colour conscious casting, instead of potentially irresponsible "blindcasting". 17.1 and 17.2(a) 17.1 and 17.2(i) I've discussed with the team that Outreach will be important for the show. There is a thriving Filipino/Chinese/South-East Asian community in Winnipeg that should have access to see this production. Weather it be a discount or a global majority specific evening like Canadian Stage's "Black Out" performance of Is God Is (exclusive to Afro/Black) folks or Soulpepper having a Canadian Newcomer program for folks to enjoy the productions and get to meet one another. Economic barrier will be the death of theater and we have to begin looking at new audiences to join our performances if we want our industry to last. Asian people are the second highest ethnic group in Winnipeg and yet we don't see that reflected in the audiences at RMTC. Currently the plan is that I will be joining pre-production and once rehearsals begin I will be in the room full time along with the rest of the cast and creative team. Logistically there will be a lot I'm learning being on the creative team for the first time in a production of this scale. Something that was unfortunate is that my directing class at Sheridan never got to work with Music Directors for our final musical projects. I would love to learn about how the two collaborate on a musical and how to communicate what it is you want as a director to a music director and vice versa. And to look at how the two work with one another throughout the show or during director/music director prep for the production. This also goes for costume designers! We got to work on creating sets and props but costumes I also have minimal experience in. Artistic leadership positions have always been what I have been interested in I am currently a professional actor but would like to undertake more creative team roles like directing and being an artistic director or associate artistic director.	Hillery Pham	Learn - Travel/PD	$ 578
2024-08-27	Buddies in Bad Times Leadership and Dramaturgy Mentorship	Myself and my collaborator Dasha Plett are undertaking a professional development residency at Buddies This is what we hope to be the beginning of an ongoing mentorship between ourselves and ted witzel, aimed at developing our skills, knowledge, and connections in producing capacity, leadership, and artistic output. ted witzel has designed a hands-on residency during which we will play key creative roles on Buddies mainstage production of Roberto Zucco by Bernard-Marie Koltes. In this mentorship, we will learn the producing pathways of creating work at a mid-sized PACT venue. During our residency in Toronto, Buddies will set up a series of meetings and networking opportunities, allowing us to meet [redacted] makers and artistic leaders who can support our development, and offer future opportunities. In addition to the resources Buddies is providing during the mentorship, Buddies will pay a professional artist fee of $4000 for my work as production dramaturg During my time in Toronto I will further develop my connections with the vibrant ecology of queer performance that has grown around Buddies 17.1 and 17.2(i) I am at a pivotal point in my career where I am building on the momentum of the last 5 years My goal over the next 5 years is to heighten the technical and production value of my work, and invest more deeply in the work of audience development for experimental and challenging theatre in Winnipeg There is an obvious hole in the theatre ecology in Winnipeg for new work that is technically demanding, formally experimental, and non-musical. The audience for this kind of work does exist, but has not been developed by any existing organization or company. I believe that We Quit Theatre is well positioned to begin this process of audience development. In order to do so, we need a strong model and hands on experience. ted witzel's ongoing mentorship is an important part of pursuing these goals, ted's work is extremely technically advanced and formally inventive, and he has had a very similar trajectory to myself, cutting his teeth on scrappy, DIY explosively experimental productions and gradually carving out space for his work in institutions like the Stratford Festival without compromising his artistic values. As AD of Buddies in Bad Times, ted is foregrounding both artistic audacity and fiscal responsibility. Between his tenure at Stratford and beginning his work at Buddies, ted attended the SDA Bocconi School of Management in Milan so that he could more effectively work with and within business structures as an artist and leader. Despite my growing success of the last 5 years, I have had very few opportunities, throughout my career, to work on full productions in PACT theatres Because of this I feel that there are technical aspects of my knowledge that lag significantly behind my artistic and aesthetic development. Combining ted witzel's mentorship with a close collaboration, as production dramaturg, on the largest show in Buddies' upcoming season will give me a much needed opportunity to understand from within the mechanisms of a large production with many moving parts. Under ted's leadership, I will come out of it knowing how to maintain artistic rigour and audacity while working efficiently and effectively with a large team My hope for my, and We Quit Theatre's future work, is that I can bring more collaborators into my work, and use the success I've found elsewhere to develop the national profile of more Manitoba artists. The only way to do this sustainably is to scale up the resources and knowledge at my disposal. In order to develop the infrastructure and audience of independent theatre in Winnipeg, I hope that as an experimental theatre artist with a track record of well received, well reviewed, well attended work in other provinces, I can partner with theatres and presenters locally with work that draws on both of our best qualities, and allow both of us to reach new audiences.	Gislina Patterson	Learn - Travel/PD	$ 1,000
2024-08-27	Participation in Oxford Cultural Leaders Residential Professional Development Program	I am applying to the Manitoba Arts Council's "Learn - Travel/PD" grant program in order to support my attendance at a six-day residential training program "Oxford Cultural Leaders" at the University of Oxford in the United Kingdom. I am delighted to have been accepted to this competitive professional development program for senior arts and cultural professionals. This program is delivered by the University of Oxford's Gardens, Libraries and Museums in partnership with the Said Business School. I am a [redacted] professional who has worked in the cultural heritage field for nearly 15 years, and over the years I have been fortunate to work in progressively more senior roles. Over the past 7 years, I have taken on these various roles in senior arts and heritage leadership and, for the most part, have gained skills and experience "on the job" - this will be my first opportunity to participate in role-specific leadership training. I have selected this training opportunity as it is one of the few programs available that is tailored specifically to the needs of seniors leaders in the arts and cultural field; further, it attracts an international cohort of participants, and the program curriculum includes workshops, reflective practice sessions, keynote addresses, tours, panel events, etc. Specifically, the program consists of 8 modules that cover a variety of themes: for example, sessions include "creating an organizational culture of risk," "embracing the challenge of leadership in uncompromising times," active learning discussions on relational leadership and entrepreneurial leadership, and workshops called "innovation sprints" where we as participants have an opportunity to work together to deep dive into our specific leadership challenges and find innovative solutions. Given the challenges of my role in the Manitoba arts and cultural industry, these modules are relevant and timely. I am keen to learn from others dealing with similar challenges: managing change in times of chronic financial strain; taking risks and being responsive; managing teams through organizational change; and ensuring a community-minded and socially conscious approach to leadership. I hope to refine my skills as a mentor, explore non-hierarchical leadership models, and learn how to best advocate for our sector externally, considering best practices from government, business, and community perspectives. I am also keen to develop my skills in terms of fostering a culture of resilience and innovation in challenging times, while ensuring positive and empowering mentorship for my colleagues. 17.1 and 17.2(i) This program will enhance my career by providing an intense and focused learning opportunity alongside a strong and supportive network of professional educators and peers. The program is delivered by an international faculty of cultural industry leaders and business school experts; some of the facilitators include Professor Laura Van Broekhoven, Director of the Pitt Rivers Museum; Alex Beard, Chief Executive of the Royal Opera House in the UK, and Kaywin Feldman, Director of the National Gallery of Art in Washington, DC. I will stay in the residence provided at Corpus Christi College, and all of my meals are included in the tuition fees. I have attached the full curriculum to my application for further information As a participant in this six-day course, I will be one of up to 25 other leaders in the training program; the cohort is international, and there will be senior leaders, directors, CEOs and executives from institutions across the globe. This program will expand my network of colleagues, and will offer ample opportunity to exchange knowledge, ideas, and experiences with people working in very similar environments. Further, the program offers "alumni" networking sessions, in order to ensure a structure for continued relationship and knowledge sharing. I am keen to find ways to stay connected to this international working group; through my experiences with the Commonwealth Association of Museums, I have learned first-hand how beneficial it is to have a global network of colleagues. Due to my past professional and educational experiences, I am confident that I will make connections that could lead to future partnerships for the Manitoba arts community.	Rachel Erickson	Learn - Travel/PD	$ 1,000

2024-08-27	Roberto Zucco immersive mentorship in theatre producing with ted witzel	As a company, We Quit Theatre has been invited to participate in an immersive mentorship during Buddies In Bad Times fall 2024 production of Roberto Zucco, directed by ted witzel. Roberto Zucco is the sort of complex text/performance I aspire to be creating and working on during the next phase of my career, and that Gislina and I envision We Quit Theatre creating in our future work. During the production of Roberto Zucco, I will function as the production's sound designer/composer. As well as playing this role in the production, I (alongside Gislina) will be mentored by ted witzel in how to navigate conceptualizing, directing and producing a large-scale experimental theatre production. This mentorship will include assigned readings and one-on-one meetings with ted and other indie theatre maker and producers in Toronto to augment the immersive experience we will have as direct participants in the project. ted has been a longtime supporter of our work, and is generously offering us this mentorship in-kind (while neither Gislina, myself, or ted will be specifically compensated for this mentorship, we are all working on Roberto Zucco and are being paid professional rates for our labour, as noted in the budget). This opportunity is akin to field placements in other kinds of training; a chance to learn on the job, experiencing and participating in real time in a complex administrative and creative undertaking, learning how and why decisions are made in practice rather than theory 17.1 and 17.2(i) 17.1 and 17.2(i) Winnipeg is a city without platforms or organizations specifically oriented towards [redacted] or experimental performance. As the world's longest running and largest [redacted] theatre, Buddies in Bad Times is uniquely positioned to offer us the mentorship I seek. Learning to produce and orchestrate larger productions will allow me to advance to the next stage in my creative career, maintain my values, and ultimately bring what I learn back into my own creative community of Winnipeg. We Quit Theatre is also starting to be approached by other artists working in a similar inter-disciplinary way to collaborate and offer creative consultation and direction. Being mentored by ted will allow us to not only advance our own practices, but acquire skills that we can offer to our creative communities, expand our possible revenue streams, and build new connections. As we discover that there are fewer venues and less context for our work in Manitoba than there are in other provinces, we are committed to staying in this province, making work here, and building a context, practice, and audience for rigorous and challenging experimental theatre alongside our profile as nationally touring artists. Working with ted will help us grow our own practice, strengthen the bridge we have built between Toronto's more established and Winnipeg's still fledgling experimental performance scenes, network us with artists nationally who might want to collaborate with us in the future, and heighten the national profile of theatre made in Manitoba 17.1 and 17.2(i) Our connection to Buddies in Bad Times in Toronto has been a lifeline, offering us the opportunity to grow our practices and connect with audiences hungry for what we have to offer [redacted] we are cautious about who we work with, prioritizing the health and integrity of our creative visions in an industry that at times misunderstands or does not value them. Our previous experiences being programmed at Buddies, particularly as part of the theatre's regular 2023-24 season, has helped us build trust with the company. During his time leading the Stratford Festival Lab, ted witzel several times invited us to participate in workshops and development opportunities. Through these interactions, we have come to highly value ted's insights into wha[redacted] and experimental performance is and can be, and how create administrative and producing structures that facilitate creative freedom while working on a budget. In many ways, we hope to see the next 5 years of our careers parallel ted's—producing and creating innovative live performances with larger numbers of collaborators and grander design ambitions. We want to use this mentorship with ted to better understand how to do this kind of work, and use our time in Toronto to multiply our creative connections in Ontario. 17.1 and 17.2(i) This grant is to support my own travel, accommodations, and per diem during this mentorship. Without it, the mentorship will not be possible, as I will have to take on additional freelance work during the production of Roberto Zucco in order to cover my expenses, and will not have time for the ancillary meetings and activities ted will plan for us.	Davis Plett	Learn - Travel/PD	$ 1,000
2024-08-27	TIFF 2024 SCREENING, NETWORKING & MEETINGS	Project & Travel Plans Following two successful years at TIFF Bell Lightbox, the 48 Film Festival will return for its next edition in Spring 2025. To capitalize on this momentum, I, as Festival Director, will be attending TIFF 2024 from September 5th to 11th As a not for profit organization with limited resources, a Manitoba Arts Council grant ($1,000) is essential to minimize the high costs of travel (Winnipeg to Toronto), accommodation, and food. As a non-profit arts leader, I leverage our limited resources strategically. Attending TIFF allows our organization to strengthen relationships with TIFF personnel, fostering ongoing collaboration. Additionally, networking with artist-run centers both in Toronto and across Canada have afforded us the chance to explore new partnerships and to expand the festival's reach for emerging filmmakers. This investment in fostering relationships will ensure the continued growth and impact of The 48 Film Festival for filmmakers across Canada	Benji Williams	Learn - Travel/PD	$ 750
2024-08-27	Chicago Alternative Comics Festival Award Recipient and Exhibitor	I am traveling to Chicago, IL, USA to exhibit my work and participate in a panel at the Chicago Alternative Comics Expo (CAKE) on invitational and award recipient status. I am excited to share my work with the vibrant art and comics community in Chicago as an artist from Manitoba. This will be my first time in Chicago and the USA in general. This year I am the recipient of the CupCAKE award, this means that in addition to receiving funding to print a new comic, I have also been awarded a mentorship with Zach Clemente from Bulgilhan Press to create this new work, and automatic exhibitor status. This is an unbelievable opportunity for an early career artist who is still getting their foot in the door and it is a great resource for someone who is in comics and hasn't been able to conform to traditional publishing. Winnipeg does not have many opportunities to showcase comic art that exists outside of traditional publishing. Many cartoonists often work with literary agents and editors in USA publishing. When there are art markets, they are commercial or craft centred, they are not indie publishing centric and they do not focus on comic arts/sequential art. The Prairie Art Book Fair is for art book publishing, and the Prairie Comics Festival does not have a strong standing for international audiences. Despite its growth, the Prairie Comics Festival also stands in a precarious position due to the city of Winnipeg's dis-investing in the Millennium Library where it is slated to take place (in particular, the Sunday closures). However I do think Manitoba is slowly cultivating more DIY/indie communities and I am personally dedicated to building this as well. It is important for both prairie comics culture and for my professional development to be able to attend CAKE. I am an award winner and am obligated to attend and present my new work both as an exhibitor and for my panel. I asked CAKE, and only 5 Canadians are exhibiting at CAKE this year including myself – most of them are from Ontario; I would be bringing my work as a Manitoban artist to Chicago which combats US art hegemony; I am debuting new work, and similar to previous exhibits, I can develop relationships with others in my field that will only bring more opportunities and experiences for myself and Manitoban cartoonists. There are usually not many prairie cartoonists in attendance of bigger North American comics festivals, let alone from Manitoba. When there is presence from Manitobans, it is usually from publishers and not individual artists. They are also most often white. When prairie cartoonists are exhibitors are present at festivals, they are usually at big fan expos and comic cons which adheres to superheroes and pop culture rather than experimental works or the comic art form. Last year, I applied to VanCAF to get my foot back in the water for exhibiting my work and be connected to the comics community across Canada/Turtle Island again. I had not exhibited anywhere prior to COVID-19 isolation period. I was able to start building creative relationships again, and since then I have ran workshops both locally and in Vancouver which has empowered more participation in indie publishing. Now I have entered a momentum of more opportunities through continuous support from organizations like MAC, WAC, and other comics fests. I have gotten the opportunity to showcase my work at Angoulême BD with the Canadian Pavillion which is the second largest festival in Europe and the Angoulême BD opportunity was made through relationships I built when attending VanCAF in 2023. I also met my current CAKE Chicago mentor at VanCAF in 2023 despite them being based in Boston. Special things happen within the indie and small press comics community, I hope to continue making these bonds at VanCAF this year and at future exhibition opportunities! I have both a stock of previous work as well as brand new work made through my award mentorship that I am excited to share in Chicago. I will for sure be traveling and exhibiting my work in Chicago even if I do not receive this grant, but the support provided by organizations like MAC is something I am unbelievably grateful for as it eases the burden associated with travel. I've only built positive relationships where I've gone and I also familiarize myself with the communities and history of where I travel as well. I am really excited to continue to grow artistically and professionally.	Natalie Mark	Learn - Travel/PD	$ 675
2024-08-29	Missing Words: Holding Myself in the Gaps	The project that I am aspiring to create is a collection of poetry and prose written from my perspective as a [redacted] fourth-gen [redacted] Canadian. The poems I want to write are a mix of found, free verse, and prose poems where the found poems are derived from the plethora of family documents detailing the experience of [redacted] my family experienced during [redacted]. The documents consist of written letters, government documents pertaining to land and property sales, and photographs. The free verse and prose poems are from my perspective and in conversation with the found poems. These poems are meant to be in discussion with each other as they come from different points in time and are working to understand and learn from each other. My family's history was not shared with me until I was older and I started doing my own research. Through this research, I learned things even my [redacted] did not know. This collection of poetry and prose are reflections of the relationships I hold with the past and present, and with the people I love `all exceptions in paragraph - 17.1 and 17.2(i) With this project, I hope to continue to fill in the gap I see in the literature of queer and [redacted] Canadian youth voices. This project also centers love, joy, and intimacy alongside difficult topics of depression, dispossession, and some triggering material such as sexual violence. By centering those core ideas and feelings I hope to reminder readers that we can return to hope and joy even when the world collapses onto us or we collapse into ourselves. I hope to write a collection of poems, creative non-fiction, and essays to add to my existing portfolio to create a manuscript that I will submit for publication During this time I will also continue submitting to local and national literary magazines. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) This project is important because I am still not seeing representation for [redacted] Canadians. My heart is full of love for the existing literature written by [redacted] which have guided my life and writing. However, I have not seen many stories written by [redacted] Canadians. I hope to add to the existing literature. Without representation and knowing my history I doubted the legitimacy of my feelings surrounding my own identity, [redacted] and placement in the world. However, upon connecting with other [redacted] Canadian youth I instantly felt validated in my identity and place. I hope that people who read my writing will see themselves and know they are not alone.17.1 and 17.2(i) 17.1 and 17.2(a) 17.1 and 17.2(i) In the future, I plan to pursue my Masters and PhD in English literature. My field of interest lies in contemporary Asian North American literature, Queer theory, Anti-Capitalist theory, and Critical Race Theory. During this time I also plan to continue to write creative work. I hope to take a break between my Master and PhD where I pursue creative writing fully or adjacently with a job, depending on my financial situation at the time. I would like to continue submitting my work to literary magazines and working towards a larger publication.	Emma Teranishi	Recognize - Scholarships	$ 2,000

2024-08-29	Master's Degree in Jazz Studies at Queens College CUNY	The project at hand is studying jazz performance at a graduate level in New York City, where the genre has its firmest roots. This program offers study with renowned professors who are experts in their fields. My guitar instructor will be Paul Bollenback, known for his collaborations with legendary organist Joey DeFrancesco. Instructing me in composition and arranging will be Michael Mossman, renowned for his writing for numerous world-famous jazz orchestras, and for his trumpet playing with icons including Dizzy Gillespie, Art Blakey, and Joe Henderson. I will also be involved with the vibrant New York City jazz scene in the form of jam sessions, live shows, masterclasses, and gigs. My goal for this project is to become immersed in the culture in which modern jazz had its most fruitful cultivations, and subsequently sharpen my musical abilities with distinguished educators while making connections in the most densely populated jazz network worldwide. For any jazz musician, spending an extended period in the city most strongly associated with the genre is imperative to understand the music and culture. An artist's growth necessitates collaboration with peers, and New York City offers this privilege in spades with its historic venues which regularly host performances by both young artists and some of the most influential modern jazz musicians. Much like how up and coming musicians benefited from seeing performances by Charlie Parker, Art Tatum, Thelonious Monk, and others on 52nd Street in the 1940s and 50s, students in New York today gain inspiration while attending shows by Peter Bernstein, Roy Haynes, and Ron Carter, presented at the famed Village Vanguard or Smalls Jazz Club. Throughout my two-year endeavor, I plan on not only enhancing my musical abilities, but creating and maintaining relationships that will prove to be essential for a long and fruitful career. Connections are vital in gaining opportunities that lead to occupational growth. In the arts especially, word of mouth spreads quickly and with the copious number of artists in New York, showing up can be a major step forward for a budding artist. The reputation of living in such a happening environment speaks volumes to one's character and is recognized by musicians nationwide who have gone through the experience themselves. Queens College presents a unique opportunity for me in my current stage as an artist. Along with studying as a performer for years, I have been drawn to the disciplines of composing and arranging music. This program in jazz performance offers flexibility in course selection, allowing students to curate their graduate study experience. Whereas some conservatories have a rigid curriculum limiting elective course selection, Queens encourages enrolment in specialized classes at the discretion of the student. This tailored approach allows me to further my proficiencies on my instrument, and develop my skills as a writer, something often reserved for students in the composition stream. My main goal as an artist is to continually develop as a performer and composer, creating original, impactful art for the community regardless of geographical location. After sharpening my abilities for many years, I am now in the stage of needing to make greater connections in order to reach a wider audience. The promise of letting students experience the culture of the New York music scene is a major part of the curriculum at Queens College and will contribute towards this aspiration	Daniel Keding	Recognize - Scholarships	$ 4,000
2024-08-29	Graduate Degree at The University Of Toronto	The project up for consideration is the completion of a Master of Music (Specialization in jazz trumpet performance) at the University of Toronto (U of T), taking place over a period of two years. I specifically chose this program due to its relevance as an academic school as well as its location and faculty as all these elements are aspects of my craft that I hope to refine and use in my career. Aside from the school itself, I also placed heavy consideration on the program's proximity to cultural and artistic hubs in addition to jazz and music venues. The University of Toronto is one of the few schools in Canada with such a respected program as well as the proximity I was looking for. Due to the sheer size and population of the scene, the possibilities for collaboration with other musicians as well as interdisciplinary works are greater and would allow me to observe and learn from a greater wealth of perspectives and ideologies. During this graduate degree, the main goals I want to achieve are as follows: The study and development of the jazz language in a personalized fashion, allowing for fluid performance and expression throughout the diaspora of the musical tradition. A greater appreciation and understanding of the cultural crossroads in jazz and the intersection between arts and culture. Development of a pedagogical method for the trumpet that can be widely used and adapted to fit student needs. Exposure to different music cultures and forms of music-making leading to greater capacity for collaboration and education and lasty the development of a reliable network in the Canadian arts scene that is founded upon authentic relationships, allowing me to pursue a career in the arts in an achievable fashion. I believe these goals are highly attainable at U of T due the population density and cultural diversity of the greater Toronto area as well as the training that the faculty can provide. Through these avenues, I believe it is possible for me to conduct an extensive study of the jazz language as well as the development of an individual artistic perspective that is balanced between achievability, excellence, and expression. During this time, I also plan to develop my personal writing style, public speaking, and methodology, academic and otherwise in relation to the arts – the people I look up to and believe hold artistic excellence are clear and coherent writers, speakers, and thinkers. This in turn bleeds over into their artistic output and allows them to be fluent in an ever-changing world where the connection between people, ideas and knowledge is dynamic This project is important on an individual and communal scale. Individually and personally, it is important for me to pursue higher education and the arts for the educational aspects – ideas and actions that will allow me to have greater impact and refinement as my career carries on. The things I will learn during this time will allow me to deliver information and my artistic vision in a potent, empathetic fashion. In addition to these individual aspects, I trust that the general notion of higher education and the pursuit of excellence is a net positive on the Canadian and international arts community – it is important to me that the effect I have on the world (artistically and otherwise) is generous, respectful, effective, and diligent; attributes I believe this project will afford me. I hope to carry these attributes and the training received during this time into a career in the arts, not only as a working musician but also an artist – it is important to me that my art remains grounded yet fantastical to appeal and introduce a wide variety of people to the art form. In terms of future education, I hope to complete a D.M.A in jazz trumpet performance and teach at the post-secondary level, as it is one of the most crucial parts of constructing a healthy arts scene while keeping history and tradition fresh – something I also wish to do in my performance practice. In this practice, I also look forward to upholding the image of a diverse trumpet player and use my skillset to construct a career in popular, jazz, and avant-garde styles (recording, performance, and writing).	Dylan Pilcher	Recognize - Scholarships	$ 3,000
2024-08-29	MFA at the University of Guelph	I will be pursuing my Masters of Fine Arts at the University of Guelph. The program is two years and begins September 2024. After completing an undergraduate degree largely focused in photography, I transitioned towards a sculptural practice. My practice now primarily combines mold-making and assemblage processes My practice straddles the area between sculpture and photography. I am interested in methodically referencing ideas of photography through mold-making and casting. The casting process functions as a form of photography, with the mold as a negative and the cast a positive. My practice is informed by the idea of photography as a form of appropriation. I explore the effects of appropriating objects through the process of mold making. The casting process produces purely mimetic objects. The object's original form is preserved by the cast, but its original materiality and functionality are lost. Each cast is like a photograph, where the essence of the subject is suspended, but still referenced My recent work incorporates images created with AI Image Generators to explore an unconscious familiarity. I am interested in exploring how these images elicit feelings of familiarity that reside in our collective unconscious. This exploration questions the validity of images and the boundary between the familiar and the artificial. I aim to continue developing my interdisciplinary practice at the University of Guelph to bring together my interest in sculpture and photography. I am pursuing my MFA at the University of Guelph because I believe the program's interdisciplinary approach is best suited for my practice. Unlike other MFA programs, the University of Guelph does not separate its cohort by artistic medium. The program equally supports both interdisciplinary and medium-specific approaches. I will be immersed in different mediums and artistic approaches through working closely alongside other artists in my cohort. I hope to be pushed to expand the scope of my practice while pursuing my MFA. Studying at the U of G will allow me to experiment with new materials I do not have access to. At an artist-residency in January, I had the opportunity to work with metal and learnt how to weld. Since returning to Winnipeg, I have been unable to pursue this exploration further as I do not have the facilities available to me. While studying, I will have access to a full woodshop, metalshop, and mold-making shop, as well as the guidance of experienced technicians. With these available facilities, I will be able to create sculptures and casts with materials I have not had the opportunity to use. Throughout the program, I will be able to continually explore the effects of these new materials in my practice. These new material combinations will lead me to take risks that will shift my practice towards a new visual language. Throughout the duration of the program, I hope to strengthen the conceptual ideas of my practice. The MFA program at the University of Guelph places a heavy emphasis on contemporary art theory through seminars and regular critiques. I am specifically interested in working with Robert Enright because of his prominence in the Winnipeg community and knowledge of critical theory. My current practice has a framework for its theoretical background, however it can be strengthened further throughout my graduate studies. Through critical discussion and regular critiques with the graduate faculty, my peers, and guest speakers, I hope to bring a higher level of conceptual rigor and specificity to my practice. The MFA program at the University of Guelph has always been a top choice of mine. Many of the artists I look up to are University of Guelph MFA alumni such as Ambera Wellman, Nadia Belerique, and Jen Aitken. I aspire to be an exhibiting artist and hope one day I can pursue my artistic practice full-time. With its close ties to the Toronto arts community, I believe studying at the University of Guelph will open new doors for my artistic career. I am in a formative stage in both my life and practice. I have found that the best way to break through any creative rut is by galvanizing my inspiration with the challenge of a new medium. Some of my best work was produced during the uncertainty of exploring and experimenting. I believe that the challenge at the University of Guelph will present a perfect opportunity for my practice to evolve yet again.	Tayler Buss	Recognize - Scholarships	$ 3,000
2024-08-29	Senior year at the McDuffie Center for Strings	I am currently going into my senior year, studying violin and composition at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia, USA. The McDuffie Center is a highly intensive strings program in the Townsend School of Music at Mercer that has a max capacity of 27 students; 12 violins, 6 cellos, 6 violas and 3 double basses. Throughout the year, students at the McDuffie Center are expected to perform at their highest ability in a number of different settings and ensembles. In my weekly solo lessons I work with Amy-Shwartz Moretti, Robert McDuffie and David Kim to further improve as a violinist. We tackle challenging repertoire and prepare for frequent solo performances throughout the year including recitals, masterclasses and competitions. Our chamber music program is headed by chamber music pedagogue Annie Fullard of the Cavani String Quartet. Students perform full professional level chamber works of the staples of the classical repertoire such as Beethoven, Haydn and Shostakovich, but also heavily emphasize the need for modern chamber music to be commissioned and played. As part of this chamber program I have performed full string quartets by Beethoven, Debussy and Bartok and have premiered works for the New Music initiative for Black Voices project that showcases young and upcoming black composers and records their works for free. The McDuffie Center is also lucky to have a very special orchestra program in which the Center students combine with the principal woodwinds and brass of the Atlanta Symphony Orchestra and make the Macon-Mercer Symphony, with whom we perform four concerts a year. I have sat principal 2nd violin for three concerts during my time there and have learned so much about professional level orchestral playing whilst performing a wonderful array of symphonic music, often collaborating with local choirs and musicians Why does all this matter? This program is truly one of the most unique in the country. This uniqueness is very important to me and my journey as an artist. I consider the way everyone makes music to be unique to that individual. As any musician who plays regularly with others knows that no two people play a piece of music exactly the same, nor do they compose music the same. This musical fingerprint is something truly wonderful. This program emphasizes this fact and supports me to pursue the goals and interests unique to me. I have many dreams of my future music career, one of which is to play in a self run, conductorless chamber orchestra, playing new music and collaborating with various other art forms. To do this successfully one needs to be an exceptional performer on their instrument. Through my solo work with my teachers I have made significant steps to get closer to being the best I can on my instrument. I truly believe however that I am just on the first steps of becoming a great violinist and so am excited to continue learning and growing at the McDuffie Center and beyond. During my senior year I will be auditioning for Masters of Music programs around the continent. This will include preparing at least an hour's worth of music to be played for various institutions and universities. This will be an extremely taxing and busy time but will open new doors for my musical education. I am also looking forward to giving my senior recital. I enjoyed playing J.S. Bach's full Partita no.1 and Ravel's Violin Sonata on my junior recital so much that I'm inspired to do a similar program this year, but compose my own violin sonata based on fiddle tunes from Manitoba and play it alongside a Bach Partita. It is these self driven projects that are the most rewarding to me and I will continue to do as many of them as I can in my senior year	River Sawchyn	Recognize - Scholarships	$ 3,000

2024-08-29	BFA Contemporary Dance	The Boston Conservatory at Berklee has the tools, facilities and mentors to guide me to pursue a career in dance. My plans involve becoming a professional contemporary dancer, with a goal to join a multicultural dance company based in Europe that tours internationally. I aspire to collaborate with diverse artists from around the world, exploring different cultural influences and artistic styles to create compelling and innovative dance performances Attending the Boston Conservatory at Berklee is crucial to my artistic development and career aspirations. The conservatory's renowned faculty and comprehensive curriculum provide me with the training and mentorship I need to refine my technique, expand my artistic horizons, and develop a distinctive artistic voice. The conservatory's emphasis on interdisciplinary collaboration and real-world performance opportunities aligns perfectly with my goal of becoming a versatile and dynamic performer in the contemporary dance world. I chose the Boston Conservatory at Berklee for its reputation as a world-class institution dedicated to nurturing and empowering emerging artists. The conservatory's vibrant and inclusive community, coupled with its access to Boston's rich cultural scene, offers me a unique and inspiring environment in which to grow as a dancer and artist. Additionally, the conservatory's strong connections to the professional dance industry provide me with invaluable networking opportunities and potential pathways to realizing my career ambitions. My ultimate career aspiration is to become a highly sought-after dancer and choreographer, renowned for my ability to create visually stunning and emotionally resonant works that push the boundaries of contemporary dance. I envision myself touring the world with a multicultural dance company. I am also passionate about choreographing original works that reflect my personal experiences and perspectives, drawing inspiration from my travels and interactions with people from diverse cultures. One day I hope to come back home to Winnipeg and share what I've learned.	Brianna Sullivan	Recognize - Scholarships	$ 3,000
2024-08-29	At the Intersection: Bridging the Gap Between Institution and Community	Thus far for my MEd in Social Justice Education program, I have completed the following courses with a final grade of A and A+: Principles of Anti-Racist Education, and Indigenous Land Education and Black Geographies. My final two papers, included in my support materials, were titled, "Ballroom Culture as a Site of Resistance, Reclamation, and Futurities for Black, Indigenous and People of Colour Two-Spirit, Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, and Asexual+ Communities," and "Moving Towards an Understanding of Filipino/a/x Indigeneity and Practising Anti-Racism Education on Indigenous Lands and Waters". My understanding and work in both of these courses were deepened by my artistic practice. Having completed my first two semesters, I feel invigorated to continue my work as an educator and artist who values anti-oppression and inclusion in my work. My intention in pursuing these research focuses is to explore my place in this society paralleling my wish to free myself and help others to do the same for themselves. What are our unique entanglements with systems of oppression? How might we expose the interlocking systemic oppressions of the world through our story-telling, while also remapping the constellation of our own Land, Waters, cultures and communities? I have spent the past year 9 months finding the delicate balance between learning both in an institutional school, community spaces, and working. I plan on continuing my dance training with Matthew Cuff (Legendary Snoopy 007), Toronto Kiki Ballroom Alliance (TKBA), and Expand the Cypher: A Women, Trans, Non-Binary Breaking Workshop Series. I hope to compete in future kiki balls and street dance battles in Toronto and Winnipeg in the 2024-2025 season. I also plan to visit and work in Winnipeg to continue fortifying the relationship between the Winnipeg and Toronto Ballroom scenes and offer dance, DJ, and art-making workshops through non-profit organizations such as Graffiti Art Programming and Young Lungs Dance Exchange. Living and studying in one of the world's most diverse cities has allowed me to connect with several stakeholders working towards anti-oppressive education and art-making. I have been gathering pedagogical practices in and out of institutional learning spaces to benefit both environments. Specifically, I have been learning about the work being done by Indigenous, Black, People of Colour, Queer, and Disabled-led educational and arts leaders who prioritize a holistic approach to education. How can we create communities of care and learning that are research-informed, spiritually grounded, that are sustainable and prioritize the co-creation of educational experiences that do not recreate colonial structures? My career aspirations are to continue teaching in community programs and school spaces, with a focus on working with historically marginalised communities. I also want to continue to mentor emerging youth, artists and educators, with a future goal to complete a Doctor of Education. My artistic interests are to continue to develop my practices specifically in Vogue and Breaking, continuing to perform and teach as a DJ, and develop my skills in music production. Overall, I will be continuing to explore my [redacted]dentity through research, community conversations, art making and sharing. 17.1 and 17.2(i)	Maribeth Tabanera	Recognize - Scholarships	$ 3,000
2024-08-29	School of Contemporary Dancers Professional Program Training	This grant will be used to aid in the financial costs of tuition for my fourth year of study in the Senior Professional Program at the School of Contemporary Dancers in Winnipeg. This unique program provides training in Limon Modern, contemporary dance technique, contemporary African, ballet, partnering, improvisation, repertoire, compositon, music, dance legacy, pilates, and conditioning. Students at the Senior Professional Program also have the opportunity to work with renowned choreographers from across Canada and the globe, including Performances of works by Jera Wolfe, Mehdi Farajpour, Darryl Tracy, Casimiro Nhussi, Marc Boivin, Christopher House, Robin & Edward Poitras, Stephanie Ballard, Brent Lott, Paula Blair, Gaile Hiley, Odette Heyn, Bill Evans, and Constance Cooke. The fourth year of the program is considered a bridging year into the profession, with opportunities for professional projects being facilitated by the school. These projects help to build professional connections and experience professional environments prior to graduation and improve graduates opportunities for artistic employment after graduation. This will include my participation in Winnipeg's Contemporary Dancer's Emerging Artist Initiative Project in the fall of 2024. Additionally, I have been selected to participate in the Summer Arts Blast Off (SABO) program with Marie Josée Chartier and Darryl Tracy and performances of a duet choreographed by Robin Portrias at the New Dance Horizons Secret Garden shows this July. In addition to being a student at the School of Contemporary Dancers, I am pursuing a BSc. in Environmental Science at the University of Winnipeg. Studying these two fields at the same time allows me to explore the similarities between science and art, and envision the ways these fields can enrich and learn from each other. Someday, I would like to merge my passion with dance with my passion for the environment, using dance to connect with people and help solve the complex environmental issues we are currently facing. I believe that dance can be a powerful catalyst for social change, and a way to envision and shape the type of society we want to live in. One of the things that continually amazes me about dance is the vastness of possibility that exists within it. Everything about dance, from the sheer number of ways it is possible to move, to the rich cultural and political history it holds makes me want to learn and experience more about this art form. To me, dance is this endlessly interconnected world to infinitely explore and learn about. This feeling inspires me to take risks within my movement practice, and remain open to any opportunities to grow as a dancer and artist. I am interested in exploring the concept of societal or chosen narratives influencing our movement, and movement, in turn, expressing and influencing a chosen or societal narrative deeply intertwines with many aspects of dance. Another aspect of exploring narratives within dance that interests me is the role that other mediums can play in affecting the narratives within a choreographic work. This can include everything from light and set design to interdisciplinary works including elements of poetry, theatre or visual arts. I've started to explore these through integrating poetry into some of my work, including work created through the School of Contemporary Dancers composition course taken by third and fourth year students. I've also taken costuming courses at the University of Winnipeg, and have begun to take on responsibilities and opportunities to explore the role of costuming in the production through SCD. This year I created 13 costumes for a group piece shown in SCD's Dance Reflections performance series choreographed by Paris based choreographer Mehdi Farajpour, as well as creating a costume for Paula Blair's Dance Jam show in early June. This grant will provide the opportunity for me to continue to explore these areas of interest and further pursue my artistic growth.	Emmalee Friketich	Recognize - Scholarships	$ 2,000
2024-08-29	Arts Umbrella/Vancouver Community College Post-Secondary Dance Diploma	Beginning in Fall of 2024, I will be attending the renowned Arts Umbrella Post-Secondary Dance Program in partnership with Vancouver Community College. After completing the competitive global audition and interview process, with auditions being held in Amsterdam, New York, Toronto and Vancouver, I have been chosen to study at the school this coming year. The most prestigious and comprehensive dance program in Canada, Arts Umbrella only accepts the most promising aspiring dancers and is committed to helping each student be successful long after graduation. This is a rigorous 3 year program with classes taking place primarily in studio settings but with the addition of more traditional classroom courses a few times per week. At Arts Umbrella, I will have access to the training, resources and connections needed to achieve my long term goals of dancing professionally and successfully working within the arts. Attending the 2023 Arts Umbrella International Summer Dance Intensive was an experience that had a particularly profound impact on my life as it was this program that solidified my goals of pursuing a career in dance. The program took place 6 days/week from 8:30am-6:00pm, consisting of classes in ballet, pointe, contemporary, repertoire and partnering. With this schedule being reflective of a typical week in the post-secondary program, I was able to get a true sense of what it would be like to study there full time. Despite being physically exhausted, I left feeling energized, fueled and above all inspired. Having to come home was surprisingly difficult, and I found myself homesick for a place I had only spent a short amount of time. My love and appreciation for this demanding art form flourished and I found myself developing a new perspective on dance. To have attended this program was an honour, as I had the opportunity to train amongst the world's most talented future artists and learn from global leaders in dance. The people I have met through Arts Umbrella, both students and faculty, have touched me in so many ways and taught me lessons that apply to my life both inside and outside the context of dance. Arts Umbrella's approach to the philosophy behind dance challenged me in new ways and pushed me to be better. The open and encouraged dialogue surrounding these more complex ideas and approaches to the study of dance set this program apart and make it different from any other post-secondary dance program in Canada. Having received just a small taste of what life at the school is like, I have the assurance that Arts Umbrella is where I am meant to be. Dance is my everything and I am prepared to give my everything to this art. As a student in their graduating year of the Royal Winnipeg Ballet Schools Intensive Training Program, I understand the demands of pursuing a career in dance and am prepared for the difficulties accompanied with this career path. The environment that has been created within Arts Umbrella is one of motivating pressure and expectation accompanied by a nurturing freedom to explore and research the art of dance. I am ready to take this next step in my education and I feel that Arts Umbrella truly is the best place for me to achieve my goals. Within the Arts Umbrella Post-Secondary Dance Program, I will develop the tools to make my dreams a reality.	Sarah Froese	Recognize - Scholarships	$ 2,000

2024-08-28	MFA in Creative Writing & Theatre at UBC - Year 2	In 2018, I was accepted into the inaugural Prairie Theatre Exchange/Manitoba Association of Playwrights Early Career Playwrights Unit which prompted a significant shift in my theatre arts practice to a focus on playwriting. Since then I have been commissioned to write The Green Building - a short audio play produced by Prairie Theatre Exchange; commissioned to write The Show - a short digital play produced by the Royal Manitoba Theatre Centre; commissioned to write Volare - a full length play which premiered at Prairie Theatre Exchange; commissioned by Prairie Theatre Exchange to write The Outside Inn - a full length play co-written with Sharon Bajer, which had its premiere production at Festival Antigonish, selected by 9 companies across the country to be 1 of 5 members of the National [redacted] Playwriting Unit, begun work on a new [redacted] play for young audiences called Nik & Blanche with the support of Manitoba Theatre for Young People and my new play PEACHES had a 5-day workshop and reading at Lethbridge's Theatre Outré. 17.1 and 17.2(i) 17.1 and 17.2(i) Finally, I was accepted to and completed my first year at the University of British Columbia's Creative Writing & Theatre MFA program. This past year at UBC has been revelatory. I came to playwriting without any formal script crafting training and it has been such a gift to my growth as a writer and artist to be surrounded by so many insightful, challenging and rigorous writers and theatre makers. This is a program that allows me to engage in theatre courses as well as professional writing workshops. I have been immersed in new play development, have made many poems and have broken new ground on my theatre directing practice. Now that I have laid a foundation with playwriting, poetry and directing courses, I look forward to building upon that foundation with further study and exploration within these areas. This coming year will be largely dedicated to the writing of my thesis. I will be working with supervisor and prolific playwright Anosh Irani in the development of my thesis project, a brand new full-length play called Buy the Farm. (Set days after a double funeral and 30 years after immigrating to Canada, Buy the Farm tells the story of four siblings as they return to their small hometown in the south of Italy to settle the family estate. In this play, realism is penetrated by the supernatural as the four slip into a dynamic reflective of Mussolini-era fascist Italy and the town reveals itself to be not nearly as alive as they had remembered.) I have spent the last 8 months studying and implementing the playwriting process, embodied dramaturgy, the shape of a play, writing-from-character, revisiting the rules & breaking the rules and the intersection of creative writing and scenography (among many other writing provocations), all in preparation for my undertaking of this thesis project. This coming school year I will also study poetry under Governor General Award-winning professor Cecily Nicholson, within whose course I will explore the revision and editing of existing poems, culminating in the making of my first book of poetry. Finally, I will be continuing a special study of directing theatre with professor and director Leora Morris. With special permission, I have been invited to join Professor Morris' MFA in Directing students in their study of text analysis and production dramaturgy through a directorial lens. With such esteemed instructors, supervisors and peers, I am bursting to see another work move its way through an exciting dramaturgical process of development, to deepen my poetic identity and personal style and to enhance my capacity as a director. MAC's support of my studies would support the development of a brand new play, a brand new book of poems and the furthering of my abilities as a theatre director - all of which I cannot wait to share with future Manitoba audiences.	Elio Zarrillo	Recognize - Scholarships	$ 3,000
2024-08-29	Support for First year Fine Arts at UBC	I am pursuing my Bachelor of Fine Arts at the University of British Columbia for a four-year degree, beginning my first semester in September 2024. I will major in Visual Art with a minor in First Nations and Indigenous studies. I plan to immerse myself in my studies while exploring the resources at UBC through clubs and other activities. Although Emily Carr University of Art and Design had been my top choice, and I was admitted, UBC's program and options for minors are a perfect fit. Overall, UBC had the most to offer. After being flown out by an indigenous recruitment program called Destination UBC, I learned that I simply could not turn down my small program's vast opportunities on the expansive UBC campus. Not only housing, campus life, control over courses, diverse options for minors, and a work-and-learn program that allows students to have on-campus jobs that fit their schedule. But an intimate program, as I am one of 25 students being admitted for a BFA in Visual Art this year. Fine arts at a university level is a clear next step in expanding my personal skill set and network. I aim to hone my skills and develop my art as a tool for understanding and communication. I'll continue to play with texture, colour, and line and further develop the ideas and themes behind my work. I seek new perspectives and hope to share my own while creating connections to an unfamiliar environment. I plan to continue to develop personal connections to my work. For example, I made my first linocut print in December 2021. It depicted a moth's outline with a background somewhat mimicking webs. I decided a few years later to recreate this first print. While planning for the second linocut moth print, I opened myself up to spend time thinking about my growth in relation to the first moth. I observed ways I had changed since making it and how much more I'd learned. I made the second print. The second time, I displayed it in motion. I play more with lines, shapes, and patterns. I chose to include a vial of testosterone to represent how I now see the moth's transformation as a natural metamorphosis and how this idea allows me to perceive my own transition as a metamorphosis. Understanding how my previous print was a tool toward making my second, I let myself focus on the time spent creating the print as another step in a perpetual process of learning and introspection about myself and my mediums of expression. Getting this degree is essential to me because it will allow me to have the knowledge to create strong concepts behind technically adept pieces of art while forming connections and building opportunities to collaborate with other artists. For me university is a step toward understanding complex concepts to create meaningful work while gaining insight into where my existing skills and ideas can effectively contribute to whatever I am creating. My piece, Main & Jarvis, is a re-creation of a building on a strip of abandoned and decaying buildings in my neighbourhood. I once noticed a bird effortlessly gliding through a broken window into the exposed, empty structure. I made this bird resemble a Thunderbird. The Thunderbird represents protection from a spiritual realm. The building's street has a significant houseless population primarily made up of Indigenous people. A Thunderbird's protection speaks to the resilience & perseverance of disenfranchised people in my area. Indigenous existence is an act of resilience in itself. As a proud member of the [redacted] I learn my history and educate others on how it still impacts us today and why its lack of disclosure is intentional. Crossing new and vast borders I will continue to share my perspective through my art. I look forward to exploring my artistic journey in an environment that is designated for the study of art and art-making and while meeting new people who share my passion. 17.1 and 17.2(i)	Cooper Vint	Recognize - Scholarships	$ 2,000
2024-08-29	MFA in Directing at the U of A	I applied to the University of Alberta with a desire to acquire the skills necessary to elevate my career and transform the national theatrical landscape. My aspirations include establishing myself as a desired theatre collaborator and positioning myself to teach at the university level. I want to be an artist that is competitive on a national scale so I can make art, not only in my hometown of Winnipeg, but across Canada. Even though I aspire to make national contacts, I hope to fulfill many of my career accomplishments at home in Manitoba. I want to be able to share my new skills with our local talent and continue to create and foster art in our province. The financial support of the Manitoba Arts Council would allow me to complete the course requirements of this program. I chose the University of Alberta because of the program's strong sense of community and emphasis on mentorship. I have reached this level of success in my career, in part, from the mentors I have had the privilege to work with including John Turner (Smoot), Debbie Patterson (Sick + Twisted Theatre), and Thomas Morgan Jones (Prairie Theatre Exchange). My career accomplishments reflect opportunities I have generated by investing in my own projects as well as working relationships with others. The success of my directorial debut on "The Paper Bag Princess" (Prairie Theatre Exchange, 2018) earned me the opportunity to direct the world premiere of Ellen Peterson's new work, "None of This is Happening" at Theatre Projects Manitoba in 2022. Shortly after that production, I was recommended to workshop and direct "The Mansplaining Division", a dark'y comedic opera commissioned by Manitoba Underground Opera in 2023. Additionally, MUO invited me back to direct the western Canadian premiere of "Rocking Horse Winner" at the millennium centre this May. By pursuing graduate studies, I intend to strengthen my voice as an artist and sharpen my skills when it comes to leading a creative team. I also intend to formalize my training and craft a clear artistic process. Rehearsal room culture is also a particular interest of mine. When I started my career in the arts, many rehearsal rooms were structured with hierarchical approaches and unrealistic demands, which often created dysfunctional or even toxic working relationships amongst the team. I aim to research and implement a series of best practices for structuring creative and inclusive environments. One practice I have adopted for the start of each new process I lead is the crafting of a Room Agreement. I have found this task to be extremely valuable for building rapport with the ensemble, helping the artists to get to know each other, and establishing a common language with which to navigate approaching the work. I anticipate applying my research of alternative rehearsal practices, as well as my physical theatre and comedy expertise towards the staging of the western Canadian premiere of Selina Fillinger's, "POTUS Or, Behind Every Great Dumbass are Seven Women Trying to Keep Him Alive", as my thesis production at the University of Alberta. (I will be submitting "POTUS" for approval to the drama department this fall.) "POTUS" is everything I love about art; it is smart, unapologetic, hilarious, subversive, and brimming with feminism. One of the most exciting implications of "POTUS" is that it features a diverse cast of seven female presenting actors. Seldom do we get the opportunity to see a cast of dynamic women on stage, never mind an all-female farce. I aim to assemble a community of racially diverse womxn including members of the 2SLGBTQ+ community for the cast, stage management, and design teams. For the written component of my thesis, I will focus my artistic research on all-female plays, the politics, implications, and power dynamics in women's groups, the feminist movement, and women in satire, physical comedy, and clown. I am perfectly situated to direct this play because of my extensive training with masters in clown work and my own lived experience as a woman. I have an innate sensitivity towards actors; the ability to challenge them and draw out excellent work while supporting them as individuals. Staging "POTUS" will expand my directorial understanding by exploring clown through the feminist approach this play provides; I see "POTUS" as a bridge between my experience in clown and its applications to mainstream theatre.	Alissa Watson	Recognize - Scholarships	$ 3,000

2024-08-29	SCD Senior Professional Program, 2nd Year	I am currently in my second year of SCD's Senior Professional Program. I plan to complete the four-year program so that I am provided with thorough training and connections to aid me in my career as a professional contemporary dancer. Within my upcoming year in SPP, I hope to achieve further confidence in my improvisation and theatrical abilities. A piece of advice I also plan to carry forward this year is to "perform in class". To me, this will look like staying present and treating technique class as an opportunity to stay expressive in my movement. I also hope to grow as an artist outside of the program throughout the next year. During my first year in SPP, a colleague and I were recipients of the Young Lungs Dance Exchange Research Residency. We worked on this project in our free time and created "In Confidence", a contemporary dance piece presented using both live and filmed sections. Although this project was unrelated to my education with The School of Contemporary Dancers, I recognize that my training played a big role in providing me with the skill and knowledge necessary to create "In Confidence". This program is important to me because it offers me the training necessary to be a well-rounded dancer. So far, I have experienced immense growth in my technical training, performance, and improvisation abilities. I have also been able to study music theory, basic anatomy, and the history of dance, all of which have helped me understand my own relationship to movement. In my upcoming year, I will also have the chance to expand my knowledge on teaching. Although this isn't my main career goal, it is important to me to be versatile as a dancer. Knowing how to teach will help me with self-correction, attaching vocabulary to my movements and will help me learn how to take on leadership roles. Although I don't envision myself teaching many traditional classes, I aspire to host workshops geared toward improvisation and partnering. After two years of academic post-secondary education, I realized I wanted to pursue dance beyond something recreational. After completing the Junior Professional Program and spending two years in recreational adult classes (all at SCD), auditioning for the Senior Professional Program is what made most sense for me. This school was already a safe and comfortable place for me to grow as a dancer, and I knew that the professional program would push me and allow me to grow even further. Additionally, I knew I wanted to specialize in modern dance, and having danced at SCD for many years prior, I knew the program would align with my own passion for the style. Looking beyond my training with SCD, I aspire to grow my dance career in many different directions. Alongside continuing to create independent art, I aim to dance in a company outside of Winnipeg, MB. It has always been a goal of mine to find a career that would allow me to experience living abroad. I am very interested in the cultural exchange and differences in dance that inevitably come with living and working abroad, and also how my own roots and identity shape who I am as an artist. I also aspire to further my career as a choreographer, both with personal projects, and eventually for other dancers and bigger groups. My specific artistic interests as a contemporary dancer are partnering and collaborative creation processes. In my future choreographic endeavours, I want to explore the idea of non-binary partnering. To me, non-binary partnering means to work beyond the usual male/female casting. In my experience, it is common that the man is cast as the lifter and the woman gets lifted. Not only does this limit the skills and capabilities of dancers, but to watch partnering completely void of gender roles is far more interesting and exciting to witness as it goes against the expectations of the viewer. I'm also interested in collaboration as a means to creation. The times I have learnt the most as a dance student are when I have been given the opportunity to collaborate choreographically while also being the dancer. For example, with one of my choreographers at SCD I was asked to choreograph a phrase which later got broken up and dispersed throughout the piece. I believe this not only inspires and aids the choreographer but allows the dancer to further connect to the work. This is a practice I am determined to explore further and include in my own choreographic processes	Odéah Roy	Recognize - Scholarships	$ 2,000
2024-08-29	3rd Year Classical Guitar Studies at University of Manitoba's DFoM	The Bachelor of Music is a four-year program at the University of Manitoba's Desautels Faculty of Music. The first two years of my studies were general music classes which provided essential performance, ensemble, and academic training. Entering the third year, students are granted the option to move into a more specific avenue of concentration, such as performance, history, music education, and composition all of which contain their own specific concentrated classes. I have chosen to continue with my original plan and go down the education stream. After inquiring at many schools, I chose the University of Manitoba's Faculty of Music because I have heard nothing but wonderful things from the countless people that attend the institute about the facilities, the professors and more specifically that the classical guitar professor Ryszard Tyborowski is excellent, which has turned out to be all true. Sometime in the next two years, I will take a course called "Advanced Guitar Techniques" with Les Chalmers which just happens to be my former high school teacher and mentor. I believe this will further my passion for music teaching as I will be learning how to teach music from the very person that taught me music. It will also give me a greater support system to turn to throughout my future studies at the Desautels Faculty of Music. The U of M has also constructed a new building for the music faculty that holds state of the art equipment that I believe sets them apart from universities. My long-term goals and dreams for my career are to complete a Bachelor of music degree specializing in music education in hopes to teach middle years or high school. Furthermore, I would also like to teach privately, and I would like to continue the resurgence of the more classic styles of music that are seen by some as antiquated; I never want to cease obtaining knowledge myself. This past year, I have also had the opportunity to shadow local music teachers around the city including Mr. Sean Fitzmaurice at Highbury School and Mr. Randy Haley (who had arranged some of the pieces I played with the WSO when I was a teenager) from J.H. Bruns Collegiate. During these experiences, I managed to pick up new techniques to use, such as ways to teach certain things like rhythm and pitches when teaching in a classroom setting, as well as, what to expect day-to-day as a music educator by having a heart to heart with some of these teachers. Thus far, I have managed to and aim to continue being successful by focusing on the quality of my studying/practice sessions. Practice doesn't make perfect, but perfect practice makes perfect! I have managed to meet all deadlines in a timely manner and seek help in the times of need. The big thing I've focused on, perhaps the most though, is the motivational factor, in ensuring my interest grows, not dwindles. Therefore, studying and practicing don't feel like work. It remains enjoyable, which is the main reason I got into music in the first place. I am a very organized and detail-oriented individual that has the ability to stay focused and avoid losing time. I also have a great attention span; I am an active listener, and I am a quick learner.	Christopher Woytyshyn	Recognize - Scholarships	$ 2,000
2024-08-29	Sienna Denys-Peters Scholarship Application	The older I get, the more I realize how much I enjoy growing and learning as an individual in our society. I am constantly interested in new concepts and ideas to expand my knowledge to create a well-rounded and healthy view of all my practices as a teacher/mentor and student/learner. I also enjoy overlapping my skills in all my passions as I believe it brings different perspectives and awareness to all I do. I have had the opportunity to be a part of The Senior Professional Program (level 3 student) at the School of Contemporary Dancers for the last school session. As a transfer student from Toronto -dance major, at York University- I have come to appreciate how well-rounded and developed this program in Winnipeg truly is. Not only have I had multitudes of opportunities to perform, which there was a big lack of in my other post-secondary dance school, but I have also carved out many relationships with my small class of peers and many dance artists in the Canadian and international dance community. I want to express my appreciation for their dedication towards not only my career but my peers' careers. The School of Contemporary Dancers is constantly trying to make connections for all the students to be able to work professionally upon graduation. Also, the dancer-teacher ratio is incredible. While studying at York, my level was about 50-60 students. Here in Winnipeg, there are nine of us in my class which allows for a better relationship with our teachers and to create meaningful connections each other and guest artists. I feel as though we are all constantly seen and working together as a close-knit team.	Sienna Denys-Peters	Recognize - Scholarships	$ 2,000
2024-08-29	Graduating from Studio 58 Theatre School	I am finishing my last year of studies at Studio 58 Theatre School in Vancouver. This upcoming year, I will take part in two productions, attend film acting classes, movement class, voice class, and write and perform a solo show. This last term is meant to be especially heavy, and we are not permitted to hold jobs while studying at Studio 58. With the funding, I would be able to focus on my curricular activities without the anxiety of paying for rent and groceries and accumulating student debt. The cost of living in Vancouver is quite substantial, though the training and opportunities I've received have been eye opening. Additionally, I hope to write a solo show that is impressive enough to submit for future workshops, performances, and fringe festivals, as this could be foundational to the beginning of my post-graduate career. This next year I hope to soak up every experience and savour each moment. I look forward to learning even more about stage work, being in the moment, developing diverse characters, increasing my stamina, taking care of my body, feeling confident in my physicality, taking care of my voice, and continuing my vocal exercises. I look forward to continuing my growth as a film actor and discovering the subtle nuances that separate film from stage and how to channel my stage experience into an expression that reads on camera. I love acting onstage and for the camera, so I hope to get connected here in Vancouver and kick start my career. All my life I've dreamed of being an actor and artist, but I could never clearly envision myself in this industry. I had doubts about myself and about acquiring the material necessities as an artist. However, when I had to choose between full-time academia and the joy I experience while creating, I knew that I couldn't live without the theatre. I took a leap of faith and completely changed paths, even though I could have been successful in a psychology master's program, and even though I am passionate about holistic wellness, mental health, and child development. Finishing this program at Studio 58 shows that I can do and be anyone. If I can find a way to survive as a student in a new and expensive city, then I can find a way to become integrated within this industry. Being a professional and full-time artist is my dream and I am so grateful for the help that Manitoba Arts Council has granted me in the past. Thank you for helping local artists grow and make a lasting impact. I chose to study at Studio 58 because students are being taught by working professionals and the school has a good reputation in Vancouver. Graduating from Studio 58 will get actors into the audition room. While I am grateful for everything I've learned and enjoyed at the Manitoba Theatre for Young People, and The Black Hole Theatre at the University of Manitoba, Studio 58 has helped me to refine myself as an artist and take my skills to the next level. Although life at Studio can be incredibly intense and all-consuming, this program has helped me to grow exponentially and made me realize that with hard work, I can show up with full confidence in my abilities. 17.1 and 17.2(i) I have always enjoyed acting, writing, and directing. Recently, I have discovered a passion for puppetry and voice acting. I aspire to be a full-time artist in all of these disciplines. I aspire to bring my passion for psychology, my [redacted] heritage, and my Manitoban identity into my creative processes and writing. It has always been my dream to act onstage at the Manitoba Theatre Centre, to star in a popular film or TV series, and to write an award-winning play. I would love to be successful in voice acting and take part in the children's cartoon industry. I know that with persistence and hard work, anything is possible. More than anything, I hope to make my family and friends from home proud and be successful enough so that I can spend more time at home in Manitoba with my nieces and nephews.	Lynette Bonin	Recognize - Scholarships	$ 2,000

2024-08-29	Learn - Scholarship Application for Juliana Moroz, cellist	I am currently completing studies for my Master's degree in Performance at the renowned Shepherd School of Music at Rice University in Houston, Texas. My expected graduation date is May 2025; I plan to continue my studies by pursuing a doctoral degree. Becoming a professor (in addition to a performer) has always been imperative to me as I pursue my dreams; the art of classical music, especially Canadian music, needs to be actively celebrated and passed onto successive generations in order to guarantee its future. Another dream that I have already begun to cultivate is the recording and releasing of a classical music album containing works solely written by Canadian and Indigenous women, non-binary, and two-spirit composers. My idea for this project occurred while I was exploring repertoire for the Eckhardt-Gramatté Competition in early 2024; I found so many beautiful pieces of music that deserve high-quality recordings as well as so many composers that I am interested in commissioning works from. I have already learned/recorded works by Kelly-Marie Murphy, Cris Derksen, and Melody McKiver, and would love to commission a work from Inuk singer and composer Deantha Edmunds. This project is something I plan to pursue either during or after I graduate from my doctoral program, because I want to master my art and build my public platform to be able to give these composers the highest quality of recordings and recognition that I can. Once I have achieved my doctoral degree, I hope to teach at a music school/conservatory/university in Canada, where I can use my experience from working with underrepresented composers to teach younger musicians the value and beauty of learning new music Being awarded this learning grant from the Manitoba Arts Council would greatly assist on my journey towards my dreams. As a Canadian student studying in the United States, I have to support myself financially, but am not allowed to work in the US. While I am fortunate enough to be awarded a tuition scholarship from Rice University, I am fully responsible for paying pricy living costs, health insurance, and international flights. The grant would help me save money as I finish my degree in Houston, audition for doctoral programs, and eventually continue my studies to pursue the highest educational degree for classical musicians. I have chosen the opportunity to apply for this grant because the Manitoba Arts Council is an organization whose mission is to brighten the future of Canadian arts; I believe that my career aspirations are entirely beneficial to the future of classical music in Canada. I strongly believe that my professional goals would assist in the celebration of Canada's diverse classical music culture. Firstly, there need to be more professors at Canadian post-secondary schools that are women, especially cellists. Looking at some of the top music schools in Canada (Glenn Gould School, McGill, University of Toronto, University of Manitoba, University of Western Ontario, University of British Columbia), out of 13 cello professors, only four are women. In 2024, I find this to be unacceptable; becoming a Doctor of Musical Arts with an accomplished career would allow be to help better this statistic in the future. My dream of releasing an album celebrating Indigenous and Canadian women, non-binary, and two-spirit composers would not only help me to become an accomplished artist, but it would provide excellent, public recordings of new works to composers that may not be well known enough to fund their projects themselves. I would love to work with composers that are newer to the industry of public composition to help them have their voices heard and empowered.	Juliana Moroz	Recognize - Scholarships	$ 4,000
2024-08-29	Material Co-Existence	Through this project I intend to deepen technical skills that will be used to inform my Honours thesis project that focuses on migrating beings and relationality. Conceptually I am attempting to use materials such as thread, fibers and paper primarily as a base to explore the experiences of profound personal change, critical views of migration systems, borderlands and the definitions of nation states, as well as shared experiences of colonization and decolonization when people make contact and create new spaces of belonging. While these are abstract statements, I am seeking to practice process-based art making that reflects on these shared experiences in a personal and emotional way. Through this work I have a commitment to explore reconciliation with the brutal history of colonization in Manitoba and Canada and its relatedness to experiences of migration. To do that I would like to deepen my knowledge and use of natural dyes and inks by applying them more effectively in print making and painting practices. The online course "Print and Paint with Natural Dyes" offered by Maiwa will provide technical information on using mordants and pastes that are more suited to these direct and resist printing. https://maiwa.teachable.com/p/print-and-paint-ma2024. I intend to explore these materials combined with mono print and screen-printing techniques building on my concentration in print making at the School of Art. Additionally, I have often used rusted materials printed on canvas, paper and cloth in my work at the School of Art. Pursuing an interest in rust as a time-based process I created materials that were layered into other media including sculpture and video. I found that making these materials was grounding and also connected to the themes of profound change. The online Maiwa workshop 'Tannins, Oxides and Indigo' will further inform chemical reactions that produce vibrant marks as these substances interact. https://maiwa.teachable.com/p/tannins-oxides-indigo-ma2024. The courses are courses are 8 – 9 weeks in length respectively, self-directed on the Teachable online learning platform and accompanied by material kits and recommendations for setting up a workspace. I can follow them at my own pace while applying the learnings to further research on migration and colonization and while completing the first term of my honour's thesis year by December 2024. The courses are available after the Maiwa registration opens in mid-August 2024. Both courses are 360 USD (490.90 conversion May 31). The student rate for supply both kits is 915 CA for a combined total of 1405.90. Additionally I request $350 in supplies to set up a workstation including steel pots, a burner, basins, steamer, and measuring equipment dedicated to these materials. Total request: $1755 These projects will assist me to deepen technical knowledge, set up a safe working environment and more effectively use materials in art making for my thesis in Spring 2025 and beyond. I aim to use materials in an experimental approach and open media format to express concepts of migration, colonization, connection to place and transformation. In the future I hope to be able to share skills in making these materials with the migrant and artistic community. Working together is a community building activity will further deepen practices of co-existence. The use and creation of local materials including plants and found rust metals will continue to be a basis for art making practices as I pursue exhibition and residency opportunities following graduation.	margot morrish	Recognize - Scholarships	$ 2,000
2024-08-29	4th Year Training - Senior Professional Program - School of Contemporary Dancers	This grant will support my tuition expenses for the fourth year of my studies in the Senior Professional Program at the School of Contemporary Dancers in Winnipeg. This full-time post-secondary program offers comprehensive technical training in contemporary dance techniques including Limon modern, contemporary African styles, ballet, partnering and improvisation, with a strong emphasis on repertoire and performance. Additional program components include education and training in composition, music, dance legacy, and screendance. Students have the privilege of learning from Canadian dance pioneers and internationally esteemed choreographers, including Stephanie Ballard, Paula Blair, Marc Boivin, Marie-Josée Chartier, Constance Cooke, Bill Evans, Christopher House, Gaile Hiley, Odette Heyn, Brent Lott, Casimiro Nhussi, Peter Quanz, Robin & Edward Poitras, Darryl Tracey, and Jera Wolfe, enhancing the learning experience through diverse perspectives and styles. My personal goals for this educational experience are to expand both my technical and choreographic proficiency while fostering meaningful connections with established arts professionals. Based on my prior training and experience in the field, I was thrilled to be accepted directly into the third year of the program this past fall (2023) and have seen immense growth towards these goals already. Learning from a diverse array of instructors and choreographers has granted me an increasingly vast perspective of both the history and origins of the art form as well as the varied avenues for application that are giving insight to the development of my unique artistic voice. As a mature dancer, my motivation extends beyond personal growth; I am driven to challenge Western cultural norms that perpetuate prejudice towards mature dancers' bodies, advocating for the recognition of the wealth of embodied dance experience they possess. I press on towards artistic excellence in dance to be understood and accepted as an emerging artist that is not limited by the confines of my age. This project holds immense importance as it not only furthers my artistic development but also amplifies my influence within the community. As a leader in accessible dance, my engagement with this training program will directly benefit marginalized and under-served communities. Through my work at a local non-profit dance school, which offers outreach programs, subsidized tuition, and additional support for families and students in need, I aim to leverage this training to enhance the accessibility and inclusivity of dance within the city. My commitment to enriching the local dance community and present level of engagement is exactly why it is so integral for me to continue my training here in Winnipeg, and we are so privileged indeed to have such an exceptional training program with a longstanding national legacy in our province. By choosing to invest in my artistic growth here in Winnipeg, I can continue to contribute to the city's cultural landscape and serve as a beacon for accessible dance initiatives. My unique background in street dance styles as well as an education in neuroscience, along with my passion for enriching the local community have come to inform my artistic interests and career aspirations. From an artistic perspective, one of my interests is to explore the intersections of contemporary dance and street dance, with an ultimate goal to connect not only the unique aesthetics of each style, but the diversity among the community members that tend to comprise them. The financial investment required to pursue professional dance education is a major barrier that has a tendency to limit the socio-economic diversity of its participants (which we know is often linked to other cultural indicators), whereas streetdance has low barriers to entry and tends to thrive among lower-income groups. Ultimately, my career aspirations encompass birthing a performing dance company that stems from an accessible training environment, providing opportunities for individuals who may otherwise encounter barriers to engaging professional training to pursue their artistic dreams. Approaching professional dance training with a background in neuroscience has also led me to engage a profound interest in the body-mind connection and applications for dance as a vehicle for healing, both personally and interpersonally. My aspirations include pursuing further education to become certified in dance therapy, but also by combining scientific understanding with artistic expression, I hope to pioneer innovative approaches to wellness through dance that may incorporate the impact of live performance. Through these endeavours, I aspire to harness the power of dance to transcend linguistic and cultural barriers in a manner that fosters community, connection, and holistic well-being.	Chelsea Tielman	Recognize - Scholarships	$ 2,000

2024-08-29	Funding to support first year Graduate Studies	Since we all began to ease out of the pandemic (and the resulting and necessary restrictions placed on the performance of live music) I found myself becoming increasingly active in the Winnipeg music scene, more so than ever before. I started to once more take very seriously this pursuit of music, both as a professional bassist/sideman, supporting all sorts of musicians and projects, and as a solo artist presenting his own music Over the past 18 months, I have been lucky to have been a part of many great bands presenting a wide variety of exciting original music, alongside many of my Winnipeg musical heroes. Perhaps, to put it most effectively: Whenever I've looked at the Jazz Winnipeg calendar of upcoming performances, I've happened to have been the bass player on every local show that I would've been most excited to see. I've also had the opportunity to expand my teaching experience. I've both taught privately and led workshops at the University of Manitoba and North Dakota State University, and I've been on faculty at the International Music Camp for the past two years As a solo artist, I currently have two completed records that I plan to release later this year and in early 2025, both of which are continuing to expand upon my interest in combining rock/folk/singer-songwriter music with free/improvised/jazz intentions So. Things are going relatively well these days, I'd say. But, at some point in the last year, I found myself becoming more and more drawn to a higher educational experience. The last two years of my Bachelor's degree were spent in a chaotic fog of dealing with unhealthy habits, a deep sense of insecurity, and profound confusion as to where my career was headed. I think at this point, seven years after graduation, I am in a much better place to further my study of music. I owe it to myself to fully and deeply immerse myself in the pursuit of all things music. I want to continue to develop as a composer, an improviser, a songwriter, a bassist, and a person. McGill and Montreal, at this point in my life, feel like the right place for me to try to go and do that. I feel it's time to push myself again; to put myself in a position to meet new people, foster new relationships, and take the time to begin to start filling in the gaps in my musical knowledge. For better or for worse, I feel it is time to leave my hometown again, and take these two years of Graduate Studies to explore new opportunities at what I think is a much healthier stage of my life (compared to the 18 year old version of myself that left for New York in 2013). Long-term career-wise, I want to be a working bass player, and a bandleader. I want to collaborate with other artists as a bassist - I want to support their project, their vision, and I hope to do that by bringing the best version of myself to the music. I then also want to have the freedom to lead my own projects with people I love to work with - I want to execute my specific vision, and make records that I would be excited to hear. In short, I want to both pursue my own uncompromising vision as a solo artist, making his own music, and I want to be a bass player that you can call to support and ideally enhance your own musical experience I believe I am on a version of this path right now - but I feel it's time to try and experience these ideas on a larger scale. Landing in Montreal and immersing myself in the diverse musical community there (while also being only a six hour drive from New York City) is a way I think I can begin to expand my musical experiences, and attending a graduate studies program at a school like McGill feels like the right way to improve upon my musical identity, capability, and overall opportunities. In closing, music is incredibly important to me. It's provided comfort, excitement, connection, a sense of confidence, and has ultimately led me to discovering and exploring a truer version of myself. I feel most honestly expressive as a person when playing music, and I think continued study of this art form is the right decision for me to make at this point in my life. Thank you very much for your consideration. Sincerely, Devon Gillingham	Devon Gillingham	Recognize - Scholarships	$ 3,000
2024-10-18	Daggerss // Sprkl Studio at BOW 2024	I plan to attend Breakout West and the Western Canadian Music Awards in Saskatoon, SK on September 25-29, 2024. Confirmed events in which I will participate include presenting as a part of a BOW panel on "Creative Language", organizing and co-hosting a "Producers Listening and Feedforward Session" as a part of The Good and Plenty Producers Club, and attending the industry award brunch on behalf of Good and Plenty Producers Club which is nominated for a Western Canadian Music Award in the category "Community Excellence" In addition to these official events and appearances, my personal goals for the conference / festival are focused around networking opportunities with fellow musicians and music industry professionals. I will work to connect with artists, songwriters, producers, music publishers, synch agents and other industry professionals from across Canada and the globe with the hope of finding potential collaborators, future clients, and business partners who will help me continue to build my career and help my mission to promote equality in the studio through mentorship and community building. The conference is also an excellent opportunity to reconnect with music industry peers that I regularly interact with online in order to continue to nurture professional relationships. In past years I have found Breakout West to be a bountiful networking opportunity because while it is a well attended and respected conference in the music industry, it is an intimate event where one sees familiar faces throughout the week, providing fertile grounds and ample time to build new relationships and rekindle previously established connections. Living in a small town there are not many others who do what I do which makes it easy to bring something of value to my community. My partner and I run a kids rock band camp in the summer, teach music lessons, record, produce and mix music for local artists. Sprkl Studio has also been drawing out of province artists which is good for the local economy I'm also part of a Manitoba wide music community that is the Good + Plenty Producers Group, supporting 2sprit, non-binary and female producers. Last year we ran a series of music production workshops. We plan to continue to run free community programming and the more I learn and grow in my career as a producer, artist and songwriter, the more I can give to my community. I have also recently taken on a mentee who I will be mentoring over the next six months. It's extremely important to me to mentor women, enby and other underrepresented producers. The gender gap in songwriting and pro audio (music production, engineering, live audio, etc.) is massive, and it's something I have been battling against my entire career. Every opportunity for professional growth, knowledge sharing and community building is an important step forward for this cause.	Laura Smith	Learn - Travel/PD	$ 695
2024-10-18	Attend Showcase for professional development and to grow programming, organizational capacity and increase community impact	I plan to attend Showcase being held in Brandon October 24 - 27, 2024. By attending Showcase it will help me explore and improve community connections both within and outside the arts, foster unique collaborations, and inspire innovative ideas. It will ultimately enhance the collective growth of our arts community, allow us to grow our programming and increase our community impact. Showcase provides the opportunity to learn, collaborate and network. The Showcase will feature 5 professional development sessions with over 20 presenters that will provide access to subject matter that enhance skills and share valuable sector insights and trends, helping to increase connectivity in our community of The Pas and the surrounding area. Showcase is the only training opportunity available for training in arts sector management for us living in Northern Manitoba. I live in The Pas which is located North of the 53rd parallel. The cost of travelling to southern events are expensive due to distance as it is 549 kilometres from The Pas to Brandon, plus the cost of accommodation and meals	Deborah Howell	Learn - Travel/PD	$ 750
2024-10-18	Les Francophonies de Montréal	Je planifie d'honorer l'invitation que j'ai reçue de Slam Montréal et des Incendies de paroles, en me rendant à Montréal en novembre prochain. Je me serai préparé artistiquement par l'écriture et par des répétitions et également psychologiquement et physiquement, afin de participer dans les meilleures conditions aux compétitions du tournoi de slam international (8 pays représentés) Je planifie d'honorer l'invitation que j'ai reçue de Slam Montréal et des Incendies de paroles, en me rendant à Montréal en novembre prochain. Je me serai préparé artistiquement par l'écriture et par des répétitions et également psychologiquement et physiquement, afin de participer dans les meilleures conditions aux compétitions du tournoi de slam international (8 pays représentés) Deux compétitions me sont ouvertes durant cette semaine intense. Je travaille seul sur ce projet, ce sont des compétitions individuelles. 1- Je souhaite accomplir les meilleures performances slam possibles et tenter de décrocher une place sur le podium en finale, du Grand slam international de Montréal. Participer à ce tournoi est un privilège et une chance pour concourir dans d'autres scènes internationales Ausgang Plaza 6524 Rue St-Hubert, Montréal, QC, Canada 2- Mettre en scène et interpréter une présentation de 90 minutes devant une salle comble, en parlant de ma province et de ma passion pour les mots écrits sonores Lieu : La Livrerie - 1376 rue Ontario Est Montréal, QC H2L 1S Ce projet est important pour moi et pour ma carrière. Il n'existe pas de compétition slam en français au Manitoba, et j'ai peu d'occasion de participer à des compétitions. Mais le plus important, c'est d'avoir l'honneur d'être invité à un événement international d'une telle ampleur. C'est une chance d'être reconnu artistiquement au delà des frontières du Manitoba et d'exister en tant qu'artiste de slameur En tant qu'élément moteur du slam en français au Manitoba, les retombées de mon séjour à Montréal seront bénéfiques pour ma communauté (possibilité de franchir les frontières de la province, créer de nouvelles vocations, donner davantage de valeur au slam en français et apporter un sentiment de fierté local) Cette invitation et je soumets également une autre demande d'aide au transport pour honorer l'invitation du FISPA à Moncton, auquel je suis invité pour la 3ème fois.Festival international slam-poésie Moncton. Je suis très impliqué dans le développement du slam en français à Winnipeg et je partage au fil des ateliers mes savoirs faire et savoir dire. J'ai toutes les capacités pour entreprendre ce challenge et je suis reconnu pour mener à bien tous mes projets artistiques, tout en étant une personne souriante, ouverte, tolérante et respectueuse	Sébastien Gaillard	Learn - Travel/PD	$ 750

2024-10-18	Travel to TIFF 24 for the World Premiere of my short film THE BEST	My latest short film, THE BEST, was recently invited to have its World Premiere at the prestigious Toronto International Film Festival 2024 (TIFF). The Best was developed, produced, and made during my 6-month residency at the Norman Jewison Canadian Film Centre, Director Lab in 2023. I am applying to Manitoba Arts Council for funding to travel to Toronto from September 5th to 14th of 2024, so I can attend the festival and present my work in person. TIFF is a prestigious Canadian film event which is well respected by both the Canadian and international film community. Attendance at my screenings will allow me to showcase my work for the first time to audiences and jumpstart the release of our film abroad. The Best is about a South Asian bodybuilder who is trying to internally pump himself up before having to give his father's eulogy, and the mental health he faces due to his upbringing. This is a personal film as it reflects many of the same [redacted] and the [redacted] had during that time. 17.1 and 17.2(i) Additionally, the film is a pseudo sequel to my 2020 film STRONG SON, that also premiered at TIFF and starred my father and bodybuilder, Mandeep Sodhi. Mandeep Sodhi returned to reprise his role as the bodybuilder for The Best Toronto is a major artist and film hub and exhibition in this city will help stimulate a wider national and international recognition of the film. These events will also give me the chance to network with industry peers and forge new professional connections, which could open the door to future artistic collaborations. Finally, this festival will offer me the chance to take in new artistic works created by my filmmaking peers from across the world. Experiencing the latest in world cinema at film festivals is vital to my work as independent filmmaker as it provides many creative insights which stimulate the imagination toward the development of new ideas. The value of attending TIFF is to also create buzz and network with other industry professional, as I begin my pre-production into my feature film. THE BEST and STRONG SON (the feature) share similar themes and qualities and therefore makes it easier to showcase what my future project will be and is about. This might open doors into finding a future distributor, or crew such as an editor. My goal is to use TIFF and my film screening to network into finding another major festival to play at. This movie is a personal film about my father's passing, and having my world premiere at TIFF gives the film some 'juice' into finding it other top tier festivals to play at. Additionally, it would be great to find a distributor for the film. Finally, it would be my goal to meet the programmers who programed my film, in order to secure future programming for my feature film, which will be coming out during TIFF 2025.	Ian Bawa	Learn - Travel/PD	$ 1,000
2024-10-18	Winter Storytelling - Visiting with Elders/Story Tellers	My traditional name is Niigaan Aashii Binasiikwe (flying in front thunderbird woman) and part of my responsibility to my family and communities is to live up to my name, which includes reclamation of traditional roles. My Elders have asked me to formalize my work and begin a project that involves travelling, visiting, and gathering stories to compile in written form. The stories will include fiction, non-fiction, and traditional legends/myths that are rooted in my Indigenous culture(s). I will be working closely with my aunties and uncles in Fisher River and in the East Beaches area where my enfranchised [redacted] family settled after treaties were signed. This is important work as our Elders are leaving us to journey to the spirit world and the stories they know from their lives are critical to understanding who we are as people and communities. 17.1 and 17.2(i)	Tanis Thomas	Learn - Travel/PD	$ 875
2024-10-18	Travel to Japan to present a new work - Two Worlds: Circus & Shadow	In February 2025 I am travelling to Tokyo to present the show "Two Worlds: Circus and Shadow", in the Yokohama area of Tokyo at the Noge Shall Theatre. I will leave Winnipeg to travel to Tokyo on February 6th and return to Winnipeg on the 25th, 2025. We will have a week of rehearsals and then the performances will be on Feb. 15, and Feb. 22. "Two Worlds: Circus and Shadow" is a theatrical show I co-created along with my husband Dan and the Mochinosha Puppet Co. It combines circus arts and shadow puppetry to tell a narrative-focused story set in a not-too-far off dystopian future. In this future, the divide between the haves and have-nots have brought humanity back into an archaic hierarchy now augmented by the incredible power of technology. In the show we have hoped to create a captivating and thought-provoking performance that explores themes of wealth inequality, powerlessness, and the impact of technology and AI on society. Through mesmerizing, powerful circus arts and beautiful, intricate shadow puppetry and sets, this timeless tale of the struggle for equality is brought to life, inspiring audiences to reflect on the resilience of the human spirit in the face of adversity. Inside the show I will be doing hula hoops, hand to hand acrobatics and handstands. Behind the scenes, I am the artistic director for the circus elements and in charge of the costumes and budget.	Kimberly Craig	Learn - Travel/PD	$ 750
2024-10-18	Presenting TWO WORLDS: a Cross Genre Circus & Theatrical Work in Tokyo, Japan	The project is a cross-genre collaborative creation between my company "The Street Circus" and "Mochinosha Puppet Co." which uses a combination of circus arts and shadow puppetry as characters and dynamic set pieces in a narrative-focused theatrical production. It is our first foray into co-writing and co-producing a collaborative theatrical show in Japan with a Japanese company. The show's flavor text reads as follows. "In a not-too-far off dystopian future, the divide between the haves and have-nots have brought humanity back into an archaic hierarchy now augmented by the incredible power of technology. Through mesmerizing, powerful circus arts and beautiful, intricate shadow puppetry and sets, this timeless tale of the struggle for equality will lift your spirit." The show touches on the themes of wealth inequality, the feelings of powerlessness, climate change and the advance of technology and AI in our society. The performance will take place in the Yokohama area of Tokyo at the Noge Shall Theatre. I am planning to leave Winnipeg to travel to Tokyo, Japan from February 6th to 25th, 2025. The performances themselves will be on Feb. 15, and Feb. 22. The project is particularly important to me because Mochinosha is an incredible company with a number of critically-acclaimed shows and a sterling reputation in Tokyo. We have a deep mutual respect and admiration for each other's crafts and have been wanting to make time to present this show. This opportunity allows us to take this show we created to Japan. The show will cast myself, my wife Kimberly Craig, Seri Yanai and Daniel Wishes. We've chosen this opportunity because coming out of the pandemic we wanted to make it a priority to devote time to creating new works with artists we admire. We have worked alongside Mochinosha in the past but never directly together until now. We are at a stage of our careers where we find our goals evolving to wanting to create lasting and meaningful collaborative pieces with other companies, and performing this show is a step in that direction. This particular timing of the performance of this work fits perfectly with our and Mochinosha's prior engagements and other touring obligations. Having the experience we do performing in Japan albeit not directly with Mochinosha, I believe I am fully capable of undertaking this project and giving it its utmost chance to be successful both for me as an artist and for the patrons who attend. With the local expertise of Daniel Wishes and Seri Yanai, both Toyko residents, I believe in this performance. The Travel Grant is a boon to this project in that in the production of a new piece, every cent matters. If we can offset some of our overhead for general costs such as travel- we can apply more of our own capital to the project.	Daniel Craig	Learn - Travel/PD	$ 750
2024-10-18	Travel to Alberta to produce and produce [redacted] variety shows. 17.1 and 17.2(a)	I am excited to travel to Calgary October 4th to put on a variety show October 5th with a group of [redacted] artists (a clown, 3 comics and a burlesque dancer). I have picked all the performers, most of them who I performed with in 2022 to great success. We have also added a burlesque dancer, Daisy Deville to challenge the notion [redacted] people can't also be sensual. The event will be hosted and promoted by [redacted] Friendship Society. The next day I will travel to Edmonton to co-produce a [redacted] variety show with Rapid Fire Theatre October 6th, with [redacted] performers I have booked before flying there, through word of mouth and watching clips of their previous performances. I have booked all the non-improv acts, they will provide the improvisers, handle all the marketing, through their marketing team, provide ushers, tech front of house staff as well as a venue. The hope is that through doing these shows, we will eventually be able to establish annual [redacted] variety shows in Alberta as there currently isn't one in either city. We might eventually expand to include other cities in Canada and Alberta as well. I believe this show would be enormous for both [redacted] performers as well as a [redacted] audience. [redacted] audiences aren't used to having performers talk about issues that are unique to our community. Therefore, they might feel that art doesn't speak to their problems. They are also used to not feeling welcome in traditional arts spaces, where they have to worry about sensory issues and the shows not being geared towards their challenges. By seeing the show, it will be a confidence boost for the community that they will feel seen and heard. This has the potential to encourage the [redacted] community to become more invested in the local arts scene and take an increased interest in the different arts forms. They also, gain a increased interest in [redacted] who is connecting them with the incredible artists in their city. The artists appreciate being able to bring their full selves to the stage and being able to perform for people who are more likely to get the jokes that other people don't get because they understand the challenges and thoughts that go through [redacted] artists. It also has a big impact on the non-[redacted] audience as they are able to see that their favorite artists are in fact [redacted]. That they are able to overcome their everyday challenges with things like executive challenges and this gives them the confidence to face their own challenges. In addition, they gain a new appreciation of disability arts as they once again see that artists with disabilities are just as capable as anyone else. This show is at the perfect time as I will already have produced 4 [redacted] variety shows in Winnipeg with the latest one being September 14th, therefore, I feel like I will have the experience to make an out of town show a success. all exceptions in description - 17.1 and 17.2(a)	Adam Schwartz	Learn - Travel/PD	$ 750

2024-10-18	Mentorship in Sound Design and QLab Software for Theatre	I plan to engage in a mentorship with local bassist, composer, sound designer, and arts administrator Ashley Au to learn the QLab software, and best practices for sound design in theatre. This mentorship will take place in Winnipeg and involve shadowing Ms. Au during two productions this fall/winter, from the composition phase to final sound production on stage. I aim to gain technical proficiency in this software, enabling me to design soundscapes and compositions for my contract with Theatre Projects Manitoba's 2024/25 production of Prophecy, directed by Suzie Martin. I hope this will lead to more opportunities for collaboration within the theatre scene. This mentorship is critical for my career development as it allows me to expand my musical offerings within the local community, beyond my work as a five-session player and performer. This project aligns with my goals of staying engaged in the local music and arts scene without the demands of touring, which is crucial for balancing my family life. Interestingly, there are few local female musician-composers whom also design sound for theatre, making this an important opportunity to fill that gap and contribute to a more diverse arts community. As a woman of mixed-race ancestry, I also hope to inspire others from underrepresented groups to pursue similar paths. I am well-prepared to undertake this project, with foundational skills in music and composition. The project requires only local travel, and I have access to my own vehicle and workspace at home. Currently, I am on an extended maternity leave/leave without pay from my part time day job. My family of four depends on my freelance work as a musician and the single income of my spouse. We have access to childcare. Having no tours booked in the fall/winter, I am fully dedicated to being mentored while creating the compositions for the show I've been contracted to design sounds for. Timeline: We will aim for 40 hrs of mentorship during the proposed dates. Most of this will be in person, working with the mentor at their home studio and in the theatre during their cue-to-cue sessions. The proposed timeline encompasses the production dates that the mentor is engaged with, and into the opening of the production I am designing for. Budget: My goal is to allocate the majority of the funds to the mentor for their time and sharing of expertise. After consulting the mentor, and other sound designers with QLab experience, I have been advised to use the free version of QLab, or rent it at a lower cost. Should this grant proposal succeed, along with my application to WAC, I would then consider allocating some funds to help me rent the software license. The QLab Audio software cost is $672.55 CAD ($499 USD) to purchase, or $209.21 CAD ($155 USD) per month to rent.	Natanielle Felicitas	Learn - Travel/PD	$ 1,000
2024-10-18	W XOOL Festival	I have chosen the W XOOL as my festival of choice because my short film "why some people be mad at me sometimes" will be having its European premiere at the W XOOL Festival on October 5th 2024 in the Paris area, France, at Les Laboratoires d'Aubervilliers. The third annual W XOOL Film Festival is the first and only afro-diasporic film festival in the Paris Area, France. The festival aspires to show the variety and the resourcefulness of new and visionary imaginations and gazes. The W XOOL is a one day festival that showcases the works of women and gender non conforming artists from across the African Diaspora. The festival has showcased films by filmmaker and multidisciplinary artist Ja'tovia Gary, who is an inspiration of mine as an emerging experimental filmmaker. The opportunity to attend the festival would be a way for me to connect with programmers, filmmakers, writers, and film cultural workers as a way to grow within my experimental filmmaking practice. This would be my first time in France and would broaden my knowledge as I will be meeting with Black women experimental filmmakers from across the diaspora. My time at the The W XOOL Film Festival will be spent attending the screening of my short film, attending talks and workshops by filmmakers from across the African Diaspora. To be able to meet with fellow Black filmmakers from across the world but mainly from France would give me the opportunity to grow my network, assist me in developing a new film project that would be a continuation of my first film, and gain new perspectives about experimental filmmaking. This new film project would dive deeper into the erasure that takes place within experimental filmmaking through working within an experimental Black feminist otational praxis. As an emerging Black queer femme filmmaker based in the prairies there are barriers when it comes to mentorship. Attending The W XOOL Film Festival would provide me with the knowledge to meet with midcareer and established Black women and femme filmmakers that would guide me on how to develop my voice as an experimental filmmaker. This guidance would be enriching as I have the plan to develop my filmmaking practice into my multidisciplinary practice. The W XOOL Film Festival would give me the chance to craft ways to make new work that would challenge my abilities as an emerging experimental filmmaker. Entering our 4th year into the COVID 19 pandemic that is very much still present in our communities I will continue to do my duty of masking in theaters and public spaces, performing rapid tests every three days while I am at the film festival and to isolate if I do have symptoms or otherwise feel sick. Although there are no restrictions in place, I believe it is best to still be conscious of the ways I am interacting with others, to do my best to protect myself and immunocompromised individuals.	Mahlet Cuff	Learn - Travel/PD	$ 750
2024-10-18	Black Women Film! TiFF Takeover	Black Women Film! Canada TIFF Takeover is program for 15 Black Women Emerging Filmmakers from across Canada that get a free pass to TIFF and get mentorship by the facilitators of the program. They will have a full schedule for us to go all the events they plan to have as attend. It will be in Toronto, Ontario. I will be flying there from Winnipeg and staying in AirBnB during my stay. I will be going to Industry Events and Film Screening, and daily Check-In meetings with our facilitators. It allows us to network with industry people like Producers, Distribution companies, Networks, and our peers. It will allow me to learn from the facilitators, get my name out there about being a Director/Producer in hopes that I get a job in the future. I will be able to bond with the other participates of the program and in hopes to one day collaborate with them to make a Film or TV Series. I would love to bring more Black Contact to Manitoba and this program will help me network with other Black Filmmakers and try to get projects develop to bring to Manitoba. I've been waiting for opportunity like this for a while and I'm so excited to go learn from our facilitators and bring that knowledge back to Manitoba!	Miriam Temesghen	Learn - Travel/PD	$ 1,000
2024-10-18	Prairie Artistic Build Also, Break Out West Conference as delegate	I am scheduled to be a speaker on the last day of panels for the Break Out West music festival and conference in Saskatoon. I am a delegate from the 2025 Winnipeg Host Committee that is studying, meeting and welcoming potential delegates, artists and music industry professionals. As part of the organizing committee for the 2025 BOW and the 2024 hand off party I will be spreading the gospel of accessibility. While speaking with Liam of Break Out West . It became apparent that accessibility is the last thing that is considered when it comes to equity. They have no money for travel or accomodations. But I will be given a delegates pass so I can go and learn updates on music industry protocol and see who are the current faces making decisions. I will also be able to scout potential collaborators for futrue Trinnipeg Live Mixtapes. the second aspect is being part of Tory Gronsdahl's land based study. Troy is a lead curator at the Remai Modern in Saskatoon and a visual artist that works in Installation art. Many folks have gone to his plot of land, outside Saskatoon and have been in deep conversation with him about their practice and relation to the land. The Winnipeg based [redacted] artist Lori Blondeau being one of his last guest. I am eager to discuss and have documented how i interact with the land as a [redacted] I am eager to write a new piece while being there for the day. 17.1 and 17.2(i) 17.1 and 17.2(a)	Elliott Walsh	Learn - Travel/PD	$ 1,000
2024-10-29		The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact – particularly in underserved communities. A project title and description was therefore not requested in the application process.	Manitoba Opera	Arts and Culture Sustainability Fund	$ 20,000
2024-11-08	The creation and production of my first narrative feature film - Strong Son	My goal in the creation of Strong Son is to produce a 90-minute feature film that takes a deeper look into the themes o[redacted] [redacted] 18.1(c)(i) [redacted] [redacted] 18.1(c)(i) This film is important because I believe it speaks on two major issues that no one is currently talking about. [redacted] [redacted] 18.1(c)(i) The second is the issue that as millennials our parents are getting older, and we need to learn how to balance our own lives, while taking care them at the same time. The idea that your parents might one day not be around anymore is something we all know, but the concept that your parents might no longer be able to take care of themselves is something that we do not openly discuss regularly. This film is not only about my personal struggle with showing emotions and the stressful nature of having an elderly father who can no longer take care of himself, but also how important it is to be vulnerable and truthful within your art. I've spent much of my life hiding the fact that my family is [redacted] I felt unattractive and uninteresting from those who were white and 'looked' Canadian. This film is important because it expands and contributes to my artistic development of making films about my culture, my heritage, and my family, while still being honest and entertaining within my art. 17.1 and 17.2(i)	Ian Bawa	Share - Artists in Community	$ 15,000

2024-11-08	Music Without Barriers	After engaging with community elders, ministers of faith, ministry leaders, directors, and other key stakeholders, the vision for "Music Without Barriers" has been met with high praise. It has been recognized as a valuable tool for enhancing cultural understanding and sharing experiences that can inspire and serve as powerful examples for younger generations "Music Without Barriers" is a contemporary and inspirational music concert designed to bring immense joy, comfort, hope, and happiness to its audience. This concert is FREE for all attending, and there is no admission. Scheduled for Saturday, December 14, 2024 at the Transcona Country Club in Winnipeg, Manitoba, the event will host over 800 people. This concert aims to create authentic, direct connections between vision and sound, uniting diverse artists with varying artistic styles. By organizing this concert, I hope to enrich my brand, strengthen my market presence, connect with my audience, and significantly advance my artistic skills and career in the industry. The event provides a unique opportunity for attendees, particularly Manitobans and other Canadians, to experience exceptional artistic performances and discover new sounds they may not have previously considered. It also offers participating artists a platform to contribute to their income while expanding their fan base. As the organizer, I have immense confidence in the performers' talent, passion, and dedication to delivering an outstanding live show for both physical and virtual audiences. The concert will cater to both in-person and online audiences. The venue will accommodate 800 physically distanced attendees, while the event will be live-streamed on Facebook and YouTube, ensuring a global reach and attracting a wider audience. "Music Without Barriers" offers attendees a chance to connect with others while enjoying music together in a social setting. The event will showcase live music performances across various styles and genres, providing an excellent opportunity for organizers, performers, and attendees to appreciate the rich diversity of musical expression. Despite personal preferences, the concert invites audiences to explore and appreciate different musical genres and their impact on society, culturally, morally, and emotionally. The concert seeks to reflect Canada's abundant cultural, racial, and religious diversity. "Music Without Barriers" remains inclusive and welcoming to all community members, regardless of religious affiliation, sexual orientation, race, or color. To elevate the festive atmosphere, the concert will include a special appearance by Santa Claus to delight the children, while a music DJ will kick off the event with a diverse mix of music genres. This aims to create a lively and celebratory environment for attendees of all ages, encouraging families to attend together and fostering a sense of community and inclusivity. Technology will play a crucial role in amplifying the concert experience before, during, and after the event. Artists will have memorable ways to engage with their fans, such as recording behind-the-scenes videos with special effects and sharing them instantly on mobile platforms. Livestreaming will also address logistical challenges and enable personal interactions, allowing the online audience to engage actively, especially through immediate feedback in the comment sections.	Olubunmi Oduntan	Share - Artists in Community	$ 5,625
2024-11-08	Arthécorn - French Arts and Theater in rural Manitoba	Our plans for 2024-25 ATHLÈTES DU COEUR DRAMA PROGRAM : FRENCH THEATER CLASSES FOR KIDS * We plan on teaching three groups focusing on progressive levels of instruction: K-3's ((la Relève), 4-6's (les Élites) and 7 & 8s (l'Excellence) in two sessions offered Thursdays between 5 PM and 8:30 PM at École Héritage Immersion School. We have recruited three teenage volunteers that are keen to help facilitate games as well as help out with our three groups. * The Fall session will focus on Improvisation. * The Winter session will have three themes : Musical Theater for la Relève, Backstage for les Élites and Theatrical Creation for l'Excellence. * Both sessions will end in public performances on the St-Pierre Regional Library stage Last year, we had Simon Miron, professional Musical Theater artist help us launch our first successful Musical theater session. This year we will build our program by drawing on our learning with Simon, our past experiences, and by referring to the Manitoba Dramatic Arts Curriculum. COMMUNITY OUTINGS TO THE THEATER Over the past two years, we have organized a community outing to see a play at the TCM and brought a group of students to the Festival Théâtre Jeunesse. This year, we would like to do three outings to the TCM : Un peu partout in January, Maputo-Mozambique in February and the Festival Théâtre Jeunesse (7 and 8th graders). ADULT DROP-IN IMPROV NIGHT We plan on holding a monthly drop-in evening where adults can meet and develop improvisational skills in an informal way with hopes of finishing with a public performance at Lucky Luc's Bar and Grill. VISUAL ART CLASSES * We will offer three, 6-class sessions to 2 age groups: K to 3's and 4's to 6's. Classes will take place on Tuesdays after school at École communautaire Réal-Bérard. Each session will focus on a different theme, on different artistic elements and principles and use different artistic mediums. Artwork will be exhibited in the Bibliothèwur régionale Jolys Library, in the Manoir de St-Pierre as well as the St-Pierre Agricultural Fair in August 2025 * We draw on our personal and professional experience as well as the Manitoba Visual Arts Curriculum to structure our classes. We are 100% experienced and skilled to undertake these projects and have strong collaborations we can count on : - L'École du TCM - guidance, library, support - Rat River Recreation Commission - registrations, guidance,publicity - Comité Culturel de St-Pierre-Jolys - support, publicity, financial assistance - Écoles communautaire Réal-Bérard and Héritage Immersion School - space, logistics, equipment, publicity - Liane Ouimet, École Héritage Music teacher (who has staged many musical theater performances in her career and helps every year with guidance, sound and mics) - Village Connection Thrift Store (art supplies, materials for costumes, props and decor, financial support) - Parents - photography, filming, snacks, tech support during events This project is vital for us as arts professionals and parents in rural Manitoba. Subsidizing our classes will allow us to refine our skills, enhance our French language work, and inspire children and young adults to bring theater and arts to rural areas.	Alison Palmer	Share - Artists in Community	$ 3,500
2024-11-08	Seven Teachings Art Collective (STAC), Indigenous Art Workshops & Mentorships	Myself (Jessie Jannuska) and the other co-founder Nichol Marsch of the Seven Teachings Art Collective (STAC) are looking to teach art workshops to Indigenous folks of all ages in beading (various techniques), painting step-by-step, drawing, and medicine pouch making. Some of the themes of the paintings will be Indigenous florals (Ojibway, and Metis style), and cover the Seven Sacred Teachings. Examples of our artwork will be shown to the students. Additionally, we are interested in both of us taking on one person each to do an art mentorship with over a four-month period. Both Nichol and I have completed various mentorships including the FMP mentorship program through MAWA in 2019-2020. I have recently taken a how to mentor workshop with MAWA and would like to follow their mentorship model on a much smaller scale for our first mentorship hosting. We would have an application process, a contract we both sign with our mentees that outlines their goals for their mentorship, and offer supply money help of $300 per mentee. One goal is to work towards completing an artwork(s) to have in a small group mentee/mentor art show. We would commit 4 hrs a month to mentoring them on their goals, helping with technique, networking themselves, etc. With both in person time and online hours spent with the mentee. At the end of the four-month mentorship we would pay for a one-month online mentor/mentee digital group show on the Kunst Matrix art gallery website. This site allows you to display your artwork in a virtual online gallery space where you can click to move around and view art as if in a real gallery. We have verified a workshop space to use for free at Pitikwe Skatepark in Portage Place Mall where I am a member of the board. This is not a conflict of interest because we would be not using Pitikwe funds or supplies and only funds we bring to the table ourselves to host our workshops. MAWA has offered their space to use for workshops/mentorships but it is not verified This project is important because we see there is always a need for free art programming for Indigenous folks of all ages. I am asked often by participants/parents/workers when teaching in the community when I will return to teach again but I am never able to return frequently enough because that is dependent on the budget of the school/businesses etc. There is often a barrier with fees associated with the supplies for these workshops, a place to host the workshops, and Indigenous folks needing free access when often unable to pay a workshop fee. STAC also observes a need for young artists who could see benefits from a free Indigenous led mentorship Our ability to undertake these workshops and mentorships is shown in both of our 8-year art career experience. We have both exhibited in solo and group exhibitions. We are both BFA with honors graduates. We are both co-op members with studio spaces at Clifton Studios	Jessie Jannuska	Share - Artists in Community	$ 7,500

2024-11-08	Northern Indigenous Music Summit	Day One Opening Prayer Elder Alice Young Introductions Keynote-Des Dorion Keynote - Jason Lepine LUNCH - 15 people (Soup and sandwiches) GROUP 1 - Songwriting workshop, Voice Workshop, Fiddle Workshop GROUP 2 - Songwriting, Fiddle Workshop, Voice workshop (Switch groups) Supper Song Swap Karaoke Day two Music 101 Touring & Marketing Performance LUNCH - 15 people (Soup and sandwiches) GROUP 1 - Songwriting workshop, Fiddle workshop GROUP 2 - Fiddle Workshop, Voice workshop, Songwriting Workshop (Switch groups) Supper Performance at Aseneskak Casino The project is to help emerging artists get into the music industry, and help with live performance. I have organized showcases, concerts and training projects.	Rhonda Head	Share - Artists in Community	$ 5,625
2024-11-08	Seven Printmaking workshops with Klinic's Gender Affirming Care program	We are planning a series of 7 workshops covering screen printing and relief printing on fabric. The workshops will be held in person at Klinic. They will be free to attend. Supplies and refreshments will be provided for participants. This project is important because it offers a free opportunity to members of the trans community to personalize their clothing to their own unique gender expression. Trans people face both financial and societal barriers when attempting to access clothing that reflects their gender identities. This is due to employment discrimination and discrimination that may occur while shopping. These workshops represent an opportunity for trans people to access clothing personalization and creative expression in a supportive and community-minded environment of their peers. The recent proliferation events and groups promoting anti-trans hate in Winnipeg, such as the 'Milton March for Children,' highlights an increased need for community connection and creative expression in the trans community. These activities can help mitigate some of the stress and isolation that comes with increased visibility and discrimination. I am confident in my ability to undertake this project. I have years of experience planning and delivering pop-up art workshops, specifically printmaking workshops, to people of all ages and walks of life. Klinic's central location and physically accessible building will make it easy for participants to access the workshops.	Kelly Campbell	Share - Artists in Community	$ 6,250
2024-11-08	Nizh, Woodland Art & Cultural Experience	The Woodland Art & Cultural Experience; Nizh. This project focuses on showcasing Cultural Practices & maintaining Ceremonial understanding of Anishnaabe way of life, including art, music, Ceremony, history. Woodland art is a modern day depiction of ancient birchbark scrolls, pictographs, local legends and star stories We plan to have the Turning Leaves in The Wind Singers return for our opening Drum & Smudge Ceremony. Each artist (Jared Tait, Tom Sinclair, Bree Island, Mshikenkwe & Patrick Paul) plan to exhibit 6-10 Original Acrylic pieces The project will showcase local beadworkers like Waabizi Beadposting & others Live painting from attending artists will also be on the itinerary This project is immensely important not only for the community for its extreme lack of Cultural representation but for the preservation indigenous culture aswell , in a time of truth & reconciliation it's necessary to provide authentic indigenous perspective My ability to provide an experience has been proven successfully with the last exhibit and cultural showcase, aswell as gathered experience from helping with previous shows like the Tisiget Indigenous Art Project & The Neebing Art Fair Each artist plans to attend the show this year, and each Cultural practice will be measured with the outmost respect	Patrick Paul	Share - Artists in Community	$ 5,625
2024-11-08	Pagbuo (Development) Workshop Series: a series of free workshops offered to Filipino storytellers in Manitoba	The Pagbuo Workshop Series (PWS) is an urgent response to the growing artistic momentum within Manitoba's Filipino community. Filipinos are currently experiencing a fertile opportunity for collaboration and development, and the demand for culturally relevant mentorship has never been stronger. Pagbuo— "development" in Filipino—is the first initiative of its kind in Manitoba, created to meet the consistent need for mentorship and skill-building that UNIT Productions has witnessed over the 5 years through its work within the community. Currently, Filipino artists in Manitoba lack access to mentors and instructors who share their cultural backgrounds, limiting their ability to fully express their lived experiences, traditions, and identities in their art. This lack of representation stifles artistic growth and prevents artists from embracing their true identities without feeling the pressure to conform to dominant cultural norms. PWS will address those gaps and deliver three storytelling workshops focused on key areas of interest identified by the community. Drag for Queens and Kings (24% interested) Playwriting (39% interested) Screenplay (21% interested) Other (16% interested) Pagbuo will extend UNIT's mission of elevating Filipino voices in Manitoba, bringing their stories and voices into the mainstream. The workshops will focus on developing skills in Drag, Screenplay and Playwriting. By addressing issues of social equity, such as gender, nationality, and disability, the workshops ensure accessibility and inclusivity for all participants. UNIT will collaborate with esteemed artists and mentors like playwright Marie Beath Badian, who will lead a six-week Building Blocks of Playwriting program tailored to emerging Filipino artists. Additionally, we will work with drag queen Special Kay and drag king Orion Sbelt, known for "queerifying" Filipino traditions and challenging identities with the characters they embody. Hazel Venzon, an award-winning filmmaker and storyteller, will offer unique insights and mentorship that will deeply resonate with local artists. UNIT Productions has a rich history of collaborating with Deaf artists, demonstrating our commitment to inclusivity and accessibility. For Pagubo, we have budgeted for American Sign Language (ASL) interpretation, ensuring that all pre-registered artists can fully participate. This not only fosters connections between hearing and Deaf artists but also cultivates creative collaborations that enrich the greater artistic community. Additionally, we are offering online options via Zoom and livestreaming on UNIT's private YouTube channel for workshop auditors. Our in-person workshops will take place at our 600 sq ft. studio space, situated on the top floor of a historic artists' studio. This space features high-speed wifi, ample natural light through operable windows, and a layout conducive to creative movement and interaction. UNIT - rooted in personal connection, emotional support, and artistic experimentation - will foster an environment where participants can deconstruct, fail, and reconstruct their narratives, encouraging innovation and confidence. Representation through shared cultural backgrounds provides both practical guidance and invaluable role modeling, inspiring emerging artists to pursue their goals with greater confidence and authenticity. Funding PWS will support UNIT's ongoing efforts to elevate stories while contributing to a more diverse and inclusive arts landscape in Manitoba, building skills and confidence as storytellers within their communities and beyond.	U N I Together (UNIT) Productions	Share - Artists in Community	$ 7,500

2024-11-08	All Abilities Musical Theatre Pilot Project	I , along with my collaborators are offering a weeklong pilot program in the field of musical theatre. Our aim is to bring together 16 young adults who share a passion for musical theatre into a fully integrated setting. The ideal plan is to have participants with physical and/or intellectual disabilities working alongside those without, sharing the common language of musical theatre as a departure point. Daily classes will incorporate theatre games, improvisation, dance technique, choreography, scene study, voiceover technique, speech and vocal production and, of course, singing. All students will be encouraged to discover their own "creative voice" and be exposed to a broad spectrum of materials which are selected to fit our clientele Through a combination of solo, small group and ensemble work, students will have a chance to experience the true magic of musical theatre- storytelling through song, dance and drama They will also be encouraged to collaborate and learn from each other in a very safe and nurturing atmosphere There is a critical need for inclusive performing arts programs in Manitoba, particularly for adults with disabilities. Currently, the province offers limited opportunities for these individuals to engage in the performing arts, resulting in a significant gap in accessible cultural activities. This proposal outlines a plan to establish a musical theatre training program which will ultimately present fully produced all-inclusive musicals in a theatrical venue Over the years, my collaborators and I have all had opportunities to direct, teach, choreograph and guide emerging artists as they discover their passion and develop their skill sets in the performing arts We have generally worked unilaterally, but have always discussed opportunities where we can combine our forces in a more proactive venture. Each of us has expressed a true desire and willingness to share our expertise in the field of musical theatre and performing arts to the physically disabled and neuro-diverse of our community. It is our goal to expose everyone to the highest calibre of training and allow their growth as individuals to flourish. We have arrived at a juncture where it is timely and vital for us to engage collectively to bring our dreams and passions to reality We all live in the same neighbourhood, Osborne South (recognized as a true artist's haven) and have been practitioners of our art forms at many of the same venues. We are fortunate enough to have secured the Churchill Park United Church as the primary location for our training program. It is 100% accessible and offers a very comfortable, welcoming and practical space for the musical theatre programming we are envisioning I am currently working with a group of emerging musical theatre artists, the StudioWorks Players, who are anxious to join a combined and fully integrated musical theatre ensemble. This would be the first time in the province where this type of activity has been facilitated.	Brenda Gorlick	Share - Artists in Community	$ 5,625
2024-11-08	Strengthening Our Community with Art Creation	With extensive experience teaching various age groups and a background as a classroom teacher, I am equipped to guide participants to success. My aim is to develop youth who will grow into community leaders, inspired to pay forward the mentorship they received. In an effort to foster creativity, community engagement, and intergenerational bonding through art, this project introduces youth and adults to the innovative Remoglue technique. For this project, I plan to teach the participants how to create art with a new art medium. Before I start the workshop, I will show an introductory video of previous classes I had conducted to motivate them. I will provide an in-person demonstration to each group and guide them through the process of planning: concept development, use of colour, abstract versus representational art, and preparing for the final result. This initiative is crucial as it introduces youth to a new medium, inspiring them to think outside the box and come up with innovative ideas, irrespective of their future career paths. Art serves as a powerful tool to bring the community together. With my extensive experience, I am confident we will achieve outstanding results. Such success will undoubtedly encourage future participation. This activity will take place in the city of Winnipeg, which is where I am located and the base of the participants whose culture aligns with the project. I will also educate the participants about the misfortune of plagiarism and cultural sensitivity as I have addressed in my previous workshops Incidentally, I have been a victim; an artist who is based in the United State was found to have plagiarized over 20 of my works as documented on my website.	Yisa Akinbolaji	Share - Artists in Community	$ 6,192
2024-11-08	Soul Supreme	SOUL SUPREME: LIVE CONCERT SERIES With two successful festivals and hundreds of events over the last ten years, we are ready to elevate the Soul Supreme Bi-monthly events and transition into a monthly live concert series similar to the event piloted for Winterruption January 2024. The Soul Supreme live concert series is an elevated version of the current biweekly events. Taking place once a month from October 26th, 2024, to June 8th, 2025, it will feature a higher-quality of production, showcasing full-band performances and a rotating lineup of artists, musicians, and DJs from the Soul Supreme collective- REMIXED. It is a live mixtape-style event with a stage in the centre of the room, intentionally at ground level, and a tiered layout surrounding the stage, creating an immersive experience between the audience and performers. The events will be held in partnership with our current collaborators, Nightshift Entertainment, who currently host the Soul Supreme biweekly events at One Eleven, and will be moving to their larger concert venue, the Exchange Event Centre (EEC). Each showcase is intended to build upon the last, highlighting the vast spectrum of the R&B genre and culture that informs them from the '90s and 2000s to Alt R&B and Afro R&B The first event will start with an Afro R&B edition, providing a platform for the numerous Afro R&B fusion artists in Winnipeg and space for their art. These events provide engaging programming for underrepresented communities on a larger scale, establish a regular space to engage with live R&B music, provide monthly economic opportunities to underrepresented artists, and help build excitement throughout the year in anticipation for the annual Summer Festival.	Soul Supreme	Share - Artists in Community	$ 11,250
2024-12-06	The 12th Annual Winnipeg Underground Film Festival	The proposed project is the 12th Annual Winnipeg Underground Film Festival (WUFF) which will be held June 5-8, 2025. The festival will include screenings, workshops and an exhibition of Dani and Sheilah ReStack's collaborative practice at Platform Centre (both artists and gallery confirmed in support letters). Our second feature event is Guy Sherwin's "Paper Landscape," a landmark expanded cinema performance that explores film's material, temporal, and spatial properties. As Sherwin paints on a transparent screen, he reveals a projected image of himself, merging real and projected worlds across time Additionally, our festival will include: -8 shorts programs including a screening of the ReStacks trilogy titled "Feral Domestic" -a guest-curated program by B.C.-based film collective XINEMA (confirmed in support letter) -90 second competition which consistently sells out and garners substantial local interest sponsored by WFG (detailed in support letter) -workshop/artist talk led by Dani and Sheilah ReStack Launching at the start of Pride month, WUFF's queer-centric programming honours Winnipeg's rich history of 2SLGBTQ+ art practices and actively contributes to this ongoing tradition. Feature programming in recent years has brought remarkable queer artists to Winnipeg including Soda Jerk (Dan and Dominique Angeloro), Elian Mikkola, and Vitreous Chamber (Malic Amalya, and Nathan Hill) A highlight for WUFF 12 is a showcase of work by renowned visual artists Dani and Sheilah ReStack. We will be presenting their "Feral Domestic" film trilogy through a special screening, alongside an exhibition of their work at Platform Centre (see support letters). WUFF has programmed work by the ReStacks previously in 2018 and 2021, cultivating an audience acquainted with their practice. Their work has been included in the Whitney Biennial, with recent solo exhibitions at Western Front (Vancouver) and Camden Art Centre (UK). Their collaborative artistic practice explores parenting, ecologies, history, desire, and domesticity through a queer lens. Bringing their work to Winnipeg will be a valuable contribution to the city's vibrant arts community and will hold special significance during Pride Month. Each year we aim to program 1-2 significant mid-career artists for spotlight programming which might include a feature film, performance, or exhibition. This selection process is collaborative, involving careful monitoring of artists' practices we find compelling, and planning our feature programming with foresight. Much of our programming is sourced from the open call and supplemented with curated outreach for films which we feel complement other works in our programs We strive to showcase work by artists from traditionally underrepresented communities and take pride in nurturing local talent through annual events such as our 90 Second program. Our collective represents a diverse range of experiences and voices, and we endeavour to broaden this range by inviting guest curators to contribute their unique perspectives to our festival. In previous years, we've featured contributions from curators such as Mahlet Cuff (CA/MB), Christina Battle (CA/SK), La Lumiere (CA/QC), and Cousin Collective (US/CA). We intentionally select guest curators whose practices complement but differ from our own, enriching the festival with a broader range of artistic viewpoints	Winnipeg Underground Film Festival	Share - Present	$ 13,750
2024-12-06	LudoChroma II sound, light, music, dance installation for Nuit Blanche 2024	LudoChroma II is a one night sound, dance, and light installation for Nuit Blanche on September 28th, 2024, at Albert Street between Bannatyne and McDermot. The work consists of three performance stages each flanked by a control panel open to audience participation. The control panels influence stage lighting, which in turn affect the performance. Each panel contains three large, illuminated poly-resin buttons which switch on and off Red, Green, and Blue spotlights within the stage. These stage lights cast shadows both in front on poly lined temporary fencing and behind along the surrounding architecture. Through principals of colour mixing theory there are 8 permutations for each performance station (black, white, red, green, blue, cyan, yellow, magenta). Each of these permutations is connected to a modular score for violin, cello, and piano respective to each stage automatically triggered in a MaxMSP patch. The performances will vary throughout the evening, each musician taking a shift in one cube playing their score live, along with a dancer in another responding to the changes. The final stage will be open to the audience to cast their own shadows. We hope to achieve an immersive experience for the audience that acts as an invitation to experiment and play with how choices construct the spaces and relationships we inhabit. We blur distinctions between audience and performer, the avant-garde and colloquial. An artwork that invites us to play and co-construct our environments. Last years installation at CMHR of LudoChroma I reached 20,000 people, we only hope to grow. The project is important as it's a Gesamtkunstwerk, a culmination of years of work, collaboration, research, and exploration. LudoChroma II encourages contemplation on the spaces we occupy and the roles we play within them. By inviting individuals to actively shape the environment, the installation bridges the psychological and emotional distances inherent in shared spaces, fostering a sense of interconnectedness. Each decision made in the creation of this artwork is rooted in synesthetic color-music synthesis, driven by the principles of color mixing theory. The red melody is fiery, along with the dance movements, the blue melody is calming and slow, and so forth. The audience play with a palette of possibilities, allowing participants to craft their unique sonic and visual narratives. As visitors engage with the buttons, they traverse the distance between spectatorship and authorship, transforming the installation into a canvas for collective creativity Savant Flaneur's primary goal has long been to disrupt the conception of classical and experimental music as overly academic and inaccessible. We hope to bring the avant-garde into the public square. The sound and installation is situated in contemporary post-minimalism but pushes boundaries with what is possible with modern technology.	Savant Flaneur	Share - Present	$ 2,344

2024-12-06	Flash Photographic Festival (April 2025) is a month long province wide festival celebrating photography	FLASH Photographic Festival is embarking on a new chapter as it transitions to a biennial event and expands its mandate to become a truly province-wide festival in April 2025. To date, 15 organizations across rural and northern Manitoba are planning to be involved and, within the city of Winnipeg, almost every gallery and artist-run centre has confirmed their participation, as well as more than 30 other private venues with wall space and a passion for photography In 2025 we are introducing four methods of presentation (A) Open Call, Non-Adjudicated Exhibitions: Artists are invited to submit their works without a jury review, ensuring an inclusive approach. Submissions are assessed for public presentation suitability and cultural integrity. Any willing venue is permitted, including retail stores, restaurants, businesses, billboards, projections, and other types of installations. The $100 per venue registration fee brings some revenue to the festival; in return, these exhibitions will be fully promoted in the festival's catalogue and marketed in other ways. (B) Curated by Invitation: The festival will include curated exhibitions in which artists will be invited to showcase their work at notable galleries, adding depth to the festival's artistic offerings. (C) Adjudicated Exhibitions: This will involve a widely-disseminated invitation for parties to submit work. A jury will evaluate submissions, providing selected artists with the opportunity to exhibit in a professional gallery setting. (D) Partnership with Galleries: FLASH Photographic Festival is forging partnerships with artist run centers and galleries. As each venue is responsible for their displays, the exhibitions are conducted in collaboration with the festival. Four exhibitions directly funded and presented by FLASH will take place. (1) Curator Leona Herzog is organizing FLASH's feature adjudicated exhibition "Divergence & Connection", taking place at the Mennonite Heritage Centre Gallery. (2) Curated by invitation, Urban Shaman will present the work of Indigenous street photographers Marco Muller and Zac Ironstand in a show curated by Justin Bear L'Arrivée. (3) Arts AccessAbility Network Manitoba and La Maison des Artistes Visuels Francophones have formed a partnership and will be showing a lens-based juried exhibition by members of the deaf and/or disabled community. (4) Lastly, when it feels appropriate, we will invite Susan Close to curate a show of work by her late husband, the highly respected Canadian photographer Richard Holden (1946-2024) that will happen at 226 Main Street Gallery. This exhibition has been included in our budget and support material An interesting aspect of the upcoming festival, is the remarkable variety of lens-based work that will be presented throughout Manitoba, ranging from traditional silver prints, to experimental image making to contemporary photographic hybridity. Beyond exhibitions, there will be ancillary events, such as artist talks, workshops, film screenings, tours, panel discussions, and community events. This multifaceted approach ensures the festival incorporates every aspect of artistic outlet, fostering improved collaboration with arts organizations and venues in Manitoba. The initiative aims to strengthen our core vision by expanding the presence of artists in the photographic arts.	FLASH photographic festival Inc.	Share - Present	$ 11,250
2024-12-06	"Déjà Vu" Manitoba School Tour (Original Work)	Meraki Theatre is currently planning a Manitoba School Tour of our original production of "Déjà Vu" for Grade 4-8 students. "Déjà Vu" is a bilingual story about reconnecting with your inner child and aims to remind audiences that you are never truly alone. "Déjà Vu" was originally produced by Meraki Theatre in 2022 and premiered at the Winnipeg Fringe Festival to sold out crowds. The show was entirely performed by a youth cast with support from our directing team. Meraki Theatre has now chosen to revamp and rewrite this story while keeping the original messaging intact and adapting it for Manitoba Schools (for youth ages 8-13). As a bilingual production, "Déjà Vu" will include both English and French languages to tell our story. We use French and English both equally throughout the production in a strategic way where students will understand the story regardless if students speak French or not. Two of our Actors (Mady Richard and Kaelyn Yoon MacRae) as well as our Director (Taylor Gregory), are fully bilingual and have been speaking French since before grade school. One of the core themes in "Déjà Vu" is mental health awareness. We believe that it is essential for young learners to develop an understanding and learn the importance of mental health. We want students to gain confidence to have open conversations about mental health and taking care of oneself, and be able to navigate through difficult times with pre-set tools in their toolkit. "Déjà Vu" reminds young audiences that we all face struggles in our lifetime, and that we all have the power to find strength from within. Through the implementation of this school tour, we hope to continue to build strong, positive connections in schools across Manitoba by sharing a story that is both educational and informative woven together with humour, inner strength and touching original music. This project is relevant to Meraki Theatre's goals because this production sheds light on difficult subject matter while delivering the content in a way that is relatable, entertaining, and playful for young audiences. This connects back to Meraki's core value of providing opportunities for students to engage in the arts in an accepting and collaborative environment. From an educational standpoint "Déjà Vu" hits over 50 curriculum outcomes that need to be taught between Grades 4-8, all while incorporating a variety of contemporary and traditional mediums such as dance/movement, original song and music, and bright, cartoon-y costumes and colours. Meraki Theatre is no stranger to School Tours in Manitoba. Not only has our Founder, Taylor Gregory, performed in multiple school tours including Théâtre Cercle Molière's Spring 2019 Manitoba-wide tour of Expressions Vivres, but Meraki Theatre also offered a School Tour of our original production "Quest" in the Fall of 2019. "Quest" was a choose-your-own-adventure touring musical for students ranging from Kindergarten to Grade 5 that also hit over 50 learning/curriculum outcomes for elementary teachers. We offered schools an Education Guide (see Support Materials), and ended up performing to approximately 4500 students!	Meraki Theatre	Share - Present	$ 15,000
2024-12-06	Viento South: Traveling Songs Concert Series	We plan to present two concerts in Manitoba of Latin Folk music in Spanish, French, and English. One concert will take place in Winnipeg, and one in Brandon. Both concerts combine musical and community elements, where we will perform original compositions and global repertoire. Additionally, our goal is to capture people's memories with a traveler's mindset using photos, writings, images, videos, and other content contributed by the community. This content will be shared during the concerts using a projector. Both concerts will be free for everyone to attend. "Traveling Songs Concert Series" seeks to evoke emotional experiences and foster reflection on travel and immigration within the Manitoban community. The songs are metaphors for people's journeys and movements, exploring how music can grow in new lands while retaining its roots. The project embodies a musical vision where Latin American, Canadian, and global influences coexist harmoniously in multicultural Canada. Winnipeg, historically a meeting point at the confluence of the Red and Assiniboine, Nestaweya Rivers, has long been a gathering place for diverse communities, including First Nations, Inuit, Metis, and non-Indigenous people. Today, it remains a hub for Canadians and immigrants worldwide. According to the 2021 census by Statistics Canada, 19.7% of Manitoba's population are first-generation immigrants, rising to over 40% when including second-generation immigrants. This multicultural fabric is evident in Winnipeg, where languages like Cree, French, Mandarin, Spanish, Tagalog, and English mingle in public spaces like The Forks. "Traveling Songs Concerts" consists of both musical and community components. Musically, the project features original compositions by Viento South's Luis Hermida and selected songs from the global repertoire. These pieces are categorized into four themes: 1) Postcards and Identity 2) New Beginnings, Farewells, and Waiting 3) Paths and Searching 4) Adaptation Each category reflects a different aspect of the travel and migration experience. "Postcards and Identity" captures memories of one's homeland that shape cultural identity. "New Beginnings, Farewells, and Waiting" addresses the hope and sorrow of seeking a new home and the perspective of those left behind. "Paths and Searching" offers a reflective space on the dreams and journeys of travelers. Finally, "Adaptation" delves into the challenges of adjusting to new cultures and environments. Under the artistic direction of Luis, the project aims to organically blend Latin American rhythms with global sounds, much like the natural confluence of Winnipeg's rivers. The venues for these concerts are yet to be confirmed. We are discussing with several potential partners, aiming for a collaborative partnership rather than a simple rental agreement. Our deadline to finalize the venues in Winnipeg and Brandon is October 1, 2024. The musicians involved in this project are Manitoba-based, representing a diverse blend of cultural influences from Mexico, Ukraine, Cuba, Colombia, and Canada. Their varied backgrounds reflect the multicultural nature of our work, ensuring that all community members feel included and represented. The first edition of the "Traveling Songs Concert Series" will be held in Winnipeg and Brandon, and the project plans to expand to other locations across Manitoba in the future.	Paulina Gonzalez Cervantes	Share - Present	$ 6,472

2024-12-06	Music 'N' Mavens 2025 Concert and Lecture Series	The program format of Music 'N' Mavens is approximately ten concerts and ten lectures, scheduled from 2:00 – 3:00 pm every Tuesday and Thursday from January to March. The one-hour concert format is a suitable program length for many to fit into their schedules. This celebrated concert/speaker series is integral to many participants as it answers the need for cultural programming during daytime hours throughout the winter. Patrons have expressed their preference to attend during the day to prevent the need to drive after dark during the short winter days. Music 'N' Mavens artistic rationale is for patrons to develop an appreciation for the arts and gain intellectual stimulation through quality programming that is financially accessible during the convenience of a weekday afternoon. Prices are kept low to attract the widest population. This series provides an opportunity to present quality professional performances to an audience that may not otherwise be able to attend or access performances of this type. The lecture demonstration style of presentation is an educational tool for audience members to learn about various aspects of music. It is rare to have such diverse programming in one series that run the gamut of musical styles The objectives of Music 'N' Mavens are to provide an opportunity for audiences to learn about various components of music presentation; to broaden people's exposure to the arts by providing leading edge programming that is not available elsewhere in Winnipeg in daytime hours; to support the arts by providing an opportunity for musicians, composers, and artists to showcase their talent; to develop an appreciation for the arts; to gain intellectual stimulation through programming that is financially accessible and to bring people together through engaging and accessible programs. This year Music 'N' Mavens will be introducing the audience to a Metis Francophone performer, Andrina Turenne, who will share her music and stories. We will be showcasing Afrobeat music from Nigeria in a call and response type format. We will be focussing on the environmentalist aspect of Joni Mitchell, and how her song "Big Yellow Taxi" became an environmentalist anthem that critiques excessive urban development. We will be presenting works by prominent Canadian composers performed by Winnipeg Symphony Orchestra violinist Elation Pauls. We will be showcasing the influence of Sudanese music and jazz, and looking at the fusion of these two art forms. We will be highlighting the crisis of anorexia nervosa in young people, which began even before the advent of social media. The educational aspect of Music 'N' Mavens is integral to the success of the series. Many patrons comment that they would never have chosen to listen to a specific artist or a certain type of music, had they not been exposed to the artist/music selection on Music 'N' Mavens. Moreover, we have been told that the live in person events during the cold winter months give our patrons the motivation to leave their homes and to make a commitment to go out to an event during the daytime.	Babs Asper Centre of Cultural Arts/ Rady Jewish Community Centre	Share - Present	$ 6,000
2024-12-06	Brandon Chamber Players 25th Anniversary Winter 2025	This project comprises the second half of BCP's proposed 25th Anniversary Season: two concerts and a composition competition. The first concert, Konekted, is a collaboration with Westman choral group Konektis, directed by Verdin resident Michelle Chyzyk, and Brandonites Marla Fontaine and Clint McLachlan. Konektis members hail from Kola, Virden, Killarney, Glenboro, McGregor, Austin, Rivers, Minnedosa, Neepawa, Carberry, and Brandon. Michelle has curated a program of mixed vocal music with Konketis' own Justine Burke on piano. It will take place at Brandon's McDiarmid Drive Alliance Church in January. Konektis is planning an exciting performance with full lighting and choreography. This is our first choral concert since 2019. Proposed repertoire includes World O World - Jacob Coltier, arranged for 16 part a capella The Wall Breaks Asunder - Anthony Maglione, TB choir with piano Balleilakka - arr. Ethan Sperry, choreographed by local Bollywood dancer Palak Walia Steppin' Out (Medley of Zoot Suit Riot, Jump Jive and Wail) - arr. Mark Brymer, choreographed I'll Be On My Way - Shawn Kirchner, contemporary gospel Stairway to Heaven - arr. Phillip Lapatha from Winnipeg The final concert of this season will follow our historical commitment to programming new Canadian works in a return to our roots as a 13-piece string ensemble. Scheduled in April, this event will showcase Canadian works commissioned and premiered by BCP through the years, to celebrate BCP's history as southwestern Manitoba's main annual independent professional concert series. Luis Ramirez, a Brandon University graduate, is commissioned to write a new piece for this finale concert, curated and led by Brandon violinist Kerry DuWors. Works featured will be selected from: Mira for solo violin and strings - Alice Ping Yee Ho '10' (commissioned by BCP 1999) E-Motion for 13 strings - Gerhard Ginader, from Brandon (commissioned by BCP 2000) Symphonia or Symphony for Strings- T. Patrick Carrabré (performed by BCP 1999) Winter Moon, Winter Sun for clarinet, harp and strings - T. Patrick Carrabre 8' (commissioned by BCP and clarinettist Catherine Wood 2011) Tango - Randolph Peters, born in Winnipeg 12' (performed by BCP 1998, 1999, 2012) Solace - Jocelyn Morlock, graduate of Brandon University 10' (performed by BCP 2016) The Return of Ulysses for string orchestra - Andrew P. MacDonald (premiered by BCP in 2005) A new commission by Luis Ramirez, graduate of Brandon University Luis Ramirez is excited and honoured to compose a new work for next year's "13 Strings" concert in celebration of BCP's 25th anniversary. He will write a celebratory piece 5-10 minutes long. Despite not being awarded a commissioning grant, we are moving forward with this commission through private sponsorship and additional fundraising Connected with this final concert, BCP will be sponsoring a composition competition for young Westman composers. Applicants enrolled in a high school or post-secondary program will submit a short piece (2-5 minutes long) for string quartet or some configuration therefrom. The competition will be judged by a panel of composers and string musicians who have a direct connection with the region. The winning piece will be performed by professional musicians in the 13-strings concert.	Brandon Chamber Players	Share - Present	$ 15,000
2024-12-06	To Co-Present 'Let's not stay awake through dark nights' in 2025 with Théâtre Cercle Molière	I am requesting funding to aid in the Co-Presentation of a new contemporary dance, 'Let's not stay awake through dark nights', in the Spring of 2025 at Théâtre Cercle Molière (TCM) with twelve collaborators. Rehearsals will begin in the Rachel Browne Theatre (RBT) studio for Weeks #1 - #3 to bring the work from its current 35 minutes to 45 minutes. We will work on the duet, how to sing the lullaby live, all transitions, how we interact with the set, and audience configuration. For Week #4 we will move to TCM to load in, set up, and rehearse. All elements of the show have to be rehearsed in the theatre for a full week in order for there to be a cohesiveness between the choreography, sound, lighting, costume, set design, and audience configuration. For Week #5, we will open for a 5-day run of performances to an estimated audience of 300 people. Contemporary Practice The movement was created using three choreographic forms. The first I call 'The Word List'. I extract action verbs from the source materiel like "expose, attack, discover". I create a move or gesture that represents each word and I string them together to make a long movement phrase. The second form I call 'Improvised States'. I take an image from the source material, like the horse in the play, I embody characteristics, intentions, and emotions of that horse and I improvise with movement. The third form we applied is what I call 'Intricate Partnering', a complex and elaborate style of partnering which causes one body to move or react a certain way when affected by the other dancer's physical impetus. Project Importance and Rationale The importance behind this project is the artistic integrity of the work and the health of the artists and working environment. I create a safer and braver space by asking for consent and offering autonomy. This makes for a rigorous process where all collaborators independently choose to give themselves fully to make the work the best it can be What we plan to do and achieve Weeks #1 - #3: This final creation time will be funded by the MAC Create Grant. This Present Grant application focuses on the presentation. Week #4: We will load the set into TCM, build the lighting cues, and practice performing the dance with the lights, sound, set and costumes. All collaborators will be present to watch the performance and take notes. After this performance each designer will give their notes. For example, Brenda may want to adjust or change something with the costume, make up, hair, or set. Ali's notes will be especially important in that they will tie all elements together and point out any areas where there are questions. Week #5: We will continue to practice performing the dance with all above elements on Monday and Tuesday during the day. Wednesday will be the premiere/opening night where the dancers will have the day to rest before performing for a live audience in the evening	Alexandra Elliott	Share - Present	$ 11,250

2024-12-06	Love Languages: A Multidisciplinary Concert of German Art Songs with Projections of Original Illustrations	Flipside will co-present "Love Languages: Songs & Pictures on Wolf's Italienisches Liederbuch" with the Women's Musical Club of Winnipeg at Desautels Concert Hall on January 11, 2025. This multidisciplinary, multigenerational, multi-organization production is a unique opportunity for Manitobans: - To hear exceptional operatic performers soprano Tracy Dahl & Canadian/Korean baritone Clarence Frazer for an accessible ticket price, in the intimate setting of art song (poetry set to voice & piano) with pianist Lisa Rumpel; - To be immersed in a complete art song cycle, promoting understanding & ownership of the composer, style, poetry & language; - To enjoy projected "program notes" consisting of 46 original illustrations with 1-line synopses Hugo Wolf's 80-minute set of 46 short German art songs based on Italian poems will be accompanied by corresponding projections of original illustrations which will "speak 1000 words" - truly a celebration of "love languages." The songs unreservedly express universal feelings that can accompany romantic relationships: infatuation, yearning, disgust, rage, heartbreak, rejection, bitterness & devotion. Ana Tournine's whimsical illustrations will cleverly use gender-neutral German & Italian national foods to express the meaning of each song, accompanied by one-line English synopses. Limited print copies for sale will form our very own "Liederbuch." We chose to perform Wolf's Italienisches Liederbuch because: - By bringing the "Netflix binge" to classical music, we immerse audiences in one style for maximum ownership & knowledge - While many of these songs are popular, it's rare to hear the entire set since it requires 2 different singers - The dynamic back-and-forth between the performers creates an adaptable storyline, like a mini-opera - The songs & poems are very short & emotionally potent We chose to commission illustrations with English one-line synopses to act as program notes to promote fun & accessibility, to keep people engaged in the onstage story & action rather than being buried in printed translations, & to build on previous successes - For "In Plain Sight: Compositions by African-American Women" in 2022, Dr. Marcia Porter, a Florida-based expert in song repertoire by African-American women, created audio recordings which were played with a slideshow throughout the concert, explaining the context & background of each composer & set of songs. - At "Winter Words" in 2024, the audience could read a one-line synopsis for each song with a quick glance at the program, thereby giving their full attention to the music and performers. With this concert, Flipside advances our missions to invite audiences of all classical music experience levels to connect deeply with the words, music & performers, and to challenge vocal repertoire to "tell truth through song" - by prioritizing fun, excellence, truth & creativity - by engaging exceptional artists to bring the stories to life authentically & clearly - by daring to program a complete art song set as though it's a semistaged mini-opera - by projecting whimsical, expressive, original images with short synopses instead of tiresome written translations Flipside shows audiences their own stories onstage, sung up close by incredible artists. We believe in the enduring value of classical music to express universal truths about humanity & nature, and we do so with artistic integrity, excellent performers & repertoire, a welcoming atmosphere, and creativity	Flipside Opera and Art Song Collective Inc	Share - Present	$ 6,591
2024-12-06	Inhibition Exhibition: A Festival of New Works	The Village Conservatory for Music Theatre is seeking a grant to continue to run their festival of new works. Since expanding to a festival in 2023 thanks to the generous support of the Manitoba Arts Council, this festival has showcased new Manitoban works from emerging arts creators. The centerpiece of the festival will continue to be the showcase described above, 11 emerging artists performing a collection of their own pieces (called "the ViC collective" for the purposes of this grant). The purpose of this funding is to provide additional programming. The programming for the 2024 festival will be divided into three sections: A collection of eleven 5-10 minute brand new works by emerging Manitoban performing artists, collectively created through a collaborative training and mentorship process A cabaret featuring emerging theatre artists presenting small-scale new works and works in progress A new commission from a local playwright to create a "first draft" of a piece, which will have a public reading during the festival The purpose of this programming is twofold: To create opportunities for Manitoban creators to showcase their work in front of an audience To create an environment where Manitoban artists can learn from each other and form new connections Beyond Nuit Blanche and the Winnipeg Fringe Festival there are few opportunities for local artists and community groups to showcase new work. Having strong Winter programming allows us to encourage creation and collaboration throughout the year while filling the void left by the departures of RMTC's Master Playwrights Festival and the Carol Shields Festival of New Works. We plan to expand this festival in the upcoming years to feature masterclasses, workshops, more commissions and presentations of new work, creating an environment where our artistic community, artists and arts patrons alike, can come together to connect, learn, and celebrate. This festival meets the needs of our community by providing a platform to showcase new works, seed new ideas and build a sense of community and collaboration that we believe can strengthen the foundation of our industry Finally, this festival plays an important role in the recovery of Manitoba's emerging artist community as we navigate a financial recession in the wake of the Covid-19. Theatre audiences haven't returned to the same level they were at pre-pandemic, and thus the work being programmed at our theatres is programmed with the survival of the organization in mind. This has had an unfortunate effect on emerging artists, who have had more difficulty finding opportunities to create, develop their artistic practice and perform their work. This festival aims to help to correct that by giving emerging artists the opportunity to develop their artistic practice through mentorship and collaboration	The Village Conservatory for Music Theatre	Share - Present	$ 13,750
2024-12-06	CZ After Hours - crossover jazz/Baroque choir collaboration between Canzona and Larry Roy & Erin Propp	Canzona has begun a tradition of fall "crossover" concerts that intentionally cross music genre lines. These concerts are a chance to bring new audience members to choral concerts and vice versa. Finding new points of connection between art forms gives depth to all parties, builds our audiences, and expands understanding and gives context to the more traditional choral repertoire Last season saw a collaboration with Raine Hamilton (and band) that included a new commission of Raine's "Over the Mountain" for a cappella choir by Winnipeg composer, Scott Reimer (this work is also scheduled for a second public performance and video project in April 2025), as well as giving Raine opportunity to sing as soloist with Canzona "backing them up" in both Raine's and Purcell's (1659-1695) music. This current project, CZ: After Hours, is another "cross-over" concert – this time with established jazz duo, Erin Propp and Larry Roy. Repertoire for this concert will include several traditional Baroque pieces arranged for jazz choir, as well as a new transcription for choir of Vivaldi's "Winter" from the Four Seasons by French contemporary French composer, Franck Krawczyk. CZ will also be joining Erin and Larry with an arrangement of A la claire fontaine by new-to-Winnipeg composer, Rob McLaren. Larry Roy is undertaking some arranging for CZ and the duo to perform together, and both Erin and Larry will be joining in on embellishing and improvising over some of Canzona's "pure" Baroque music. Jazz Winnipeg will be supporting us in advertising and in promoting this event as part of their Sunday Night Jazz Series (10K subscribers); we will be performing at Young United Church, rather than in their venue due to acoustic and space requirements for the choir. Plans are underway to recreate a jazz lounge within the modern and flexible sanctuary of YUC (i.e. all church furniture is being removed, and tables, chairs, linens, bar, lights etc. are being brought in)	Canzona Inc.	Share - Present	$ 7,969

2024-12-06	Virtuosi Concerts' Roots & Branches Mentorship Concert Project 2025	Virtuosi Concerts will present the third edition of the Roots & Branches Mentorship Concert Project on January 12, 2025. This project is an impactful annual initiative that began in the 2022-23 season thanks to project funding from the Manitoba Arts Council. Roots & Branches bridges a gap between advanced music education and the first stages of a professional music career for emerging classical musicians in Manitoba. While there are excellent early music education and university programs in Manitoba, most ambitious music students leave the province to seek professional performance experience. This project increases opportunities for ambitious young musicians to begin working in Manitoba. The project consists of the creation of a chamber music ensemble from a combination of experienced and emerging Manitoban musicians who plan, prepare, and perform a concert in Virtuosi's season. The concert is a paid engagement for mentors and young artists alike. This year's concert will take place on Sunday, January 12, 2025, at St. Andrew's United Church as part of Virtuosi's seven-concert season. Individual tickets will be sold at a lower price point than the other season concerts to increase access to family and friends of the musicians. Student tickets will be $10 at the door, as with all of Virtuosi's season concerts. Three young artists have been chosen through an open call for applications advertised through the universities, music education organizations and private music teachers: soprano Christina Thanisch-Smith, violinist Miona Milovanović, and cellist Déverson Correia. They will be joined by mentor-musicians Laura Loewen on piano and Jennifer Thiessen on viola. Roots & Branches will begin in October with repertoire choices and planning as a group. The music chosen for the concert will be in line with Virtuosi's programming mandate which values music from a diversity of cultures, and communities. The program will include at least one work by a Manitoban composer, as well as music by Serbian and Brazilian composers to represent Miona and Déverson's home arts communities. Virtuosi's Board of Directors is keenly supportive of Roots & Branches. Those in professions such as law and medicine are adamant about the worth of mentorship training. Those who are musicians know the importance of working beside experienced musicians to develop nuanced skills and the confidence and connections needed to build a career in music. Roots & Branches has potential to grow. Our first concerts in 2023 and 2024 were strongly appreciated by participants and audiences, and well attended by music students as well as our regular listeners. We are meeting our goal of building a tradition and a community around this project. Summary of Goals for the Roots & Branches Mentorship Concert Project: -mentorship and performance opportunities for emerging classical musicians in Manitoba -professional collaboration and performance opportunities for professional chamber musicians in Manitoba -presentation of a cohesive program with artistic merit in line with Virtuosi's program mandate, including a Manitoban composer and repertoire by composers from a diversity of cultures and communities. -contribution to an active, inclusive, collaborative, thriving classical music community in Manitoba	Virtuosi Concerts MB Inc.	Share - Present	$ 7,788
2024-12-06	Nothing But Time: A multidisciplinary performance	Our project is to present a one-hour multimedia and spoken word performance of my poetry chapbook Nothing But Time. I will recite, Nathaniel Froese will play original compositions for solo cello, and Jennifer Still will create luminous hand-coloured pages and video collages for projection. This project sets up media arts, poetry, and music as interdependent, interacting arts in a live, immersive environment, in which poetry is not just heard or read, but experienced. The three media will together form a fresh, vivid expression of the poems' broadly relatable themes of reminiscence, grief, longing for redemption, and prairie landscapes. Jennifer will use a combination of live-action projection and video collage to evoke an intimate, lyrical, visual landscape. The visuals will be saturated in colour and light using a unique hand-colouring technique she has developed with Copic markers and a light table (see support material). Jennifer will illuminate monochrome photographs from my personal archive with colourful strokes and rhythms that respond to the poems and music both literally and indirectly. Video footage such as passenger train landscapes, waves, or falling leaves will be used as a layering effect. Other means of illumination include photographs printed on transparent sheets, pointillism, and etchings in carbon paper, some of which will be manipulated live during the performance. We will use overhead projector and video projection to create an intimate and textured experience that remains close to the hand and the page. Nathaniel's cello accompaniments have been composed specifically for the poems. At times they use word painting to evoke sensations and images from the poems, such as the rhythms produced by a train or the scratchy sound of a dry throat. Devices of harmony, meter, or expression evoke emotions found in the poems, or mimic the vocal sounds of the recitation. The cello will also perform selections from across the solo cello literature as responses after the poems have been read. This will provide space for the poems to sink in, and allow for visual content to provide segues between poems. We have orchestrated the three artistic elements into a dance which will at times involve all three and at other times just two or one. Variations in tempo and timing create tensions and harmonies among the elements: a quickening of the video as the music slows or luminous punctuation in time with the music. The technical requirements of this performance are minimal and flexible. It requires a space that can be darkened to allow the projections to be seen, seating for the audience, and just enough amplification so that my voice can be heard over the cello. A portable PA system, projector and screen are available to rent for a modest price. We see potential for taking this project on tour after this first series of performances, as well as sharing in digital forms and submitting to video poem festivals. This project could also lead to further collaborations where I would create new poetry in response to Nathaniel's music and Jennifer's visual art.	Joanne Epp	Share - Present	$ 3,218
2024-12-06	Echoes of the Solstice. Proximus 5's Winter Performances	This winter, Proximus 5 embarks on a tour across Manitoba, with performances scheduled in Brandon, Minnedosa, and potentially one additional Western Manitoba community, during the November 29th – December 1st weekend, culminating in two self-produced shows in Winnipeg the next weekend on December 7th and 8th. Our program showcases a blend of traditional and contemporary a cappella pieces that celebrate both the festive season and the cultural richness of choral music. Our primary goal is to bring high-quality, culturally enriching performances to Manitoba communities, including those with limited access to live choral music, to deepen the appreciation for a cappella music and foster a reflective, joyous atmosphere for our audiences. Our program begins with "This Place," a sung land acknowledgment composed by Dan Rochegood. This piece honors the Indigenous territories upon which we perform, setting a foundation of respect and recognition. The program then transitions into "Prepare the Way" by Jaikeus, evoking themes of anticipation and renewal that resonate across many cultures during the winter season. Our selection of carols includes a medley of traditional and contemporary arrangements like "Silent Night," "The Sussex Carol," "The Wexford Carol," and "Good King Wenceslas." These pieces bridge centuries-old melodies with modern choral aesthetics, creating a juxtaposition that enriches the audience's experience by providing a sonic narrative that spans from the past to the present. The concert continues to explore this dynamic interplay with pieces such as "Jesus Child" by John Rutter and "Lo, How a Rose" by Praetorius, which blend classical choral techniques with contemporary sensibilities. "Solstice Carol," composed by the Wyrd Sisters and arranged by our very own Scott Reimer, along with age-old tunes like "Gaudete" arranged by Brian Kay, and "The Boar's Head Carol" add to the rich tapestry of ancient and modern influences. Additional pieces like "Veni Veni Emmanuel" by Scott Reimer, "The Christmas Song" arranged by Torme, Adenroth, and Nilsdottre, "Jul, Jul Stralande Jul" by Nordqvist, and "White Winter Hymnal" by Pecknold showcase the adaptability and vibrancy of choral music. In addition to our concerts, we will conduct a workshop in Brandon, mentoring local students and collaborating with them, sharing music, and performing with those students in the Brandon show. This educational component allows us to integrate deeper into the community, fostering a connection that enhances the cultural fabric of the area. The workshops are tailored to engage students with the practical, theoretical, and storytelling aspects of choral singing, elevating their musical skills while instilling an appreciation for cultural diversity. For our Winnipeg shows, we plan to invite an Indigenous guest speaker to share their personal and cultural connections to the land. This guest will introduce themselves, share stories or teachings related to the winter season, and help expand on our sung land acknowledgment, deepening the audience's connection to Indigenous heritage and practices. Through these performances, we strive to enrich our audience's cultural experience and understanding, solidifying our role in promoting an appreciation for the depth and breadth of choral music.	Proximus5	Share - Present	$ 8,125

2024-12-06	Workers of the Warming World Unite!	How do the climate crisis and the coming energy transition impact work and workers? This is the central concern of the poetry anthology Workers of the Warming World Unite! which will publish new poems by Canadian, Indigenous, diasporic, and migrant workers. The anthology will be published by Fernwood Publishing (Manitoba). There is a rich tradition of work poetry by loggers, oil workers, farmers, office workers, teachers, cashiers, factory workers, homemakers, telemarketers, sex workers, and more. Poet and educator Tom Wayman edited the first work-poetry anthologies in Canada in the 1970s–90s. Workers of the Warming World Unite! builds on those earlier anthologies with its more expansive inclusion of the realms of unpaid labour, subsistence and traditional labour, and social reproduction—realms in which racialized, gendered, migrant, and other underrepresented forms of labour are often performed—and by exploring how heat, drought, flood, fire, and the rest of the attendant crises of climate change are affecting people's work. With the editorial collective, Fernwood Publishing is applying for the MAC Present grant to supplement the editors' limited funding to offer living-wage honoraria and professional fees. This funding will support nine workshops hosted by co-editors and other poet-collaborators in the fall of 2024 virtually and in person in communities in Manitoba, Saskatchewan, and Alberta or by collaborators in other communities using the Workers of the Warming World Unite! workshop materials. Workshops will be held in public libraries, community centres, union halls, and other public spaces; participation will be free of charge. As a Manitoba publisher with an extensive list of books on labour justice and climate justice, Fernwood Publishing is well positioned to publish the anthology. Fernwood takes this project to be a creative engagement with the consequences of climate change in people's lives at a time of shifting class consciousness and escalating environmental crisis. Complementing recent anthologies such as The COVID Journals: Health Care Workers Write the Pandemic (2023) and Hustling Verse: An Anthology of Sex Workers' Poetry (2019), and on the heels of Kate Beaton's Canada Reads–winning graphic memoir Ducks: Two Years in the Oil Sands (2022), Workers of the Warming World Unite! is the first poetry anthology in Canada to link the traditions of work poetry and ecopoetry. The editors' community-building and relational editing process, from workshops to community launches, reflects the underlying commitment of this project both to building and invigorating the tradition of work poetry in Canada, and to approaching poetry in a politically generative and expansive way that invites workers into new modes of expressing their social experiences of the overlapping crises of climate change, settler colonialism, racism, and economic injustice. Future anthologies, creative projects, and social movements will draw on this anthology and the cultural work done by this project to imagine and build more just energy futures.	Fernwood Publishing	Share - Present	$ 11,250
2024-12-06	Presenting Two Winter/Spring Exhibitions	This grant application is being written to specifically support two Winnipeg-based artists through two different exhibitions we will be presenting at our gallery this winter and spring 2024/2025. This grant will support them by providing the artist fees for exhibiting their work, some production/installation assistance, as well as some promotional/communication materials such as professional documentation of their exhibitions, brochures handouts and ad placement. The grant will also support public artist talks for the artists. Winnipeg-based painter and installation artist Mark Neufeld is being curated in conversation with Saskatoon-based South Korean, artist Julie Oh in a two-person exhibition this winter. This is the first time both artists are formally exhibiting in the city together. It is an opportunity to bridge critical connections between their practices, add nuance to the interpretation of their artworks, create complementary relations between their work, and accentuate aspects of their works by bringing them in proximity with one another. Neufeld will be exhibiting a new series of paintings titled 'Window Paintings.' Using the windows of his studio as a motif through this series, Neufeld considers windows as threshold for artistic discovery, for connecting interior world with external ones and for embracing new knowledge. In the same vein, they are passageways that shape perception, creating confinement around what we can see and know. The very space of his canvas upon which he creates aligns with this dichotomy of access to creative freedom as much as it creates a physical barrier to a larger complexity outside this frame. This series is a new and important direction for the artist thematically and in scale. These paintings are rather large in scale, mimicking the size of his studio windows with are 6ft in height and 4.5ft in width. They will be put in dialogue with Oh's sculptural assemblages that have formal parallels to Neufeld's but reference objects often outside the confines of the studio space. Lisa Stinner-Kun is the other Winnipeg-based artist we are programming in Winter/Spring 2025, for which this grant will support. This will be her first exhibition in the city in about nine years. Her new body of work will see Kun advancing her photographic practice to another stage. Previously, she has focused a number of series on the different ways photography interprets and, by extension, influences and shifts how we understand or perceive built environments. In this new exhibition, she'll be taking inspiration from museum diorama displays to make a series of light boxes–something she's never done previously—to how she presents her photos. Museums and the dioramas that are common in these spaces, are theatrical scaled-down illusions of places, scenes, and occasions that are relied on to impart stories and education. Kun's new project makes relations with this mode of storytelling with photography to further highlight the artifice-making inherent with both mediums. Kun will be working with a specialist to print and create these specialized light boxes that will give viewers the sense of looking through another world like a window.	Centre for Cultural and Artistic Practice	Share - Present	$ 7,517
2024-12-06	Two Concerts Celebrating Trailblazing Black Divas and Human Rights Heroes	While the struggle for equality and equity, and for recognition and respect continues today, these concerts, scheduled for February 2025 (Black History Month), will focus on perseverant Black women and Human Rights activists and will emphasize the fact that the successes of today are tied directly to the resilience, perseverance, and dedication of many recent historical figures. In short, this concert will tell the stories of those forgotten, connect with contemporary human rights issues, and highlight the fact that we stand on the shoulders of many women and heroes who fought for social justice before us. The concert will illuminate and lift up those heroes of the past without whom diversity in opera as we know it would not exist. The concerts, featuring two well-known divas of Afro-heritage, Catherine Daniel and Erin Cheesebourough, requires two-fold precision, selecting the stories of those women and heroes that need to be told, articulating their stories into a historical narrative that resonates with a contemporary audience. Spencer Duncanson (founder, Artistic Director for The LOC, and a person of colour), will selectively research the divas to be recognized. Then, a dramaturge (from Manitoba) will weave the storyline in an informative and engaging way. Additionally, an auditioned opera chorus representing diverse communities and ethnic backgrounds will sing Moses Hogan's, "His Light Still Shines", relates Martin Luther King's struggle for equality and human rights. The following Black female divas are being considered among others. -Portia White (1911 – 1968), a Canadian contralto, and first Black Canadian concert singer to achieve international fame. -Julia Rhea (1898 – 1992) auditioned at the Metropolitan Opera in 1934, the first time a "person of her race" was granted an audition. -Elizabeth Taylor Greenfield, born into slavery, her struggles paved the way for many black female concert singers. -Sissieretta Jones (1868 – 1933): When asked if she would transform herself with makeup and wigs in order to sing on stage, she replied, "I am proud of belonging to them ("her people") and would not hide what I am even for an evening". The auditioned chorus will perform Moses Hogan's, "His Light Still Shines", highlighting the successes and ongoing need for social justice. Hogan (1957 – 2003), an arranger of international renown, was best known for his setting of spirituals. "His Light Still Shines" was commissioned in honor of Dr. Martin Luther King, Jr. The concerts will be a collaboration of two vocalists, a chorus of twelve, five instrumentalists, a dramaturge, four production staff, and volunteers. For acoustic clarity and to best accommodate the audience, the concerts will be held at Westworth Church in February 2025. "Concert: Celebrating Trailblazing Black Divas and Human Rights Heroes" will speak to audience members, it is profoundly relevant to the issues of equity, equality, and social justice of our time. The audiences will be engaged, challenged, and moved by the content and artistry of the composition and the performances, drawing attention to the need for all of us to respond to issues of social justice.	The Little Opera Company	Share - Present	$ 7,875
2024-12-06	Architecture+Design Film Festival 2025	The Architecture + Design Film Festival (A+DFF) presents critically acclaimed films focusing on the importance of architecture and design in everyday life. The 14th annual edition of A+DFF will take place April, 2025. There will be approximately 22 film screenings over the course of 5 days, presented in locations across Winnipeg's Downtown, Exchange District and at branch libraries. After the committee selects the films, WAF reaches out to the appropriate community groups, individuals, and/or organizations to discuss potential collaborations. This may include co-presenting a film, introducing a film, or participating in a panel discussion. An important component of the festival is the international ArchiShorts film competition. The competition asks, "What stories do buildings and urban landscapes tell? How can movies be used to tell them?" Participants are invited to submit a two-minute film using any digital recording device they have access to. There are two categories, one for adults and another for youth 18 and under. A selection of entries are screened as part of the festival. WAF distributes information about the competition to schools, artist groups, and local businesses across the city. In 2025, there will be a strong focus on engaging youth to create and submit films. WAF's staff will be contacting schools in Manitoba and work with youth groups to help them prepare submissions. WAF hopes to achieve the following outcomes as part of this project: 1) engage the public, 2) facilitate conversations about design and the built environment, and 3) showcase and promote the potential of film. These outcomes will be achieved by • Offering an accessible and fun way to learn about architecture and design by presenting a range of films and programming; • Ensuring cost is not a barrier by presenting a series of free film screenings; • Engaging both youth and adults to participate in the festival through the film competition ArchiShorts. The Foundation will measure these outcomes by tracking the number of tickets sold, the number of attendees at the free film screenings and associated programming; the number of entries to ArchiShorts; the discussions fostered as a result of the film screenings and panel discussions, and the feedback from the public following the festival. A+DFF brings both Canadian produced and internationally acclaimed films to Manitobans. It is the only locally curated film festival dedicated to architecture and design in Canada. Design and the built environment impact our lives every day and play a critical role in major issues facing the world today, including the climate crisis, health and safety, and the housing crisis. Filmmakers are in a unique position to convey information to the general public and spark discussions. The panel discussions and associated programming, such as ArchiShorts, further open the door to these discussions. Several forms of artistic practice are explored. The festival presents a range of films, from traditional documentary style films to experimental films. The content of the films also explore various forms of artistic practice, including architecture, interior design, industrial and product design, landscape architecture, visual arts, and more.	Winnipeg Architecture Foundation	Share - Present	$ 4,875

2024-12-06	Ilya Osachuk - The Answer Album Release Show at Gas Station Arts Centre	The project I am proposing is an album release concert in January of 2025. I will be releasing my debut album 'The Answer' in November 2024, and want to bring the band that recorded it with me from New York City to Winnipeg for this concert. Namely, I would like to bring Tyler Henderson (piano) and Kai Craig (drums) for this concert. Additionally, we will have Jon Gordon (professor of jazz saxophone, Desautels Faculty of Music, University of Manitoba) be a special guest on this concert. By bringing the group that recorded this album from New York City I hope to achieve two things. First, I want to share this project in its most authentic form with my audience in Winnipeg. I believe that the best way to do this is to bring the musicians that recorded with me on this project to perform it live. To me jazz music is at its most powerful when it is heard in person, and by sharing this special group with Winnipeg this way I hope to grow my audience there. Second, I want to demonstrate to all of the young artists in Winnipeg that they too can be world-class if they dedicate themselves to their craft. I believe that I was able to successfully audition for and be accepted into The Juilliard School because of the training I received at the University of Manitoba, and before that the various music programs I was a part of in Winnipeg in my high school career. I distinctly remember going to hear Curtis Nowosad, Luke Sellick, and Jocelyn Gould perform while I was studying and they inspired me to continue on the path of artistry because of the fact they grew up in the same place that I did, and received a lot of the same training.	Ilya Osachuk	Share - Present	$ 5,543
2024-12-11	Make Your Own Paints	We plan to offer a educational workshop over a series of weekends in: Hand mulling pigments for archival non toxic watercolour paint as well as acrylic paint using fine art quality plant based acrylic binder. Once completed our art teacher will also guide students in creating watercolour and Acrylic paintings using their own materials. This will include stroke techniques, blending, layers and more. This project is important as we feel it is one of a kind program and an excellent resource to our community to help those with a passion for arts extend and enrich their education, skills and knowledge. Being able to get this program up and running we are confident it is something we can continue to offer for years to come and also grow and plan for more learning modules/guides Meeting weekly in this program will allow participants to come to class in a fresh state of mind ready to work, their paint and pieces and projects will have time to set and dry if needed. The meeting meetings will also allow time for practicing at home and reviewing what was taught. We are able to help provide transportation to those who need with access to the community Handi Van and being in close walking distance to those living in the area.	Sunrise Performing Arts Centre of Excellence (the SPACE) Inc	Share - Artists in Community	$ 5,619
2024-12-11	Youth Drama Workshops in Carberry Manitoba	The Arts Council is planning to bring youth drama workshops to our community throughout 2025 from the Manitoba Theater of Young People. This project is very important because offering affordable youth arts workshops ensures that financial constraints do not prevent any youth community members from participating This project will bring the youth in our community together for positive social interactions while developing or improving artistic skills. Our goal is to bring a few different youth drama workshops to our community for different ages. Manitoba Theater for Young People offers workshops for grades Preschool - Grade 12. I am looking forward to taking on this project. I am very open to suggestions from both board and community members. Youth drama was one of the many suggestions I have received. With connections I have made, I am confident I will have no problem organizing a variety of workshops to bring to our community for everyone to enjoy in 2025	CARBERRY PLAINS ARTS COUNCIL	Share - Artists in Community	$ 2,952
2024-12-11	Building Resilience in Ukrainian Newcomer Children Through Traditional Folk Dance Inclusion	The Building Resilience in Ukrainian Newcomer Children Through Traditional Folk Dance Inclusion project aims to support the newcomer Ukrainian population in Winnipeg by creating this opportunity for these families and their children to access the art of Ukrainian dance and help them feel welcomed in their new Canadian home. We have seen the incredible resilience shown by these children as they work hard to overcome their language and many other barriers they face in making their new lives in our community. We hope that through this project we can help many families feel welcomed, connected and included by feeling a meaningful sense of belonging. Rozmai has existed since 1971 and thrived through many challenges over the years, as many small non-profits do. We are proud of our reputation as a welcoming, non-competitive place for people of all ages to practice and perform the art of Ukrainian dance. Never before has Rozmai embraced the newcomer Ukrainian population as we do now. We are turning this tragic situation into an opportunity to become leaders in our community and foster deeper than ever connections to Ukraine. We have taken a hard look at where we are as an organization and are united in our passion to change the way we operate to be as inclusive as possible and reduce barriers for this community, who might otherwise not be able to take part in this type of organization that allows them to stay connected to their heritage. This project consists of dance instruction (classes and workshop) by instructors experienced in the art of traditional Ukrainian folk dance. Our classes will run weekly from September to May, and we will give the students a chance to showcase their artistic talent in a recital open to the public in May 2025. Our goal is to not only provide a safe, inclusive environment in which newcomer children can thrive, but also to foster a love for the art of traditional Ukrainian Folk dance that they can bring into their adult lives as members of their community For the past few years, we have been providing dance instruction to newcomer families free of charge, at the same time as we are rebuilding after the COVID-19 pandemic left us with a tiny fraction of our previous population of students. Creating opportunities for newcomers has helped to build our relationships to this community that we are so passionate about supporting. However, this has also left us in a crisis situation financially. We are a small volunteer board of directors facing many barriers, and this grant funding would allow us to continue to support this community and help newcomer children grow up with a strong sense of community In 2023/2024, 50% of our dancers would not have had the financial and other resources to participate if Rozmai had not offered free dance fees, 30% of dancers were able to attend by support with transportation to and from dance classes. Audience attendance at our year-end recital increased by 50% from previous year.	Rozmai Winnipeg CYMK Ukrainian Dancers Inc.	Share - Artists in Community	$ 14,062
2024-12-11	Joint Concert in Winnipeg with Hoosli and UofM Singers celebrating Koshetz the Conductor	On Sunday November 3, 2024, the O. Koshetz Choir of Winnipeg will be hosting a choral concert at Portage Avenue Church. The concert will feature special guest artists Hoosli Ukrainian Folk Ensemble and the University of Manitoba Singers. These groups are getting together to recognize and acknowledge the Ukrainian Composer Olexander Koshetz, who died 80 years ago in 1944 in Winnipeg The concert is particularly important now as Russia invades Ukraine and makes every effort to destroy the country, its people, and its culture. Ukrainians are seen as sub-human by the current Russian regime. Members of our administration (President) have had sanctions imposed by the Russian government due to his involvement in promoting things Ukrainian. We are the longest running mixed voice Ukrainian choir in Canada. We have hosted 100s of concerts over those 78 years. Our most recent ventures were in May of 2023 with local Soprano Katherine Maybe and in December 2023 with Selo Dancers from Anola. We are quite capable and experienced in hosting concerts. We are well aware of the requirements for a choral concert - primary being acoustical. We have had artistic meetings months ago with leaders of both Hoosli and the UofM Singers. We are currently in design mode for graphics and working on our social media campaign. We have been rehearsing for months and have already discussed post concert reception details. We have booked a venue and are currently finalizing the programme and MC for the show - hopefully former W network's and longtime CKJS announcer Bohdana Bashuk. We are also working on using our previously produced video, Voices of Angels, and sharing excerpts from those that personally met Olexander Koshetz and his wife. The concert will be video recorded for posterity and posting on our Youtube Channel.	O. Koshetz Choir Inc	Share - Artists in Community	$ 4,875
2024-12-11	Bridging Cultures: Showcasing Chinese Traditions and Community Voices Through Inclusive Public Art Performances	For this project, WCSA will collaborate with local Chinese artists to present a series of culturally relevant public performances, focusing on three traditional Chinese arts: drumming, cheongsam, and ocarina. These performances will showcase the cultural history, stories, and traditions of the local Chinese community while inviting the broader public to engage and foster intercultural understanding. These three teams are unique, being the only ones of their kind in Manitoba. This project is crucial as it addresses the barriers that marginalized communities, particularly Winnipeg's racialized Chinese population, face in accessing artistic opportunities. Historically, this community has been underrepresented in the arts due to language barriers, cultural differences, financial constraints, and systemic obstacles. Many seniors and newcomers lack exposure to mainstream artistic platforms, limiting their ability to contribute to the broader arts landscape. By creating a platform for these talents to be shared, we aim to promote inclusivity and break down participation barriers. This project will offer a safe and inclusive space for Chinese artists and community members to collaborate, express their cultural identities, and share their unique traditions. The performances will reflect the community's history and current experiences, fostering a sense of belonging and pride. In consultation with community leaders and members, the project has been designed to align with their needs, ensuring greater visibility for their stories in public spaces. WCSA has extensive experience organizing cultural events, including the annual Chinese New Year Celebration, Canada Day Drum Fest, and performances at multicultural events like the Asian Festival, Folklorama, and Africanad Multicultural Carnival. The drumming team, established in July 2023, has participated in numerous performances, and the ocarina team, formed in 2024, has performed at major events like Canada Day in Bridgwater. The cheongsam team has a long history of performing on various stages in Winnipeg. We have identified key collaborators, including local artists of Chinese drumming, ocarina, and cheongsam, with teams of at least 10 members each. These partnerships, along with a team of experienced artists deeply rooted in the community, will ensure the project's success and meaningful impact on both the Chinese community and the wider public. The timing of this project aligns with ongoing community engagement efforts and larger cultural celebrations. The project offers opportunities to expand our reach by participating in events, further amplifying the visibility of our work. In summary, this project will provide artistic opportunities for marginalized communities, promote cultural exchange, and foster mutual understanding in Winnipeg's diverse landscape. By focusing on cultural integrity and collaboration, we aim to create lasting connections and meaningful impacts for all involved	Winnipeg Chinese Senior Association	Share - Artists in Community	$ 7,031

2024-12-11	Indigenous Children's Community Artist Program	Over the course of one year, under the direction of WICM's Director of Indigenous Arts and Culture, Halfmoon Woman Pat Bruderer will work with Indigenous artists, musicians, and creators in the community to deliver a variety culturally relevant programming to the Flora House Indigenous Children's Program. Birch Bark Biting Artist, Halfmoon Woman Pat Bruderer, will deliver a birch bark biting class for Indigenous youth and seniors, continuing an ancient Indigenous traditional art method that was especially important to Indigenous women. Pat says that art can "nourish and heal" your spirit and intends to continue that tradition for our inner-city. Musician Billy Joe Green believes that everyone who wants to learn music should have that opportunity, especially Indigenous youth and their families. This is why he will create and deliver a musical education program, with a focus on guitar playing, to the Flora House Children's Programming on an ongoing basis. Artist and muralist Gayle Sinclaire will use her educational experience from the Faculty of Fine Arts at the University of Manitoba alongside her cultural background and knowledge to deliver art programming to Flora House. Gayle focuses especially on the significance of women and children in art, and actively works to affirm "the important role women have always played in First Nations culture." Ins Lauzon Redhead, 60s Scoop survivor and international Indigenous dress designer, believes that local children and their families deserve the opportunity to "learn new skills" and explore their culture. She will deliver programming centred around traditional dress-making, designing, sewing, and more for the Flora House kids. WICM's Indigenous Arts and Cultural Centre, located at 287 Laura Street in Winnipeg, houses the program and offers a variety of spaces for art, dance, creation, and more. The inner-city kids who access our programming have limited opportunity to engage with cultural learning due to the many barriers to access that living in Winnipeg's inner-city imposes, especially because at present, there are no community centres or cultural hubs in our neighbourhood (Logan-C.P.R./Centennial). The Indigenous Arts and Cultural Centre offers opportunities for our community that otherwise do not exist in this area. Because we have already engaged direction, community support, and artists who are maintaining availability for this project, the only remaining barrier to rolling out this project is funding. This project is of great importance for the youth who attend our programming because due to a lengthy history of colonialism, classism, and systemic racism, opportunities for inner-city kids to engage with their personal Indigenous cultures are limited or altogether unavailable. Our Director of Indigenous Arts and Culture, along with the engaged Indigenous artists, will support participants to learn more about their unique Indigenous identities, cultures, and historical practices	Winnipeg Inner City Missions Inc	Share - Artists in Community	$ 14,062
2024-12-11	Youth DJ Workshop	Spence Neighbourhood Association's (SNA) youth drop-in offers recreational programming and a meal for mostly Indigenous and Newcomer youth aged 13-18 years old. The Youth DJ Program has been a well-attended and successful addition to our youth drop-in. SNA would like to see the Youth DJ Program grow by maintaining the number of classes per week (2) dedicated one class to introducing the basics of music mixing and production and the second class for youth who are ready to learn more advanced skills. The idea is that we would create a learning cycle where the youth in the more advanced classes can partner with beginners. This will build relationships amongst youth and assign agency and trust to the dedicated youth in these workshops. A well-known local DJ - DJ Mama Cutsworth - will be an acting mentor and teacher in these workshops. She will take on additional instructors to assist as the program expands to ensure one-on-one training as well as to introduce different styles and genres in music mixing. We hope that the DJ workshop continues to connect youth in our neighbourhood to a greater sense of community and self This program is important because it offers a barrier-free, safe and fun place for kids to not only have somewhere to go but something to create. It is vital that our organization expands this program as some youth only attend programming when the DJ workshop is scheduled. It is engaging, easily modified and a unique opportunity for the kids in our neighbourhood. DJ equipment is based on technology. This allows the workshop to accommodate a wide range of experiences and accessibility levels. With strong mentorship and engaged youth programmers, the DJ workshops have proven to be an excellent gateway in introducing children to music that could lead to performance opportunities, teaches employable skills in music production and technological literacy, and offers a sense of belonging.	Spence Neighbourhood Association Inc	Share - Artists in Community	$ 7,500
2024-12-11	Indigenous Led Makers' Circles	The purpose of our project is to create more Indigenous artists within our community. This is of utmost importance because Indigenous people were not allowed to practice their culture until 1951. This project will have an intergenerational affect for those who are wanting to reclaim or share their culture We would hope to achieve this by having our local indigenous artists and instructors teach and mentor others. We will accomplish this through beadwork, cultural dance lessons, and regalia making. Through our project, our hope is to also have non-Indigenous people understand the importance of our culture and Indigenous people will be able to practice their culture knowledgeably. This project will also have a secondary function of creating marketable skills for those who participate. Our organization has experience with partnerships on facilitating programming such as this and we are familiar with our potential facilitators/makers as they are local to our community. Because this is Indigenous led, all cultural protocols will be followed respectfully.	The Pas Community Renewal Corporation	Share - Artists in Community	$ 14,976
2024-12-11	Creative Minds Integrating Arts In The Community	This project aims to integrate arts education into our existing programs, focusing on visual arts, music, and dance to foster creativity, critical thinking, and personal growth. By offering workshops in these art forms, we will provide participants with opportunities to explore their artistic talents while developing problem-solving skills and enhancing their overall engagement in learning. Local artists will lead these workshops, offering diverse perspectives and fostering cultural appreciation. This initiative is especially important for socio-economically disadvantaged and racialized communities, who often lack access to creative outlets. Arts education has been proven to improve cognitive abilities, emotional well-being, and self-expression, making it a powerful tool for personal development. Through this project, we aim to build confidence, promote mental health, and create a sense of belonging, addressing the specific needs of our participants. Our ability to undertake this project is backed by over five years of experience working closely with the community. We have gathered insights from focus groups, one-on-one interviews, and parent feedback, ensuring the program is tailored to the community's needs. Our team consists of skilled staff and facilitators with network to draw expertise in arts education, supported by partnerships with local artists and cultural organizations. Our project's timing aligns with the school year, providing participants a complementary learning experience. We will ensure all art forms introduced are culturally sensitive and respectful of the diverse backgrounds in our community. Logistical considerations, such as transportation, will be addressed to ensure full participation from all attendees, ensuring that this program is inclusive and accessible. This project will not only enhance the personal and artistic development of participants but will also foster a sense of cultural appreciation and community connection, making a lasting impact on those involved.	THE HOLISTIC ONGOING OPPORTUNITIES DEVELOPMENT-FACILITATION AND MANAGEMENT SERVICES INC (HOODFAMS)	Share - Artists in Community	$ 14,062
2024-12-13	Alexander School-Intro to Musical Theatre	The students will be introduced to a musical theatre based program which will offer them tangible skills to be used in the creation process of building their own showcase I will be delivering the program in person over a five-day residency in the school I will be working with the entire student body- Grades K-8 on a day to day basis and will have a chance to meet with each of the four-five groups daily The aim is to set up 5 x 1 hr. blocks between the hours of 9.00-3.30 pm. The 1st part of the week will be focused on skills building where I will have a chance to introduce them to the basics of acting, singing and dance. The latter part of the week will involve some doubling up of classes when we start to integrate some of their skills with each other. On the last day we will have a group rehearsal in preparation for a sharing session with the entire school population In addition to class work, I will have an opportunity to host 5 x 1 hr. PD sessions with the Grades 4-8 teachers and their TA's	Brenda Gorlick	Learn - Artists in Schools	$ 2,962
2024-12-13	Natural Dyeing at Ste Anne Elementary	I will be working onsite to teach natural dyeing to all students over a 2-week period in spring 2025 (we are currently aiming for May to allow time for winter and spring roads to clear up, and to coordinate a timeframe where I can be in the library without disrupting the high school students who share that space with the elementary school). Classes will be hands-on and every group will learn the same basic lessons and activities, with the students dyeing a rainbow of colours on a variety of materials by the end of our sessions, as well as foraging walks near the school grounds on nearby trails. Students will learn the basics of natural dyeing on plant and animal fibres, ethics and safety for foraging, the history of natural dyeing and local textiles, and about the local fibreshed movement. They will also be provided with contacts for local fibreshed contacts Long Way Homestead, Ferme Fiola Farm, and Masagana Flower Farm, all of whom are in the nearby vicinity of Ste Genevieve and La Broquerie.	Ash Alberg	Learn - Artists in Schools	$ 6,713
2024-12-13	Natural Dyeing at Waterford Springs School	I will be working with Jacintha Antonio, the Home Economics teacher, to teach natural dyeing to students in grade 8 between April-June 2025. We will plan for 1 visit per week, while maintaining flexibility for things to shuffle if/as needed throughout the timeframe. We will work with 4 classes and provide them with the same exercises and experiences. We will take the students out to Long Way Homestead east of the city, then get back to classroom exercises where we integrate food waste and natural dyes together to complement their other lessons. By the end of the year, students will have learned how to dye different fibres and materials with food waste, how to use overripe bananas to make an indigo vat, how to plant a dye garden, how to safely and ethically forage from the land, how to dye with snow (and/or prepared ice, depending on how the spring season is going), safety around dye pots, how to design and print on fabric, and more.	Ash Alberg	Learn - Artists in Schools	$ 4,305
2024-12-13	Commedia Dell Arte Ecole Edward Schreyer School	Planning to do: *I plan to teach Highschool students in a rural area Commedia Dell' Arte. * Grades 9 will be introduced to forms of Commedia Dell' Arte - movement exercises, stock characters, mask, improv and physical comedy *As of Grade 9 I will add other skills to the Grade 10 and 11's such as slap stick .	Mary Johnson	Learn - Artists in Schools	$ 1,505
2024-12-13	Ceramic Cupcake Piping Project with Laidlaw School	This project will consist of making clay cupcakes and having the students pipe "icing" onto their cupcakes using clay slip. The project is strongly related to my current practice of making ceramic desserts and specifically piping "icing" with clay, a key portion of my practice. This unique way of working with clay will be new and exciting for the students at Laidlaw School. The building portion of the project will consist of three parts, making the cupcake base (the cupcake "paper liner"), making a dome for the cupcake top and then piping the "icing" onto the dome of the cupcake. The cupcakes will then need to dry for around one week and will be fired in the kiln at Laidlaw School by Hana McVicar, the art teacher at Laidlaw School. The last part of the project will consist of glazing the cupcakes. At this point, Hana McVicar will take the lead for the remainder of the project since Hana has some experience teaching students how to glaze ceramics	Solange Roy	Learn - Artists in Schools	$ 870
2024-12-13	Alebrijes at St. John's Ravenscourt	Through presentations and Hands-On projects students will learn about the art, design, history, tradtitions and foods of Mexico and will create an Alebrije, using my unique NON-MESSY Paper Mache technique. Students will learn about the history of "Alebrijes": fantastic imaginary creatures product of the imagination of artists like Pedro Linares and Susana Buyo (my teacher), they will also learn about Mexico's history and culture, and create a Mexican Colour Wheel that will reflect each student's interpretation of Mexican people's love for colour, this will help them to create their personal palette of colours to paint their "Alebrije". To close our project we will celebrate our learning with a Mexican Fiesta for which we will prepare Mexican decorations in the form of "Papel Picado"! During the process of making the "Alebrije", students will write on a small paper something they are afraid of, and we will put it inside of their piece, giving it the power of protecting them and establishing a very unique and personal connection with their "Alebrije". They get so excited with this step, some share their fears and some others keep it very personal. Students get to express their creativity in an atmosphere of respect and of sharing ideas; I do my very best to make the students feel that THEY ARE ARTISTS and I treat them as such.	Alejandra Diaz Roman	Learn - Artists in Schools	$ 4,080

2024-12-13	To be Together in a Good Way: Calls to Action	This project calls for students and artists and teachers to respond visually to big ideas. The big ideas come from the 94 Calls to Action in the Truth and Reconciliation Commission (TRC) Report submitted by Justice Murray Sinclair to all Canadians in 2015. The three artists will each meet the students for an hour to present about their own respective arts practices and how they address the 94 Calls to Action. This will be an introduction to the idea of visual arts representing big themes. Students will be learning about the big themes as part of their courses of study. The visual vehicle for expression will be cotton fabric enhanced with beading, Caribou tufting and dye. The students will create two projects. One will be joined with other student's work to make a large banner. They will use use symbols and colour in a creative and impactful manner.The second individual piece will centre on expressions of their own thoughts, questions and reactions to the Calls to Action. The community will view the work at the NorVA Centre, the Hapnot Open house, the Culture Room at Hapnot. Flin Flon City Hall Council Chamber, and other community groups as it moves around the community on display.	Karen Clark	Learn - Artists in Schools	$ 4,935
2024-12-13	AIS - La Salle School	This will be a three week project so that I may see 6 - 8 groups per week. The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. It offers students a chance to actively explore authentic African culture through music and dance, giving them a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program. 17.1 and 17.2(i) Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted]. In [redacted] culture, songs, dances and rhythms are passed down from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 6,550
2024-12-13	AIS - Chancellor School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted]. In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	17.1 and 17.2(i)	Evans Coffie	Learn - Artists in Schools	$ 2,050
2024-12-13	AIS - Starbuck School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted]. In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	17.1 and 17.2(i)	Evans Coffie	Learn - Artists in Schools	$ 2,375
2024-12-13	AIS - Stoneybrook School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted]. In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	17.1 and 17.2(i)	Evans Coffie	Learn - Artists in Schools	$ 2,088

2024-12-13	Bringing Stories to Life Through Animation	The magic of stop-motion animation allows children to bring the stories in their heads to life. In this project, students will develop a short animated film based on a picture book of their choice. The school is specifically interested in the stop-motion artform because they felt that using digital tools to tell stories would interest their students on the spectrum. Using iPads to photograph and animate, students will bring their stories to life. Before I arrive at the school, classroom teachers will work with students to select a picture book. Using the storyboarding worksheets that I will provide, students will work through a series of writing and drawing prompts to identify the essential narrative elements of the book. When I arrive at the school, I will help students refine their storyboards to prepare for animation production. Working with their storyboards, students will identify key story elements, including characters and environments. They will learn how to bring these story elements to life by creating handbuilt animation assets. To produce their film, students will be introduced to various techniques and materials, including animating natural materials, drawings, paper and claymation. They will have the freedom to choose the techniques and materials that best suit their narrative. On the final day of my visit, we will host a school-wide screening, inviting parents and community members to celebrate the students' creativity and watch the animated films which we have created. This will foster a sense of community and showcase the student's artistic achievements.	Lasha Mowchun	Learn - Artists in Schools	$ 7,026
2024-12-13	Where I'm From: Illustrating an original poem with printmaking gr 4 -8	Students learn about mono-printing vocabulary, tools and techniques, and learn how to create monoprints. From these prints students create a book to illustrate an original poem. First, students learn the technique of creating mono-prints with a gel-plate. Acrylic paint is applied to a gel-plate. Various "tools" are applied to the plate before pulling a print to create pattern and suggested texture. These tools are created from discarded items like bubble wrap, corrugated cardboard, ribbon, stencils to name just a few. The resultant prints are spontaneous and unpredictable. One print begets another 'ghost print'. Residue also builds up on the gel-plate and this in turn creates unexpected texture as well. Students create work that has many artistic elements and principals of design. The next phase is to compose a poem modelled after George Ella Lyon's "Where I'm From" poem. It explores the idea that we are from our many experiences, the people in them, as well as objects of the physical places we have lived. Its template provides an accessible method to write an original poem. Using their prints, students will build a 14- page book to illustrate their own poem. Collage techniques are used to create abstract and representational illustrations that will enhance the text. The goal of this project is to encourage students to express themselves, to take risks, to develop as writers and to use art as a form of communication. It will support the divisional focus on writing and literacy, through the lens of the visual arts.	Heather Martens Rempel	Learn - Artists in Schools	$ 7,309
2024-12-13	I Love to Read Month Art Books - K-grade 8	The principal at Austin Christian Academy has chosen to kick off I Love to Read Month with a visual art project. Students will learn about mono-printing vocabulary, tools and techniques, and learn how to create original monoprints. From these prints students will create a book that is made with origami folds, called an explosion book. First the students will learn the technique of creating mono-prints with a gel-plate. Acrylic paint is applied to a gel-plate and rolled out using a brayer. Various "tools" are applied to the plate before pulling a print to create pattern and suggested texture. These tools are created from discarded items like bubble wrap, coffee cups, corrugated cardboard, glue spreaders, ribbon, string to name just a few. The resultant prints are spontaneous and unpredictable; students often are inspired to be innovative in how they apply the pattern making tools. From their print collection, K – 2 will create a stapled book, bound with colourful hockey tape. Students then embellish the pages with markers and pencil crayons. These images then inspire them to write stories in their book. Grade 3 - 10 students will learn how to fold three sheets of black paper using origami steps. Collage techniques will be used to cut and glue their prints onto the pages of the book. Students will then add text related to grade specific topics, planned with each class teacher during our staff session a week prior to the workshop.	Heather Martens Rempel	Learn - Artists in Schools	$ 1,420
2024-12-13	Alternative Photography class with Churchill High School	This alternative photo processing course will explore and introduce contact printing, including cyanotypes, lumens and van dykes. We will be briefly explaining the history of these methods and its relationship to traditional photography. These methods are examples of camera-less photography that includes placing semi transparent objects or materials or negatives, onto the print and then use the sun or a uv lamp to expose. Often natural materials are used on these prints such as flowers because they can transform into abstracted shapes and shadows. Lumens are made using silver gelatin paper that get fixed to stop the development process. In comparison, cyanotypes are a deep blue and can be coated onto any porous material. They can be toned to become different colours using high tannin natural ingredients like tea. Similarly van dykes are a deep brown that can be toned in a similar way. The theme for this project is identity, and expressing your identity through working with the land. The students will reflect on who they are and their connection to the land and will use found materials from the land to create their prints. They will also have the opportunity to create digital negatives using images from their phones, that they can incorporate with the natural materials. They will make individual prints and at the end each of the students will get to create a cyanotype print onto a tote bag and culminate all their prints into a group exhibition, hosted in the gallery space in 318 McDermot.	Bronwyn Lutz-Greenhow	Learn - Artists in Schools	$ 5,300
2024-12-13	Creating Winter Animal Stories and story songs together	Each class will choose a Manitoba winter animal and do a bit of research on it before I arrive. Together we'll create a story about how this animal survives the cold. Does it huddle with other animals against the harsh winds? How does it gather food? How does it hide from predators? As a whole class group we'll use our brainstorming about the animal to create a problem that animal might face. This problem will become the backbone of our story. Once we have the story in place, Ms. Ella will help us write three short musical verses to help build the action in our story. For the younger students, we'll create a repeated chorus to be sung as we re-tell the story. We'll be writing the story as we go adding a bit more each day. By Thursday and Friday we'll be adding in the element of hand and percussive instruments. If the students feel they'd like to try, we'll also act out the story on Wednesday to get a good sense of what we have written. Many of the students are facing learning and/or socioeconomic challenges so it's very important for this residency that I follow the response of the students and honour their potential tentativeness or nervousness while trying out new activities and expressing new ideas.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 2,113
2024-12-13	Storytelling and Writing in Triangles- a new approach to pre-writing and story mapping	We will be focusing on how the shape of a triangle can help us develop our story. We begin with placing the setting, the "where" of the story into the middle of the triangle. We'll draw all the details of the setting. This setting will be chosen by making a connection to the curriculum. The "where" of the story should have something to do with what each class is currently studying. We'll then pick three actions for the points of the triangle, by choosing thee potential happenings for our story. We'll do this by playing through many potential actions then choosing the three that were most interesting or engaging to play (tableaux and creative movement.) We'll draw each of these just outside the points of the triangle. Then we'll determine which action would cause the most trouble, or create the biggest problem in the story. This will be the middle of the story. We'll discuss which action could solve the problem. This will be the ending. The final action will serve as the beginning of the story. It should both introduce us to the setting and lead us toward the middle. Once we're created the setting and the actions, we'll think about who might be doing these actions. We can then draw the characters close to the actions they are most involved with. Please note this is my second attempt for this application, which was declined with merit in June.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 2,608
2024-12-13	The Story Circle-Using storytelling to ignite writing	I'll be visiting the school in February, March and April to ignite student writing. Each student will contribute one story for the class storybook with a total of 28 stories in all. In February we will be working with storytelling and playing back the stories we've told to each other. At the end of my five days in February we will have chosen what each student will write about. In March we'll be editing those stories over 3 days, in April we'll work for 4 days on the presentation. In June I will come back and we will have one last chance to prepare the stories before we present them at the end of year community tea. The younger students will present in the morning and the older students in the afternoon. My role will be to help them tell the stories first before writing them, then to be their editor, and finally to help them learn how to be editors for each other. The stories will be based on memories of events at the colony or stories the students create with their imagination. The parents know me quite well by now so our afternoon tea and reading celebration should garner a strong attendance. Please note that the older students will help the younger students by listening to their stories and recording them. In this way we'll all be working together for some of the time, then the older students will have exclusive time without the young ones. (Grades 5-8)	Leigh-Anne Kehler	Learn - Artists in Schools	$ 5,202
2024-12-13	Creating Living Storybooks	Living Storybooks is a method I've been using for the past three decades to explore how students might physically express the through-line of any given narrative, including all of the elements of setting, action, and character. We will be using living storybooks to both explore and represent a narrative that will be told to them (by myself) and to create a new class narrative that can be captured with photos. Essentially, the students become the illustrations in a large scale comic style "living" book. I call it "living" because live actors are creating the scenes. Once we've captured the illustrations with photos, we'll write short paragraphs and dialogue to go underneath each photo. This will be done as a whole class with emphasis on ensuring that everyone is actively engaged in the process so they might learn how to make more living storybooks, when I'm no longer able to lead them. This residency will very much be a professional development opportunity for the staff. Please note that this process can be used at any grade level. The difference is found only in the way the students are able to self-monitor. For kindergarten and grade one, I'd only be using individual tableaux. In grade 2, I switch over to group tableaux. For the K's and 1's, I would open up ore opportunities to "show what we know" by inviting five or six inviduals to step into the spotlight in front of the classroom to perform their tableaux choices.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 2,238
2024-12-13	Being Mindful and Embracing our Uniqueness	Over the course of the week, students will be learning different mindfulness techniques through art as well as discussing about the importance of embracing our individuality with Cathleen Hues. Each student will paint their own custom 8.25" skateboard deck using water based spray paints and upcycling "junk" as stencils. Students will complete their skateboard decks by painting them with acrylics and paint markers and present their completed skateboard decks to the school by hanging them in the hallway or in the art classroom. Tina Nowosad also has a connection to the Skate Shops/Parks and Organizations and could organize a temporary public installation showcasing the skateboard decks completed by the students	Cathleen Hues	Learn - Artists in Schools	$ 4,653

2024-12-13	Building a classroom community with coil bowls	Project Description: Building Community Through Pottery This two-week pottery project explores the theme of community. In Week 1, students will begin with a class discussion about what makes their classroom a community and how they support one another. Together, they will create a large group bowl using the coil method, which will remain in the classroom as a symbol of unity. After practicing with the group project, each student will create their own smaller, individual bowl. In Week 2, we will discuss the importance of each student's unique contributions to the community. Students will then personalize and decorate their individual bowls using vibrant underglaze colors and underglaze pencils. Through this creative process, they will gain a deeper understanding of how their personal strengths contribute to the overall strength and diversity of the class community.	HANNAH PRUDER	Learn - Artists in Schools	$ 3,585
2024-12-13	Shoal Lake School Music Program	The Shoal Lake School Music Project is a 5-day creative music workshop which will take place from March 24 - 28, with an presentation at the end for school and community members. The workshop will focus on creative music making through songwriting and arranging cover songs. Younger grades will be guided through adapting existing lyrics or creating their own lyrics, while older grades will be given options to create original music or cover a song. All students will be given options and will make collaborative decisions throughout the process of creation. This project is facilitated by myself, Theresa Thordarson, and my partner John Himes and aims to help students develop the musical skills, experience, and confidence with which to create music both independently and in group settings.	Theresa Thordarson	Learn - Artists in Schools	$ 3,083
2024-12-13	Framing Futures in the Film Industry	Through collaboration with the students, we will explore the various career opportunities within the film industry. We will go through a step by step process to plan and create a documentary style video that will become their grade 9 farewell video.The students will learn about the different roles on set, and gain experience through hands on activities. The project will involve (x 2) Grade 9 groups in the Art program. The total number of students in the two groups amount to 24 The two main objectives are: 1.) To learn filmmaking techniques and create a video that is a "farewell to Lockport school" upon Grade 9 graduation and 2) To teach sustainable technical film skills that the graduating participants may take with them as they to Lord Selkirk Regional Comprehensive School and beyond The project will take place over 10 school days spread out between January and April of 2025. January 27th to 31st 2025 DAY 1 - Intro to filmmaking, career opportunities, project discussion wish list, hands on camera work with mock interviews DAY 2 - Intro to Documentary filmmaking, shot listing techniques and composition learning with storyboarding exercises DAY 3 - Intro to Editing/exercises Day 4,5 - Intro to Lighting and sound exercises - Project Planning - Begin Shooting Interviews / B-roll footage The final 5 days will be spread out between February and April due to school events that need to be filmed during this timeline DAYS 6 & 7 - Additional shooting DAYS 8, 9, & 10- Post-production and editing. Editing workshops on Di Vinci Resolve	James Hiebert	Learn - Artists in Schools	$ 3,591
2024-12-13	Indigenous Storytelling/Story Trail	Indigenous Storytelling or Story Trail is an opportunity to take students on walks through different areas in Brandon and have them listen to stories/creation myths/environmental awareness/star-charting/language revitalization and various other Indigenous based teachings. I plan to bring these topics to the classrooms at Waverley Park for the purpose of teaching them more about [redacted] culture in particular since that is my cultural background. both exceptions - 17.1 and 17.2(i) Grade 2 students will learn a story reflecting [redacted] culture. Together, through discussions, we will decide which parts, characters, or events are the most important. Students will choose if they represent the beginning, middle or end of the story and create a visual representation of their choice. We will tie in Cree language, animals, and keeping the land into visual representations. Their projects will use materials such as: construction paper, felt fabric, glitter, chalk and pencil crayons. When their art is complete, they will discover where their part of the story fits in with other students' art. These items will be displayed around the school so students can go on a story walk and follow their trail, discovering the story unfold throughout the hallways. Students will discover how each of their parts fit together, and other classes will be invited to explore the trail to discover the story.	Dannielle Morrisseau	Learn - Artists in Schools	$ 313
2024-12-13	CURRICULUM AND PERSONAL STORIES	There will be (x 4) Grade 8 groups in total. Two Grade 8 ELA Groups and two Grade 8 Social Studies Groups The residency will take place over two consecutive school weeks in January 2025. The overall objective of the residency with all groups is to learn the basics of filmmaking and apply the skills taught to create a filmic project with content directly related to curriculum and/or the student's personal journey. All 4 groups will first be taught the organic fundamentals of filmmaking - Frame, "cheating" in frame, composition, how to create, build, and shoot a scene for 'coverage' to make it appropriately editable. The students will be broken into groups or "crews". Each crew will have students select the crew position they wish to work as. The students then shoot their crew's scene, operating on their own mini "film set" as pros would. The (x 2) Social Studies groups will learn fiction film template and will create a scene directly related to curriculum they are currently learning in Social Studies (citizenship / canadian or world history / canada in the global context, etc) The (x 2) ELA groups will learn non-fiction and will create a scene directly related to their own personal community / or their family's journey. All groups will shoot for coverage, download and edit their scenes on the school's i-pads. This is to ensure the sustainablity of the residency as the final products and all raw footage will be left with the school after the residency.	Randy Guest	Learn - Artists in Schools	$ 2,923
2024-12-13	Group Songwriting with K – 8 at Valleyview Centennial School in Brandon, MB	This project aims to provide students with the opportunity to develop and strengthen creative problem-solving skills by way of songwriting. For Grades K – 4, entire classes will work together to write a song and create a music video. For Grades 5 – 8, classes will form small groups that write and perform songs live. Both streams will present their work at a final assembly. Grades K-4 •Class #1: Artist talk and performance. Brainstorm rhyming words and descriptive words (adjectives) and connect them to nouns. A visual "word ladder" will be used to connect adjectives with nouns. •Class #2: Using the results from the word ladder exercise to write lyrics (whole group) with instructor playing piano chords to accompany •Class #3: Finish lyrics and creating shadow puppets for music video recording. Rehearse. •Class #4: Rehearse and record music video with students and shadow puppets. •Performance: Music videos shared with other Grades K-4 classes in the gym. Grades 5-8 •Class #1: Artist talk and performance. Brainstorm rhyming words and descriptive words (adjectives) and connect them to nouns. A visual "word ladder" will be used to connect adjectives with nouns. •Class #2: Write a song using word ladder results (model whole-class verse/chorus song writing) •Classes #3-4 Small group songwriting with student-created backing chords using https://www.onemotion.com/chord-player/. Rehearsing for live performance in the gym. •Performance: Live performances shared with other Grades 5-8 classes in the gym.	James Kilpatrick	Learn - Artists in Schools	$ 2,343

2024-12-13	COMMUNITY BASED FICTION/NON-FICTION	This will be a one week residency in January. There will be, as mentioned above, 5 groups in total - Grades 4 - 8. I will see each group for one hour each of the school days of that week. All groups will first learn the basic, fundamental principles of filmmaking - Frame / "cheating in frame" / shots & angles / how to shoot for coverage to make a scene "editable" The (x 3) Grade 4 -6 groups will the learn fictional filmmaking template. They will break into groups and will select a genre from which they will create a short fictional scene they will "write" The (x 2) Grade 7 & 8 groups will then learn non-fictional template. They will select from Promo-video or Documentary and will create a small video that follows the format of pre-interview / focus / talking heads and visuals. "ALL SCENES / PRODUCT WILL BE "COMMUNITY BASED" in content. Each group or "crew" will then be assigned an i-pad and will download and edit their projects on their "crew's" i-pad	Randy Guest	Learn - Artists in Schools	$ 2,712
2024-12-13	Circus Program and Showcase	This project has a couple different goals. Firstly, I will work directly with the teachers involved, to show them how to teach the students circus skills. We will focus on basic techniques and beginner friendly tricks that are appropriate for younger students. This way they can continue to implement circus into their curriculum in future years. We will work together to teach these skills directly to the students. The skills will include hula hooping, juggling, spinning plates, flower sticks and ribbons. During the circus lessons there will also be a focus on the benefits of circus, which include confidence, exercise, building self-esteem, and resiliency. I will be working with the students for 2 weeks to teach and to create unique and creative routines that the kids will then be able to showcase to the school on the final day. They will not be forced to perform, but encouraged if they are interested. The goal of this showcase will be to empower the students, let them find their artistic voice, build their confidence, and allow them to be proud of what they have worked so hard on	Sarah Teakle	Learn - Artists in Schools	$ 6,923
2024-12-13	Ceramics and Glass Fusing	Ceramics - All grade levels will learn a variety of sculpture, pottery methods and glazing techniques appropriate to their grade level. All clay items will be glazed & fired in the school kiln. As requested by the principal LAST YEAR the Gr 7-10 group made only useful items as is the Hutterian tradition. Historically their pottery includes dish ware, tableware, pie plates, bowls, pans, basins, crocks, vases, pitchers, flower pots, chamber pots, spittoons etc. I had students research the Hutterian style and they discovered it was mainly beautiful white glossy porcelain chinaware with lively depictions of their daily lives or harmonious multi-coloured floral and foliate scrolls, sometimes with scale pattern bands. I had them create and glaze large 8-10" canisters, vases and pitchers in this style. THIS YEAR I will have them delve more deeply into this style and help them discover that the symbols and designs on the front of the containers are depictions of various trades and traditional work at the time. I suggested to the principal that perhaps students could depict their modern day work life on their pottery this year and he was very agreeable! Glass fusing - Grades 7-10 will further develop glass cutting & fusing skills. They'll create a design, cut coloured pieces, attach to a clear base & further explore molds to shape their designs into larger12" bowls instead 5"-6" bowls made last year. Using leftover scraps from Grade 7-10 work grades K-6 will create colourful fused glass mosaic projects. All will be fired in the school kiln	Cathy Rondeau	Learn - Artists in Schools	$ 7,496
2024-12-13	Sneakers: A Walk through the School	"Sneakers: A Walk through the School" invites students to creatively explore their sense of place and belonging within the school. Together, they will create a collaborative map using mixed media techniques, such as found objects and collage, to share personal stories about meaningful locations around the school. The final product will be an immersive visual map displayed in the school gymnasium, guiding friends and family through these special places. Students will discuss their favourite spots at school—such as the slide, swing, or water fountain—and take a walk to visit these locations. We'll explore why these places are important (e.g., "where I read" or "where we play hopscotch"), and I will record their responses. Students will take photos of these spots, and will be printed for the next day's collage activity. Students will create observational sketches of these locations, paying attention to light, shadow, and unique details that make their spots special. By experimenting with textiles and other materials, students will create 3D representations of these meaningful places. Finally, students will combine their collages, drawings, and sculptures to build an interactive map. While it may show simple routes—like from the classroom to the playground—the map will reveal the personal significance behind these journeys, as displayed in the school gymnasium.	Nicole Shimonek	Learn - Artists in Schools	$ 2,754
2024-12-13	Harmony Through Tiles: Exploring Truth and Reconciliation and the 94 Calls to Action	At Sargent Park School, students are actively engaged in the important journey of learning about truth and reconciliation. Through various educational initiatives and projects, students delve into the historical truths of Indigenous peoples in Canada, exploring the impacts of colonization, residential schools, and systemic injustices. By studying the 94 calls to action, students gain a deeper understanding of the steps needed to achieve reconciliation and healing. Through discussions, activities, and creative projects, students are encouraged to reflect on their own roles in promoting understanding, empathy, and unity within their school and broader community. This immersive learning experience not only educates students about the past but also empowers them to become advocates for positive change and reconciliation in the present and future. I will be working with students and embarking on a meaningful and creative journey by creating a tile mosaic that explores themes of truth and reconciliation. Through this collaborative project, students are not only honing their artistic skills but also delving deep into the historical truths and challenges faced by Indigenous communities in Canada. Each tile represents a piece of the larger narrative, symbolizing unity, understanding, and healing. As students work side by side, they engage in conversations about the significance of truth and reconciliation, reflecting on the past while envisioning a more inclusive and harmonious future. This hands-on approach to learning allows students to express their thoughts and emotions visually, fostering empathy, respect, and a shared commitment to building a more just and equitable society.	Dmitry Melman	Learn - Artists in Schools	$ 7,500
2024-12-13	Music of the Dragon - with instruments from the land of the Dragon	I would like to introduce the sounds of wonderful Asian zithers to school children. I am a virtuoso performer of the Asian zithers called Guzheng and Guqin. The guqin has been on the list of intangible cultural heritage in the United nations since 2008. (Link: https://ich.unesco.org/en/RL/guqin-and-its-music-00061). Starting Jan 2025, I would like to spend one half-day session per month at the school, to showcase the Zithers Guzheng and Guqin. Each session would invite half of grade 4,5,and 6 students to come and engage. I would introduce the string instruments, how to generate sounds with strings, showing what kinds of sounds can be played, how the strings would form a scale, and how these notes can turn into pieces of music with these instruments. Next, I would work with the teachers to engage students to make their own string instruments, likely with cardboard boxes and rubber-bands/fish-lines. This would take about half of the session. At the end of each session, I would play a few pieces with my instruments, showcasing how music from such instruments is supposed to sound	Na Jian	Learn - Artists in Schools	$ 2,645
2024-12-13	Worlds from Words Literacy at Forest Park Community School	With excitement, we embark on an immersion into stories, poetry, children's books to spark a creative adventure into story-writing, illustrating, and creative writing exercises. I will share books with land-based themes, from Indigenous and non-Indigenous authors. Students gain literacy skills through all linguistic interactions, so they will listen to stories, written and oral, they will write stories, draw stories in images, share stories with one another. In all classes, K - 5, reading, writing, and drawing time will be interspersed with imaginative movement time, and sensory exercises involving the senses, such as a discovery game using paper bags and items in them, which will play into our stories, and which teachers can help create. With the Kindergarten students, I will read to them and their choices of characters to illustrate will rise out of the readings. With the Grades 1 to 4, students will be creating their own stories, based on their land-based experiences, in which they will imaginatively connect with the outdoors for their choices of characters. We will simultaneously use the emotions, a foundation of stories, so take these characters through their testing experiences to resolution. Grade Five students will work on writing exercises geared toward literacy, and will likewise be encouraged to consider the land around them in their creative writing activities. I am excited about the breadth of creative response, the enlarged vision, that will come from students imagining not only inner imaginary worlds, but connecting outdoors to their writings in terms of characters and settings.	Margaret Shaw-MacKinnon	Learn - Artists in Schools	$ 2,904
2024-12-13	Riverside school thompson	The project is about equality, sports and sportsmanship incorporating the 7 teachings. So far we have discussed in various ways we can display athletics, equality and for all abilities. I have asked the teachers to explore this with the students.	Ursula Neufeld	Learn - Artists in Schools	$ 7,160
2024-12-13	The How-To's of Musical Theatre & Choreography	During my residency, I intend to guide the students and instructors of the school in the developmental stages of creating a fully realized musical theatre production. This will be accomplished through hands on training over the course of two weeks primarily within school hours and over lunch hour periods. The vehicle for the residency is an adapted version of the musical Beauty and the Beast, one of the most beautifully written stories which, at its heart, has such a relevant theme for middle school students - to value inward characteristics such as kindness over other superficial qualities, such as wit and appearance. The students will be introduced to the various aspects of musical theatre storytelling through music, song & dance. Most of the music for their production is being taught during their first term (before winter break). I will be creating a movement palate with the students, assisting with the choreographic elements of ensemble numbers and giving them an opportunity to delve into the various characters as defined by the script. They will also learn the art of script analysis, stage blocking, vocal production and character development in our tri-weekly sessions in order to give them a true sense of how a musical evolves from the "page to the stage"	Brenda Gorlick	Learn - Artists in Schools	$ 1,538
2024-12-13	Virden Voices: Adventures in Literacy at Virden Junior High	Our goal during this AIS residency in Virden Junior High is to richly enhance students' literacy skills through a highly creative immersion story-writing, illustrating, and creative writing exercises. Students gain literacy skills through linguistic interactions which are the focus of this visit. We will share stories and poems, written and oral, and I will bring selected writings which will exemplify pertinent aspects of fiction. Daily, students will engage in writing exercises geared toward the creation of plot, character, setting and theme. Daily as well, students will be encouraged to share their work with one another. We will explore emotion in stories, to develop character. The use of the senses – sight, sound, touch, taste, smell – will be emphasized throughout as a foundation of literature and vehicle for the conveying of experience. Given that students enter literacy through a variety of skills, and in each grade, students have varying abilities, students will be encouraged to illustrate, to draw stories in images, which will offer successful engagement to visual learners. Exercises will draw from imagination and then from experience. At the end of their immersion, students will write from life, which produces writing that movingly connects them to their own world and perspective. In March, prior to my visit, teachers are encouraged to focus on reading to students in a variety of genres, so students will be ready to engage. I will also leave teachers with editing suggestions to be included in student revisions of their wonderful work!	Margaret Shaw-MacKinnon	Learn - Artists in Schools	$ 5,570

2024-12-13	An Artifact for the Present	Students will learn about the ways ceramic objects were used to hold information and carry stories cross-culturally. Through image-aided lectures and storytelling, students will develop an understanding of ceramics as a medium for storing and preserving history and culture. Students will be introduced to the ceramic process through demonstrations and hands-on skill-building exercises. Applying their newfound knowledge, students will work collaboratively to design and build a large-scale ceramic vessel. By dividing students into rotating groups, each student will have the opportunity to engage in every part of the vessel-building process, including wedging, coiling, scoring, applying slip and assembling and smoothing. With guidance and instruction, students will deepen their knowledge of the ceramic medium. As the construction of the vessel progresses, students will consider the stories and information they view as relevant and important to our current age and incorporate these ideas and themes into the surface design of the ceramic "Artifact of the Present". Students will be guided through exercises that prompt them to consider and reflect upon their own experiences. The vessel will be divided into bands, allowing each student the opportunity to explore and preserve their individual story while also considering their creation in context of their classmates' contributions. The final piece will be glazed to achieve a polished, finished surface. Guided artist statements will allow the class to reflect on their artistic choices and share their understanding of the creative process. The finished artwork will be displayed within the school community.	Alana MacDougall	Learn - Artists in Schools	$ 2,379
2024-12-19	European Clarinet Association performance with Vidarnesti (clarinet and marimba duo)	We (Victoria Sparks and Cathy Wood in the duo Vidarnesti https://prairiepercussion.com/vi%C3%B0arnesti%C3%AD) have been invited to perform as a chamber ensemble at the European Clarinet Association Festival in Salerno, Italy. We will be performing two Canadian pieces, one is a Canada Council Commission by Fjola Evans for our duo and one will be a world premiere of a suite of works by Canadian composer Luis Ramirez. We are featured guest artists performing a full concert as part of the main conference. This is the largest annual event for clarinettists in Europe. We are looking forward to furthering connections we have to artists from Europe and around the world. The exposure for Canadian composers to have their works heard by the top clarinet performers and pedagogues in the world makes this a valuable opportunity for the two Canadian composers as well as for the duo. This prestigious event will provide opportunities for us to develop our international presence and will also celebrate the work of Canadian composers. I am applying for funding to cover the costs of my personal travel to Italy for this performance as well as for the cost of renting a 5 octave marimba while in Italy. Music is an inclusive language and allows people to contemplate and transform cultural perspective and construct one's personal meaning. Music is evolving and should impact audiences in ways that create relevance and validity. We believe this program will provide an opportunity to experience each other's stories, and to share them with an audience outside of North America. We are looking forward to celebrating stories of newcomers to Canada, both in the history of early Canada as well as those of recent immigrants. Fjola's work explores the experiences of Icelanders coming to Canada in the late 1800's, exploring the origins of [redacted] families histories. Luis Ramirez's work explores the experiences of modern day immigrants like himself (a [redacted] Canadian immigrant), coming to Canada in the 21st century. 17.1 and 17.2(i) 17.1 and 17.2(i) I have developed contacts through the Canadian Percussion Network and am working with a percussionist from Salerno: Lucio Miele who will be helping to facilitate the rental of a 5 octave marimba for me to perform on. This is an additional logistical demand of traveling to perform as a percussionists, but I am grateful to the Canadian Percussion Network for getting me in touch with Lucio through international friends. This trip and performance will also allow me to meet Lucio and hopefully other Italian percussionists in person, bolstering the supports for myself as well as other percussionists when looking for equipment for performances abroad. I have often provided equipment for performers visiting Winnipeg from around the world, building connections to facilitate the logistics of international performances is another added benefit of performance opportunities like this one. Cathy and I are committed to this performance. We will be committing personal resources to ensure the financial needs of this performance are met. We are prepared musically and logistically to meet the expectations of this opportunity.	Victoria Sparks	Learn - Travel/PD	$ 750
2024-12-19	Our Winnipeg, Ourselves at the Walker Art Center	I am planning to travel to Minneapolis, Minnesota to attend "Our Winnipeg, Ourselves", a film screening curated by artist Rhayne Vermette that is being presented at the Walker Art Center. In this program, a selection of Winnipeg Film Group (WFG) films from the Distribution Catalogue will be presented alongside other works. I have been officially invited to attend the screening by Patricia Ledesma Villon, Bentson Archivist and Assistant Curator of Moving Image at the Walker. This is an excellent opportunity to connect with the artistic community in Minneapolis and to see experimental cinema from Winnipeg presented at an international screening, and to view the Walker Art Collection. Additionally, while in the city, my colleague Jillian Groening and I will be touring the archives at the Walker Art Center to learn more about how the Walker cares for their moving image archives, and how they manage to both preserve and present these works both safely and effectively, while ensuring these works of art are accessible and cared for. It is our intention to learn about the methodologies in practice at the Walker, with hopes to implement this knowledge through policy and practice in the WFG's artist run accidental archive By attending this screening of films, It will be an opportunity to connect in a meaningful way with our neighbors to the south in Minneapolis. As a filmmaker, programmer, arts worker, and artist, this is an opportunity to connect with others in these fields and to see new works that can open up new programming opportunities. I am often engaged in correspondences with other arts professionals and artists to plan such events, but rarely have I had the opportunity to attend these screenings in person. This is a massive research opportunity to see first hand the incredible collection that is housed at the Walker Art Centre I coordinated the file transfers for I is for NDN by Darryl Nepinak and Clint Enns, and A Peak Experience by Leslie Supnet, and prepared the 35mm print of Mike Maryniuk's Tattoo Step for projection at this event. This is an opportunity to see the results of that labour and to celebrate this work and these films. This context has led me to pursue this opportunity, as my work has directly aided in this screening. The connections made while attending the screening will potentially lead to new artistic presentations in Winnipeg, through the contacts made during my time in Minneapolis. This is a main goal of this artistic and professional opportunity. Logistically, travel to Minneapolis is easily possible by driving, as well as renting accommodation. The feasibility of this project is strong and the entirety of it is 4 days. I am excited about the new relationships that will be created while in attendance and confident that this will grow my professional capacities, collections management knowledge, and will lead to exciting new projects and film presentations	Skye Callow	Learn - Travel/PD	$ 875
2024-12-19	Travel to IFFSA for the screening of my film and to attend a talent lab	IFFSA (taking place on October 10 to 20th, with its talent lab taking place November 4th to 8th) is the largest South Asian film festival in North America, and is devoted to the development, promotion and celebration of South Asian films in Canada. I was able to play at this festival back in 2022. It is a huge honour and achievement to be selected by the programming staff to play in this year's festival and to take part in their talent lab. My film, THE BEST, (which just had its world premiere at the Toronto International Film Festival) is premiering on IFFSA on October 12th. I plan on traveling from October 10th to October 12th for the screening, and then 4th to 8th for the lab. THE BEST is about a South Asian bodybuilder at his father's funeral, and the internal suffering he is facing as he grieves in front of his friends and family. THE BEST is a film about family, insecurities, mental health, and male toxicity. This has been a theme through my professional career as a filmmaker and is the theme and subject to my feature film STRONG SON, being shot in Winnipeg later this year, under Telefilm Talent to Watch program. The value of this festival and lab is that it relates to my personal development as a South Asian trying to tell and create unique South Asian Story. Additionally, I am also currently trying to raise funds for my feature film As this festival brings in well regarded producers and industry professionals within the South Asian and [redacted] community, it's important for me to not only be there during the screening of my latest film (post TIFF), but also promote my feature film, and try to raise more awareness and collaboration within my own cultural community. 17.1 and 17.2(i) Toronto is a major South Asian artist and film hub and attending the festival and lab will help stimulate a wider national and international recognition of the film. This events and lab will also give me the chance to network with industry peers and forge new professional connections, which could open the door to future artistic collaborations. My goal for THE BEST is to use the festival and lab to raise awareness of film and its success at TIFF and to highlight myself as an up and coming South Asian filmmaker, and to attach a South Asian executive producer to my upcoming feature film. I believe my attendance to IFFSA would allow for all three of these goals to be achieved. IFFSA has an extremely well attended gala the first night with over 500 guests flying in from around the world. I plan on not only attending this function but the opening ceremony, and my own film screening, the lab, and meet as many South Asian film industry professionals as I can. Additionally, I have also set up meetings with potential South Asian funders during the festival to talk about my upcoming feature film.	Ian Bawa	Learn - Travel/PD	$ 875

2024-12-19	BurlyCon - Education Convention	I've registered for Burlycon thanks to receiving a partial scholarship from the organization. From Thursday, November 7th to Sunday, November 10th I'll be a part of the intensive training sessions and collaborate with the Festival Director and other professional artists from around the world. In summary, receiving this grant will be a transformative step in my growth as performer and leader in the Manitoba dance community The classes available at Burlycon will help me foster my own confidence as a 46 year old [redacted] performer and be a leader to those seeking a supportive space to reconnect with thier bodies and encourage their own confidence. I am deeply committed to using this experience to inspire others and advance the field of dance 17.1 and 17.2(a) Burlycon is an annual community-oriented professional growth and educational organization for burlesque performers. The aim of Burlycon is to further the current development and historical knowledge of this unique American art form, especially in light of burlesque's resurgence worldwide. The wide range of workshops and educational development opportunities Burlycon affords attendees and the fact that it is a woman- and LGBTQIA- led organization are some of the reasons I want to embrace the opportunity to attend. Burlycon is a community-oriented, professional growth and educational organization. The conference will allow me to expand my artistic horizons, gain fresh perspectives, and bring back innovative ideas for adults returning to dance in our community. One of my primary influences is the Festival Director Iva Handful, she is a veteran showgirl and queer representative who dances with both masculine and feminine movements. She also started teaching in Port Angeles to older students and has created a community of people with a kinder and healthier view of themselves. I met her in Victoria earlier this year at her workshop for intentional movement. In one hour, I learned more about using what I previously saw as my flaws to amplify my performance. After class I mentioned I'd love leadership so I could bring what I learned to the Manitoba stages and dancers. She took time to meet with me and encouraged me to attend Burlycon and learn more about how to present and teach body inclusive dance	Jo Dworschak	Learn - Travel/PD	$ 875
2024-12-19	Whistler Film Festival Producers Lab and Indigenous Fellowship	I am currently in the 2024 cohort of Whistler Film Festival's Producers Lab. In May 2024, I was able to go to Whistler for a week of in-person training, which was followed by months of online meetings and more training. The culmination of the lab is to gather at Whistler Film Festival, which runs from December 4th to 8th. The festival has provided a free all-access pass, but airfare, ground transportation, accommodations, and food is all on the participants I hope to be able to go down to Whistler in December for the festival for many reasons, aside from winding down the Producers Lab. As a filmmaker in Manitoba, outreach into other provinces is crucial in growing and fostering relationships. Whistler Film Festival is one of Canada's largest film festivals, and my time there will be well spent -- I plan on scheduling meetings with other producers, production companies, distributors and financiers (these meetings are offered in part with the all-access pass); as well as attend panels and all the networking events. Attending this event is needed for the growth of myself as a filmmaker and for the growth of my production company, Familiar Films. It's my intention to cultivate new relationships and to bring new productions to Manitoba, to help grow our film industry to a new high 17.1 and 17.2(i) I've also been asked to speak 1 1 to the Indigenous Fellowship cohort. As a member of the [redacted] community, this is one of the most important things I'll be doing in Whistler as it raises up Indigenous voices in our industry and sets them on their way to create their own works. I'm beyond happy to support this program in any way that I can, and was honoured when Whistler asked me to come speak with them.	Jessica Landry	Learn - Travel/PD	$ 750
2024-12-19	To participate in a virtual poetry workshop with The Poetry Project, NY	I'm applying for funding to attend a virtual poetry workshop with the Poetry Project, New York. The theme of the workshop is duration. "How does one formally communicate an experience of duration? Conversely, how does the experience of overlapping series of durations formally shape a poem?" It's a 5 week workshop where we will meet virtually for 2 hours once a week. In between meetings we will be reading poetry and theories of duration by Walter Benjamin, Lyn Hejinian, Theresa Hak Kyung Cha, and others. During our weekly sessions, we will discuss the texts and write in response to prompts This workshop is well suited to my practice because I consider time both formally and thematically. Part of my interest in making videos is because it's a time-based medium. Although my videos average about 4 minutes in length, I'm interested in using video as a way to formally experiment with stretching and distorting our experience of time. I've also used time as a subject of my work, for example in my video 'Behind the Sun', I used subtitles to narrate stories of individuals who have experienced distortions in the flow of time. This workshop is also well-timed because I'm at the beginning of starting a new body of work which is focused on how capitalism has altered our experience of time. Our experience of time was once mainly connected to seasonal and cosmic cycles, but time in capitalist society is characterized by the regularity of clock time. Dividing time into discreet, even units of minutes and hours is useful for regulating labour, but it has disconnected us from other time scales, both personal and cosmological. The creation of my videos and books always begins with writing. My goal in this 5 week workshop is to generate a lot of writing that will be developed into a new new videos and a new artist book over the next couple of years Connecting with other creatives at this time in my creative cycle will be very generative and inspiring for my new work. I will be exposed to new ideas and mind expanding conversation. I value learning from others who have different perspectives and approaches to their creative practices and through this workshop will gain a broader understanding of the work being created by my peers. It will provide the opportunity to develop connections in the creative community outside of Winnipeg. These connections could lead to future collaborations. My videos and books are always presented in Manitoba. I recently participated in the Prairie Art Book Fair at Plug In. My videos are in distribution with Video Pool and are regularly shown in local and national screenings. By participating in this workshop I will grow as an artist and develop my work in new ways and I look forward to being able to share this new work with local audiences	Sylvia Matas	Learn - Travel/PD	$ 270
2024-12-19	Travel and Presentations at NCECA 2025	I plan to attend the National Council on Education for the Ceramic Arts (NCECA) conference in the United States, marking my first participation as a Canadian artist. This conference serves as a premier gathering for ceramic artists, educators, and enthusiasts worldwide, providing a unique platform to connect, learn, and share insights into the craft. My intention is to engage deeply with fellow potters, educators, and industry leaders, fostering meaningful connections that could lead to future collaborations and growth within the ceramics community. Through this experience, I hope to achieve several key outcomes. Firstly, I aim to showcase a selection of my ceramic pieces that reflect a fusion of my African heritage and Canadian experiences. By displaying my work, I intend to highlight the diversity of Canadian ceramics and celebrate the rich, cross-cultural dialogues that my art embodies. Additionally, I plan to conduct a throwing demonstration at NCECA, where I aim to showcase my skill level and simplify the complexities of creating large-scale pottery. I believe this demonstration will emphasize the craftsmanship involved and open up new opportunities for my professional growth. This project is crucial for my artistic development and for the broader ceramics community. Attending NCECA will expose me to the latest trends and techniques in ceramics, enhancing my skills and providing insights that I can incorporate into my practice. The knowledge gained from workshops and panel discussions will enable me to contribute back to my local community by sharing these insights with fellow artists and students, thereby enriching the collective knowledge base within Canadian ceramics. I will be collaborating with a diverse range of artists and educators during the conference, each bringing unique perspectives and expertise. These interactions will broaden my artistic horizons and facilitate potential collaborations that could yield innovative projects in the future. The impact on my community will be significant. By bringing back new skills, knowledge, and connections from NCECA, I will be better equipped to inspire and mentor emerging artists in Canada. Sharing my experiences and insights through workshops and community events will help elevate the profile of Canadian ceramics, encouraging others to explore their artistic voices and fostering a spirit of collaboration within the community. I have chosen this opportunity because NCECA is recognized as the largest and most prestigious ceramics event globally. Participating in this conference aligns perfectly with my goals of expanding my artistic practice, building an international network, and increasing the visibility of Canadian art on the global stage. This experience will serve as a catalyst for my growth as an artist and educator, enabling me to incorporate diverse influences into my work. My commitment to my craft, combined with my proactive approach to seeking out learning opportunities, positions me well to make the most of this experience. I am excited about the potential discoveries that await me at NCECA and the positive contributions I will be able to make to both my art and my community upon my return	Toluwalope Toludare	Learn - Travel/PD	$ 875
2024-12-19	Glass blowing workshop to further develop glass artifer project and research for local hot studio.	I will be taking a 3 day, skills-based workshop with various glass artists of the Furnace Glass Works in Denver Colorado. This is a production hot glass studio and has excellent teaching geared towards sharing technique, working efficiently, problem solving, and streamlining processes of working. Though I trained as a glass blower at the Ontario College of Art and Design 29 years ago and worked for glass artists Irene Frolic and Jacqueline Berting during my degree, I took a hiatus from this material for 2 decades, to focus on my broader sculpture practise and studies in other disciplines. The absence of an available hot studio in Manitoba has long been a conversation in the glass community here. My ultimate ambition is to start a cooperative hot studio in Winnipeg modelled on Terminal City Glass in Vancouver. However this dream needs to be tempered with reality and I must ensure I am both adequately skilled and passionate to undertake such a dramatic leap. To that end, over the past 2 years I've started to reacquaint myself with the material by arranging individual workshops with my former glass instructor John Paul Robinson at two studios in Ontario. My recent September session reinvigorated my confidence and I was advised to start seeking multiple workshops with as many teachers as possible to increase my skills and hone technique Being collaborative by nature, glass training benefits from multiple teachers and approaches. It is also expensive because both studio and people are a cost factor - very little of it can be done individually. There are few opportunities for short, intense, skills based workshops which also provide access to multiple teachers and are cost effective. My choice to attend the Denver based studio for this next training session is practical. The flights to Denver are now direct and less expensive, I have family in Denver who will host me during the course, the fee for the studio and instruction is 20% lower than the fees of the Canadian studios I've contacted; the Furnace has large number of glass studio artists in the hot-shop so I will be able to train with a different person each day; they have an established teaching practise; and most importantly they are eager to accommodate my unusual request. Most training programs are oriented towards local audiences and span weeks or months, or alternatively are offered as taster sessions to make Christmas trinkets, the Furnace's willingness to create a bespoke workshop for me is uncommon and much appreciated My goals for the workshop time are to regain and develop skills, build confidence, learn new techniques, understand the working studio model, and grow my network in the glass community. In that vein I am also in touch with Gordon Boyd, an emerging glass artist whose nascent Lake Winnipeg Glassworks has yet to "flame-on" and who currently works out of Ontario. I hope to work with Gordon in future to assist in building the larger glass community in Winnipeg	Seema Goel	Learn - Travel/PD	$ 1,000

2024-12-19	Wool workshop with Christel Lanthier	I am planning on going to Christel's Farm (Ferme Fiola), in St. Genevieve, Manitoba, to learn in a 1-on-1 workshop and training session about her sheep and the way she processes sheep's wool into yarn, thread, and felting projects. Christel is a [redacted] artist, farmer and mother. She has previously mentored me in small casual capacities and this grant would help give the opportunity to foster that into a project based mentorship and allow for a deeper training/mentorship with skill teaching. 17.1 and 17.2(i) I really value her relationship to land and how her art, business and life really revolve around her care for the land and animals, while still keeping family and motherhood central. I am trying to learn more ways to connect to and incorporate natural materials and dye into my process as an artist, sculptor, photographer and beadwork artist. As a beadwork artist, wool is used in many ways in the process of our work, sometimes there is a stiff backing of wool called 'foundation' to help keep the beadwork tight and straight. Another incorporation of wool could be the fabric that is beaded on (or sometimes velvet or leather) and thirdly, wool, silk, or sinew is made into thread to bead onto and sew into the project. Learning more about the material and process from Christel is really important for me to add more land-based processes into my work. Christel also has been growing plants on her farm specifically for dyeing wool which I would love to learn about the process of seed to table with that aspect of craft.	Robyn Adams	Learn - Travel/PD	$ 750
2024-12-19	Artist Evolution program Misfit Management	Misfit Music Management is a Winnipeg based company with local and international showcasing artists. Misfit Management run by Elise Roller and Claire Boning has been pivotal in the local Manitoba music industry working with renowned artists such as Kelly Bado, and Super Duty Tough work. Misfit Management runs a program called the "Artist Evolution program," where they work one on one with artists on personal development. The Artist Evolution program has been beneficial towards YBK Shakur, with monthly meet ups, goal setting, accountability partner, and extensive resources. With 30 years of combined industry experience working across the globe in artist/export development and live events, Claire and Elise have the added perspective of being self-managed, independent artists. Through this program's holistic approach, participants become part of the Misfit community building strategies, consistency, and accountability for their artistic career by addressing: ★ Team building ★ Goal development ★ Release + marketing strategies ★ Booking tours ★ Securing career-building opportunities ★ Brand + Audience Development ★ Professional + creative development ★ Funding opportunities WHAT DOES BECOMING A "MISFIT" MEAN? ★ Working with a mentor regularly to determine participants needs, goals, strengths, barriers, weaknesses, challenges, and what they can focus on to reach the next level ★ Taking frequent deep dives into participants social channels, music, videos, and visuals (past + upcoming) ★ A better understanding of attainable and sustainable goals for the future ★ Knowing what to prioritize, time-wise, financially, and developmentally ★ Brainstorming ideas, resources, and direction ★ Building relationships with music industry champions who understand the intricacies of their artistic journey and want to help them thrive YBK Shakur aims to partake in this mentorship program for a year, and aims to achieve more successful grants applications, and more showcase/mentorship opportunities through this program	Oluwagbenga Afolabi	Learn - Travel/PD	$ 875
2024-12-19	Ade Ori Olon Yemoja Festival Workshops	I have been invited by the [redacted] Foundation, an affiliate of the [redacted] Ministry of Arts, Culture, and Tourism in [redacted] to present a workshop at the 10th Annual [redacted] Cultural Festival. This workshop will focus on tailoring cultural performances for international audiences, along with a demonstration of dance drill techniques designed to improve the speed and precision of [redacted] dance choreography for both new and experienced learners. The festival, which celebrates the cultural heritage of the [redacted] people in southwestern [redacted] provides a unique platform for cultural exchange and artistic growth. Trained in various forms of [redacted] dance, I have developed methods to adapt traditional styles for broader audiences while preserving their authentic essence. Through this workshop, I aim to share my cultural artistry and foster professional development by introducing participants to enhanced techniques in dance training. This project is especially meaningful as it broadens participants' understanding of [redacted] dance techniques and cultural expression, fostering pride and appreciation for our heritage. It is an honor that the [redacted] Cultural Foundation recognized my work and invited me to present at this prestigious event. In addition to leading my own workshop, I will have the opportunity to participate in other dance and cultural workshops led by esteemed artists from [redacted] and beyond. These sessions will allow me to learn new methods, styles, and cultural perspectives, enriching my own artistic practice and enhancing the repertoire I bring back to my community in Manitoba. This invitation aligns with my artistic goals, providing a platform to rehearse, refine, and showcase my techniques for future performances in Manitoba and across Canada. Additionally, it allows me to deepen my cultural knowledge and artistic skillset, which I can bring back to enrich the dance community in Manitoba. The [redacted] Cultural Foundation has generously offered to cover my return airfare, and I am well-prepared and healthy for the journey. As I am traveling to a tropical country with my Canadian passport, I plan to take necessary health precautions, including immunizations, to ensure a safe trip. all exceptions in description - 17.1 and 17.2(i)	Bola Oriyomi	Learn - Travel/PD	$ 875
2024-12-19	Attend 5-week Visual Arts Residency at the Banff Centre in winter 2025	During the Visual Arts Residency at the Banff Centre I will [redacted] This residency is a perfect moment to be immersed in the work, with a studio space, equipment, and support from technical staff. Working with the faculty and cohort will give structure to receiving critical feedback, sharing ideas, and being pushed into new directions. I have found meaning in providing care for community through art projects, focused on generosity in imagining, processing, and creating together. This residency is a rich opportunity to connect with the program faculty Althea Thauberger and Sean Lee, with whom I share interests in place-based collaboration, experimental documentary, and concepts of care and disability in contemporary art. Focused time in Banff will deepen my personal and community artistic practice in Winnipeg and across Canada. all exceptions - 18.1(c)(i)	Natalie Baird	Learn - Travel/PD	$ 1,000

2024-12-19	Thought Bubble UK Exhibitor & UK Book Debut	I am travelling to the Thought Bubble: The Yorkshire Comic Art Festival in Harrogate, UK where I have been invited to exhibit my work and debut my new comic. Thought Bubble is the largest UK comics festival that programs a week long celebration of comics and other printed material featuring a weekend long comics exhibit. Thought Bubble also has professional and educational programming in the form of workshops, panels, and lectures on site during the festival which I will be attending. This will be my first time overseas, and first time at a festival of this size. There are 500+ exhibitors with 8 exhibitors from Canada, and I am the only Manitoban After completing my recent comic, plus working on my grant funded comic. I've been searching for more opportunities to continue to showcase my work while connecting and growing in my practice and the industry. This is an amazing opportunity to continue sharing my work and building on my career. Through a recent comics mentorship, I gained valuable insight about independent publishing and cartooning. The mentorship solidified the need to expand my networks outside of Manitoba and the need to share unique and expenmental works that comes from Manitoba through professional development opportunities. I am asking for funding assistance for this because it is important for me to target festivals where my work has the opportunity to make the most impact – where I can expand readership, build creative relationships, gain industry knowledge, showcase my work, go to panels, and set myself up for future opportunities. As an early career artists, it's vital for my development that I travel to all sorts of comic festivals for all the reasons listed. Thought Bubble UK is a natural next step for exhibiting my work. My work was also featured in the Angoulême BD Canadian Pavilion alongside many other Canadian cartoonists this past January in France. I was not able to attend in person, but I want to take this opportunity to further connect with European audience and publishers who have shown interest in my work. Very few Canadian exhibitors were provided with funding to attend their own exhibition and it feels like a waste of such an amazing event to showcase our work, but not provide the opportunity for us to develop professionally – The Canada Cultural Centre in the UK is unable to provide any financial support so it would be amazing to receive this support from MAC and promote myself as a proud and talented Manitoban artist. Ever since getting my first MAC PD/Travel Grant in 2023, I've felt a renewed sense of enthusiasm for my craft. The support I have received from MAC has allowed me to continue to develop artistically and build really amazing creative relationships both locally and internationally! I feel confident in my ability to take on travelling across seas, and I am grateful to MAC for allowing me the opportunity to apply to the PD grant and for any funds available.	Natalie Mark	Learn - Travel/PD	$ 1,000
2024-12-19	Performance in Toronto at Lulu Lounge for The Birdsong Foundation's "Simple Human Kindness Show"	I will be participating as a featured performing artist for the Birdsong Foundation's "Simple Human Kindness Show" that will take place December 15, 2024 at the Lulu Lounge in Toronto, Ontario. This is a tremendous opportunity to bring some of the Truth and Reconciliation songs I have been performing in recent months in Manitoba to a new audience in Toronto; my past collaborations with Birdsong Foundation have been very positive and this event will allow me to expand further on several themes that are close to my life and work [redacted] My work is both Indigenous focused in songs deals with colonization, and non-Indigenous centric in songs that speak to the matter of overall mental well-being. The rates of depression and suicide, especially among our Indigenous youth, are frighteningly high and I look for any chance to contribute to turning that trend around 17.1 and 17.2(a) One message I deliver through my music is that music itself can be a miraculous healing experience, as mentioned above, with regard to my song, "Brighter Days". For me, that song-- and music in general-- is as much a spiritual expression and intervention as it is creative endeavour. I am [redacted] and a part of that community, yet I know that music is the international language, one the arts that connects all peoples across national borders and cultural differences. While it is important for me to come express my [redacted] experience, I also know survival and healing are universal imperatives 17.1 and 17.2(i)	Dustin Harder	Learn - Travel/PD	$ 875
2025-01-17	Ay, Corazon: Romance and Other Things the Heart Wants	This application is for the creation of a body of work (textile art, sculptures and installations) exploring the ideal of romantic love. My goal is to apply for exhibitions with this work. This project will be the first time I've made a body of work unified around a theme, built installations, incorporated the human figure in my textiles, and worked with resin . I will use resin with molds, in furniture, and within sculptural components. I have included instruction fees for learning to work with resin. Throughout this project I will have mentorship sessions and studio critiques so that there is an ongoing critical dialogue about my work. I'll work with a textile artist Barb Hunt, a theatre designer Sabrina Miller, and a sculptor Yoland Paulsen as mentors to address the multimedia considerations of this collection. The inspiration for this project began with a few all-consuming experiences of falling in love where I briefly lived in a euphoric state of glittering possibilities before facing rejection. I realized that I mourned the way I saw the world when in love in a way I never mourned the loss of any of the men I had been pursuing. The feelings may be ephemeral, but they are emotionally and creatively transformative as well. Portraying these emotions in my proposed artwork with sensuality, glitter, and richness ties into the magical realist perspective, which is rooted in Latin American art, aesthetics, and language. This genre uses elements of magic or the supernatural to convey an emotional and experiential reality. (eg. Frida Kahlo's self-portraits). In this project, I combine magical realism with the Euro-North American visual vocabulary of romance (butterflies, roses, hearts and stars). I also draw on the Latin American genre of testimony by portraying a perspective on romance that is not the dominant narrative. Romantic tropes are powerful in North and South American cultures. I have come to question the hold that romance has on our collective imagination. The dominant discourse of romance is validating to women specifically in a cisgender, heterosexual dynamic. This idea of romance is deeply sexist; it allocates the role of affirming another person's gender and desirability to cisgender men. For example, in my experience as a [redacted] the lack of reciprocation from a [redacted] White love is an intimate emotional experience, romance is spectacular, performative and deeply theatrical. 17.1 and 17.2(i) 17.1 and 17.2(i) This project grew out of my desire to explore what we create—narratives, expectations, beliefs—when we fall in love. The mediums and aesthetics in this project will evoke a tactile quality, creating a sensual, intimate and almost theatrical experience for the viewer. I will use textiles to criticize the social narratives I find myself at odds with. By creating a testimony of my own experience, I reclaim the narrative of who I am as a woman and the subversive power of my heart and imagination	Daniela Smith-Fernandez	Create	$ 4,500
2025-01-17	Alice's Diary - production phase of an animated short film	I have completed the development phase of Alice's Diary thanks to funding from the Manitoba and Winnipeg Arts Councils. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) My challenges - I struggle with drawing! My hand always fights with my brain when it comes to translating my vision. I aim to work with a looser hand on this project, and to push myself with principles of animation that often challenge me. - I want an intentional "colouring-outside-the-lines" aesthetic with my characters, something new to me, and more time-consuming. I feel that a "boiling" outline is more suggestive of the repetitive action I want to emphasize narratively. The clean line in my animatic (see support materials) is merely a guide for the overall action. - The timing of actions in this film is critical, [redacted] While my vision is clear, I find myself challenged by the execution - I've never had to work so hard to get this right! 18.1(c)(i)	Anita Lebeau	Create	$ 12,500
2025-01-17	"Sapling" – an animated short film based on an original poem	I am requesting funds to finish production and post-production of a stop motion animated short film I've been working on since the beginning of 2023. Until now, the film has been entirely self-funded, but I'm in need of financial assistance to complete the remaining scenes and outsource crucial post-production tasks that I am not able to complete myself (scoring, colour grading, sound design/mastering) My main aim in starting this project was to push my limits as a filmmaker and animator, and to create a film whose quality far surpasses any of my previous work. My hope is that, by using this piece as a demonstration of my technical and creative abilities, it will give me the experience, credibility, and recognition that will pave the way for even more ambitious projects and opportunities in the future. I also hope to add to the great (but limited) body of animated works by Winnipeg-based artists and demonstrate that high quality animation can be produced here [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) In addition to working on the film itself, I have been (and will continue) filming behind-the-scenes and tutorial content that I post on my social media channels. In sharing insights, techniques, and processes, my intent is to contribute useful and practical information to the niche community of stop motion enthusiasts and learners who, like myself, often come into the art form with a DIY/self-study ethos, and value community knowledge-sharing. One of my videos about the creation of the main character puppet, for example, is one of my most viewed works on YouTube, demonstrating a clear interest and demand for educational content related to stop motion. Creating material like this perfectly blends my love of teaching with my passion for animation, but also breaks down barriers to entry and makes the art form more accessible.	Connor Yarish	Create	$ 7,500

2025-01-17	The Aging Feminine; a Dance/Art Film Collaboration	My project is to complete a ten-minute video in collaboration with Winnipeg-based dancer Anastasia Evsigneeva on the theme of women's aging. Aging is a timely issue given the current, disproportionately large demographic of older adults. For women, aging is complex, as youthful beauty is coveted in our culture -- the impact on women being invisibility and loss of agency concerns me deeply. Anastasia is a generation younger than me, yet we are closely aligned artistically. Our collaboration began in fall, 2023 after I saw her perform and was moved by the thematic parallels in our work, namely feminism, identity, agency, and body image. After several meetings, we decided to collaborate on a film. Anastasia has made two films, however for me, it is a new medium. The ideas for the film were inspired by large drawings of older women I was creating when we met. We planned for the film to be part of my exhibition of this work, but unfortunately, due to lack of funding, this did not happen. Instead, Anastasia performed a moving response to my work in the gallery at the opening (see support material). The majority of the film was shot outdoors, in Winnipeg, in fall, 2023. Anastasia performed a duet with a life-sized cloth doll personifying an old woman, which I created (see film excerpt in support material). Her interactions with the doll express a complex range of emotions, intentionally ambiguous as to whether the doll is another woman or an older version of herself. Additional filming is still needed, as well as editing, audio, and artwork. Our plan is to commission a soundscape including recording of both of our voices narrating our individual reflections on aging. Poetic writing is a shared element in our practices, and it will contribute a rich, expressive element. Our age difference is an exciting aspect of this project. Being in my late sixties, I have experienced the impact of aging, and also the decline of my late mother Anastasia, three decades my junior, has a different reality and experiences. Our contrasting life experiences greatly enrich this collaboration. We have secured agreements with accomplished local artists including Tyler Funk, who filmed the first part of the video, and composer, Rayannah, with whom Anastasia has previously worked. Rayannah will create a unique soundscape and record and edit our narration. Film being a time-based medium, is offering me expanded possibilities to include movement and audio in my work. Anastasia and I are co-directors and all artistic decisions are equally shared. Our collaboration has expanded my artistic vision significantly. We are especially looking forward to editing, as that is when we will shape the film footage into a work of art. Upon completion, I plan to tour my exhibition, "She is Present," (see support material) with the film. There is interest in my work nationally, and a review coming out in Border Crossings, and excellent documentation will help in securing venues. Anastasia plans to screen our film locally and in international dance festivals.	Leesa Streifler	Create	$ 13,125
2025-01-17	"last days" creation of a durational dance work to be presented in a gallery setting	The completed work will consist of 12 minutes of choreography that [redacted] (see support material video 3). The entire 36 minutes will be repeated many times in succession by me and dance artist Zorya Arrow, for several hours a day, over several days. It is a solo in that one dancer performs alone while the other rests. It is a duet in that the resting dancer can change places with the performing dancer at any moment. There will be room for improvisation and play between the two performers during these exchanges. 18.1(c)(i) 18.1(c)(i) Dance works are often spectacles thrown toward the audience to be consumed in one giant bite. I find this overwhelming and am often unable to absorb the subtleties and nuances that may exist within the work. This leads me to be interested in sharing dance not as a staged performance, but as a visual art piece. I would like to see it exist in the space in a way that viewers feel comfortable going in and out of viewing mode. I want people to feel welcome to chat with each other the way they might while looking at a painting, sculpture, or installation. I want to give them opportunities to revisit the work if they choose. To feel it would be fine to watch part of it and walk away, returning a few minutes later, or later in the day, or a different day. Or not. The presentation of the dance in a loop also gives Zorya and I opportunity to practice and test our ability to consciously work with our nervous systems. In instant composition work, whenever I felt overwhelmed or lost, I would bring myself into my body and the moment by paying attention to subtle physical sensations. In this new work I intend to investigate how connecting to the body in this way can keep one fully present regardless of how many times the same activity is repeated. To keep returning to the body, in its various shapes and sizes, as it changes over time, as the root of our existence; a work of art in and of itself. All of my previous experiences in day to day life, in the studio, and on stage, will come together in this work to enrich my practice and drive my art making. As I near retirement from my day job, this project is a reminder to myself and the community that I'm here, still relevant, and eager to stay involved in the making and sharing of dances. I have asked Erin Buelow to provide a soundscape for this work. The sound will need to be supportive and unobtrusive. Like a good film score. Erin is a filmmaker as well as a musician and has an innate sense of the delicate balance required between the visible and the audible.	Dorothy Kuby	Create	$ 7,000
2025-01-17	Slumber House - Queer YA Horror Novel	My proposed project is to research, plan, write, edit, and proof a submittable draft of an LGTBQ+ YA horror novel Slumber House. The project will take place from October 11, 2024 to August 1, 2025 and involve editors and a sensitivity reader detailed later in the application. My inspiration for this project is to delve into the commodification of [redacted] 18.1(c)(i) 18.1(c)(i) This project will advance my artistic career, contribute to my artistic development, and push the boundaries of its genre/s on several crucial levels. First, through combining haunted house and romance genres in YA and then framing them within the context of reality TV, it will examine the interaction of the stakes in each of these genres and how they push on each other, whereby the romance is escalated by the context of reality TV and the romance increases the stakes of potential harm in the horror aspects, as they now challenge and strain characters' love for each other. Second, editors at Groundwood and Delacorte were drawn to what they described as the "cinematic" moments in my writing, and I want to lean into that with a story with scenes seen directly through the lens. Third, Slumber House will tackle horror spaces of reality versus unreality. A chilling horror moment is the sense of collective realization, where denial becomes impossible, and the manufactured nature of reality TV provides an opportunity to push that denial further.	Calie Plett	Create	$ 8,500
2025-01-17	'Body Double' new creation both at LA SERRE – arts vivants in Montreal & in Winnipeg	I am applying for $15,000 to support the development of 'Body Double', a new performance through a three week residency in Montreal at LA SERRE – arts vivants in July 2025 as well as independent work in Winnipeg prior to and after the residency, from April 2025 to March 2026. Since 2022, I have been exploring technologies new to my work; photogrammetry, lidar scanning, and 3D modeling, alongside tools I have used since 2016 which include motion capture, 3D animation, and the game development software Unity. Through the requested support from the Manitoba Arts Council I will apply the technical skills I have fostered through workshops you will see listed on my CV (Trinity Square Video, Interaccess, PIX Film, and Unity) with my work in performance and dance. During the residency at LA SERRE I will work on a performance integrating [redacted] 18.1(c)(i) LA SERRE – arts vivants residency program offers a bank of hours in their small studio (one week), two weeks in their large studio, as well as year-round access to their co-working spaces and a writing room. Additionally, LA SERRE offers dramaturgical support activities through exchanges among the other resident artists both online and in person from now until August 2025. We have online exchange dates for work in process booked in Dec and February. As well in late May 2025 when I will be in Montréal to present my performance MÆ-Motion Aftereffect at the OFFTA festival (organized by LA SERRE) we will have a series of workshop exchanges with the resident artists. Additionally, administrative and production-related support will be available for my project through both group activities and individual support (online and in person). For my work in Winnipeg, I will renew an annual membership with Video Pool Media Arts Center in order to secure access to the appropriate equipment for my work. Support from the Manitoba Arts Council is essential to enable this work which proposes unique extensions of my physical performance intersecting with motion capture and virtual/game environments. Working through residency support structures has vitally informed every evening length work I have undertaken to date. I am honored to have the support of LA SERRE and am eager to spend time in Montreal to follow up on connections I established when presenting at the May 2024 conference "Dance and/as Technology: More-than-Human Choreographies, Performers, and Audiences". As well, I will no doubt make new connections with artists and presenters / curators through my performances of MÆ-Motion Aftereffect at OFFTA in June 2025. Thank you for your thoughtful consideration of my request for the support from the Manitoba Arts Council to accept the opportunity to create new work at LA SERRE in Montréal, an art, technology and dance hub in Canada.	Freya Olafson	Create	$ 13,125
2025-01-17	Short films, photographs and Painting the figure new body of work	I am applying for a Create grant to focus on new series of video, photography along with a continuation of my painting practice that will serve as studies for this new work and will be shown in conjunction to each other. My first step is to create an [redacted] 18.1(c)(i) I have included a video in my support material titled, Walking in water which is about trust, faith, fear, life, death, and the power of nature, appreciating the beauty and accepting the integral devastating effects of water. This piece also evokes ideas of the interconnectedness of the environment and all life forms and how humans play a role in existing in this realm. It is a way to come to terms with and accept my inherent flesh body that is imperfect and being able to have enough faith to be able to trust and let go. Coming to terms with the limitations that I was born with and accepting that I am just a small part of the big picture of existence. I also want to create a series of small paintings to serve as both studies for the films but will also be shown in conjunction to this new video and photography work. [redacted] 18.1(c)(i) With all the figures in my paintings there is an inner quest going on, there is a self-reflection that touches on a spiritual level. Hide and seek is a painting included in my slide list but also refers to a journey within the soul to seek spiritual wisdom from within and the understanding of knowledge that comes from one's inner self and a divine force that is all around us. Quiet moments and being alone with one's self gives the ability to see beyond the material world and to understand the interconnectedness of all things.	Melanie Rocan	Create	$ 13,125

2025-01-17	Rebirth, continuing the early phase of the production of a short film	Rebirth is a 15-minute film that searches for hope amidst the despair spawned by our escalating climate crisis. It combines [redacted] I am working on this project with actor, poet and filmmaker Erik Berg, who is assisting as a dramaturg and with moss biologist Richard Caners who is assisting as a scientific advisor. Through previous grants I have begun production and am now requesting funds to continue funding labour as well as studio rent and gear rental. New funding will be sought for the hand-drawn animation and score. Rebirth will be a sequel to Wrought in terms of its artistry and narrative structure. I will be shooting parts of it with a technique I developed for Wrought, which is [redacted] I will also service a rural building I am building to capture animal decay shots, which speak to the visceral nature of climate change's impact. The score for Giants will be done by Randolph Peters. He is an internationally recognized composer and professor at York University. I am excited for this after working with him for Wrought's score. This project is important now as it addresses questions many are having. It will challenge viewers to reconsider their agency and interconnectedness with nature, urging a collective awakening to the possibility of living in harmony with the rest of nature and a revolutionary pursuit of radical equality all exceptions in description - 18.1(c)(i)	Joel Penner	Create	$ 10,000
2025-01-17	Cat Lady, Complete a first draft of a script [redacted]	[redacted] 18.1(c)(i) 18.1(c)(i) 18.1(c)(i) After reading Waldman's article in the spring of 2020, David Zellis reached out to Milos Mitrovic and Fabian Velasco, whose Serve The Country, co-written by Tapeworm star Sam Singer, played the 2024 Toronto International Film Festival. Zellis then reached out to Waldman to discuss the potential for adaptation. After fruitful discussions with the Free Press, it was determined Waldman and Zellis would collaborate on the script, using the print article as a narrative guide for a feature film that leaned on elements of magical realism. Drawing inspiration from absurdist writers including Bohumil Hrabal and Ottessa Moshfegh, the developing script expands beyond the parameters of non-fiction storytelling, presenting an exciting blend of documentary and fiction full of 'prairified' Baba Yaga folklore. We are requesting funds from the Manitoba Arts Council to support this film project. As a story editor, the creative team has engaged Fritzi Adelman, whose work includes the Sundance-winning feature film The Last Black Man in San Francisco and the forthcoming feature Rumours, a project of Guy Maddin, Evan Johnson and Galen Johnson. Along with both Johnsons, Adelman is the lead producer at Thin Stuff Productions. After Waldman and Zellis develop their first draft with Adelman's feedback, Adelman will work with the directors to ensure it fits Velasco and Mitrovic's vision. This emphasis on continual collaboration will ensure the finished product meets expectations and the rigours of a production timeline. For Waldman, a reporter known for his keen understanding of narrative structure, this is the first screenwriting project in development. "I see that as a good thing," he says. "Between us, there are three sets of life experiences in storytelling at the table. It will keep the story moving in ways that reflect, respect and challenge conventional narrative practice."	David Zellis	Create	$ 7,500
2025-01-17	New composition for the percussion sextet Sixtrum	The Montreal based percussion group Sixtrum has approached me to write a new work for them including live electronics. I am happy for this opportunity that will allow me to develop my experiences from my previous (solo) percussion composition where I explore the visual/gestural aspect of a percussion performance using interactive video and sound. In this new work I want to investigate [redacted] 18.1(c)(i) 18.1(c)(i) I have experience of working with several artificial intelligence-based techniques in my earlier work, for example in my piano piece "Footprints" I use a technique where the electronics learn the pianist's performed gestures during the performance of the piece and imitate them to a higher and higher degree of precision until it dominates and takes over (and eventually causes a collapse by the overload – drawing a musical parallel to the human impact on climate change and climate crisis). Another example of the use of artificial intelligence in my previous work is my installation Sonic Trails, where a rule-based A.I. system generates the formal development of the installation (this includes the control of how video and audio will be processed). An extract from this installation is provided as part of the support material. The percussion ensemble Sixtrum has existed as a professional percussion group since 2007 and has since then performed contemporary percussion music for audiences of all ages. The ensemble keeps the contemporary repertoire by composers as Cage, Xenakis, Kagel and Reich alive while also collaborating with composers from all over the world (the group has premiered 30 Canadian compositions). While the ensemble is based in Montreal, the group collaborates with contemporary music ensembles and orchestras nationally (for example Orchestre Symphonique de Montréal, Le Nouvel Ensemble Moderne, and La Société de Musique Contemporaine du Québec) and internationally (for example Percussions Claviers de Lyon, France, and Ju Percussion Group, Taiwan) The new work would be premiered by Sixtrum in Winnipeg August 8, 2025. The group is also planning performances at the Time Spans festival in NewYork and the Musica festival in Strasbourg	Örjan Sandred	Create	$ 6,068

2025-01-17	Muh muh muh: New Old [redacted] Poetics in the Feminine 17.1 and 17.2(i)	I wish to write a series of 5-6 "creative essays" (100-120 pages) exploring aspects of [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) On the other hand, we were refugees, migrants, martyrs, exiles, from our own traditions and lands, often mocked publicly for our "old ways," and therefore vulnerable to the encroachments of increasingly patriarchal evangelical Christianity, homogenizing capitalism, and modernity in general, in its range of both life-enhancing and exploitive aspects I wish to help restore pride in those old traditions, particularly in their cosmologically, spiritually inflected sensibility and celebration of eros, earthiness, reverence, gratitude and praise. Elemental spirits. Elves. Extravagant grief and praise ceremonies Direct contact with the spirit ancestors and the life-generating Divine. Celebration of locality, the local, the locale. Powerful grandmothers Singing home the cows I also wish to explore the darker streaks in that old heritage, of domestic violence, rage, revenge and sacrifice (really, scapegoating), of burying dark truths to uphold a smiling public collective face. opening them up for the sake of cleansing intergenerational traumas, clearing internalized "crypts" so we can break or transform their continuing hold on us. Is it possible to revive the earth wisdom, the ceremonial, communitarian, playful, spiritually inflected cultural practices of our '[redacted]' immigrant ancestors, in aid of peaceful intercultural dialogue and making amends for past wrongs to Indigenous people on Turtle Island? I want to find out! 17.1 and 17.2(i)	Diana (Di) Brandt	Create	$ 15,000
2025-01-17	Embedded in the Land, Residency at Sointula Art Shed	I am applying to the Manitoba Arts Council for funding to help cover travel, residency fees, and production costs for a one-month residency I have been awarded at Sointula Art Shed, on Malcom Island, B.C. The residency will take place in August 2025. During the residency, I plan to expand on my previous site-specific approach to photography by building pinhole cameras directly in the landscape using available materials and hand-made pinhole apertures. My intention is to make a series of 10 pinhole cameras to create a series of 30 - 50 images I am interested in a stay at Sointula Art Shed Residency because of my personal history in the area, the artist community onsite, and the ability to have a dedicated period of time to create a new body of work. Previous Work In the 2017 exhibition "And Perhaps in Me Someone Very Old Still Hears the Living Sound of Wood" (slides 1-5), I looked at the history of logging in the Ottawa Valley. Driven by the British Navy's demand for lumber, the wholesale extraction and shipment of old growth trees across the Atlantic reflects a colonial ideology that significantly altered the ecosystem. I approached professional woodworker Oliver Drake to create two pinhole cameras made from salvaged old growth pine timber from the river. I then used these cameras to document the landscape surrounding Ottawa as well as Temagami – the site of one of Ontario's last preserved stands of old growth white pine and red pine forest. In the recent work "Life and Death in the Boreal" (slides 6-13) I record traces of the human and non-human activity in the boreal forest. I use a variety of photographic methods to record the ecosystem including medium format film, pinhole photography, solarigraphy and chlorophyll prints. I focus on small encounters within the boreal as a way to speak to broader themes of survival, and my personal connection to the forest, history and deep time. Proposed Project For a residency at Sointula, I plan to continue exploring these themes by creating a series of site-specific pinhole cameras within [redacted] 18.1(c)(i) Creating cameras in the landscape with found objects is a new way of working for me and one I expect to come with various technical challenges. It will also broaden my investigation into what a 'site-specific' photograph actually is. I plan to create both short pinhole exposures, as well as longer, durational pinhole images called solarigraphs. I plan to hire a boat to go to Gilford Island to make photographs in some of the locations I worked as a treeplanter 24 years ago (slides 14-15). I see this gesture as a way of bringing together a longer loop in my land-based practice in a place that I had a tangible impact through reforestation work [redacted] 18.1(c)(i)	Sarah Fuller	Create	$ 8,160
2025-01-17	226 Main Street Art Show	I have an art show opening March 12th at 226 Main street. It's a pop-up space in the Fortune Block building owned and run by Ryan Pollard. It's large, in the neighbourhood of 1200 square feet. I'm very excited to have an opportunity to work with a space that will afford me the opportunity to consider my drawing as a whole. I'll be making a multitude of drawings building on works in progress and funds will be put towards costs related to production, renting the gallery and promotion. I don't know clearly where the drawing for this exhibition will take me, however it's the process of this discovery that motivates me. When I look around at the state of the world these days, my instincts tell me to continue to seek out new forms, which in the work appear to be alluding to storms, turbulence, the feeling of being engulfed by something which is emerging from underneath. On a personal level, watching my two year old daughter navigate and learn about her place in the world has deeply affected me. Where do we find our footing and how honest are we willing to be about this? What are we really certain of? I feel all of this is making its way into the work. My aim for the show is to bring the viewer along with me in this experience through the lens of drawing. My obsession is a search for a form of abstraction that opens a space for something unexpected to present itself. My hope is that the work remains open and requires the viewer to embody it. The show will be about this process of searching and the content is the evidence of the labour required to produce it. The drawing is not slick, but insistent, crude, sometimes clumsy, showing itself as it learns to walk. To me, improvisational drawing is concerned with form as it's in the process of forming. My drawing sessions produce many drawings, some stand alone while others overlap or are built up into many combinations. I often spend time reworking them over a session or a longer period of time. They gain a mutual existence as they begin to to live together in space and the way they rhythmically relate to one another. The scale of the gallery space will allow me the room to curate the drawings in a way that reinforces an immersive experience. Given my familiarity with the space, I'll have a good plan for what I can achieve. This exhibition will be a platform to present the new directions in my work to colleagues, friends and the wider community. I feel that my approach to my studio practice has matured. I'm in the process of fleshing out the directions I began to explore in my MFA work. Having a show to work towards is motivating an acceleration of this process and I feel that exhibiting at this time is important to developing my career.	Cullen Bingeman	Create	$ 6,280
2025-01-17	The Longing Years, songwriting and pre-production for new recorded work	I am requesting funds to support the creative work leading up to the recording of my first album under my own name. This work begins in earnest late October 2024, and ends with a studio recording in January, 2025. The work I am asking MAC to fund is complex and diverse, mostly summed up in pre-production, but not limited to this as there are collaborators on the project, as well as songwriting from scratch that has yet to take place. My artistic vision for the songwriting is to set the difficult questions and reflections of my past few years in a form of musical beauty, allowing the burdensome moments of life to be manageable, even palatable, and allow a type of wistfulness at its memory. Alongside thematic writing, this project also represents the pinnacle of five years of pursuit to be an independent artist. In 2019, mentor Luciana Souza advised the following: return to the piano and improve enough to accompany yourself on stage, write songs by yourself; gig under your own name. The upcoming recording is the natural result of these endeavours. This project presents significant stretch goals relevant to my practice as it demands the uttermost of an array of skills working synchronously. I will be composing new songs, editing, maintaining and growing piano skills around my compositions, maintaining and growing vocal ability, arranging, pre-producing (instrumentation, researching and experimenting sounds, orchestration, personnel), and initiating/maintaining collaborations. Most of these skills are either new or are growing in maturity in my artistic practice; this is the challenge and charm of it all! My skill set will expand, and my opportunities for performance will grow because of the new music. I am excited to see my arts practice develop and advance because of the creative risk and work of this fall. Living in Winnipeg oftentimes is isolating as an artist. To learn, grow, and make new sounds, we must open ourselves up to new collaborations, sometimes nearby and sometimes internationally. For this reason, I am working with two collaborators for this project. Joey Landreth has given a standing offer as co-producer, and I have gladly welcomed him as needed throughout the journey! Joey is certainly known to your committee as half of the Eros. Landreth, and partner and creative director at Birthday Cake Records. The second collaborator is Grammy-award winning string arranger, Nathan Schram. Nathan is also violist for the Grammy-award winning Attacca Quartet. Nathan will be arranging strings for two or three songs of the collection I am writing. This new association has been deeply affirming, and I am thrilled to have the chance to work with Nathan. This grant will help to support the collaborative work with Joey and Nathan. To sum up, the next few months of preparation for January is my biggest artistic risk yet – venturing out to create a musical work of my own. The decisions ahead are myriad and the room for artistic growth is towering. I can't wait!	Erin Propp	Create	$ 7,500

2025-01-17	The Crows Can Read: the final draft of a microfiction manuscript	I am requesting funds to revise a collection of microfiction with the working title "The Crows Can Read," and to hire internationally recognized microfiction editor Meg Pokrass to guide me, with the goal of having a coherent manuscript of 80-100 microfictions ready for submission to a small press. In 2020, when Covid and [redacted] I could be honest and vulnerable safely by imagining my abandonment, rage, or fear onto a fictional character. There is a fine line between prose poetry and microfiction, I bring my poetic restraint and potency to the work. I enjoy subverting expectations. For example, "Singles" takes the concept of dating app from our couple-centred culture to highlight the depth of sibling loss. My settings are contemporary, but I find it effective to dip into the surreal: frog grooms wait at the altar, cities tilt into the river. In addition to [redacted] my family experiences with [redacted] come out in my stories. My characters are not what they appear to others: the cold boss is a puppy rescuer; the family that appears to lack intimacy faces adversity together with humour. Our polarized world needs more empathy. This project is important to the community because my characters lead readers to question their assumptions about people whose lives are different from their own. I am at the stage when I need an outside eye to move this project forward. Even the act of preparing the manuscript for Meg's review will motivate and challenge me to think about the work in new ways. One of my main questions for Meg is how to order the collection. Currently I have four sections: [redacted] I may choose to rearrange the sections so that stories about [redacted] regardless of their level of realism, or I may scatter stories about a particular relationship theme even more widely throughout the manuscript. A related question is about pronouns: is it jarring to the reader when a story in third person comes after a first-person narrative? Should more stories with first-person narration be grouped together? Would some stories that currently have a first-person narrator be more effective in third person? In the reordering process, I anticipate deciding that some stories don't fit and that some themes need more pieces to fill in the gaps. Perhaps the stories with a carnival setting will grow into a series. Or I may augment motifs, such as increasing the appears of the titular crows. While my first love is poetry, publishing a full or chapbook-sized collection of microfiction will establish my career among a new set of readers, writers, and presses. 17.1 and 17.2(a) 17.1 and 17.2(a) 18.1(c)(i) 18.1(c)(i)	Angeline Schellenberg	Create	$ 10,000
2025-01-17	extracted	I am requesting funds to develop and make new pieces for "extracted"... a long-term project, the first iteration of which is currently exhibited at aceartinc., Winnipeg. The Art Gallery of Southwestern Manitoba has committed to exhibit "extracted" in expanded form as a solo show in their main gallery in 2027 (see AGSM letter), so I applying to MAC to support this undertaking. [redacted] Towards these ends, "extracted" integrates four components (see support material) that explore, experiment with and emphasize the materiality of images – provocations toward encouraging engagement, awareness, and reflection, and generating discussion. Over the next two years, I will be focusing on creating: [redacted] Having successfully facilitated group tracing at Hospitalfield, Banff, UC, and aceartinc., I have found that it effectively provides focus and engenders engagement and participation – a powerful and tactile act of community building and an opportunity to reconnect with others in both purpose and space; voices joining the conversation as parts of an (ever)evolving and layered visual and sonic palimpsest. all exceptions in description - 18.1(c)(i)	Benjamin Davis	Create	$ 13,125
2025-01-17	Hospital [redacted]	[redacted] This project includes research and production, resulting in a short animated film. [redacted] The unique experience of working as artists in healthcare settings has allowed us to befriend patients and staff in special ways. We are inspired by the compassionate work and fascinating characters we have met in laundry. Since releasing Don't Let the Sun Catch You Crying, we continue to see rich opportunities for using animation and documentary approaches to share hospital stories. Working in animation allows us to explore what cannot be seen and approach documentary in a gentle, unconventional, and collaborative way. We have started to meet and interview staff to talk about laundry staff and have found our ideas resonate. [redacted] This project will expand our collaborative animation practice, giving us freedom to push our technical and conceptual explorations. We have found a wide variety of contemporary and historical works where experimental animation intersects with ideas about textiles. A few examples that inform our work are: Danse Serpentine (1900), hand-coloured films featuring flowing abstracted fabric forms; Jordan Wong's Mom's Clothes (2018), a nonfiction reflection of being out of the closet, and Jodie Mack's Blanket Statement projects (2012), where patch-work quilts and blankets become an abstract commentary on familiar history. We will continue to research other artist-led animation works using textiles. We plan to submit this project to film festivals and for distribution, as well as shared within community, arts and healing, and healthcare networks. We will also pursue opportunities for exhibition within visual art contexts. We will collaborate with Hannah Godfrey as a project and poetry advisor, to help spur conversations and connections. all exceptions in description - 18.1(c)(i)	Natalie Baird & Toby Gillies	Create	$ 10,000
2025-01-17	Ryan T. Janzen - Choral Composition for 8 Part A Cappella Choir	I am requesting funds to create a 4-5 minute a cappella choral composition for SSAATTBB voices. The piece will either feature my own original text or draw from text in the public domain, depending on the thematic direction that emerges during the creative process. My aim is to write a text-driven piece, challenging both the performers and the audience to engage deeply with the music. The project is an important step in my development as a composer, offering the opportunity to hone my skills in text setting and vocal arrangement. The University of Manitoba Singers, under the direction of Dr. Elroy Friesen, have agreed to perform the piece upon its completion. Collaborating with such an accomplished ensemble will provide invaluable feedback and help bring the work to life at a high level.	Ryan Janzen	Create	$ 2,385

2025-01-17	Dust to Dust: A body of paintings that revolve	Drawing inspiration from the resilience of nature, I'm captivated by the role of controlled forest fires in revitalizing ecosystems. These fires clear away the old to pave the way for new growth, showcasing the cyclical beauty of the natural world. However, I'm also mindful of the devastation caused by unplanned fires and the imperative to safeguard our flourishing environments. And then there is the understanding that Nature will have its way, with or without our blessing. I aim to create a series of paintings that reflect on the duality inherent in any given environment, recognizing our innate will to preserve whats perceived as good or well enough, while also accepting that everything is cyclical and that change is inevitable and necessary. In my recent artistic explorations, I have been painting at a much smaller scale, mainly as a means to be more mobile and thus manageable. I have found this practice to be very rewarding in additional ways, as it often takes me outside the confines of my studio and into settings where I can both engage with others, often my children, and often outside in nature. My aim in creating this upcoming project is to first make a series of studies en plein air, both in my own backyard and in the forests that are found in and around Winnipeg. I want to observe the colour scape, textures and the complexity of shapes both positive and negative. I want to layer my impressions with both opaque and translucent depictions that highlight my artistic license. In addition to working on [redacted] will use these studies to inform a series of 8-12 larger paintings ranging in different shapes and sizes. These will be rendered on either stretched canvas or basswood panels in acrylic, ink and other drawing materials such as graphite and coloured pencil. Having experimented with painting on various shapes like circles and triangles, I have found that I have more readily re-oriented the painting as it evolves. Doing so introduces a beneficial ambiguity, sparking different interpretations for myself. I want to take this a step further by hanging some paintings [redacted] This concept aims to create a participatory experience, inviting viewers to actively engage with the artwork and contribute to its dynamic interpretation. Perhaps the experience will be poignant reminder for participants, that life is not linear but rather a continuous journey of growth, transformation, and renewal. Furthermore, I'm eager to experiment with [redacted] This approach will invite viewers to explore the dynamic interplay between stillness and movement, offering a unique perspective on the artwork. all exceptions in description - 18.1(c)(i)	Megan Krause	Create	$ 8,750
2025-01-17	Raver Rouge - exploration of traditional and contemporary rhythms mixing electronic, analog and environmental sounds	The main focus of my project revolves around a deeply personal desire to expand the rhythmic language around my own [redacted] musical cultural heritage, and to explore and create bridges with other rhythmical languages from different parts of the world. Most forms of music and the rhythmical languages they embody are born of cultural mélange, whether intentional or not. More often than not, this music is inextricably linked to the survival and resilience of cultures under colonial rule, often born of displacement and dispossession, and thus of resistance and resilience. Discovering historical, human and musical connections between the rhythms of my own culture and those of Morocco (Amazigh culture) or Brazil (Indigenous, West African and European), for example, have lit a lifelong fire of inspiration and inquiry. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) One such connection I made while in a residency in Rabat (Morocco) a few years ago, was in the similarities in the rhythmic "lilt" found in phrasings of the Darkabeb (North African "maracas") and the feel in [redacted]. There exist many musical and cultural connecting points between Amazigh and [redacted] cultures, and these intersections are a perfect example of elements I hope to explore further in my research and creative process. Even though many of the [redacted] and Indigenous artists I have performed with over the years have been open to alternative percussive sounds and rhythms, I have found that breaking new ground requires going beyond traditional song structures and approaches. 17.1 and 17.2(i) The first research and learning phase of my project will focus on deepening my knowledge in key areas of rhythmic understanding. Beginning with researching the work of other contemporary artists, this part of the project will include a few key mentors who will help me expand on my conceptual, musical and technical abilities. I will be exploring the connections between traditional sounds from the Red River/Treaty No. 1 territory, electronic music, and percussive language from different parts of the globe with a focus on North African rhythms. I feel that this is the best place to start and is realistic in terms of timeline and limited travel for this grant application. The second phase of this effort will be focused on synthesizing my research by creating sketches and demos. This will also lead me to create my own sound or sample bank from field recordings and sampling techniques utilizing alternative sound sources. In doing so, I hope to broaden the creative pallet at my disposal, setting apart my musical creation process from more conventional electronic and percussion-based music. Finally, this research and development process will ultimately lead to helping me define a unique artistic voice - developing a sound and eventually an artistic brand that would lead to releasing music (EP recording by the fall of 2025), and eventually performing locally and abroad. I feel extremely excited to begin a new endeavour that fuses many of my strengths while opening a space for creative exploration and self-discovery. I believe that I have the tools, connections and drive to see this project through	Daniel Roy	Create	$ 8,333
2025-01-17	Tales from the Assiniboine Cryptozoological Society, First Phase of An Interactive Digital Audio Drama	Tales from the Assiniboine Cryptozoological Society is a queer digital audio drama that follows a group of c[redacted] 18.1(c)(i) 18.1(c)(i) This project aims to encourage people to explore our local parks through an immersive story that transforms their experience of these spaces. The cryptids I create will be inspired by the plants and animals native to Manitoba's diverse biomes, including grasslands, boreal forests, fresh-water lakes and even desert areas. With each new location, listeners will not only discover my original cryptids, they will also learn about real-life species that they can see and discover first hand in their own communities. This project will build on my previous work and challenge me as a writer to tell a story on a larger scale than I have attempted before. For the first of two planned phases I will develop a pilot episode and build upon the skills necessary to tackle the full ten-episode season. I will hire a musician, a dramaturg, a consultant and a team of voice actors. As a [redacted] creator raised in a small prairie town, I know first hand what representation does for one's self-worth and search for identity; it can be quite literally life-saving. Creating a free, accessible piece of digital media that centres around [redacted] characters will give [redacted] Manitobans exactly that representation. Outside of cities, in parks and even in the geocaching community it can feel difficult to feel like you belong as a [redacted] person, especially for someone who is [redacted]. By creating this piece I am letting my community know that they are not only welcome in these spaces, they make these spaces better with their presence. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i)	Jean van der Merwe	Create	$ 7,500
2025-01-17	"God In A Roadside Ditch" - A film about bioluminescent insects and plants of the wetlands	I am requesting funds to help create an experimental short nature film about [redacted]. By artistically documenting these organisms, and how they fit into the wetland ecosystem, I hope to present a unique vision of natural beauty in one of the most overlooked habitats in Canada. The stylistic goal of this film would be to remove the human perspective and create a more natural and immersive nature film. [redacted] high-quality audio recordings of the marsh would lead the sound design and editing. The overall creative objective is to make the common wetland habitat feel like a world within a world, portrayed with as much beauty and detail as any natural wonder [redacted] It's important for me to end this film with a message of resilience and hope for the future of wetlands. In my opinion, the biggest threat to this habitat is humanity's indifference to its removal and ignorance of its importance. I hope that through this unconventional storytelling technique, I can create lasting and deeper connections with audience members, while also shedding light on the many dangers this habitat faces. This would be my second unnarrated nature film. With this film, I want to take the lessons I learned in visual story building from "Modern Goose", and push the boundaries even further. Along with ultraviolet cinematography, I want to experiment with putting authentic field recordings upfront in the mix to help lead the edit. I also want to give more attention to storyboarding and experimental editing. Mastering this style of unnarrated filmmaking is a life-long creative goal. all exceptions in description - 18.1(c)(i)	Karsten Wall	Create	$ 10,000

2025-01-17	To complete a memoir titled Twilight Sleep	Twilight Sleep will be an account of my early life on the Canadian prairies as the middle daughter in a devout [redacted] family, my move to Winnipeg at 18, and my eventual stepping away from religion. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(a) In Twilight Sleep, I'll trace my childhood efforts to please and to win love, to placate [redacted], escape [redacted], and demonstrate my [redacted]—balancing all this conformity with furtive acts of rebellion in an effort to preserve what Edmund Gosse calls "the hard nut of individuality." I will recount the [redacted] a bereavement that was exacerbated by our church's interpretation of it. I'll tell the story of my adolescence, a period of defiance, capitulation, and idealistic religiosity. I'll look at my experience during three years of Bible College, the despair I felt in my twenties under a massive weight of cognitive dissonance and emotional repression, and my efforts to find a place for myself, first in the religious and then the secular world. The hinge on which this memoir turns (and indeed the hinge on which my life turned) is the course of [redacted]. I began at the age of thirty. I discovered that childhood indoctrination is not something you root out of your heart like pulling a weed. It shapes your whole way of being in the world, especially if it resonated with your parents' authoritarian tendencies. As transformative as that [redacted] was, it was nevertheless a long journey to my developing an authentic sense of self. I was in my fifties before I was in a place to begin to write fiction. 17.1 and 17.2(i) 17.1 and 17.2(a) 17.1 and 17.2(a) How can a story about one individual's long-ago childhood matter in current times, I find myself asking. And yet my experience feels eerily relevant today. When I washed up on the shores of [redacted] in my thirties, I faced the task of rebuilding not just a sense of self, but also a worldview, having grown up believing that my faith was the only true faith, that everyone who was not a [redacted] was "other" and doomed, that this world was just an anteroom to eternity, and (most appallingly) that poverty, inequality, and marginalization are the consequences of individual sin. It's not hard to see the vestiges of these beliefs in contemporary social discourse. The factors currently driving environmental and societal breakdown—tribalism and groupthink, racial and ethnic bigotry, disdain for empirical truth, magical thinking—all were characteristic of my childhood and all are phenomena I intend to explore in Twilight Sleep. 17.1 and 17.2(i) I've never read a memoir that explores the interplay of emotional need, neurotic maladaptation, and religious zeal in quite the way I experienced it, and my goal is that Twilight Sleep will be true to that experience, and that it will be an immersive and illuminating story.	Sandra Thomas	Create	$ 15,000
2025-01-17	Creation of a new collaborative work - Circus and Shadow Puppetry: Two Worlds	We wish to create a sixty-minute cross-genre theatrical show between our company "The Street Circus" and "Mochinosha Puppet Company" using a combination of shadow puppetry and contemporary circus. To accomplish this, we will have a period of online meetings to create a framework for a collaboration in late 2024 into 2025. By merging shadow puppets, acrobatic apparatus, and circus artists, we can create breathtaking and dynamic imagery. Our narrative aims to explore pressing themes such as: •The widening social divide •The impact of AI on society •Wealth disparity •Individual feelings of powerlessness Our initial brainstorming has led to a compelling starting point: "In a not-too-distant dystopian future, humanity has regressed to an archaic hierarchy, exacerbated by the unchecked power of technology. This timeless tale of the struggle for equality will be brought to life through mesmerizing circus arts and stunning shadow puppetry." Mochinosha uses a style of shadow puppetry performed on a large screen with accompanying music and voices. Using traditional animation techniques, handmade puppets are manipulated in front of the audience to create a live "analogue movie". Their shadow puppets and set pieces are all made by hand, and number in the hundreds per performance. Imagine an aerialist's silks as blowing leaves in the wind, a cyr-wheel being a spinning gear within a machine, or something as simple as juggling balls falling from the sky like raindrops. The contrast of the power of the acrobatic body and the delicate hand-made sets and puppets will be striking and beautiful. Post-pandemic, we realized it was a creative priority to devote time to creating new works with artists we respect and admire. We have worked in parallel with Mochinosha in the past but never directly together on stage- we are at a time in our careers where we find our goals evolving to wanting to create lasting and meaningful collaborative pieces with other companies. Additionally, the creative timeline of this work fits perfectly with our and Mochinosha's prior engagements and other touring obligations. A major challenge we have faced is how language based our performances are. While we have performed our show in five different languages, it is incredibly time consuming to prepare our show in other languages to a performance level. It is also unsustainable to learn the language of every country we are invited to perform in. A largely non-verbal show could bring many more opportunities. Another challenge lies in creating a non-verbal performance will require us to explore physical expressions of theme and character- an exciting, new approach for us. The combination of two vastly different performance styles will inevitably lend itself to the exchange of artistic perspectives and knowledge. Mochinosha is an incredible company with a number of critically-acclaimed shows. The opportunity to work with them would be incredible and we wish to build something with longevity that could tour worldwide.	The Street Circus	Create	$ 8,185
2025-01-17	"re:location", research and creation of an ecopoetics collection	I am requesting funding for the research and creation of an ecopoetic collection tentatively titled re:location about the forced displacement of [redacted] Canadians. The aim of this project is to creatively explore, interrogate, and reimagine our collective relationships to location, migration, land, and habitation through the lens of a [redacted] survivors. both exceptions in paragaph -17.1 and 17.2(i) re:location is based on the [redacted] 18.1(c)(i) Ecopoetics will be the primary form of this project, but I wish to push myself past the constraints of language. I will do this by continuing my recent forays into digital drawing and collage-making, both new forms that are outside my typical practice. Key topics I will explore in re:location include: 18.1(c)(i) [redacted] As this project is centered on place-based writing, my creative research includes visiting the locations where my grandparents lived and were forcibly relocated to before both settling in Winnipeg: British Columbia: Fanny Bay, Royston, Hastings Park, Haney, Tashme Saskatchewan: Moose Jaw Manitoba: Sanford, Winnipeg 17.1 and 17.2(i) 17.1 and 17.2(i) These locations represent the vibrant communities [redacted] Canadians built for themselves pre-WWII, the dehumanization of [redacted] amidst WWII, and their eventual settlement and community-building in Winnipeg. While many of these locations are not based in Manitoba, they all contribute to the greater picture of how [redacted] Canadians came to be in this province, and how this shapes the experiences of Manitobans [redacted] today. I look forward to pushing on how these places are more integrated than they seem. One way I will do this is by examining parallels between ecological and social issues affecting these lands. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) Themes of nature and [redacted] Canadian identity have always been central to my work, but this will be my first time merging them. To aid this process, I will engage in self-study through the works of fellow BIPOC ecopoets and place-based creators [redacted]. Additionally, I will continue researching the histories of the lands that this project focuses on (e.g. resource extraction, land sovereignty, etc.). 17.1 and 17.2(i) 17.1 and 17.2(i) This project will conclude with a public event showcasing pieces from re:location, and will feature a reading from another BIPOC writer.	Megan Wray	Create	$ 7,500

2025-01-17	To develop and complete 'Let's not stay awake through dark nights' in May 2025	I am requesting funding to aid in the development and completion of my contemporary dance, 'Let's not stay awake through dark nights', in the Spring of 2025 at The Rachel Browne Theatre studio (RBT) with twelve collaborators. The importance behind this project is the artistic integrity of the work and the health of the artists and working environment. I create a safer and braver space by asking for consent and offering autonomy. This makes for a rigorous process where all collaborators independently choose to give themselves fully to make the work the best it can be. [redacted] 18.1(c)(i) We will rehearse at The Rachel Browne Theatre (RBT) studio for three weeks to bring the work from its current 35 minutes to 45 minutes We will focus on the duet, lullaby, transitions between sections, the relationship between the set and the dance, and where the audience is sitting in relationship to the set and the dance [redacted] The dancers I'm working with have expressed how the source material inspires them and feeds their creative choices. 18.1(c)(i) I use transitions, set, and audience configuration to answer bigger questions. Transitions answer the question of what order the sections will go in. One transition might be used to answer a question about the environment we are inhabiting. Another might relate to our relationship to the set. It is crucial that we take great care in introducing each element to the audience. This gives them access to the work, and then together, we can go anywhere. There is nothing casual about this work. Every choice is significant. Every choice must be backed by a performance logic so that the audience is not asking questions like, why are they singing live? Are they animals or humans? Why are there rocks hanging from the ceiling/sky? Everything must be connected to the choreographic forms and content, or source material, of the work. All elements must speak to each other. For context, we have requested production funding for Weeks #4 - #5 where we have a confirmed Co-Presentation at Théâtre Cercle Molière (see letter)	Alexandra Elliott	Create	$ 13,125
2025-01-17	Begonia Album Development	For this project, I will develop the songs for my next full length record. I plan to work with long time collaborators; Joey Landreth, Leith Ross and duo, deadmen. I write from my own experience, but always strive to connect the individual to the universal. On Powder Blue, I confronted my identity and grappled with her past, religion, relationships, sexuality. In a sense that project was a record of self discovery, and shedding of the past. For this next project, I am looking at specific emotional experiences that have shaped my core identity and outlook. With this record, I will explore a spectrum of emotions between love, loss and grief. I suffered major personal loss over the pandemic, and am still grappling with these events. Writing has been a method of processing and healing, but also extraordinary love. I have also experienced extraordinary love in the past several years. I typically shy away from traditional love songs, but am drawn to explore this as a counterweight to my songwriting about grief. I feel ready to get out of my comfort zone and show my vulnerability and introspection as I process these seminal life experiences The sound will still be in the pop realm, however I will embrace more stripped back production, with a focus on the vocal. This project has always been centred around my voice, however the production and use of sampling and electronics has been a defining characteristic of Begonia recordings. With this record, there will be less sampling and electronic elements and more organic, acoustic sounds, which is a departure from my previous work. I am leaning into raw vulnerability, both sonically and thematically. Each of my collaborators challenge and inspire me to work harder, dig deeper and make the most authentic art I can make. When writing alone, I generally use my voice and piano. While I plan to work with collaborators, I know I will inevitably do some writing alone. When working with others, I can focus on writing top line and lyric and not worry about instrumentation. I feel a sense of freedom working with musicians and producers who are highly proficient on their instrument, so that I can focus on mine. Working with deadmen is highly collaborative. Whether they build a sonic world in response to my vocal lyric and melody, or I write a hook over an instrumental loop of theirs, we are constantly responding to one another's contributions. Leith Ross writes remarkably relatable and profound lyrics. They are able to translate the weight of life's hardest experiences into poetry. I know that Leith will help me process my experiences in words. Joey Landreth has vocal prowess and melodic sensibilities like no other. As a long time collaborator, he has a deep understanding of my voice and where I am singing from. With these collaborators, I aim to write and demo material for my next record.	Alexa Dirks	Create	$ 12,500
2025-01-17	Hasard Total, first draft of a novel	Hasard Total will be an interactive multi-threaded novel inspired by several novels which play with the notion of choice and fluctuating narratives including Paul Auster's 4321, comprised of four fictional life stories altered due to the narrator's choices; Jinwoo Chong's Flux, which braids the fates of three versions of a character outside time's constraints; Julio Cortazar's Hopscotch, which can be read linearly or in the order suggested at each chapters' end; Kate Atkinson's Life After Life which presents alternate lives for its protagonist; and the 1980s Choose Your Own Adventure novels. As a child I loved these slim interactive novels. Written in second person, they allowed me to step into the narrator's shoes. They engaged me and made sense: life does alter according to one's choices! Why can't it be the same in fiction? I've long had the desire to write a CYOA-like story with [redacted] 18.1(c)(i) This idea of branching decisions is also reflected in the title. Hasard Total (Absolute Chance) is what visual artist Jean-Paul Riopelle (1923-2002) called his early process. He "discovered the painting as he painted it" (Gagnon, n.d.) The reader will discover my story as they read and engage with it. I discover the story as I imagine it To be successful, this novel needs to be more than "gimmicky." The writing must be poetic and emotionally deep while following its complex path. But creating [redacted] is a huge challenge needing intense creative focus which funding would help me with. I will start by gaining a bird's eye view with a narrative map that mimics that of the first Choose Your Own Adventure book, The Cave of Time, published in 1979 18.1(c)(i) Combining solid characterization (necessary in good fiction) with the braiding of so many storylines won't be easy. I'll need full awareness of the characters along with structural skill. It is an artistic risk in this way and because it is an experimental form. However, completing it successfully will strengthen my reputation as a writer unafraid to stretch to create diverse stories from post-apocalyptic (Swarm) to family mystery (This Has Nothing To Do With You) to magic realism (my forthcoming novel) to poetry (Lichen Bright and *Following Sea*). I am also confident that this book will speak to a generation of readers who, like me, got their early love of reading and imaginative possibilities from these fun interactive novels Gagnon, F.-M. (n.d.). Jean Paul Riopelle. Art Canada Institute - Institut De L'art Canadien. Retrieved October 11, 2024, from https://www.aci-iac.ca/art-books/jean-paul-riopelle/style-and-technique/	Lauren Carter	Create	$ 15,000
2025-01-17	Material Studies Part II	With this grant, I would like to create an installation piece that would be [redacted]. This grant would be used to create the videos and fabricate the structures myself. This could potentially lead to [redacted] Conceptually, I like to work with ideas of communication; how information is revealed or concealed. I want to spark curiosity in the viewer and prompt them to look inside an interior space. [redacted] The structures of this piece work within that theme and will create a sense of play and enchantment. I spent the past year exploring my long-lasting and humble affection for materials. [redacted] This work is relevant to my research of understanding different ways of working as a maker. Whether it's skilled labour or artistic practice, one of the connections of these two worlds is in materials. My current furniture practice allows me to work in a high level, craft-based, technical way. my art practice requires play and openness to serendipity, so I like to work in a reduced, simplified way. I work with materials every day, and they are always teaching me what they need. I found myself starting to make work about this as my different areas of practice merge together, and have been experimenting with different ways of animating and amplifying this deep connection to materials. This project is important as it's another step towards regaining my art practice. I took a break from making new work after becoming a mother, as I struggled with having time and energy. Now that I have the time back to invest in my own work, this is something that I feel that I could immerse myself in and develop into something interesting. I see this as the beginning of something new that could lead to future residencies, shows or collaborations with other artists. all exceptions in description - 18.1(c)(i)	Shelley McCafferty	Create	$ 7,060

2025-01-17	Can We EP writing sessions	I am requesting the funds to support me in the creation of my upcoming EP to be release in Spring of 2025. The theme of this record is mainly love and loss, but also the liminal space in between and before acceptance, where you're bargaining and also trying to make sense of what is happening from a very delusional place of still hoping it will miraculously works out — I think that's like the key theme. I started these songs with my writing partner, Dallas Nedotiafko a year and a half ago, when we started the threads that would eventually become the demo for "ghost" and "taste". We'd get in the room for writing like we always do, but in a bit of a different way for this, where I would get him to either lay down a synth part or re-create a part that I already made, and then I would bounce different ideas off of him as I was writing and we would "yes or no" the ideas that came out. If something worked, I'd follow it. I'd always written everything alone, and I was still doing everything lyrically and melodically myself, but it was really cool to have Dallas in the room to just kind of push me because I really trust his ear. I played the majority of the instruments on my own, trying to take my production to a much higher level, now seeing myself as an actual Producer and Engineer. 17.1 and 17.2(a) With this EP, I'm embracing my [redacted] – which feels freeing. Begging the writing of this record, I suddenly felt more "me" than I ever had before, but that also came with a lot of confusion and reflection of its own. Owning my identity didn't just change how I saw myself—it transformed the way I felt in the world, and this shift shows up everywhere in my music. 17.1 and 17.2(a) With this project, I'm shattering expectations. My songs are far from predictable. I've thrown out the rulebook and played with structure, letting the music breathe and evolve as it wants—just like I have. No formulas, no boxes, just freedom. That fluidity doesn't stop at the lyrics or the production—it runs through everything I create. As a [redacted] artist, [redacted] isn't just part of who I am, it's how I work. I don't stick to one genre. I'm not one thing, and neither is my music. That confidence to break the mold has fuelled me as a writer and producer, making me bolder and more experimental with every track I create. Then there's the intersection of being [redacted] – a unique experience that brings its own challenges and rewards. I'm not choosing between parts of myself. I'm letting my [redacted] my culture collide and influence each other. The result is sound that's just as complex and layered as my identity. This project is all about being as me as possible—fluid, fearless, and a melting pot of all my experiences. 17.1 and 17.2(i) 17.1 and 17.2(i)	Ami Cheon	Create	$ 5,565
2025-01-17	Tower of Babel, Sculptural musical instrument	[redacted] (see support materials). These will be used as central objects in a performance I will eventually develop based loosely on the story of the Tower of Babel, wherein a group of humans attempt to build a tower to heaven, but are thwarted in their efforts. [redacted] My challenge will be to create the object in anticipation of the eventual performance, so that the assembly/disassembly process is intuitive for the performer, and impactful for the audience. This will be the largest instrument I have made [redacted] The size and shape of the bars are somewhat predetermined by physics, but I will have freedom in the construction of the stand, and the layout of the bars, which is critical in shaping how the instrument is played. Pitched percussion instruments are often made of tropical hardwoods, but I will be using a locally sourced tree, likely black spruce. I know from experience that coniferous woods can make good pitched percussion instruments, but they are quieter than concert-grade instruments. [redacted] I am trying to show the entire process of music making, all the way from tree to sound. Too often our world treats every object as a consumer good, owned by the last person to pay for it. This worldview sees factory workers elsewhere producing electronics or instruments that are only eligible for the status of art-objects once they are in the hands of the creative individual. My project seeks to blur the distinction between building and playing, treating all aspects of the design and production of the instrument as meaningful and potentially musical. It is important to my outcome that this process be witnessed it real time, as much as possible. With the advent of AI, I don't think we can ever again fully trust what we see on a screen. The milling (sawing) process is hazardous and time consuming, and not fit for live performance, but I will be filming the milling and may find ways to incorporate the footage in the final production all exceptions in description - 18.1(c)(i)	Jesse Krause	Create	$ 9,375
2025-01-17	Exhibition at the Mennonite Heritage Centre Gallery at CMU	I will create a new body of work to be shown at the [redacted] in Winnipeg in Winter 2027 (confirmed). In this new body of work, the research I conduct on [redacted] ware, including the technical investigations, will be explored through the creation of a series of new forms, using the previous cameo pieces I have created as a jumping-off point. The ceramic cameos memorialize [redacted] by embodying attributes and vestiges of traditional [redacted] existence and lifestyle – many connected to my own [redacted] heritage. For instance, in some of the ceramic cameos the oval form resonates with traditional headpieces created by women for church attendance and special occasions – the [redacted] My grandmother made her own [redacted] Works in the exhibition at the MHCG won't be functional, but my sculptural forms and their installation will possess clues to their original [redacted] ceramics sources and their unique aesthetics – as seen in plates, bowls, jugs, stove tiles, etc. – and to traditional [redacted] and especially [redacted] craft traditions. Symmetry too was a hallmark of the [redacted] aesthetic. I look forward to creating a whole new repertoire of forms and surfaces situated within installation strategies that reflect the history of [redacted] ceramics, moving from austere, to restrained elaboration, and eventually taking a bolder and more liberal approach to activating form and surface. The overall aim of this project is to delve into the history of traditional [redacted] ceramics and have it impact my practice. Research and creation will be intricately entwined in my project throughout its timeline. Information will be gathered and a sorting process of the inputs will take place in the studio as the two activities begin to merge. My interest lies in seeing physical examples of [redacted] ware, studying them closely, documenting them, and discovering the technical methods used to create the forms and the unique surfaces of [redacted] ware. I am also keenly interested in studying the evolution of [redacted] ware through the three centuries of its manufacture in Europe, and exploring the circumstances that transformed [redacted] pottery over time. My exhibition will reflect these changes. For the exhibition I envision a mix of small and large works, both wall pieces and freestanding sculptures, with an installation path that guides gallery viewers through the space as they experience a transformation reflective of the radical changes that took place in [redacted] ceramics over the centuries. As the [redacted] potters' life circumstances fluctuated constantly between safety and threat, so their ceramics embodied their turbulent journey. Through the ceramic medium, combined with fabric and wooden elements, my exhibition will move from calm to more chaotic as forms start out serene and orderly, but gradually become more fragile and their surfaces begin to erode all exceptions in description - 17.1 and 17.2(i)	Elma Nickel	Create	$ 12,188
2025-01-17	Just Friends Musical Workshop	We are seeking funding for the expansion and development of our original musical, Just Friends. There are few queer, specifically sapphic, love stories highlighted in musical theatre. Our show highlights underrepresented identities, including those who are gender diverse, in deeply human and authentic ways, without making a spectacle of their differences. We rather seek to create relatable narratives for those who have never seen themselves in this medium. An expanded version that we could tour across the country would bring this story to more audiences, legitimizing the place of queer stories in the artistic landscape of modern, Canadian musical theatre. As a composer, Amber's goal is to convey powerful human emotions through music that words alone often fail. Their aim with Just Friends is to expand what a musical theatre score can look like, while paying homage to the pop/rock musicals that came before. The completion of this musical will elevate their skills not only as a composer, but as a musician, band leader, producer, and all around creative. The creation of the first draft has solidified Amber's desire to produce honest and accurate art that queer audiences relate to, whether it's within the context of a theatrical production or through a pair of headphones. As a self-taught composer, instrumentalist and producer, this process will provide Amber with a huge opportunity for learning. Dedicated, structured time to create a detailed and accurate score will create a reliable baseline process that can be used and improved on again and again as they continue to create original scores and arrangements. This will be applicable to personal music projects, commissioned compositions and arrangements for individuals, musical groups and choirs (specifically, Prairie Voices, 2025) and overall boost credibility as a musician, composer, and producer As a playwright, the opportunity to revise and rework a previously produced piece is an invaluable experience that Jill has not had the luxury of doing with their previous works. In the initial version of the show, Jill was also the director, producer, and an actor. But in this workshop, they would be able to focus their time and energy on storytelling and writing. With the freedom to focus solely on the script, they would be able to improve their skills as a playwright and create a piece worthy of a touring production. A significant portion of this revision would be dedicated to the notation and orchestration of the music. To do this we will re-hire band members from the original production. First as consultants to aid in transcription of the orchestrations from the live show, and second to help workshop the orchestrations of new music composed for this expanded work. It is an important mandate to us as project leaders to prioritize 2SLGBTQIA+ artists as collaborators. Our project will provide paid artistic work for other local queer creatives through this workshop and any future productions.	Lavender Theatrical Productions	Create	$ 7,500

2025-01-17	Levers post production	This request is to support the post-production facets of the film: editing, compositing, title work, sound design, score, and treating the images. This phase draws from the script's poetic component. The poetry lifts the veil on what is material, evoking senses, ways of seeing/being. In production, we naturally focused on the script's descriptive paragraphs. I've been feeling somewhat regretful for our evasion, but through story treatment & sound, I believe we can make the poetic aspect more present within the images. The film was [redacted] I'm working with Bret Parenteau for the score. Bret scored Ste. Anne, and we share the my same interest in DIY methods & analog production means. He's developing the musical score through the creation of sampled and resampled cassette tape loops. Catie Pescitelli & Cody Blacksmith (who did our on set sound) will be building an incredible sound bank & develop any additional ADR/foley work required. [redacted] There is so much information in the sounds of the film & many of these cues are missing from the paper script. [redacted] I'll be working with my cousin Janelle and her company Bloom and Brilliance on design of titles, as well as more intricately considered chapter titles. I consider this an important element of the edit as these chapter titles are what guide our narrative's timeline (which is out of order). These cards will be symbolic of each chapter, and feature a line from the poetic script. Charlene Moore & Olly King will help manage varied facets of this phase and help me develop a release plan for the film. Charlene & Olly helped produce the production and are building on their overall production skills/approaches as emergent producers. This project continues an investment in the collective imaginary, through supporting local talent, skill sharing, individual artistic development, confidence building, etc. Many emergent collaborators from Ste. Anne have since held space in varied leadership roles on varied projects across Canada. We consider the ripple effect of small, sincere intention and action. all exceptions in description - 18.1(c)(i)	Rhéanne Vermette	Create	$ 11,250
2025-01-17	Participation à la résidence d'artiste à Gmund Autriche; mi avril à mi juillet 2025	Cet octroi ira directement à l'exploration de mon processus, l'élaboration d'oeuvres, et le réseautage avec artistes et public international. Il est temps de rayonner à l'extérieur du pays, de faire valoriser la laine et le feutrage à l'aiguille comme médium artistique. À l'invitation de la Gmünd Kulturerinitiative en Autriche, j'irai dans leur studio en mai et juin 2025, coude à coude avec des artistes international, créer de nouvelles oeuvres feutrées. En plus de me fournir un atelier et un appartement, les hôtes s'engagent de promouvoir les artistes en résidence dans leur vaste réseau, nous introduire à la vie culturelle international et régionale et, faciliter notre intégration dans la communauté. J'aurai la chance d'ajouter aux influences variées des activités socioculturelles en faisant partie des studios portes-ouvertes où il y aura ample occasion d'échange fructueux avec mes visiteurs et les artistes des studios avoisinants. Dans ce climat positif de soutien j'aurai l'occasion de tirer partie de connaissances et de conseils, de recevoir des rétroactions, bénéficier de sources d'inspiration et saisir les occasions de collaborations futures. L'implication de l'organisme d'accueil sera une grande source de soutiens C'est l'étape d'apprentissage progressif qui me convient, qui s'ajoute à ce que j'ai fait à date. La longueur du séjour me laisse le temps de bénéficier de tout ce qu'offre l'organisme en plus de suivre ma propre initiative et de trouver mes propres révélations Pour mes oeuvres en deux dimensions je me sers de vêtements en laine rescapés. Avec l'aide de l'organisme hôte je vais demander aux gens de la région de faire don de vêtements de laine qui serviront de toile de fond. Ça va créer un lien étroit avec les gens et engendrer des discussions sur les choix de vêtements, le lien à l'environnement, la famille et la communauté et l'importance qu'ils y attachent. Ce temps de création est une phase d'expansion pour faire avancer mon parcours d'artiste professionnel. Lors des semaines avant et après la résidence, j'y profite pour organiser un itinéraire dans la région. Je vais visiter le musée Felto, Fitzwelt Soltau en Allemagne pour y trouver inspiration et établir des contacts pour une exposition future. J'organise une rencontre avec les artistes et les bergères du projet Filzkunst-Wanderweg (randonnée d'art du feutre) à Hönigtal pour ajouter des oeuvres canadiennes à leur installation (moi et autres artistes manitobaines) et visiter leurs studios et fermes pour faire du réseautage, explorer de nouveaux matériaux et techniques et rencontrer des artistes de mon groupe IFA (International Feltmakers Association). Elles me facilitent la recherche sur les éleveurs et l'industrie de la laine en Autriche et en Suisse pour y ajouter à mon itinéraire. Ça sera une occasion de se rencontrer en personne pour jaser d'art, technique, direction. Ces rencontres sont précieuses pour le partage, pour créer des liens étroits, et pour raffiner et perfectionner mon acuité tactile. C'est important de rencontrer les gens là où ils vivent, de percevoir leur environnement et de toucher les produits	Rosemarie Péloquin	Create	$ 14,062
2025-01-17	Create a data-driven video projection installation about the health of Lake Winnipeg	I am requesting funds to create a [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] Additionally, I will work with Emma Hendrix to design sound that fluctuates with the data. The final artwork will be whimsical yet bold, sharing my style, as you will see in the support material, but generated in a completely new way. It will reflect the open data, which will be clear enough to be understood by the audience. 18.1(c)(i) I will use projection mapping to project the video onto surfaces near the waterways that feed Lake Winnipeg and push chemicals and elements toward it from all over its watershed, which extends across Alberta, Saskatchewan, Manitoba, North Dakota, and Minnesota I will propose including the finished video in Nuit Blanche, Hyper Art, Plattform, or other art organizations that support projection installation Using data and learning more about visual programming languages to work on this art installation will help me progress in new directions. It will also help me use other data available across the internet in future artworks. This project will help me get started with the support I need to learn and grow. I should also note that I will be able to easily add on this project in the future by adding new data published on the Lake Winnipeg Datastream website	Julie Gendron	Create	$ 8,544
2025-01-17	"Beads in Space", eight Métis-inspired science fiction, fantasy & historical fiction short stories	My proposal is to research, write, edit and complete eight [redacted]-inspired short stories over 10 months (2,000 – 7,500 words each): three science fiction, three fantasy, and two historical fiction. Artistically, my vision is to keep learning from [redacted] storytellers, Elders, communities and histories to tell new stories that remember our past while imagining a more optimistic future. This rich inheritance is still not well known, even among [redacted] families, even in Manitoba. I want to join other Indigenous writers (katherena vermette, Cherie Dimaline, Chelsea Vowel, Waubgeshig Rice, and many others) who are writing back against this loss. My historical fiction lets me honour the past and identify parallels, good and bad, with the world today. With fantasy, I love how few barriers there are to imagining a story that isn't real, but is undeniably True. I also appreciate the ability to push harder on tough themes of violence and colonialism through the slanted lens of other worlds, without personally feeling as overwhelmed by the trauma. For science fiction, in the futures imagined by most white SF writers, Indigenous people don't even exist. Which is, ultimately, assimilation and genocide won. I refuse to accept that future. I also know that, so often, "seeing in believing." So I imagine futures where we can "see" Indigenous languages thriving across starships, beadworkers chasing beads in zero G, and cross-species reciprocity with a very sick Earth. I am inspired by Indigenous academics like Val Napoleon, John Borrows, and others who show how stories are foundational to Indigenous laws, and ultimately, Indigenous nations. What could Indigenous rights and responsibilities look like in other, imagined worlds? What have they looked like? What might they look like in a few hundred years? I write stories because I love it; but I also write as my best gift to nation-building. We can't be the [redacted] we can't thrive as Indigenous peoples, without stories to feed us, to stretch us, to make us laugh, to give us something hopeful to work towards. For professional growth, I will use each story as an opportunity to focus on a specific craft technique: creating tension; advanced plot; setting as character; larger-than-life characters; "power words" and literary language; research in fiction; dialogue; and emotional depth in writing. I have already purchased short lectures/courses on each of these areas from longtime, multi-award winning SFF authors Kristine Katheryn Rusch and Dean Wesley Smith (through WMG Publishing). My proposal is only to support the creation of these stories, but for context: I already have other [redacted] SFF/historical fiction stories published. By expanding my repertoire of [redacted] stories in each genre, I hope that this project will impact my career by allowing me to break into top publication markets I haven't made it into yet—letting me reach new readers and keep building an audience—while also providing me with the core material to put together three of my own collections of [redacted] short stories (one SF, one fantasy, one historical fiction) in the future. all exceptions in descriptions - 17.1 and 17.2(i)	Kelsey Hutton	Create	$ 9,000

2025-01-17	To Photographically Transform the Immersive Architectural Environments at Disney World	With this application, I am seeking support to continue producing a new body of work (tentatively titled PERSUASION) which will focus on photographically [redacted] I am hoping that the Manitoba Arts Council might help with some of the expenses involved in going to Florida (airfare, accommodation, theme park admission, per diem costs), and then with the digital compositing and printing that will be required to realize this new project. I plan to travel at the end of April 2025, when there are Disney World admission sales for Canadians. TERRAIN VAGUE All of my projects explore the photographic reconstruction of human-built environments. My overreaching goal is to create a photographic "terrain vague". The French term is often used by architects and urban planners to describe spaces that are found in-flux or left behind as a result of post-industrial urbanization. In one of my more established series, VAGUE TERRAIN, (which uses the English version of the term), I photograph a variety of subjects that directly relate to the original term; like those found on abandoned commercial spaces or unkept corners of industrial parks. In this project, [redacted] PERSUASIVE DESIGNS In contrast to the ambiguous subject matter in my VAGUE TERRAIN series - which can appear devoid of obvious function or purpose - in my newest projects, PERSUASION and MID-CENTURY MODEST, I focus on [redacted] While these two types of designs may seem visually disparate, they are conceptually similar in their sly mixture of architectural idealism and commercialism. With this tension in mind, I intend to create a new kind of photographic "terrain vague", one where I can subtly expose the visual mechanisms of this persuasive architectural manipulation. all exceptions - 18.1(c)(i)	Lisa Stinner	Create	$ 12,925
2025-01-17	À l'aube d'un pays, roman graphique historique	L'intention de ce projet est de réserver six mois pour me dédier au travail de coloriage pour terminer une bande dessinée historique relatant les aventures du couple pionnier légendaire, Jean-Baptiste Lagimodière et Marie-Anne Gaboury. Cette production sur laquelle je travaille depuis plusieurs années, à temps partiel, est déjà bien entamée, avec la bande dessinée réalisée au complet en noir et blanc, avec textes en bulles. Il reste à colorier à l'aquarelle et autres média, les 35 dernières pages d'un total de 55 pages. Vingt pages sont déjà coloriées. Une page requiert à peu près trois journées de travail. Donc je prévois avoir besoin de prendre six mois de travail intensif pour colorier les 35 dernières pages et pour créer les illustrations des couvertures avant et arrière du livre. À la fin de ce projet je vise l'achèvement d'une bande dessinée de 55 pages colorées et prêtes pour publication aux Éditions des Plaines. Bien que j'aie surtout peint, illustré et travaillé sur des projets multimédias, y compris la sculpture, j'ai toujours eu une prédilection pour le 9e art - la bande dessinée - et sa soeur plus sophistiquée, le roman graphique. J'aime le défi que représente la fusion de l'art visuel et de l'écriture pour obtenir une forme puissante de narration. Pour captiver le lecteur, j'aime aborder cette forme d'art séquentiel comme s'il s'agissait d'un film sur papier. Par ailleurs, je suis passionné d'histoire et je m'oriente donc naturellement vers la forme du roman graphique historique. Afin d'optimiser l'originalité et la qualité du produit final, j'exécute personnellement les étapes de la production : Recherche, synopsis, scénario, dialogue et narration, premier jet de crayon, mise en page, encrage, la mise en couleur, numérisation de la maquette. Le style d'illustration que j'ai développé est une combinaison des comics américains et de l'école franco-belge de bande dessinée. Ayant suivi une formation intensive en France, je suis largement influencé par le style européen du roman graphique Une fois terminée, je crois que cette bande dessinée contribuera à informer la mémoire collective canadienne J'ai d'excellents collaborateurs qui m'épaulent dans la production de ce roman graphique, dont Philippe Maillot, PhD, historien franco-manitobain réputé et ancien directeur du Musée de Saint-Boniface, qui révise la bd de la perspective de l'historien, et Robert-Falcon Ouellette, PhD, CD, ancien député fédéral, ethnologue et professeur universitaire aux études autochtones (Université d'Ottawa), qui a relu l'œuvre du point de vue des Premières Nations et a servi de mentor pour cette production. Chacun de mes romans graphiques a un aspect différent et, d'une production à l'autre, une certaine évolution est perceptible dans la technique et le style	Robert Freynet	Create	$ 13,750
2025-01-17	Small Letters - An Expenmental Documentary	"Small Letters" is a 15-20 minute experimental documentary about kinship and place, with a narrative focus on the sudden death of my father that coincided with the sale of my childhood home in Winnipeg. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 17.1 and 17.2(i) 18.1(c)(i) Narratively, this project is significant for me and my community as it investigates [redacted] diaspora and labour in Canada and its effects on the family, health and notions of identity and nationality, by editing relevant audio with various moving images. Audio such as interviews with my immediate family, relevant news sources, and the voice of my father recorded in home movies. This film brings together techniques I've learned from over a decade of experimental filmmaking with various mentors. These techniques include animation, hand processing of analog film, special effects with natural light, superimposing images and sound design edited together in a non-linear way I have finished some of the principal shooting of my empty childhood home using a combination of digital video and 16mm film. I've completed the sourcing home movies and family archival materials such as photos and ephemera. I recorded "house sounds" of the empty house, which will be used in the final sound design of the film mixed with other ambient tracks, additional family interviews and archival sound. To finish the film I need to complete additional photography and interviews in Winnipeg and the [redacted] animation, sound design and post-production I received Canada Council funding to cover most of the expenses of the project, however need additional funding to cover the remaining costs 17.1 and 17.2(i)	Leslie Supnet	Create	$ 11,250
2025-01-17	Studies in A Space, Installation at C'cap	I am seeking funding to create an immersive multimedia installation, Studies in a Space, which will be exhibited at C'cap in November 2025. This project will combine abstract elements of set design, and printmaking into a full-sensory experience that will transform the whole gallery space into an interactive artwork. The installation will feature custom-made 3D objects, sourced props, silkscreen, painting, lighting, and other mixed media. My goal is to bring these elements together to evoke the feeling of a cinematic experience, but in a deconstructed and abstracted form. The grant funds will directly support the creation of the artwork, allowing me to purchase necessary supplies for the 3D components, materials for printmaking, painting, and assistance with the setup and takedown of the exhibition. The core of the project is an exploration of how built environments like a film set can shape perception. By blending my experience in the film industry with my art practice in painting, photography, and printmaking, I aim to create an experience that engages the viewer in a new way. The installation will incorporate architectural elements inspired by production design and abstract prints, drawing from my ongoing interest in image transfer and printmaking techniques. Some significant sources of inspiration for this new project are Russian-American artist Ilya Kabakov, specifically his installation The Man Who Flew into Space from His Apartment and the work of production designer Jack Fisk, a painter turned production designer who frequently collaborates with David Lynch and Terrence Malick. This project is important to my practice because it marks a new direction for me, merging all my artistic interests into a cohesive installation. It also pushes me to work in new ways, integrating my knowledge of film production with my visual art practice. For the community, Studies in a Space offers an opportunity to experience art in an immersive, interactive format, encouraging new ways of engaging with art and space. Studies in a Space will challenge my practice by pushing the boundaries of two-dimensional work and offering new avenues for combining media and installation	Michael Mogatas	Create	$ 4,390

2025-01-17	Using ceramics, "Standing Still for 816 Days" captures my wait for my Canadian permanent residency	I am requesting funds to create "Standing Still for 816 Days", a poignant visual representation of my experience awaiting my Canadian permanent residency. In 2019, I experienced the abrupt [redacted] due to a missing receipt for my work permit renewal application. This unexpected turn of events threw me into uncertainty and limbo, where I felt powerless and disoriented. Despite providing all the necessary documentation, I was [redacted] leaving me feeling as though I was being punished for simply trying to build a life in a new country. The prolonged uncertainty and fear of the unknown took a toll on my [redacted], making each day of waiting feel like an eternity. I waited silently, [redacted] and unsure of my fate, until I secured my Canadian permanent residency in 2021. This experience, which lasted two years and 81 days, sheds light on the temporary nature of immigrant life, where stability and security can be stripped away instantly. However, despite the challenges, I found personal growth and resilience, which I aim to inspire through my art. 17.1 and 17.2(e) Through the meditative process of ceramics, I aim to produce [redacted] 18.1(c)(i) My recent experience and interest in ceramics, including a course at the Forum Art Centre in Winnipeg, have instilled a deep appreciation for the medium's unpredictability, making it a fitting conduit for expressing the nuances of my waiting experience. I have recently been fascinated by the unpredictability and unique results of Raku firing, which is conceptually similar to my proposed work and a process I want to explore. I am particularly interested in the Early Career BAIR 2025 residency at Banff because it combines the artistic freedom of a self-directed residency with the supportive benefits of an organized program, giving artists the opportunity for mentorship and developing new skills. Having access to the extensive ceramic studio at Banff Centre, exceptional facilities and the mentorship of experienced facilitators will allow me to familiarize myself more with Raku processes and expand my knowledge and skills. Coupled with the exceptional resources at Banff Centre, the opportunity to dedicate my time to this project without the usual work distractions will allow me to devote myself to my art practice, step outside my familiar surroundings, immerse myself in the mountains as I embrace new challenges, expand my skills, push artistic boundaries and bring this ambitious project to life.	Mercedes Emeka Maduka	Create	$ 6,562
2025-01-17	Union Stories	Dear Artistic Assessors: I am a novelist and screenwriter returning too Winnipeg after a decades-long absence I've had four novels and a collection of short stories published. I have been successful as a novelist with three of my books being published worldwide in numerous languages. Throughout that time, I wrote short stories, usually for my own pleasure. They were all about the joy of writing, with no pressure to publish, or even show another person. They was just for me. I am self-taught. Not having any formal training, I've had to rely on my insatiable desire to learn new things and explore varied styles. In the last few years I have taught myself to be a screenwriter. I have written two award-winning shorts, and my first feature is available on VOD, to some acclaim. My second feature, ROMI, will be launched on Superchannel and VOD October 15. Recently, I served as the Writer-in-Residence for the Winnipeg Public Library. It was an extraordinary experience, working with writers from all over the city, writing in all kinds of genres and voices. It was not only humbling to be of service at this point in my career, but I also found it incredibly inspiring. So inspiring in fact, I wrote my several pieces of fiction, and one poem. This was my second Writer-in-Residence gig, having served in Edmonton in 2019. But . . . I am best known as a horror writer. I didn't start off the way. It just so happened that my first novel was a horror story. It did well, and from that time on, I've lived with that label. 'Til now, I've been content to be that Susie Moloney. But as I think about my legacy, I want more. Coming home, I've been drawn to [redacted] 18.1(c)(i) I would like to reinvent myself as a writer outside of horror fiction by writing these stories. I'll start by reading. My work has been compared to Joyce Carol Oates, so I'll start with her. I also respect and admire the work of the masters: George Saunders, Annie Proulx, Gabriel Garcia Marquez, and Lynn Coady. These are writers whose work I adore and with whom I feel a thematic kinship My goal is to write, edit, and complete ten short stories. I will deepen my voice and find a new readership. Included in this application is a story in progress. I am asking the Manitoba Arts Council to fund the ten short stories I want to write. Thank you for reading. Susie Moloney	Susan Moloney	Create	$ 10,000
2025-01-17	Hal, Act I draft of a new musical	From the moment I first conceived of Hal, I knew it was a big dream. When I brought it to my company, they all agreed that we couldn't do the story justice without a production that reflected the significance of the content it explored. The scope of this project demands a larger stage, cast, and production team than we've ever had the opportunity to create with before. The vision we have for Hal is far-reaching and, for lack of a better word, epic (we mean like an Epic, not like we're 60s stoners). As a company, we have never had the opportunity to dream on the largest scale, but if there was ever a time to be passionately ambitious, this is it. [redacted] 18.1(c)(i) We are seeking funds to aid in the creation of a fully completed draft of Act I of Hal, with a book, libretto, sheet music, demos, and pitch deck. We are hoping that the creation of these materials will allow us to explore future opportunities such as workshops, dramaturgy, and eventually, the co-production of Hal with a larger company. JHG Creative is collaborating with Shakespeare in the Ruins and The Gargoyle Theatre for this project. SITR is providing support through networking, Shakespearean consultation, and future co-production opportunities. Andrew Davidson has agreed to provide us with an in-kind space in which we can work and develop Hal in August of 2025. The show's message about the inherently divisive nature of hierarchical systems is one that resonates deeply with marginalized communities. Between abuses of power in policing, politics, and industry, we found ourselves questioning why, no matter who was in charge, there was constant disparity between people in power and those they "served." Our world is filled with political dissatisfaction, social unrest, and cultural tension. As a result, there is a palpable feeling of hopelessness and complacency in young people. We believe in the importance of reflecting the experiences of our audience, but we also believe in the importance of hope. This story is about hope because it shows us there is a real path to change.	Cuinn Joseph	Create	$ 7,438
2025-01-24	A contemporary book of photos with short stories as told by the people	Create a book of [redacted] through photos and short stories [redacted] I left home when I was 21 years old but have never forgotten my Indigenous roots and where I come from. Regular visits home and always make sure I visit home. We can google and read up on the history of [redacted]. The values and traditions we were taught are still there and the culture is still alive. The [redacted] language is still spoken, and it brings me so much pride to still hear it especially amongst the younger generation. Life was simple but hard work was a way of life. [redacted] I am very proud of my roots and where I come from. [redacted] Although, much of the traditional way of life has changed it's still much there. Many locals still fish, hunt and trap and practice their cultural traditions [redacted] We often say the worldwide web has connected us but has also disconnected us on a personal level. It was inspiring to hear the words of the Honourable Murray Sinclair on our journey of reconciliation. Our stories are not over and as an Indigenous photographer it is my duty and responsibility to share these stories through my lens. Understanding where we come from is crucial on or path to reconciliation.	Holly McLeod	Indigenous 360	$ 11,250
2025-01-24	Traditional Hide Tanning Camp and Mixed-Media Indigenous Comic Chapter Creation	all exceptions in description - 17.1, 17.2(i), and 18.1 (c)(i) I am planning on hosting a week-long hide tanning camp being led by [redacted] Additional things they will teach include [redacted] I would like to offer Indigenous community members [redacted] to come and learn from [redacted]. Invitations to participate will be sent to [redacted] More invitations will be sent out elsewhere around [redacted] I will work on a new comic chapter about [redacted]. After the hide camp I will [redacted] I would like to bring in [redacted] to attend the hide camp. This is not verified yet. I will provide a [redacted] If neither of them cannot attend a different [redacted] are acquainted with would be invited. Example [redacted] This will positively impact the Manitoba Indigenous community because while it is very tough manual work, it is an opportunity to heal, share knowledge, and come together positively. This hide tanning camp creates a learning opportunity for Indigenous people to practice traditional knowledge in hopes of carrying that knowledge forward. We will work on [redacted] has agreed for us to use their [redacted] to hold this event. This project is important because it creates an atmosphere for Indigenous people to come together, learn, eat, share stories, share the labour, and grow together. The comic artwork made after the hide tanning camp will continue to spread hope for Indigenous healing as it exhibits. This project will impact my artistic development through giving me hands on experience tanning hides. I teach art workshops to people of all ages but predominately to school age children (K-12). I want to over time [redacted] I am presenting the artwork completed through the help of this grant at [redacted]. My main audience is Winnipeg and Brandon community members. I hope to reach Indigenous and non-Indigenous people of all ages to help create discussions about Indigenous issues, and a path to reconciliation. I make a point while out teaching youth to tell them it is possible to be a professional artist, and I see the value of the comic storytelling format being able to reach a larger audience. [redacted] All 18.1 (c)(i)	Jessie Jannuska	Indigenous 360	$ 14,974

2025-01-24	Our People Our [redacted] 2025: A Manitoba Perspective on Art, [redacted], and [redacted]	This project is an opportunity for me to develop skills, expand networks, and foster resilience through art and mentorship. This participatory arts experience centers on [redacted] as we navigate and respond to the impacts [redacted]. Co-developed with [redacted] and [redacted], this project generates new, immersive artworks through a collaborative mentorship model. Through [redacted], and [redacted], we will pilot [redacted]. This dynamic approach supports an empathetic understanding, enabling both artists and audiences to engage deeper with [redacted] 17.1 and 17.2(i) The foundation of this project is a [redacted]. Activities are designed to bridge significant post-pandemic gaps in access to mentorship and professional artistic development, equipping artists like me with skills across various media, including [redacted] and [redacted]. Each session serves as a platform for exploration and creative reflection, encouraging [redacted]. These hands-on sessions foster skill development in [redacted] and [redacted], empowering [redacted] to become stewards of our communities, sharing and preserving stories for future generations. To create a lasting impact, this project culminates in a [redacted] developed through the program. This [redacted] includes [redacted]. This [redacted] focuses on the Manitoba Indigenous arts community—offering spaces for intergenerational dialogue on [redacted] Beyond the [redacted], the project includes [redacted]. As an experimental pilot project, activities will amplify the voices of the [redacted] and [redacted], extending the impact of their stories across and beyond Manitoba, while providing valuable insights and [redacted] On a personal level, this project represents a pivotal opportunity in my artistic growth and development. Engaging with [redacted] and interdisciplinary practices will expand my creative toolkit and deepen my commitment to using art as a means for [redacted] and community-building. Access to mentorship in this project will provide invaluable guidance and support as I collaborate with experienced artists, honing my skills and strengthening my ability to convey impactful stories through [redacted]. This mentorship-driven process will incubate my personal growth and enable me to contribute meaningfully to the voices of my community, creating lasting change through art. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Tony Eetak	Indigenous 360	$ 5,000
2025-01-24	2025- new series	I have been invited to participate in several showing in 2025/26 [redacted] I would like to make some new works and take images for these exhibitions. All [redacted] of these exhibitions are [redacted] This project is important to me , as it allows me the opportunity to connect with artists of Various backgrounds, show [redacted] and create a new body of work. 17.1 and 17.2(i) As to how this project will positively impact the Manitoba Indigenous community, other than demonstrating that the Manitoba [redacted] (is a thing) and that I can continue to promote Indigenous ceramic practice. This project will impact my personal career and artistic development in allowing me to continue to make new objects and show those objects [redacted] to a new audience, firstly at a cornerstone Exhibition at [redacted] which is [redacted]. Secondly, at the [redacted] at an exhibition about [redacted], two things that I am very interested in. And lastly, [redacted], a market I've not explored before. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Patricia Anderson	Indigenous 360	$ 13,750
2025-01-24	[redacted] Indigenous art exhibition	[redacted] is an exhibition of [redacted] by [redacted]. The name [redacted] is to evoke the [redacted] and includes works by [redacted] and [redacted] artists. The exhibition brings together a diverse realm of artists, mediums and cultural practices from [redacted] by both established and emerging artists. Curators [redacted] and [redacted] were invited by the [redacted] in [redacted] to curate a show [redacted] that would resonate with the Indigenous communities on [redacted] If we are able to raise the funding needed to pay professional artist fees and to host the artists and their artworks for an exhibition at the [redacted] in [redacted], we plan to have an exhibition with artworks and performances by: [redacted] and [redacted] The exhibition will feature beadwork by [redacted] artists, displayed in the space of the exhibition resembling a [redacted]. Inspired by the [redacted] popularized by [redacted] curators on Treaty [redacted] this space is a generative site of knowledge transmission, reciprocity, resistance, and futurity Curators [redacted] and [redacted] work is in decolonization of cultural institutions like art galleries. Indigenous curatorial praxis, respect of cultural protocols, guidance by elders and knowledge keepers and good relationships and collaborations with the community are central to their work. The gallery will reflect [redacted] Besides the community, we are also hoping to reach the next generation of Indigenous artists, including [redacted], fastest growing [redacted] demographic are Indigenous students (13% of the current student population), but unfortunately due the [redacted] nature and lack of cultural resources in [redacted] many well known Indigenous artists have not had the chance to share their work and knowledge with the community. The exhibition's success will be measured by its ability to serve the local Indigenous arts and cultural communities, to bring students and elders, artists and community members together to celebrate the strength, power and resilience of Indigenous peoples through [redacted]. all exceptions in description -17.1, 17.2(a), and 18.1(c)(i)	Stacey Koosel	Indigenous 360	$ 15,000
2025-01-24	[redacted] Single Recording	The project plan for recording [redacted]" involves working closely with two talented producers from Manitoba to create a sound that truly reflects the local music. The recording will take place in a [redacted]. The song is set for release in [redacted] with the goal of capturing the essence of [redacted]. Through the release of [redacted]," I hope to make my mark in the Americana genre by sharing a true story about [redacted]. This song delves into [redacted], bringing a sense of authenticity and reflection to the music. My goal is for this release to showcase the depth of my songwriting, capturing the heart of [redacted] while connecting with audiences through raw, honest storytelling. 17.1 and 17.2(e) 17.1 and 17.2(i) This project is deeply important to me because it sheds light on [redacted]. By telling this story through [redacted]," I aim to give voice to the [redacted] and highlight how [redacted]. I hope to perform [redacted]" at [redacted] in [redacted], as well as at [redacted]. For [redacted] audiences, I aim to bring this song to [redacted], performing alongside [redacted]. Sharing this story on these stages will allow me to connect with listeners who understand the heart and depth of the song's message.	Brandi Vezina	Indigenous 360	$ 3,667

2025-01-24	Small Town Paradise Single Release & Tour	I'm planning to record my new single, [redacted]," throughout [redacted], with the aim of releasing it in [redacted]. I will be working with Manitoba producer [redacted]. We will record here in [redacted] at [redacted]. After the release, I'll be hitting the road for a tour through small towns in [redacted] and [redacted], where I've been fortunate to build a strong fan base. I'm really excited to share this new music and connect with the audiences that have supported me along the way. With the recording and release of my new single, [redacted]," I'm aiming to grow my connection with the communities in [redacted], where I've built a strong fan base. By touring through these small towns, I want to bring my music directly to the people who have supported me, while also expanding my audience in these areas. This project is an opportunity to showcase Manitoba talent and highlight the local music scene that has shaped my career. I see this as a crucial step in elevating my professional career as a modern country artist. By working with local producers and studios, I'm building stronger relationships within the industry. My goal is to create a high-quality recording that resonates with fans and helps position me for future growth and opportunities in both Manitoba and beyond. I've toured and performed in bars across Western Canada, connecting with audiences in intimate settings, but I'm ready to take the next step in my career by playing festivals and performing on bigger stages. I want to grow as an artist, expand my reach, and continue developing my sound for larger crowds. Having the support of the Manitoba Arts Council will be instrumental in helping me achieve these goals, giving me the resources to elevate my performances and build a more sustainable career in the music industry. I will be presenting my work on my [redacted] Tour. Focusing small town venues in [redacted] and [redacted] as a duo that cater to country music audiences [redacted]. I'll partner with [redacted] to promote concerts and [redacted] and [redacted] to promote tour dates, giveaways, and fan interaction. All 18.1 (c)(i)	Jesse Bandura	Indigenous 360	$ 3,000
2025-01-24	[redacted]	My project involves the production of a music video to accompany the release of the song [redacted]. the video will involve a number of [redacted] and [redacted], and is intended to show [redacted]. Understanding hat there are a wide range of disabilities, the video will use subtitles so hearing impaired are able to know the message in the song. As an advocate for Indigenous persons with disabilities I have come to know that as a group [redacted] to be severely under-represented in the social and economic sectors. For too long Indigenous disabled people have been excluded. all my works as an artist are focused on building awareness about the value of including Indigenous persons with disabilities in all walks of life [redacted] the number of disabled Indigenous persons is steadily increasing. the reasons for this are many including impacts of diabetes and other afflictions related to historical changes in how culture and traditions are carried out. Most Indigenous communities struggle to provide services to their disabled members. [redacted]. The music video will be directed, filmed, and produced by [redacted] under the direction of [redacted]. The music video will be uploaded to various digital music services such as [redacted] etc. All exceptions are 17.1, 17.2(a), or 18.1	Frances Sinclair-Kaspick	Indigenous 360	$ 15,000
2025-01-24	Finding new freedom in landscape painting	I have become more and more aware of how our collective use of technologies, driven by industrialization, is further leading to a general disconnection from natural processes while causing profound changes that are radically disrupting the ecological balance of our planet. Indeed, the colonial worldview is leading to the ongoing demise of life on earth. In this sense, we all are sharing [redacted]. It is evident that the way art addresses the subject of the land needs to change, including how we interpret her through painting, in order to better reflect our current situation. At times, my inspiration is generated from a [redacted]. As I've learned in the past, this conceptual approach sometimes limits my ability to be freer in my approach to my work. For this reason, I will continue along in developing [redacted], however, I will revisit my [redacted] approach and continue to draw inspiration from [redacted]. Nature and the process of painting will speak to me and lead me through my artistic journey. [redacted] MAC's support would allow me time to continue working and explore my creative process. I will work on [redacted] that will help me develop in creating [redacted]. I will [redacted] and [redacted]. These [redacted] will provide me with an opportunity to "dig deeper" in my efforts to further explore my current artistic trajectory. This work would build upon my past works that I've included images of as part of this application (see image list). I have recently moved to a larger studio where there is a community of other established local artists, including painters. I hope I can engage with some of these artists in order to share ideas and approaches to our work. This larger studio space will provide a better working condition which I hope will lead to a greater level of freedom and confidence in how I approach painting. I will also continue to actively [redacted]. My goal is to have [redacted]! All 18.1 (c)(i)	Shaun Finnigan	Indigenous 360	$ 10,633
2025-01-24	Teachings & Turtle Rattle Workshop	This project offers [redacted] comprehensive insights into the ceremonial and historical significance of the rattle. This includes [redacted]. The goal is to deepen understanding of the rattle and turtle's sacred teachings, while honouring spiritual traditions, healing practices, and Indigenous wisdom. This project focuses on preserving and sharing teachings and healing practices that enhance community well-being. By promoting Indigenous traditional knowledge, we support the vitality and continuity of our cultural heritage. [redacted] Community Impact Synopsis: This project is designed to foster a deep cultural and spiritual connection, guiding participants on a transformative journey of healing and gratitude. By exploring heritage and the relationship with the Creator, it strengthens community bonds through shared experiences. Participants gain a deeper understanding of the rattle's significance, enriching both their personal lives and the broader community. This project presents an opportunity for me to further my expertise as a knowledge keeper and enhance my capabilities as a facilitator through the dissemination of my skills within my Indigenous community. By offering this distinctive workshop to Indigenous participants, I aim to deepen my connections with my mentors and establish myself as a respected traditional artist within the community. The teachings, turtle rattle workshop, [redacted] will be held at [redacted], [redacted]. This project focuses on Indigenous participants, promoting the transmission of traditional practices to preserve our cultural heritage. Our guiding principle is to pass down these teachings across generations, and we are honored to share these invaluable traditions with those eager to deepen their understanding. All 18.1 (c)(i)	Janine Twoheart	Indigenous 360	$ 12,500

2025-01-24	[redacted], a multimedia experience	[redacted] experimental / documentary [redacted] [redacted] [redacted] [redacted] I've been working in the film world since I was 16, and have an immense amount of experience working within independent film, and am being trained to work in the larger global industry through mentorships. I've made my own animations, shorts, and worked on feature movies with [redacted] and written on television shows with [redacted]. I am passionate about sovereignty and have mentored youth from my community in the arts for years. I just completed a residency at the [redacted] where I hosted [redacted] to partake in an animation workshop and created a five minute animation in collaboration with [redacted], it is all our of first show [redacted]. I consistently lead with the knowledge passed down to me from my elders, and share love with young people the skills I've been taught. I maintain relationships with the youth in my life and support them outside of the arts. Our community is in a suicide crisis and keeping youth alive is my main priority when approaching mentorship in the community [redacted]. I am in consistent contact and support my elders when they need food, supplies or monetary support. As a young person in the community it is my responsibility to heal from residential school. I never ask questions without tobacco, I never publish or share knowledge that is not meant to be shared publicly. In the early 60s when NFB came and shot my family in "The Caribou Hunters" I shared this film with my family and showed them that I am using the same film to honour the work that our family did to keep our culture alive. Every shot is intentional and meant to tell a story, the words I use in [redacted] are sacred and I have been spending my entire adult life dedicating myself to learning [redacted] to continue keeping our culture alive 17.1 and 17.2(i) All exceptions are 18.1 (c)(i) unless labeled otherwise. 17.1 and 17.2(i)	Victoria Inglis	Indigenous 360	$ 15,000
2025-01-24	Indigenous cultural fashion design, tanning, knowledge teachings and sewing	My goal is to provide cultural teaching and knowledge keeping in cultural apparels of my [redacted] culture and way of life living off the land [redacted] 17.1 and 17.2(i) Therefore, providing indigenous awareness to other cultures is in importance to understanding through arts and sewing textiles with knowledge keeping from;personal experience and raised off the land taught by elders from my childhood to today. My focus is to [redacted] All exceptions are 18.1 (c)(i) unless labeled otherwise.	Lana Sinclair	Indigenous 360	$ 5,000
2025-01-24	[redacted] screenplay research 17.1 and 17.2(i)	In the past, as with all my long form narratives that I've created, I tried to tell a provocative story through prose rather than creating a conventional screenplay. I found in this a more effective and innovative way to write a script. [redacted] want to spend time researching and engaging with people to write an expanded version of my barebones story into one that will [redacted] All 18.1 (c)(i)	Oliver King	Indigenous 360	$ 13,750
2025-01-24	[redacted]	Keeping the Fires Burning 2025 continues with an [redacted] theme as it is a continuum of ongoing need to [redacted]. This event will be held at the [redacted] and will take place on [redacted] This year's event will feature [redacted]. Currently in discussion, we want to provide opportunities to [redacted] and are considering the following Indigenous artists, [redacted]. Additionally, we create space for [redacted]. At this stage of early planning and based on availability, we have yet to identify which artists will be the 2025 performers. Additionally, [redacted] will be selected to be co-hosts for this event. A large part of this event is having [redacted] will be participating in various capacities on event day. [redacted] This ensures the event is actively providing space for [redacted] and learning and engagement with [redacted] For many of the [redacted] this may be the first time their life long commitment to nurturing "Indigenous Ways of Being and Doing", will be recognized within both the Indigenous and non-Indigenous community. [redacted] All 18.1 (c)(i)	Ka Ni Kanichihk Inc	Indigenous 360	$ 13,750
2025-01-24	[redacted]	I want to paint [redacted], I've discussed this idea with [redacted] and [redacted] that will guide me through [redacted] for the project [redacted]. For me, I was always working with [redacted] as I go through the journey of discovering my identity as a [redacted] woman, the [redacted] is still there, I want to incorporate my culture into my art. This is to celebrate my identity as an Indigenous person that grew up celebrating [redacted] [redacted] [redacted] This is my two worlds coming together All 17.1, 17.2(1), or 18.1 (c)(i)	Deanna Davis	Indigenous 360	$ 750

2025-01-24	Storytelling-musical workshop development and workshop[redacted]	I am planning to develop a 'storytelling/ musical composition workshop', with primary collaborator[redacted] and I developed and presented a workshop in[redacted]. This project builds on and extends our experience in encouraging students' recovery of cultural identity, and confidence in themselves and their giftedness. We are introducing to the community collaborators[redacted] There are two parts to my role in this project: 1[redacted] 2[redacted] Achievements[redacted] This project is critically important becaus[redacted] In her request for this storytelling-musical workshop[redacted] stated that the[redacted] This workshop supports this vision. The participants are[redacted], their creations will be performed in a final performance to community members. All 18.1 (c)(i)	Joyce Clouston	Indigenous 360	$ 3,000
2025-01-24	Ateliers d'arts traditionnels Métis	Le projet consiste en une série de[redacted] ateliers d'arts traditionnels Métis entre[redacted]. Ces ateliers rassembleront approximativement[redacted] et seront animés par[redacted] Les ateliers seront dans différents lieux de la communauté[redacted]. En tout, ce projet impliquera entre[redacted] artistes professionnels et/ou gardien-nes de savoirs traditionnels qui œuvrent en français dans la province. Les[redacted] pratiques artistiques et savoirs traditionnels qui figureront au programme en 2025-2026 sont les suivants: [redacted] Ce projet a une double importance : il vient soutenir des artistes professionnels locaux et Métis et, il rend les arts traditionnels Métis accessibles en communauté francophone et Métisse All 18.1 (c)(i)	Union nationale métisse Saint-Joseph du Manitoba	Indigenous 360	$ 15,000
2025-01-24	Embodied Voice and Performing Emotionally Intense Material	Embodied Voice: An Advanced Masterclass A significant part of the repertoire I sing and perform addresses deeply emotional themes tied to Indigenous truth and reconciliation, including[redacted]. This workshop offers a specialized approach to[redacted] I plan to attend[redacted]. Led by expert[redacted], this masterclass fills a critical gap in advanced vocal training by addressing the unique demands[redacted] This workshop will equip me with the tools to perform Indigenous repertoire safely and sustainably. Specifically, I will: [redacted] The workshop's holistic approach integrates[redacted]—skills necessary for today's performers. It equips participants to meet[redacted]. This project aligns with my long-term goal of sharing Indigenous stories through opera and revitalizing the art form with inclusivity and cultural sensitivity. By participating in this workshop and bringing these skills back to Manitoba, I hope to foster a resilient artistic community and contribute to[redacted] All 18.1 (c)(i)	Camryn Devar	Indigenous 360	$ 1,000

2025-01-24	Treaty One Anishinaabe Days: Celebrating Culture, Community, and Connection	[redacted] From [redacted] Treaty One Nations will be hosting our fourth annual gathering "Treaty One Anishinaabe Days: Celebrating Culture, Community, and Connection". The gathering brings together the seven Treaty No.1 Nations, and all citizens of Manitoba and beyond to celebrate the rich and vibrant culture of the Anishinabe People The event will showcase the traditional and contemporary aspects of the Anishinabe cultural heritage through various components, including [redacted] Our annual gathering Anishinaabe Days is a celebration of culture, community, and connection, inviting everyone to join in the festivities and honour the spirit of the Anishinaabe People. Building Bridges: Envisioning Unity and Progress We acknowledge the significance of each of our seven communities hosting their own individual Treaty Days throughout the summer, our event holds a special purpose. It is designed to unite all seven Treaty One First Nations, as well as our neighbouring communities within the Treaty No. 1 territory. Our objective is to create an inclusive gathering that welcomes everyone to participate in the festivities and pay tribute to the spirit of the Anishinaabe People Community Engagement: Sharing our Vision This project will support a diverse range of individuals, including [redacted] By engaging these various groups, the event facilitates intergenerational learning, cultural exchange, and community building. It contributes to a deeper understanding, promotes reconciliation, and strengthens relationships within the Treaty No. 1 territory Based on last years statistics, we anticipate [redacted] to participate in the various activities All 18.1 (c)(i)	Treaty One Nation	Indigenous 360	$ 13,750
2025-01-24	Our Mothers' Hands: A Celebration of Makers & Crafters at MICEC	This project will support MICEC's efforts to create an ongoing and sustainable creative space for sharing, learning and creating. This project will highlight and support community artists with a variety of skills and abilities to showcase and teach their art processes to the community. [redacted] MICEC is a hub and learning centre for anyone interested in learning about Indigenous cultures, languages and people. This project will encourage all of our community to continue to learn through art and material heritage, and understand that culture is not in the past, but continues to grow and develop every day. The works will be presented through MICEC social media channels, and can be displayed at MICEC for those interested. Our main audiences are urban citizens of Winnipeg and the surrounding area. Anyone interested in learning about Indigenous cultures, languages and peoples All 18.1 (c)(i)	Manitoba Indigenous Cultural Education Centre Inc.	Indigenous 360	$ 15,000
2025-01-24	Youth Choir Perform at [redacted]	The initiative to bring [redacted] Indigenous youth from Manitoba, Canada to perform [redacted]. The project aims to empower these youth through exposure to the classical genre, providing them with education and inspiration. The group will be taught by [redacted]. The choir was personally invited to participate by [redacted]. This unique opportunity will help pave the way for Indigenous representation in classical music, inspiring future Indigenous musicians to pursue opportunities on significant stages [redacted] We will be breaking barriers, as Indigenous youth have been invited to perform on stage at [redacted]. This will empower other up and coming singers to strive and have hope to perform on big stages around the world. We will represent our communities, Province and Nations in Canada. This will have a great impact on my career, as I mentor the youth, and see how they grow in their journey in music. I am extremely proud of the youth, and being able to expose them on a [redacted]. My goal is to continue working with the youth and perform in other communities and venues. This will allow me to perform in these spaces along with the youth. The Indigenous Choir will be a unique group, and I believe that we will get some gigs. Next goal is [redacted] The choir is rehearsing at home and we will be performing [redacted] along with [redacted] All 18.1 (c)(i)	Rhonda Head	Indigenous 360	$ 5,000
2025-02-14	Gimli International Film Festival 2025 Awards	The Gimli International Film Festival (GIFF) has become the largest film festival in Manitoba, situated in the Interlake region on the west shores of Lake Winnipeg. GIFF's primary mandate is to "enlighten, engage and inspire" by creating an accessible and inviting space for all to enjoy the best in contemporary cinema in the beautiful community of Gimli. GIFF exists to provide local filmmakers and media artists with a platform for their work with 75 Manitoba filmmakers represented in 2024, gender parity in filmmaking, and 51.3% BIPOC representation in filmmaking. GIFF believes in the ability for art to transform individuals and society. Through our festival, we hope to encourage and support diverse perspectives by giving them a larger platform to be seen, heard, and appreciated. It is our goal to present groundbreaking work that will continue to press the boundaries of traditional cinema. We want to foster innovative storytelling and new perspectives while celebrating the filmmakers (and films) that have paved the way. GIFF has hosted an annual awards show during the festival to recognise the important and outstanding work by our participating artists. In 2024, we handed out 13 awards. The recipients were mostly filmmakers (two were actors) in competitive or honorary. The awards to filmmakers are chosen through a competitive process either by a jury of industry professionals, or by the programming team (comprised of staff programmers, a volunteer committee of industry professionals and filmmakers who review potential films and provide input), and the awards are presented on the Saturday night of our festival. Next year, the festival's 25th edition, will be held July 23 - 27, 2025 The COMPETITIVE awards presented to artists/filmmakers are: 1. Outstanding Performance Award for a Manitoba Actor (2 awards. Selected by the programming team) 2. Best Manitoba Director Award (selected from all Manitoba films curated in the festival by the programming team) 3. Best Manitoba Short Film Award - Juried Selection (selected from the Manitoba Shorts Program by jury) 4. RBC Pitch Competition ($10,000 sponsored by RBC, other in-kind prizes, finalists selected by jury, winner selected by a different jury in front of a live audience. However, this is a competition for film funding, so not included in the portion that is being requested by GIFF for funding.) 5. Best Canadian Short Film Award (selected by jury from all Canadian short films in the festival) 6. Best International Short Film Award (selected by jury from all International short films in the festival) 7. New Voices Award - Presented to an emerging IBPOC filmmaker specifically (selected by the programming team) 8. WIFC Screening Award - Presented to a film shown at the Winnipeg Indigenous Filmmaking Collective short film screening (selected by audience ballot) 9. Indigenous Spirit Award – Presented to an outstanding Indigenous film and/or filmmaker (selected by programming team) 10. Best of Fest Audience Choice Award (selected by audience ballot) 11. Grand Jury Prize (selected by programming team) As you can see, the awards that are presented each year help to recognize and celebrate mostly Manitoba talent	Gimli Film Festival	Recognize - Competitions	$ 7,500

2025-02-14	Concours de créations littéraires du Nord et de l'Ouest canadiens 2025	Depuis 2022 l'Association des auteur·e·s du Manitoba français (AAMF), avec le soutien du Conseil des Arts du Manitoba (CAM), a organisé trois éditions du Concours de création littéraire de l'Ouest et du Nord canadiens (CCLONC). Les candidat·e·s provenaient des quatre provinces de l'Ouest et des trois territoires du Nord canadiens. Un jury de trois personnes a évalué les textes soumis et les lauréat·e·s du CCLONC ont été annoncé·e·s lors d'événements virtuels. Le nombre de participant·e·s et la qualité des œuvres révèlent la pertinence de ce concours destiné aux auteurs·e·s francophones du Manitoba, des trois autres provinces de l'Ouest et des trois territoires du Nord canadiens. Le CCLONC suscite l'intérêt des médias et du public envers la création littéraire dans l'Ouest et le Nord canadiens. Le CCLONC est un événement renommé qui nous nous a permis de découvrir de nouveaux écrivain·e·s, de soutenir la carrière des lauréat·e·s grâce aux prix qui leur sont remis et aux reportages des médias francophones, de publier les textes primés dans le site Web de l'AAMF et dans la revue en ligne « À Ciel Ouvert » basée en Saskatchewan, . Le thème du CCLONC 2025 est . Saut(s). Nous diffuserons l'appel de textes dans les quatre provinces des Prairies et dans les trois territoires du Nord canadien à partir du 1er mars 2025 et les participant·e·s auront jusqu'au 30 juin 2025 pour soumettre leurs textes. Le CCLONC 2025 comprend deux catégories : 1- prose (nouvelles littéraires, contes, récits), maximum 3000 mots par soumission; 2- poésie (tous genres, en un seul texte ou en une série de textes), maximum 1000 mots par soumission. Les frais d'inscriptions seront de 20 $ pour chacune des deux catégories (10$ pour les membres de l'AAMF). L'AAMF recevra les soumissions et anonymisera les textes avant de les soumettre à un jury composé d'une personne du Manitoba, d'une personne de l'Est du Canada et d'une personne de l'Ouest et du Nord canadiens. Le jury se réunira virtuellement le 18 aout 2025 pour choisir les gagnant·e·s dans les deux catégories. Les lauréat·e·s seront annoncé·e·s le 28 aout 2025. Les prix seront remis aux artistes au plus tard le 15 septembre 2025. Nous lancerons l'appel de textes pour ce concours dans les médias sociaux de l'AAMF (site Web de l'AAMF, Facebook, courriels aux membres de l'AAMF et aux auteur.e.s des quatre provinces de l'Ouest et des trois territoires du Nord canadiens, communiqué de presse aux medias francophones, aux maisons d'édition des provinces et territoires mentionnés plus haut, aux associations et sociétés de la francophonie de ces provinces et territoire ainsi que dans l'Infolettre du Regroupement des écrivain·e·s de l'Ouest et du Nord canadiens (RÉNOC). Ce concours littéraires a pour principaux objectifs : 1- d'encourager la production littéraire au Manitoba et dans l'Ouest et le Nord canadiens. 2- de valoriser les créations des auteur·e·s œuvrant dans ces provinces et territoires; 3- de favoriser l'émergence de nouveaux talents; 4- de pérenniser la création littéraire de auteur·e·s déjà établi·e·s; 5- de tisser des liens entre les auteur·e·s et le public.	Association des auteur·e·s du Manitoba français	Recognize - Competitions	$ 4,312
2025-02-14	The Dave Williamson National Short Story Competition Funding for Prize Money and Honoraria	The Dave Williamson National Short Story Competition (The Dave) began in 2022-2023, when a quarterly series of seasonal short story contests evolved into one major annual competition. Dave Williamson, the Honorary Patron, is a founding member of the Guild. He has published an acclaimed collection of short stories; he founded the creative communications department at Red River Community College; he educated many of today's Manitoba writers while teaching in that program; and he continued to inspire writers in courses at McNally-Robinson Booksellers. Most importantly, he is committed to the value of the short story as a culturally-based means for exploring the diversity of life. Entries are sent in batches of 20 to our preliminary judges. Every entry is read by two preliminary judges, who evaluate it for quality of writing, craftsmanship, cultural integrity, and reader engagement. The judges' ratings are tabulated. The top 20 stories are forwarded to the three lead judges, who read them, discuss them, create a longlist of a dozen, re-read, discuss again, reduce them to a shortlist of 6-7 finalists, and then determine the winners and honourable mentions. This process is similar to most writing competitions. However, the Dave has three distinguishing features: first, every entrant receives written feedback on their story; second, we annually publish an anthology of the finalists (Beyond Boundaries 2023 and 2024); and third, we hold a hybrid reception honouring the finalists, their friends and families, and the judges. As a consequence of these features, Reedsy declared The Dave the "Best Writing Competition of 2023." MWG has twice proven its capacity to deliver this competition. The first year, we received 96 entries; the second year 106, an increase of 10%. In both years, over half were from Manitoba, with Manitobans winning second and third prizes both years. The first sentence of the competition guidelines states that we are especially interested in receiving stories from traditionally marginalized communities. "We actively encourage submissions from all writers who are 18+ years of age, including writers with disabilities, writers in the 2SLGTBQIA+ communities, BIPOC writers, mature writers, and other under-represented communities." We send promotional materials and guidelines to diverse community groups in every province. Our highly qualified judges represent culturally, racially, and geographically diverse backgrounds (Specific diversity information in Cultural Integrity and Judging sections) The prizes recognize the craftsmanship and storytelling prowess of the writer, with attention paid to culturally rich and/or non-traditional styles, themes, and structure We emphasize that everyone who enters the competition is already a winner, because they have wrestled their imagination, experience, and socio-cultural knowledge into a work of art for others to enjoy. But writers need opportunities to have others read and evaluate their work. If they reach the long list or the short list, they can put that credit on their resumés. If they win a cash prize, they can use that to attend a workshop or pay for editing. Writers need competitions to place their work into the public sphere. The Beyond Boundaries short story collections provide that opportunity.	Manitoba Writers' Guild	Recognize - Competitions	$ 2,200
2025-02-14	MAP Rintoul Award, Best New Manitoba Play, Winnipeg Fringe Festival	The Harry S. Rintoul Award for Best New Manitoba Play at the Winnipeg Fringe Festival, presented by the Manitoba Association of Playwrights (MAP), was first conceived and awarded in 2002 as a way to highlight and honour the work of our region's playwrights and story tellers invested in new theatre creation. After more than two decades it has become a fixture in our regional theatre sector The Winnipeg Fringe Festival is an institution in Winnipeg, and one of the largest Fringe Festivals in the world. Every year sees close to 200 companies present live performances over the course of 10 days, with dozens of those being productions of new work by our region's theatre artists, and many of those new works being created by early career storytellers. The Fringe Festival has long been considered the place to begin one's journey as a playwright. The current Executive Director of MAP premiered his first plays there many (many!) years ago. The Winnipeg Fringe has fully supported the inclusion of this award, from its inception, as part of their Festival. The Festival provides super passes to the selection committee members (for free admission to the shows), facilitates their admission to sold out performances, publicises the award through their social media network, includes the award and application details in the performers' packages, and supports the award presentation from the Old Market Square mainstage on the closing night of the Fringe. Indeed, the award and the Festival have such a close association that past winners are listed on the Winnipeg Fringe Festival's Wikipedia page. It has proven itself as an important and career-enhancing award for our young and emerging playwrights and storytellers in particular, recognition that is proudly included in CV's and Bios submitted for grants, and added to the title page of plays sent to Artistic Directors and theatres. It's particularly important given the dearth of opportunities and acknowledgements available to our early career theatre artists. Winning the Rintoul Award is a stamp of legitimacy and accomplishment that has weight in our regional and national sectors The Winnipeg Fringe Festival was unfortunately cancelled in 2020 and 2021 due to the pandemic, but returned in full force in the summer of 2022. The timing was excellent for the Harry S. Rintoul Award for Best New Manitoba Play to return with a richer prize pool and a more robustly supported selection committee process, thanks very much to a MAC Recognize Competitions grant awarded to MAP in 2022 and 2023. Further funding awarded in 2024 allowed us to maintain equitable remuneration for the selection committee and continue with our enhanced prize portfolio. We are seeking 2025 funding to ensure the continued viability of the award at this level.	Manitoba Association of Playwrights Inc.	Recognize - Competitions	$ 4,000

2025-02-14	Eckhardt-Gramatté National Music Competition	The Eckhardt-Gramatté National Music Competition (commonly called the E-Gré Competition), identifies, develops, and promotes exceptional young Canadian performing musicians who show artistic proficiency, knowledge, and a keen interest in post-1950 Canadian and international repertoire Manitoba virtuoso violinist, pianist, and composer, S C Eckhardt-Gramatté (1899-1974) envisioned a unique competition that would celebrate both Canadian composition and performing excellence. In honour of her vision, the first E-Gré Competition took place in 1976 in Brandon, Manitoba and has been held every year since. It is a registered charitable arts organization managed by a volunteer community-based Board of Directors, an Administrative Officer, and an Artistic Director For 47 years, the E-Gré Competition and Winners Tour have played a significant role in the early careers of performers who are now recognized nationally and internationally for their achievements in music. E-Gré prizewinners include Officers of the Order of Canada Jon Kimura Parker, Ben Heppner, Louise Bessette, and James Ehnes, as well as prominent leaders in our field include Gwen Hoebig, Desmond Hoebig, Douglas Finch, James Parker, Annalee Patipatanakoon, Heather Schmidt and Angela Cheng. Recent prizewinners from Manitoba including Sarah Jo Kirsch, Joshua Peters, Everett Hopfner, Madeline Hildebrand, Scott Meek, Sergey Saratovsky and Kerry DuWors are already blazing their mark. The E-Gré Competition's mandate to support the creation of Canadian and contemporary music is realized in its annual commissioning of a test piece by a Canadian composer. Throughout its history, the E-Gré has helped foster the creation of thirty-eight works, helping to build a musical cultural legacy for Canada The competition draws applications from emerging professional performers from across Canada each year. The preliminary round is rigorous. Competitors chosen to participate in the final round have already demonstrated their abilities as an excellent emerging interpreter of Canadian and new contemporary music. To compete at that level, in front of an internationally-recognized group of jurors and their peers is extremely beneficial to each competitor Seven prizes will be awarded in the 2025 E-Gré Competition. All finalists receive a cash prize in recognition of their achievements Cash prizes are also listed below under the "Prizes" section. Seven prizes will be awarded in the 2025 E-Gré Competition. All finalists receive a cash prize in recognition of their achievements - 1st prize value totals ca. $12,500 (including $6,000 cash, ca. $5,000, plus a Winner's National Tour with paid concert fees) - 2nd prize $2,500 cash - 3rd prize is $1,500 cash - 4th, 5th, and 6th prizes are $1,000 each Best Performance of the Commissioned Work is $1,000 cash The Winner's National Tour, whether virtual or live, offers the E-Gré winner the opportunity to experience first-hand the rigors experienced by a concert artist while also opening doors for future concerts, collaborations, teaching and other career opportunities. The Winner's tour consists of 8-10 concerts in established concert series and festivals across Canada, including masterclasses with University and Conservatory students.	Eckhardt-Gramatte National Music Competition	Recognize - Competitions	$ 7,500
2025-02-14	Winnipeg Film Group's MFM Manitoba Hothouse Award for Creative Development	For over 14 years, the Winnipeg Film Group (WFG) has championed mid-career Manitoban filmmakers through the Manitoba Film and Music (MFM) Hothouse Award for Creative Development. This $10,000 prize celebrates artistic excellence and fosters innovation in moving image and media arts in Manitoba. In 2023, MFM became a $3,000 cash sponsor, further cementing its support for this initiative and our other film awards. The Hothouse Award acknowledges and supports mid-career filmmakers by providing financial resources and public recognition. Recipients can use the award for creative research, including production costs, development, scriptwriting, and experimentation. This financial freedom allows filmmakers to innovate and explore with the cinematic form, encouraging the creation of groundbreaking and experimental work that elevates and solidifies Manitoba's reputation for groundbreaking contemporary cinema. Since its inception in 2010, the award has recognized exceptional filmmakers such as Paula Kelly, Heidi Phillips, Cecilia Araneda, Noam Gonick, Deco Dawson, Rhayne Vermette, and Ian Bawa—whose recent accolades include the prestigious Telefilm Talent to Watch Fund in 2023. These filmmakers serve as role models for emerging artists, reinforcing Manitoba's commitment to nurturing homegrown talent. Initially funded by the Province of Manitoba, the award transitioned in 2020 to Manitoba Arts Council for administration. With ongoing support from Manitoba Arts Council, MFM, and the WFG, the award remains a vital resource for Manitoba's film community. Alongside the cash prize, recipients gain access to WFG's in-kind film equipment and facilities, further enabling their creative endeavours. The WFG has a proven history of supporting Manitoba's filmmakers, administering over seven peer-assessed award juries annually for more than two decades. Through funds like the First Film Fund, Marketing Fund, and Post-Production Fund, WFG has supported more than 418 filmmakers in bringing their stories to life, reaching audiences worldwide. Awards like the MOSAIC Film Fund, established in 2008, have supported 13 emerging BIPOC women and gender-diverse artists in creating their first or second short films. Additionally, the one-time BIPOC Artist's Film Fund, launched in 2021 with IATSE Local 856's support, funded MC de Natividad's debut documentary BUMALIK(2022), exploring Filipino language within the diaspora. WFG collaborates annually with organizations such as the Winnipeg Indigenous Filmmakers Collective, Gimli International Film Festival, Reel Pride Film Festival, The 48 Film Festival, U of W Student Film Festival, On Screen Manitoba, ACTRA, and more to provide mentorship, production support, and in-kind rentals for film incubators and competitions. Beginning in 2025, WFG will partner with OurToba on a new mentorship initiative supporting trans, 2-Spirit, and gender-diverse filmmakers, further expanding its reach and inclusivity. Through diverse funding programs, partnerships, and the Hothouse Award, the WFG continues to play a crucial role in fostering creativity and amplifying the voices of Manitoba's filmmaking community.	Winnipeg Film Group	Recognize - Competitions	$ 7,500
2025-02-14	2025 PLATFORM Photography Award	PLATFORM centre is applying to the Recognize - Competitions program to support the 2025 PLATFORM Photography award. This yearly award aims to assist the recipient in their creation of new lens-based work (photography and video). To be eligible for this award you must be based in Alberta, Saskatchewan or Manitoba. Current students are not eligible. This will be the nineth year we will award a successful applicant. This is the fourth year we have opened the award up to all three prairie provinces in an effort to recognize artists from Western Canada as they are historically underrepresented in the national artistic landscape. This award recognizes emergent talent in lens-based practices (historically Manitoban-based) and is awarded to individual(s) would can benefit the most from this opportunity for exhibition, access to our facilitates and the support from PLATFORM over one year. PLATFORM is an artist-run centre dedicated to considering the expanded role of photography in contemporary art. We are a multidisciplinary centre that supports and showcases local, national and international artists and are committed to supporting marginalized and BIPOC voices. Through exhibitions, lectures, workshops, production facilities and publications – we aim to foster and sustain a critically engaged community of artists. Previous prize winners include : Skye Callow (2024), Taylor McArthur (2023), Glodi Behati (2022), Elise Dawson, Alyssa Bonn and Charles Venzon (2021) Jean Borbridge, Christina Hajjar, and Iyunade Judah (2020), Rhayne Vermette (2019), Mariana Muñoz Gomez (2018) and Hannah Doucet (2017). Over two years we were able to award several artists this award due to additional funds in our budget. We have gone back to giving out one award The winner of this award will receive: $4000 CAD, a one-year PLATFORM membership, one-year access to PLATFORM's black and white darkrooms, feature on PLATFORM's website, a solo exhibition in PLATFORM's Gallery 2, support from PLATFORM staff and studio visits with PLATFORM's Curator in Residence / curators participating in our studio visit program. In the event the award winner if from out of province PLATFORM will provide them with travel support, accommodations and a per diem	PLATFORM centre for Photographic Digital Arts	Recognize - Competitions	$ 7,500

2025-02-14	WNMF 2026 - Composer's Institute	Writing for orchestra and having those works performed is one of the great accomplishments of a composer's creative life. There are, however, few opportunities for Canadians in the early stages of their careers to engage with the medium in a practical, hands-on environment. The symphony orchestra presents many challenges, including effectively balancing the orchestra's many instruments and communicating clearly with the conductor, musicians, and audience. The WNMF Composers Institute provides a unique professional training opportunity for emerging composers, through mentorship by some of Canada's leading orchestral composers and through close integration with the renowned Winnipeg New Music Festival. Following a one-year hiatus, the 2025-26 season will feature the return of the WNMF Composers Institute. The national, juried, competition selects five emerging composers whose works will receive a live premiere by the Winnipeg Symphony Orchestra. Winners will also receive a recording of the performance. The jury consists of WNMF Guest composers & Composers Institute mentors– past mentors have included Sarah Kirkland Snider, Samy Moussa, Jocelyn Morlock, and Kelly-Marie Murphy. They will be joined WSO's Composer-in-Residence & WNMF Co-Curator Harry Stafylakis, and Music Director Daniel Raiskin. In addition, through a long-standing partnership with the Canadian Music Centre (CMC), the winner of the CMC Prairie Region Emerging Composers Competition receives these same opportunities In total, these six winning composers from across Canada will have their orchestral works workshopped & rehearsed, culminating in a performance by the Winnipeg Symphony Orchestra at the pre-festival, 'Launchpad' concert to kick-off WNMF 2026. The composers will experience the six-day Winnipeg New Music Festival from behind the scenes, not only attending rehearsals and concerts, but even more importantly taking in an intensive schedule of professional development workshops, lessons, masterclasses, and coachings that occur throughout the festival, led by WSO's Composer-in-Residence Harry Stafylakis and the Composers Institute mentor composers. These panels, workshops, lessons, and masterclasses will also feature several of WNMF 2026's prestigious guest composers visiting from across Canada and from abroad. With $7,500 in support from the Manitoba Arts Council Recognize – Competitions program, the five winners will each be awarded an honorarium of $1,500, additionally WSO will provide each with a per diem of $300, helping them offset the costs of participating in the WNMF Composers Institute ($1,500 participation fee, return airfare, local transport, accommodations, & meals) Applicants to the WNMF Composers Institute must be Canadian citizens or permanent residents currently enrolled in a university degree program in music composition. Applicants who completed their degree in the 2024 academic year are also eligible. There are no age restrictions; however, applicants should be composers at the early stages of their professional careers. Each composer may submit only one composition for consideration. Past participants are not eligible. Only works that will not have been officially premiered are eligible. Works that have been read in an academic context are eligible. The quality of the score submitted is the primary evaluation criteria. It is therefore in the applicant's best interest that the score be clear, accurate, and the best representation of the composer's work.	Winnipeg Symphony Orchestra	Recognize - Competitions	$ 7,500
2025-02-14	Funding CV2's Foster Poetry Prize	The CV2 Foster Poetry Prize (formerly known as the Young Buck Poetry Prize), is a long-running writing contest that celebrates and supports the work of emerging poets. The prize is awarded annually to the author of the single best submitted poem, along with $1000 and publication in CV2 Magazine. Three honourable mentions are also awarded, each with a cash prize and publication in CV2. This recognition of the work of emerging poets, specifically, is unique amongst poetry contests, and we believe it serves the poets who need this recognition the most, as they're just starting out in their writing careers. We define emerging poets as anyone who has not yet published a full-length book of poetry (the prize accepts submissions from poets who have published a chapbook of poetry). Up until 2021, the contest, then known as the Young Buck Poetry Prize, had an age restriction, accepting submissions only from poets aged 35 and younger. After internal discussions, our organization decided that we wanted to the contest to be less restrictive and ageist, and more inclusive and community-minded, and removed the age limit for the contest entirely After this announcement, and ahead of the 2021 contest, we renamed the prize in honour of our long-time editor, Clanse Foster, whose last name, when used as a verb, means "to encourage or promote development", and perfectly encompasses the prize's goals of encouraging, nurturing, supporting, championing, and promoting the work of emerging poets of all ages. Our first judge for the newly-named and non-age-restricted contest was Jónína Kirton, who self-identifies as a Red River Métis/Icelandic poet who was an emerging writer later in life. As an older poet who achieved recognition later in life, and an Indigenous poet from Manitoba, her appointment as judge felt especially appropriate for this new incarnation of the contest. Our next judge was Amber Dawn, then Emily Riddle, and this year it is Hannah Green Thanks to the last two years' MAC funding, we've been able to increase the amounts awarded to the secondary prize winners, so as better to distribute funds between emerging artists. With MAC's support of this funding application, we will be able to continue to provide higher cash prizes to the second and third place prize winners, and honourable mention, awarding $350.00, $250.00, and $150.00, respectively, whereas previous the three honourable mentions each received just $150.00. The Foster Poetry Prize is a well-known poetry competition that serves as a launch pad for emerging poets in Canada. Winners of the prize have gone on to win additional prizes, publish acclaimed poems and books of poetry, and to be leaders within the writing community. We believe this prize truly does foster emerging artists' potential, and we'll be very grateful to MAC for their continued support of the prize, should we again secure funding	Contemporary Verse 2	Recognize - Competitions	$ 1,920
2025-02-18	Solo Exhibition (installation, opening and artist talk) at Craft Ontario Gallery	I am excited to present my ongoing beadwork series in a solo exhibition at Craft Ontario Gallery in Toronto, Ontario, from May to June 2025. This will be the first time my beadwork is exhibited in Toronto, providing an invaluable opportunity to showcase my unconventional approach to fine craft in one of Canada's leading craft venues. The exhibition will allow me to engage with new audiences, raise awareness about my practice, and further solidify my place in the conversation about contemporary craft in Canada. The requested funding will support my travel to Toronto for the installation of my work from May 7-9, 2025. This time will ensure that the pieces are presented as intended and align with the gallery's space. I will also attend the opening reception on May 10, 2025, to engage with visitors and foster discussions about my process and the cultural narratives embedded in my work. Following the opening, I will present an artist talk, offering deeper insight into my practice and the significance of reclaiming vintage [redacted] beads, an integral part of my work. These beads are used to create new pieces that engage with themes of sustainability, material culture, and memory. Craft Ontario has submitted grant applications to cover CARFAC artist fees and fees for my talk and workshops, ensuring my participation is fully supported 17.1 and 17.2(i) 17.1 and 17.2(i) This exhibition is an important step in advancing my artistic practice. As a [redacted] artist living in Canada, I explore the intersection of traditional craft and contemporary art. My work uses reclaimed materials to create meaningful, thought-provoking pieces that bridge cultures and time periods. Exhibiting at Craft Ontario Gallery will allow me to contribute to the ongoing dialogue surrounding fine craft, sustainability, and cultural exchange within the Canadian art scene. Additionally, it provides a valuable opportunity to gain recognition for my work in Ontario and reach a broader audience. The exhibition will also allow me to connect with the fine craft community in Toronto, building relationships with curators, collectors, and fellow artists. These connections are vital for advancing my career and expanding my professional network. The exposure will help raise the visibility of my work, contributing to discussions about the evolving role of craft in contemporary art. While logistical challenges exist, such as shipping delicate beadwork and coordinating installation remotely, my prior experience managing an exhibition in Nova Scotia, coupled with Craft Ontario Gallery's professional team, ensures a smooth presentation. I am confident that any challenges will be effectively addressed. This project will raise awareness about sustainability and the cultural significance of reclaimed materials in contemporary craft. By sharing my work with a new audience, I aim to expand the dialogue surrounding sustainable art practices across Canada. This exhibition at Craft Ontario Gallery will provide a powerful platform for engaging with pressing cultural and environmental issues.	Kae Sasaki	Learn - Travel/PD	$ 1,000
2025-02-18	Aerial Rope Retreat - Mexico	I am planning to attend an Aerial Rope Retreat in Mexico with Alex Allen and PJ Perry, two incredible rope artists and instructors. One instructor is located in the United Kingdom and the other is on the West Coast of the USA which makes this an unique opportunity to learn from both in a singular location. It also makes it more financially feasible travelling to Mexico as opposed to the US or UK with the current exchange rate. This retreat includes five days of aerial training to equal approximately 30 hours of aerial training and theory time. The condensed learning environment allows for high levels of repetition and working through similar skills to gain muscle memory and drill down on technique In Winnipeg, there are no aerial rope instructors at an advanced level outside of myself nor are there instructors that are teaching special techniques such as dynamics or c-shaping/rolling. To get to the next level of performing or teaching, these are required skillsets to have. I continuously have to search out aerial instructors outside of the province and even western Canada who are available to support these skills. Virtual options are helpful, but do not give the hands on approach to learning and exploring these skills. Currently I instruct aerial silks at PCA, however there is growing interest in aerial rope as I have been hosting monthly workshops since the Fall of 2024 which have been at capacity. There is definitely an interest from students to learn more dynamic skills and there are greater risks if these are taught incorrectly due to the strength and stability requirements in the shoulder. Continuous learning and mentorship in the aerial industry is really important and gaining new techniques and skills will help to open up the Winnipeg circus community to additional moves. As noted above, all of this will help the circus community, however it will benefit my own skillset and desire to perform increasingly advanced moves through different acts and performing opportunities. I believe in the Winnipeg circus community and its ability to book local gigs for hire and would like to continue to grow my professional skillset through performance opportunities. Having fresh new skills and dynamic transitions will really improve the level of my act and the energy around the aerial performance. This opportunity is really fantastic and I would not be looking to attend if I was able to get this type of mentorship or training in Canada.	Hillary Flesher	Learn - Travel/PD	$ 1,000

2025-02-18	Traditional Kalaripayattu Training in Kerala	With this grant, I hope to travel to Calicut, Kerala (India) and train in Kalaripayattu for twelve days. Kalaripayattu, also known as Kalari, is the most ancient form of martial arts and choreography hailing from India. Kalari is deeply rooted in Indian folklore, thus it exists as both a form of dance and martial arts. Spanning back approximately 3000 years, the word "kalaripayattu" translates to "the art of the battlefield". This art form is a collection of hand gestures, leaps., and various other combative and defensive moments that are arranged to tell a story. Traditionally, Kalari is practiced before sunrise, barefoot on a specialized ground made up of red sands and herbs that are known to aid healing. I was first introduced to Kalari when I began working on WhyNot Theatre's Mahabharata, as it is a key choreographic component of the show. It is an incredibly demanding, rewarding and precise art form that I felt immediately connected to. As a [redacted] artist, I sometimes feel a sense of dissonance from my body, as though it does not have a place onstage, or I don't quite know how to authentically and comfortably move within it. When I began working with Brandy Leary (artistic director of Anandam Dance and choreographer of Mahabharata), I began to gain a sense of groundedness and strength in my physical presence onstage and my artistic body. Additionally, I felt [redacted] As a [redacted] artist practicing my craft in Canada, this is always a privilege versus a guarantee. It is particularly special to be invited to take part in this traditional training by Brandy Leary, as she is my first and only Kalari teacher, and believes I have potential to grow this skillset. I will be training alongside Brandy and several other International dancers/actors with the notable guru, Vikas Gurukal. Funding from the Manitoba Arts Council to fulfil this training would be immensely valuable to me as an artist and as a member of the Manitoba arts community. On a personal or individual level, taking part in this training would strengthen my connection to my artistic body and diversify my movement practices. Further, authentic Kalari training is simply not available in Canada, as the infrastructure is not in place nor are there many professionals offering training. On an artistic or community level, accessing this training will allow me to infuse [redacted] into the work I create; as a producer and writer, I will be able to utilize Kalari as a means of theatrical language. Moreover, I will be able to transfer this cultural knowledge to other artists [redacted] Eventually, after much experience practicing and honing Kalari, I hope to lead or co-lead workshops within the city All exceptions - 17.1 and 17.2(i)	Anaka Sandhu	Learn - Travel/PD	$ 1,000
2025-02-18	To attend the 2025 FIFA presentation of lessons on flight	This project entails travel to Montreal in March 2025 to attend the prestigious FIFA festival's presentation of "lessons on flight." FIFA is the Festival International du Film sur l'Art (the International Festival of Films on Art,) and its experimental section is renowned for presenting exceptional new works. FIFA is committed to increasing the knowledge and appreciation of art among the public, promoting the work of artists in the fields of cinema, video and visual arts, and also encouraging the production and diffusion of art films. Every year, the festival's selection reflects the quality and diversity of worldwide production, its main activity consists of organizing a competition festival, recognized as the largest in the world in its field. FIFA is a non-profit organization that has presented almost 5,000 films from 77 countries and awarded more than 400 prizes since its first edition. As Montreal is an important city for film and media art presentation in Canada and on the world stage, my attendance at the presentation will not only enable me to introduce the work and its context the FIFA audiences, but will also provide me with the opportunity to network with the other presenting filmmakers and also visiting programmers and curators in attendance. The 2025 edition of FIFA will be held March 13-23, 2025. This planned travel will be for four days total - one travel day, one presentation day, one networking day, and one return travel day. While the presentation is in March, it is best to book flights as early as possible in order to get the lowest fares, as they increase quite a bit in the month prior to departure. This screening marks the first time one of my films has been selected for screening at FIFA, and so it represents an important opportunity for me to maximize this achievement by integrating myself into creative community program, as it has the potential to lead to other opportunities, such as other presentations. In the artistic discipline of film, filmmakers not only present their works at festivals in order to provide context to and also connect to audiences, but importantly network with other professionals in the field, in order to provide greater awareness about themselves as artists on a local, national and international scale https://lefifa.com	Cecilia Araneda	Learn - Travel/PD	$ 1,000
2025-02-18	Indigenous Women in Leadership - Professional Development	In the past year I have [redacted] 17.1 and 17.2(e) Professional Development Goals: My goals for this development proposal are as follows: 1. Enhance Conflict Resolution Skills: Acquire techniques to handle interpersonal conflicts with confidence and clarity. 2. Develop Facilitating Difficult Conversations: Build skills in managing sensitive or challenging conversations constructively. 3. Strengthen Leadership Through Indigenous Wisdom: Deepen my understanding of Indigenous approaches to leadership, emphasizing relational, land-based, and holistic practices. 4. Improve Decision-Making Confidence: Learn to recognize moments when to speak up and advocate within team and organizational settings. [redacted] have spoken to my employer who encourages me to seek professional devleopment in areas I feel I need support in. I have applied and have been accepted into Calling our Spirits Home: Indigenous Women in Leadership- BANFF CENTRE April 2025 17.1 and 17.2(e)	Sarah Simpson-Yellowquill	Learn - Travel/PD	$ 1,000
2025-02-18	30-Day Songwriter Course with Andrea Stolpe	I am requesting funds to support the time and costs associated with participating in the "30-Day Songwriter" Course with Berklee Online professor Andrea Stolpe. Over 30 consecutive days, I will dedicate three hours daily to learning course material, completing assignments, and recording demos. This immersive training will directly inform the creation of new songs for an upcoming EP, planned for release in 2026. In the long term, I aim to apply these skills to establish a national presence and write music for film and TV. This course offers a comprehensive exploration of songwriting fundamentals, from crafting impactful lyrics to balancing melody and rhythm. It will provide me with tools to navigate creative blocks, maintain a consistent songwriting practice beyond moments of inspiration, and refine my ability to communicate my artistic voice. By the end of the program, I intend to produce a collection of songs that authentically reflect my perspective while resonating with a wide audience. As a classically trained pianist, I have dedicated years to mastering my instrument but have not had formal, structured training in songwriting. This course offers the mentorship, accountability, and feedback necessary to refine my craft. Peer-reviewed critiques from a global community of songwriters—spanning diverse cultures, ages, and genders—will offer unbiased insights into my work, helping me understand my strengths and identify areas for growth. The course curriculum addresses challenges in my practice. First, it will teach me strategies for developing a sustainable creative process that is not dependent on inspiration alone. Second, I will focus on crafting concise, evocative lyrics to overcome a tendency to use overly intricate language, which has occasionally obscured my message. Mastering these techniques will allow me to communicate more effectively with diverse audiences and convey emotions with clarity and impact. This project aligns with my broader artistic vision of creating music that resonates nationally and internationally. The skills I acquire will deepen my connection with listeners, elevate the emotional reach of my music, and prepare me for future opportunities, including film and television placements. My collaboration with Stewards Song Management, which specializes in placing music in visual media, highlights the importance of honing these skills to create songs that evoke powerful imagery and emotion. Beyond immediate outcomes, this training will prepare me to undertake larger creative projects and pursue collaborations with confidence. In 5–10 years, I envision using these skills to establish a national and international presence, create music for film and TV, and co-write with other artists. This course is a crucial step toward achieving those goals, providing the tools and structure necessary to grow as an artist and reach new heights in my career.	Trista Gargol	Learn - Travel/PD	$ 875

2025-02-18	Footprints Performance, Seminar Presentations on Manitoban Music, and HEARING ICE in Sweden	Footprints Performance, Seminar Presentations on Manitoban Music, and HEARING ICE in Sweden I am invited to perform for my first time in Uppsala, Sweden, at the Uppsala Art Museum on February 9, 2025. I will present the European premiere of Footprints by Örjan Sandred, a composition for piano and live electronics central to my HEARING ICE project. HEARING ICE includes 13 (so-far) interdisciplinary multimedia works that address the environmental impacts of global warming and its devastating effects on communities. Footprints marks my first collaboration with [redacted] Manitoban composer Örjan Sandred, deepening our common exploration of environmental and technological themes. 17.1 and 17.2(i) Additionally, I will lead seminar-presentations on Manitoban music and HEARING ICE at the Royal College of Music Stockholm on February 7, 2025. I am eager to engage with Swedish composers and artists, sharing knowledge and exploring potential collaborations. Project Goals and Objectives Raising Awareness of Climate Change Performing in Sweden, known for its environmental activism, provides an ideal platform to learn and engage in dialogue about the climate crisis and its impact on vulnerable communities. Exploring Human and Technological Interactions: Footprints examines the relationship between humans, technology, and nature, integrating themes of artificial intelligence and brain-computer interfaces into the environmental discourse. This opportunity allows us to explore how these forces can contribute to a more sustainable future. Building Interdisciplinary Collaborations: This project strengthens my partnership with Örjan Sandred and enables collaborations with other Swedish artists. Together, we will learn how diverse perspectives can address the climate crisis through art, science, and technology. Educational, Career and Cultural Impact:The seminar-presentations at Royal College of Music Stockholm facilitates an exchange of ideas between Swedish students, faculty, and myself. We will discuss contemporary Manitoban and Swedish music, interdisciplinary collaboration, and the intersection of music, technology and climate science. This exchange will further my career and directly impact my teaching, curatorial/artistic practice in Brandon, across Canada, and internationally. Impact on My Community: This performance and seminar will offer valuable insights into integrating multimedia technologies into performance spaces, a critical need in Brandon, Manitoba, where no dedicated multimedia venue currently exists. I am developing a Multimedia Performance Space at Brandon University in summer 2025. Equipped with a quadraphonic sound system and projection capabilities, local artists will have a versatile environment for exploring the intersection of music, technology, and multimedia. Why This Opportunity is Important: This project is pivotal in showcasing the power of music as a tool for social and environmental change. It expands my performance practice, strengthens international connections, and fosters new collaborations and audiences that will shape the future of HEARING ICE and my broader artistic endeavours. Preparedness and Commitment : I am fully prepared for this project. Having closely collaborated with Örjan Sandred to develop Footprints, we will perform it in Brandon and Winnipeg before Sweden to ensure its robustness. My experience with international travel and diverse technologies equips me to navigate the challenges of performing in new spaces successfully. This collaboration is a key milestone in my career and the development of HEARING ICE.	Megumi Masaki-Hechler	Learn - Travel/PD	$ 1,000
2025-02-18	Seeking Spirit Book Launch hosted by the publisher - Toronto, March 30, 2025	I have a book being published by Guernica Editions April 1, 2025, Seeking Spirit: A [redacted] Memoir. 17.1 and 17.2(i) A summary In her memoir Seeking Spirit: A [redacted] Memoir, Linda Trinh says she had everything she thought an immigrant woman should want: motherhood, career, and security. Yet she felt empty. Growing up in Winnipeg, Linda helped her mom make offerings to their ancestors and cleaned her late dad's altar. These were her mother's beliefs, but was [redacted] Linda's belief? In her late-twenties, Linda sought answers in Egypt and China and prayed during corporate downsizing, seeking meaning in contemporary life. Via a collection of essays, she plays with form and structure to show the interconnection of life events, trauma, and spiritual practice, to move from being a passive believer to an active seeker. 17.1 and 17.2(i) For every season of books Guernica publishes, they host a group launch in Toronto for all their books for that season. For spring 2025, the group launch is on Sunday, March 30, 2025. I have been invited to participate. This group launch is open to the public and is free for all who attend. As a participating author, I'll be able to 1) do a reading from my new book 2) sign and sell copies of my book 3) interact with other authors and with readers 4) post my time at the launch on social media to further promote the book. The publisher, Guernica Editions, is a small independent press. They will not provide any financial support for travel expenses related to going from Winnipeg to Toronto. As an author who lives outside of Toronto, I have a disadvantage as the main group launch is always in Toronto, so I have the extra barrier of travel expenses. Authors in Toronto already have exposure. By supporting my travel expense, this provides access to me as an artist, access I wouldn't have otherwise. By having the funds to allow me to attend, I am raising my exposure and profile as a Manitoban author, which is beneficial to me professionally, but also beneficial for readers and educators to know that authors in Manitoba are represented. I can grow my audience beyond Manitoba to become an author with national presence. Also, by having the opportunity to meet other authors and readers, this will benefit me greatly as I continue to grow and develop as an author. I will learn self-awareness and self-reflection, grow my skills at public speaking, and presentation. Reading from my book and possibly speaking about the craft of writing: this will hopefully inspire others to become writers (some who may have never thought they could be writers, like I used to think about myself growing up) and in this way, I'm giving back to the writing community.	Yen Linh Trinh	Learn - Travel/PD	$ 1,000
2025-02-18	Tour live performance 'MAE- Motion Aftereffect' to Montréal & Ottawa - May 1 to June 3, 2025	I am applying for $1,000 to assist with my travel, accommodation, and per diem costs to present 'MAE-Motion Aftereffect' three times at OFFTA (Montréal, May 23 to June 1) and once at DARC - Digital Arts Resource in partnership with ODD - Ottawa Dance Directive (Ottawa, April 30 to May 3). In both cities, I will teach workshops and participate in professional development activities. After the premiere of MAE in November 2019, discussions of 2020 / 2022 touring halted in response to Covid-19. Subsequently, in 2020, I became one of the longlist recipients of the Sobey Art Award for the 'Prairies and the North'. Afterwards in 2021 MAE was selected for the Lumen Prize for Art and Technology longlist in the 'B.C.S Immersive Environments category'. Then in 2023 I gave birth to a child. Most recently on October 4th, 2024, I performed 20 minutes of excerpts from MAE at WNDX - Festival of Moving Images in Winnipeg. This was an excellent opportunity to revive a portion of the work, return to live performance post pandemic and baby, as well as begin preparations for the first performance of the full 60-minute performance outside of Manitoba. MAE has had strong reception documented through the acknowledgements listed above; the work and I are now ready to tour. I have a history of touring and overseeing projects of this complexity. My 60 minute solo AVATAR was performed in five states, seven provinces in Canada, Iceland, Germany, Greece as well as three cities in Ecuador. For the dates in Ecuador, one of the monologues was translated into Spanish. For this tour, I plan to integrate subtitles and perform French translations of some monologues. Community connections: in Ottawa DARC will host a motion capture workshop, at OFFTA I will facilitate as well as participate in their artist exchange workshops (alongside other artists from the festival). The OFFTA dates align with the 2025 UQAM 'Danse et technologies' course (I joined their class online last year); I will invite participants to attend my dress rehearsal and offer a talk. OFFTA coincides with FTA - Festival TransAmériques, the largest festival of contemporary performance in North America. This timing allows me to attend numerous performances of international work. Most importantly, it provides opportunities to establish future touring as international presenters (attending FTA) are offered tickets to see OFFTA. OFFTA primarily supports Montréal based artists, therefore the opportunity to present work from the prairie region of Canada to the international contemporary performance world gathered in Montréal is unique. The opportunity to engage with both an international community through OFFTA and the media arts / dance community in Ottawa is invaluable for the visibility of my work. This request for support follows the new momentum / interest in Motion Aftereffect and connects my work with Canadian organizations spanning theatre, dance, and media arts. Your thoughtful consideration of my request for support to share my work in Montréal, the art and technology hub in Canada and in Ottawa, the nation's capital is greatly appreciated.	Freya Olafson	Learn - Travel/PD	$ 1,000
2025-02-18	GRACIA Textiles Intensive Artist Residency in Antigua, Guatemala	I am excited to be invited to GRACIA's Textiles Intensive Residency in Antigua, Guatemala, which will be such a rich cultural learning experience for me. I have always been fascinated by Guatemala's traditional textiles and this program will offer me education and training on traditional weaving methods and natural dyeing techniques. They also offer a visit to the Textile Museum in Guatemala City and trip to Chichicastenango to visit the largest open-air textile market in Central America. I want to learn new skills and also show my work outside of Winnipeg. This is definitely new territory for me, but I would like to introduce more textiles in my installation work and this will be a great opportunity to do so! I will also be staying in [redacted] during this time, which is always inspirational fuel for my work as it is. My work often attempts to find the connections between [redacted] and Canada), so this will be expanding on that and hopefully engaging communities in both locations. I was already planning to be in Guatemala around this time and then this opportunity came along, which I could not pass up. It will become much more feasible with funding from MAC, but I will make it happen regardless! This project is culturally significant for me, but also maternally significant - it will equip me with the tools to continue my professional development in the future. The only residency I have been a part of was online and across all of Canada, so I also look forward to a more traditional in-person residency experience. 17.1 and 17.2(i) 17.1 and 17.2(i)	Pablo Castillo Huerta	Learn - Travel/PD	$ 1,000

2025-02-18	Comedy writing Mentorship	I plan to work with comedy mentor Joel Buxton from February to July on the joke writing process. Working with Joel has been an amazing experience because he has been able to change my joke writing process and habits In the past, I used to expect comedy jokes to come out fully developed, but, he has taught me to break the joke writing process into multiple steps which has made it more manageable I will work with Joel every Tuesday afternoon for two hours over Zoom. We have broken down the process so that we have a number of different folders. The first step is coming up with 15!premises a week, which I narrow down to 8 to work with Joel. A premise is essentially anything that catches our attention. This is a tough one for me, because, in the past I would only write down things that I found funny. What Joel has helped me do is learn that the world doesn't have to be naturally funny, it's our job as comedians to find the humour through exploration. So once we have our 8 premises we pick 5 we think are intriguing and explore them from different angles. Once we have found a funny angle we then pick three of them to write up as a joke. Then the next step is punching them up by elevating elements of it such as adding details and heightening the exaggeration or comparison. See if we can get more laughs from the joke. Finally, I perform and record the jokes and we look at it and see if there is any way we can make it funnier for next time. In addition to our pipeline, Joel also challenges me with writing different kinds of jokes each week whether it's act outs, misdirection, comparison jokes or exaggeration jokes. I am applying to continue this very important work. Since, I don't get as many of the usual opportunities other comedians get, when I do, I have to be undeniably funny if I am going to get booked by being a stronger writer than other people. The writing part is less dependent on others. That way, when an opportunity comes up outside of the small community such as a comedy festival that I can apply for, I will be ready with material no matter the theme.	Adam Schwartz	Learn - Travel/PD	$ 1,000
2025-02-18	MATA ("EYES"): A Journey Through Sight, Story, and Resilience	For this project, I plan to travel to the [redacted] to conduct in-person interviews with my parents and other family members, capturing video and audio recordings of their stories. I am particularly interested in exploring how my parents navigated challenges and what motivated them to build a new life in a foreign country, while also reflecting on how my own path as an artist may have been influenced by their sacrifices and values. A key element of this project is to gain a deeper understanding of [redacted] its impact on my own identity. As someone who was born in Canada, I grew up distanced from many [redacted] traditions and cultural practices. This project is an opportunity for me to reconnect with my roots by visiting my parents' homeland, documenting their experiences firsthand, and learning about the spaces that shaped their early lives. The goal of this project is to create a rich archive of stories and imagery that will serve as the foundation for my poetry and illustration book, MATA,. By preserving my family's stories, I aim to honor their legacy and provide a lens for others to understand the experiences of immigrants, particularly those from the [redacted] community. This project is important because it allows me to preserve my family's personal history while also exploring broader themes that are relevant to many people's experiences—resilience, adaptation, and identity. I plan to travel [redacted] specifically to my parents' hometowns, to conduct these interviews in person. I believe that being physically present in these spaces will provide a deeper understanding of the environments that shaped their lives. Capturing the sights, sounds, and imagery of their hometowns will allow me to accurately incorporate those details into my creative work. The trip will also allow me to connect with other family members and locals who can provide additional context and insights into the cultural practices, traditions, and stories of resilience that have been passed down through generations. I will primarily be working with my parents as the key storytellers for this project. They will share their personal experiences, stories, and reflections on resilience. This project will have a meaningful impact on both the [redacted] community and the broader arts community by offering a unique perspective on resilience and cultural identity. I chose this project because it's deeply personal and meaningful to me. It's an opportunity to preserve my family's stories and explore my cultural identity in a way that I haven't done before. This project aligns perfectly with my goals as an artist. For years, I've worked as a muralist, scenic artist, and arts facilitator, creating works for clients and public projects. However, this project represents a more personal and meaningful direction for my artistic practice. I am prepared to manage travel logistics, research, interviews, and artistic creation involved in this project. I also understand the challenges that may arise from traveling to a different country, including navigating cultural differences and language barriers. all exceptions in description - 17.1 and 17.2(i)	Nereo Eugenio	Learn - Travel/PD	$ 750
2025-02-18	Workshop and Public Reading of my Play	TRAVEL: I am requesting funds to assist in my travel to NYC this spring for a workshop and public reading of my play UNCOMMON SCENT at the FIRST LIGHT festival at Ensemble Studio Theatre (5 days in total) First Light is EST's annual showcase of science based plays. WORKSHOP: The workshop itself will be three days, which will allow me to work with professional actors and director, and to meet and discuss the work with my science mentor, the acclaimed Stuart Firestein. A workshop offers the chance for a playwright to re-write certain sections of the play and test them out with actors. This is a key component in a play's development. Because the play has a relatively large cast of 8, this will be a unique chance to hear the play and plan future script changes. PUBLIC READING: Being chosen for this festival is a big deal. There is no guarantee that being commissioned by EST to write a "Sloan" play means it will be chosen for First Light. Along with regular EST audience members, Artistic Directors from across the world who work on Sloan plays will be in attendance, creating a showcase for the play otherwise not available to me. GOALS: This is part of my lifelong fascination with writing "science plays" and contributing to the growing canon of plays that intersect science and drama, while creating an entertaining and thought-provoking play for audience members. Like LENIN'S EMBALMERS, this play is a black comedy. Within the "genre" of science plays, the plays can get very dour and earnest. I believe it is important to write plays that are filled with laughter. Also, this project allows me to explore lesser-known people/characters in the science world, as I did with Haber in EINSTEIN, Vorobiev & Zbarsky in LENIN, and the scientists at the first PUGWASH conference. Cellier was one of the first successful female perfumers in France, was a chemist, and was most likely queer. Very little is known about the personal life of Jean Carles. These two are a goldmine of inspiration for writers like me. The ultimate hope is that the play is chosen for a premiere by EST or another company in Canada, the US, or abroad. My science plays have been translated into French, German, Serbian, Czech, Hebrew, Polish, and Turkish. LENIN had its Canadian premiere here in Winnipeg at WJT. So I hope there will be a life for the play moving forward. All of my major plays are published. IMPACT: It's important that any insights I gain from my professional work are shared with the theatre community. To that end, my experiences of this workshop will be shared via LONGHAND, my quarterly newsletter (a recent edition is attached to this application.)	Werner Thiessen	Learn - Travel/PD	$ 875
2025-02-18	Black Prairies exhibit	Being a [redacted] born and based in Winnipeg, I have been privy to the ways in which Black Prairie artists are present in the arts but are not showcased as often in exhibitions and written about frequently through a critical lens. I am drawn to Black Prairie artists because there is an active erasure of their work within the Canadian contemporary canon. Focusing on Black Manitobans is an aspect to the Prairie experience and making connections to Regina is a way to dig deeper into what a Black Prairie contemporary canon could look like. 17.1 and 17.2(i) The Manitoba Arts Council Professional development grant would be an enriching opportunity to be present at the opening and programming of the Black Prairies Exhibition curated by Alyssa Fearon taking place at the Dunlop Art Gallery in Regina Saskatchewan. The exhibition includes artists William "Billy" Beale, Effy Adar, Anna Binta Diallo, Cheryl Foggo, Judah Iyunade, Chukwudubem Ukaigwe and Frank B. Jamerson archives. Alyssa has invited and asked me to write a response to the exhibition to be published in an arts publication. This invitation is an offering that would further develop my skills as an arts writer, where I would be able to write about each of the artist's respective practices. Arts practices that include mediums of photography, film, mixed media, archival material and paintings. Attending the programming associated with the exhibition which is a screening of Cheryl Foggo's newest film titled For Caesar and a lens based workshop facilitated by Iyunade Judah. The screening and workshop would be a way for me to get an extensive comprehension of the Black Prairies exhibition as a whole. Black Prairies honors more than one hundred years of Black cultural production in the Prairies. Focusing on vintage and vernacular photography and other lens-based practices. The exhibition will provide space for communal grounding and reflection on the ongoing and ever-expanding continuum of Black life in the Prairies. The Black Prairies exhibitions pinpoints the variety of Black Prairie life and the ways that art plays a huge role in the lives of Black folks based in the Prairies. As a Black Prairie artist that is passionate about documenting and writing about the lives and artistry of Black folks in the Prairies. Being present for the Black Prairies exhibit at the Dunlop Gallery would offer me the opportunity to connect with other Black Prairies artists inter-generationally to broaden my scope of how rich and full the Black Prairie artist community is. Entering our 5th year into the COVID 19 pandemic that is very much still present in our communities I will continue to do my duty of masking in theaters and public spaces, performing rapid tests every three days while I am in Regina and to isolate if I do have symptoms or feel sick. Although there are no restrictions in place, I believe it is best to still be conscious of the ways I am interacting with others, to do my best to protect myself and immuno-compromised individuals.	Mahlet Cuff	Learn - Travel/PD	$ 1,000

2025-02-18	Travel to attend strategic planning and launch for BlackFlash Magazine	I am seeking support to travel to Saskatoon, Saskatchewan, to participate in the launch of issue 41.3 (my first issue as Guest Editor) and a strategic planning session with the staff and board. This trip represents a vital professional development opportunity, offering hands-on training and mentorship as I establish myself in this new editorial role. The launch provides a unique chance to meet in person with the other three staff members—all recent additions like myself—and the board of directors. In addition to celebrating the issue, the visit includes strategic discussions about the magazine's future direction. During my stay, from Thursday to Monday, I will work closely with the director, who will train me on critical administrative tasks such as managing contracts and the subscriber database. I will also meet with the board of directors to discuss how my role can evolve to better support the magazine's goals. In preparation, I will actively assist in coordinating the launch event, collaborating with the director and board to plan engaging elements that foster a welcoming atmosphere, enhance visibility, and hopefully grow our subscribership. This hands-on experience is invaluable for building a community around the magazine, gaining skills training specific to publishing and arts arts administration, and community-building skills essential for strengthening BlackFlash's presence within and beyond the Prairie arts community. BlackFlash is deeply rooted in Prairie-based art practices, and my success as Guest Editor relies on cultivating meaningful relationships and dialogues across the region. This trip will allow me to build lasting connections with BlackFlash's community of contributors, board members, and readers, all while gaining the practical knowledge needed to excel in my position. The travel support will be instrumental in shaping my editorial career and helping me contribute more effectively to BlackFlash's vision for growth and impact.	Madeline Bogoch	Learn - Travel/PD	$ 1,000
2025-02-18	Presenter for NCECA's conference in Salt Lake City, Utah, March, 2025.	I am honored to attend the 59th Annual Conference of the National Council on Education for the Ceramic Arts (NCECA), titled Formation, in Salt Lake City, Utah, from March 26 to 29, 2025. As part of the panel Exploring Cultures: Clay Cooking Vessels, I will join artists Antra Sinha, Bukenya Tony, and Amrita Puniani to explore traditional methods of creating cooking vessels in cultures across Asia, Africa, and the Americas. The panel aims to share the diverse processes behind creating cooking vessels, focusing on how design reflects both functionality and cultural significance. We will discuss the materials and techniques used and explore how these vessels celebrate Indigenous culinary traditions. For my part, I will present my work on resurrecting woodland pottery, an Indigenous practice that was nearly lost due to colonization. These vessels are not just functional; they teach interrelationality, a core Indigenous concept essential to understanding our worldview. I will also demonstrate how woodland pottery contributes to the movement for Indigenous food sovereignty, empowering communities to regain control over their food systems. This project is vital because traditional knowledge, including pottery-making, was suppressed for generations. Reviving these practices is not merely about preserving an art form; it's about reclaiming teachings integral to our cultural survival and autonomy. Through my work, I hope to further the broader Indigenous food sovereignty movement by linking traditional practices with contemporary efforts to reconnect communities with their food sources. I also want to elevate the voice of my [redacted] communities, who are underrepresented in Canadian art, especially within traditional clay practices. In 2023, I attended two major Canadian clay conferences in Toronto and Burnaby, where I was the only Indigenous participant. This experience highlighted the importance of attending spaces like NCECA, where I can amplify my community's voice and create opportunities for others to learn from our cultural traditions. Attending this conference will allow me to forge connections that will lead to more opportunities for sharing my knowledge of woodland pottery through workshops, residencies, and lectures. I aim to create a legacy that opens pathways for future generations of clay artists from my territory, ensuring that Indigenous practices continue to thrive.17.1 and 17.2(i) This opportunity aligns with my broader goal of promoting Indigenous cultural knowledge and sovereignty. It allows me to contribute to global conversations about the intersection of art, culture, and food sovereignty, while ensuring that traditional practices are valued in contemporary spaces. This experience will also help me develop my ability to undertake large-scale projects, refining my skills as both an artist and an educator. Practical considerations, such as the logistics of travel from my community, are important, but this journey is crucial. It will provide essential international exposure, broaden my reach, and allow me to share not only my art but also the resilience and vibrancy of Indigenous culture. Ultimately, this work will help expand understanding of Indigenous ways of knowing and their relevance to global food practices.	Karen Adams	Learn - Travel/PD	$ 1,000
2025-02-18	Est Nord Est Residency, Quebec, January 27 - March 21 2024.	I have applied to and been selected through a juried process for the Est-Nord-Est résidence d'artistes in St Jean Port Joli Quebec. I am one of the selected artists to attend January 27th to March 21st 2024. During this residency I will complete an in progress work, and prepare a new work, in addition I will have the opportunity to network with national and international artists, and participate in artist talks and open studio/exhibition and other community opportunities. This residency program is a multi-faceted experience, including a live in studio and residency space. The residency is described as " a place of production, research and creation and a time for selfless experimentation, outside of an exhibition context, in order to open up new creative territories." I will also have access to personalized support, communally used workshops and equipment, assembly rooms, and living facilities (bathrooms, kitchen, and laundry) on site. Travel plans: I will depart for the residency approximately January 26th 2024 and return March 22nd, 2024. I will remain at the residency for the majority of the residency and plan to visit local arts and culture organizations as relevant to my practice and the residency programing. The residency organizers aim to group artist with similar interests and work to foster community. The Est Nord Est residency offers a unique and very supportive working environment both physically and mentally. Participating in this program and continuing to develop my work and research will support my professional development, networking with the broader arts community, and facilitate the completion of an ongoing work, and the production of new works. Residency Project: Since 2019 I have been developing works in a series titled 'Creation' which explores my heritage and acts as a type of self portrait. The first work Untitled(Creation), 2019 is a beaded installation made to represent my Indigenous heritage and the experience of having primarily learned Indigenous creation stories through institutional settings in lieu of traditional knowledge systems. The work originates from an abstract representation of the story of creation and Turtle Island in the form of a digital photograph. The intersection of a traditional beadwork practice (using post European contact glass seed beads) with a more contemporary medium (digital photography) is intended to situate the work in conflicting spaces. A second part to this series was initiated during my O Textile Residency (2023), and consists of 7 cross stitch panels which explore my European heritage and the creation story from the Bible (Genesis). A third piece for this series was initiated at the Pilotenkueche International Artist Residency and reflects on my Scottish heritage, creations stories, and incorporates traditional crafts in a similar process to my previous work. During the Est Nord Est residency my main goal will be to complete this series, including the final stages of the 7 cross stitch panels which I started in 2023, and the production of a final piece for the series (woven sash). In addition to the above work I will continue my research.	Nichol Marsch	Learn - Travel/PD	$ 1,000
2025-03-21	Residency in Miniature - Time for Careful Skill Development and Practice	For this residency, I would like to work on a project I have wanted to do for many years; the project involves creating miniature versions of traditional [redacted] textiles, for figurines of a dog team and a "musher/trapper". I will create a set of miniature dog blankets ("tuppies") for the four sled dogs, and an outfit for the male figurine including a leather beaded fringe jacket, a pair of beaded leather leggings, mittens, moccasins, and a hat. I will also build a miniature dog sled out of wood. The idea for this project came from a visit to the Musée des Confluences in France. The Curator thought that their collection did not consist of anything [redacted] - as we looked through the vaults, we came across a ceramic miniature dog sled team with embroidered dog blankets, and a pair of pointed-toe moccasins. I knew that these items were [redacted] - seeing these in their collection inspired me to one day create my own mini dog team, complete with full [redacted] attire. A memory from my childhood also inspired this idea. In 1967, my parents went up to The Pas Festival where my mom came first place in the jigging competition. Soon after, on the front page of the Winnipeg Free Press, there was a photo of the dog sled races with my mom and dad standing in the background of the photograph - both wearing their matching leather fringe parkas with their backs to the photographer. When my dad was still alive, he had sketched out a design for a dog sled. For this project, I want to recreate, in miniature, my dad's leather fringe parka as well as create a miniature version of his dog sled design. This residency is important to me for a number of reasons. Firstly, it will honour my parents and the many skills they passed along to me and the love they shared for our [redacted] heritage; my mom passed in December of 2023 and my dad in 1991. At this stage of my career, I spend most of my time working on commission projects, or mentoring emerging artists. I love this work, but it leaves little time for my own creative endeavors. This residency will be an opportunity for me to step away and focus on my own skill development. Working in miniature requires intricacy and intentionality, and is more technically difficult than working on full scale items - it makes you pay attention in a different way. Over the years, I have completed the historical research for this project; I know the styles I want to create, and I have created full-sized versions of all of the component parts. I have sourced my supplies; for example, the small antique beads are harder to find, and I have found them on old Victorian purses, taking them apart and sorting the old beads. all exceptions in description - 17.1 and 17.2(i)	Jennine Krauchi	Learn - Residencies	$ 2,500

2025-03-21	Development of three essays based on learnings in [redacted] mid-twentieth century childhood 17.1 and 17.2(i)	I am planning to draft of three personal essays based on 1) my childhood experiences growing up on a family farm; 2) the journey of developing increasing confidence in the values of my rural childhood that includes both [redacted] and 'settler' viewpoints in a mainstream urban society; and 3) affirming the importance of valuing one's own experience through creative expression as a way of working towards healing in one's personal life, and promoting 'reconciliation' in larger society as has been called for in the TRC final report (2015). 17.1 and 17.2(i) My goal is to have the structure and significant progress on three essays developed during the residency. Using my experience of growing up in a family with ancestry of differing values, an increasingly common experience for families, I intend to explore the 'space between' differing values as well as critique why some of us have been 'caught' in or between world views. Navigating this space can be difficult, sometimes the very words we use have different meanings 17.1 and 17.2(i) The importance of this project was confirmed by Katherena Vermette in 2022 during a two-week Indigenous Writing Intensive. While increasing information about early [redacted] history of the late 1800's has been explored by authors including Katherena in "A Girl Called Echo" (2017), as well as by Jean Teillet (2019), "The North-West is our Mother," and the [redacted] through G. Friesen's book (2024) "The Honourable John Norquay," we know little about the mid-twentieth century. My [redacted] grandfather silenced his heritage; he felt this identity might harm his children's opportunities. 17.1 and 17.2(i) 17.1 and 17.2(i) A generation of parents, including mine, lived through the depression of the 1930's and came of age at the start of World War II. Many joined the Canadian Forces and returned with traumatic war wounds. 'Silences' are a way of 'putting aside' trauma to enable survival. In repressing trauma, other emotions are suppressed, erupting at times in rages. For Indigenous veterans, this may add to inter-generational family trauma; deep positive values were shrouded in parental silences. This may have impeded their recovery from war trauma. Research on the impact of trauma on character became known at the end of the 90's - after the death of both my parents. My social work training didn't give insight into my parents' traumatic experiences. Western-based spiritual traditions which might have supported healing of psychic trauma weren't helpful. My essays will explore complicated interactions negating identity in the mid-twentieth century and bring to wide audiences greater understanding. Riding Mountain N'L Park is an important location to this writing because of the similarity of the landscape with my childhood home, encouraging creativity. And 'pausing to reflect' as I did in developing "Using Creative Arts to Create Space", enables delving into 'how' one accomplishes this. Developing these essays will be foundational to future writing. I want to move beyond 'describing' to 'critiquing,' wrestling with some of the challenges to inner healing and reconciliation. The residency is timely; major research for an opera in which reconciliation is to be embedded, begins late 2025	Joyce Clouston	Learn - Residencies	$ 2,500
2025-03-21	Writing & researching feature screenplay "Inside Her", & multi-style film screening	I plan to write and research my feature screenplay "Inside Her", a thriller film about a young woman, who just had an abortion, trying to move on with her life but experiencing strange mental and physical phenomenon. The film is inspired [redacted] was younger, and the increasingly volatile political and cultural attitudes toward reproductive rights. I have written 15 pages so far, will continue to write in the coming months, and would aim to finish the first draft during this residency 17.1 and 17.2() The film is about Ginger, a young history student, who just had an abortion and lives with her boyfriend Max. Although she intends to move on and focus on figuring out her future career, she finds herself drawn back again and again by cultural discourse, her research, and casual comments from friends and family. Her fear of societal judgement starts manifesting mentally and physically, as she falls down the rabbit hole of right-wing sentiments. Morbidly curious, she attends a church screening of a pro-life film where her symptoms climax and she births a demon which attacks the church-goers, until they beat it to death. In shock but finally in touch with her feelings, Ginger and Max talk and have protected sex. This is an important topic because although abortion is legal in Canada, there have been a staggering amount of abortion bans and regulations throughout America restricting reproductive rights. Anti-abortion attitudes are evolving rapidly and frankly very scary. There also haven't been many stories about abortion focussed on the emotional aftermath. Many existing films primarily focus on the lead up to getting an abortion. However [redacted] I found myself falling down internet holes, and what was originally a very personal decision got enveloped into a bigger hot-button debate. It took me a long time to realize just how angry and scared that made me 17.1 and 17.2(a) I also aim to research local articles related to abortion. My main character, Ginger, is a history student so I've outlined her researching religious-related Manitoban history (which I will narrow down to be more specific) and coming across abortion related archival materials. I've already emailed the University of Winnipeg and Manitoba libraries for initial guidance, and I have research experience from previous documentary film projects. Particularly in recent years, many thriller/horror films have explored social issues, blending genre storytelling with cultural analysis. For example, "The Substance", "Cam", and "Get Out" are all excellent examples. I'm interested in the Riding Mountain Artist's Residency because it would give me the time, space, and financial resources to focus on this project. As a freelancer I often have overlapping projects, so this opportunity would be immensely beneficial. I also think the isolation would help me get in the headspace of the character. As an emerging filmmaker developing a feature film project I could submit to programs like Telefilm's Talent to Watch program is a long-term goal, and would involve and uplift the local film community.	Sara Bulloch	Learn - Residencies	$ 2,500
2025-03-21	Ecological Film	My plan for this residency is to create phytograms on black and white 16mm film, using natural materials from Riding Mountain to create an experimental moving-image film. Phytograms are created by soaking plants in a solution of vitamin c, washing soda, and water, then placing the plants onto the unprocessed film or paper and leaving them to expose, then rinse, and fix. I will also try an eco-fix, which is a salt solution, you let the film sit in for at least 24 hours. The result of a phytogram is an abstracted stamp of the object, magically able to capture the delicate veins of a leaf. It'll create an array of pinks, browns, and yellows on this manufactured monochrome film, and expand past the typical frame. I'm drawn to this process because of its unexpected results, and collaboration and immersion with the land. I'm aiming to incorporate sand, fallen leaves, flowers, sticks, and dirt. I'd be mindful to not disturb or harm the space I'm working within. I would also take distorted audio clips of the environment like the water splashing, rustling leaves, wind, twigs snapping, people at the beach, loon calls, and other bird calls. I'll record these in an alternative way, like burying the recorder in dirt or recording within a plastic bag, then I'll layer them to further abstract them to match the aesthetic of the visuals of the land I'll be capturing as well. I already have knowledge of the experimental process of phytograms, so would just be delving deeper in exploring how the specific landscape would impact the outcome. I could run into some trouble if it was rainy for a majority of the residency, but it could be interesting to see how long it would take to expose without intense sunlight. It would also be fun to leave it outside in a storm, burying it or hanging it in a tree, allowing the rain, mud, and wind to deteriorate the emulsion.	Madelyn Gowler	Learn - Residencies	$ 2,500
2025-03-21	Riding Montaña Cabaña	I will be participating in the Textiles Intensive Artist Residency at GRACIA in Antigua, Guatemala and will be learning about traditional Guatemalan textiles. I will take part in workshops that will be led by Guatemalan artisans about traditional backstrap weaving techniques, natural dyes and the history of [redacted] ndigenous textiles. They will also be taking us to the largest open-air textiles market in Central America, which I am very excited to experience. Something that I am particularly interested in is learning about the regional textile patterns of Huehuetenango, the region where many of [redacted] originate from. Similar to Scottish Tartans, Guatemalan textiles have regional designs based on the communities they represent. I want to take what I learn at GRACIA and implement these new methodologies and techniques in my work when I return to Manitoba. It has long been a goal of mine to take part in the Riding Mountain Artist Residency and I think this would be a really great opportunity to extend the residency experience from Guatemala and continue that work here in Manitoba. Since I am going to be learning/practicing these new skills in Guatemala, there is no place I'd rather continue to practice those new skills than deep in the Canadian bush. I am constantly looking for ways to connect [redacted] and Canada) and this would be a continuation of that exploration through textiles. I don't quite know what these works will look like yet, but every time [redacted] I come back charged with incredible amounts of inspiration and drive. My expectation is that this experience down south will shape my experience at Riding Mountain and create a synthesis of these two places, that will be evident in the work itself. I will be in Guatemala until May 2025 and would love to line things up so that I can come back to Manitoba and jump right into this new project. I plan to use the momentum that I will have gathered at GRACIA to create new works in Riding Mountain, for an eventual show here in Winnipeg all exceptions in description - 17.1 and 17.2(i)	Pablo Castillo Huerta	Learn - Residencies	$ 2,500
2025-03-21	Experimental Lake Soundscapes	The goal of the Experimental Lakes project is to catalogue found sounds in Manitoban aquatic and forested environments on the frontlines of climate change and convert these sounds into electronic ambient music, as a tribute to each specific area. Wasgaming/Clear Lake is relevant to this goal as it is currently wrestling with the introduction of climate change induced zebra mussels, and the lake seems suddenly in a very precarious position. However, the lake has simultaneously been closed to motorboats, presenting an ideal opportunity to record the sounds of its environment free of human technological intervention, which is why I've chosen this particular opportunity at this precise moment. I would be looking to go out hiking in the forest and along the shoreline to make field recordings, and returning to the cabin to manipulate these found sounds into music via electronic synthesis and effect pedals. My final goal is a six track EP dedicated to Wasagaming, a collaboration between myself and the Park. The importance of the project lies in it capturing a moment in the lake's history when the Anthropocene has begun to make it's impact known. The lake and area has seen massive development in the last 80+ years, having gone from a pristine wilderness to a tourist destination (full disclosure: I am from the area and worked in the town through high school and university). Only just now with the arrival of zebra mussels are we seeing a serious effort to try to mitigate some of the harms caused by human intervention and purely recreational technology. This represents a moment of both crisis and opportunity: at the end of this period will the lake survive? And if it does, will it remain closed to watercraft? It is an exciting prospect to me to capture an aural snapshot of the lake at this critical juncture. I would consider the resultant EP of songs not an elegy for the lake, but rather a paean. These will not be songs of defeat, but of hope and possible triumph, a rare case where we are actually making the right moves in terms of climate change mitigation. The project is well within my ability to undertake, as I have previously made a six track EP of songs very similar to what I am proposing here and possess the necessary equipment and the knowledge to operate it to make this project a reality. I might be looking to purchase further equipment but nothing that would make or break this project, simply things that would make it easier. I have a car, I am extremely familiar with Wasagaming and Riding Mountain National Park having grown up there, and I know Deep Bay and know most of the trails and surrounding area very well. Climate is not an issue as I can record rain-or-shine.	Darren Stebeleski	Learn - Residencies	$ 2,500

2025-03-21	Mashkode-bizhiki biiwide (Buffalo Visitor)	During my time at the Riding Mountain Residency, I will take the opportunity to spend time on the land each day, with the particular intention of observing the bison. This "visiting" with the bison and other natural life each day will include walking trails, gathering medicines and using them for daily smudging or making tea from cedar. At the same time, I will observe from a safe distance, journal, video record, photograph and sketch I will then carve a variety of different bison out of soapstone, including starting with my largest-scale bison sculpture yet weighing roughly 100 pounds made of charcoal black soapstone . I will incorporate other mediums into the sculpture, such as antler, rawhide, and copper. With these works, I wish to honour my bison relatives and share the importance of visiting, slowness, and contemplation. The residency will support my goal of creating works for an exhibition in Riding Mountain National Park. This opportunity will also provide me with access to lands and an animal relative that I have not had access to observe in a prolonged way before. Respect is the first Grandfather teaching, which is carried by the bison. Having the opportunity to observe the bison will support my deeper understanding of the [redacted] Seven Sacred Grandfather teachings, which will support my spirit, mental health, and associated artistic creativity. 17.1 and 17.2(i) My ability to undertake this project is strong through my proven history of creating hundreds of sculptures varying from 5-150 lbs in size. I also have the experience of conducting hundreds of soapstone workshops. Allowing me the ability to perform the public workshop. Climate, logistics of travel and isolation will not be a problem for me. I will plan for the weather and any change in temperature, and I have my own vehicle to use for transportation. relationship to the land. Through community-based workshops and youth mentorship, I seek to be a catalyst, opening conversations about healing, resilience, and the 17.1 and 17.2(i) interconnectedness of life through art. My work serves as a therapeutic release and a spiritual connection, drawing on the [redacted] Seven Grandfather Teachings, smudging, and the dreamcatcher as foundational inspirations. I strive to infuse these principles with a modern twist, creating sculptures that resonate with themes of love, joy, and well-being. I aim to encourage healing and reflection, fostering a sense of community through the power of art. Most recently, my work was acquired and exhibited with both the Manitoba School of Art Gallery (Sept 2024) and the Manitoba Craft Museum and Library (Sept 2024).	Fredrick Spence	Learn - Residencies	$ 2,500
2025-03-21	Creative Research and Development for Composition	[project] The research and development done during this residency is part a larger project to compose a new work. I am in the process of mapping out a new electroacoustic work that blends voice, strings, synthesizers, field recordings, and environmental sampling. This work will be roughly 15mins long and divided into three movements. This work will touch on themes of place, intergenerational inheritance, and environmental cycles/transformations as it relates to my family history, structures and how the forward momentum of these patterns ultimately reshape the the motifs that seems to repeat. It is my goal to integrate field recordings, analog and granular synthesis, as well as scored instrumental and vocal motifs that I will record and digitally manipulate into the work. With this work, I aim to integrate recordings of rural and urban Manitoban ecology and people with recordings of rural and urban sounds [redacted] which I will be travelling to for the first time in late-October 2025 with my mother and maternal grandmother. I am particularly interested in capturing the sounds of my ancestral village and family farm, the flora and fauna of the place, which has changed drastically since my family immigrated to Canada over 40 years ago. It is my hope to draw sonic lines across my matrilineal lineage, between geographies, seasons, relationality (with the land, past, each other) and discover any thematic cycles that may reveal themselves in this process. During this residency, my goal is to spend time with my instruments, analog hardware and mobile studio set up to develop a sound palatte for the work as well as take recording equipment into the park in the early morning to capture some field recordings and experiment with different recording equipment & methods ahead of my trip to [redacted] 17.1 and 17.2(i) [process] I am hoping to marry different elements from practice as a composer + sound designer—scoring for voice + instrumentalists, field recording/foley, & soundscaping through analog/granular synthesis—in the creation of this new work. It takes a great deal of time to learn all the functionalties of analog + digital synthesizers and the opportunity to focus on in a way that is structured and intentional, away from the noise of downtown living and the sensitive ears of apartment neighbours, is invaluable to me as an artist—as the process of sculpting unique sounds is time consuming and highly granular. The structure and resources of this residency would give me the space to hyperfocus & learn. During the residency, I am hoping to gather some of the rural Manitoban soundscapes I would then use as source material for sections of the composition as well experiment with different types of recording equipment ahead of my travels, so that I am prepared to capture high fidelity audio while I am overseas. 2025 Spring - Winnipeg - technical research (signal chain), historical + ecological research Summer - Riding Mountain Residency - build sound palette, research recording techniques + equipment, capture field recordings Fall [redacted] 17.1 and 17.2(i) - capture field recordings, interview locals + family Winter - Winnipeg - collage+score instrumentals/vocals 2026 Spring - Winnipeg - revise + release	Ashley Au	Learn - Residencies	$ 2,500
2025-03-21	Nomination (Ken Gregory)	The Manitoba Arts Award of Distinction recognizes the outstanding accomplishments of a Manitoban artist, Indigenous Knowledge Keeper, or arts/cultural professional through an annual prize. A project title and description are therefore not requested in the nomination process.	Ken Gregory	Recognize - Prizes	$ 30,000
2025-03-25	Live multicultural jazz event in Winnipeg,manitoba	This is a concert featuring 2 groups. Harmonix and True Generation. I'm the lead guitarist with both group. Harmonix group is a funk/jazz band that consists of 8 members that was added to play for this event. True Generation is a [redacted] group with young musicians that consist of 8 members. they perform in different languages such as [redacted] The event will take around 2hr. It will be a mixed set. The concert is also open to everyone.Most like will get a lot o[redacted] My plan is to diversify the [redacted] genre within the Winnipeg music scene. We are also planning to develop and inspire young African musician in Winnipeg. I believe that this project is important to the community because we've realized that young African artists. My ability pin this project is to open the [redacted] genre in Manitoba all exceptions in description - 17.1 and 17.2(i)	Limitless Production Live	Share - Artists in Community	$ 7,300

2025-03-25	Animation and video screenings and workshops in Brandon Manitoba	In May, a call for entries for WestmAnimation 2025 will be distributed via social media and emailed directly to Manitoba arts organizations and Westman schools. The screening will coincide with the end of Culture Days in October. To ensure accessibility, all entries will be posted on the Art Gallery of Southwestern Manitoba (AGSM) website, allowing audiences to view the work online. Workshops and artist talks will run throughout October, once the school year is underway and AGSM's community programming has begun. One artist talk will focus on interdisciplinary collaboration, underscoring the possibilities of cross-disciplinary creative work. WestmAnimation 2025 will feature an expanded program compared to previous years, providing a more comprehensive experience for artists and audiences alike. This project is important because it provides: • Support for Regional Artists – Screening regional animations alongside national entries highlights the creativity of local artists while exposing the audience to the vitality of grassroots animation. • Opportunities for Youth – A dedicated youth category encourages young artists to participate and grow their skills, fostering a new generation of creators. • Workshops and Skills Development – Workshops introduce animation techniques and software not currently available through community education programs, filling a critical gap in accessible animation training. • Networking for Interdisciplinary Artists – The screening, workshops, and artist talks create valuable networking opportunities for artists interested in cross-disciplinary collaboration. • Showcasing Collaborative Work – Screening "Misdemeanors," a project created at Wheat City Nuit Blanche, will demonstrate local collaborative practices. The accompanying artist talk will inspire further creative partnerships. Having successfully held two prior WestmAnimation festivals with our partners, Assiniboine College (AC) and AGSM we have the infrastructure, expertise, and resources to undertake this project: • Access to Equipment – The AC partnership ensures access to computer labs equipped with industry-standard animation software for workshops focused on software skills. • Studio Space and Specialized Training – The partnerships with AGSM and AC provides access to studio space for hands-on stop-motion, character development and storyboarding workshops. • Marketing, Technical Support, and Administration – Both partners support marketing, technical assistance, and administrative capacity, ensuring smooth festival delivery. • Concurrent Programming - Running alongside WestmAnimation 2025 is "8 Rooms," an exhibition at the AGSM spotlighting the eight distinct spaces created for Anita Lebeau's animated short film of the same name. Lebeau, who led an animation workshop at WestmAnimation 2023, will be a featured artist. This exhibition will showcase the behind-the-scenes artistry of animation production, further enhancing the educational and cultural value of the festival. Since October and November weather in Manitoba can be unpredictable, contingency dates will be set to ensure uninterrupted programming. This proactive planning approach minimizes the impact of any potential weather-related disruptions. With its expanded program, accessible workshops, and dynamic artist showcases, WestmAnimation 2025 aims to foster the growth of animation and interdisciplinary arts in Westman. By promoting local talent, supporting youth artists, and offering hands-on learning opportunities, this festival strengthens the creative community and advances the future of interarts in the region.	Rural Arts Westman (RAW)	Share - Artists in Community	$ 12,500
2025-03-25	Manitoahbee (Where the Spirit sits) Artist Fashion Design Collection	I plan to create a collection of contemporary Indigenous high fashion design clothing and accessory items that will be shown on the runway at the Red Road Cultural Clothing - Wearable Art & Showcase, at the Manitoahbee Festival May 16-18, 2025. This collection will include 10 women's dresses, skirts, shirts, jewelry, hats, handbags, etc. My collection will be worn by Indigenous models supplied by Manitoahbee. I am collaborating with my ambassador model and an Indigenous hairdresser, stylist and makeup artist to elevate this collection and the look of each one for the runway show. I will also be working with an Indigenous photographer/graphic designer to capture photographs of the models and create promotional materials for my collection before and after the runway show is completed. This project is important because it will honor and show the power and presence of Indigenous artistry and craft of traditional art making, and highlighting the move into contemporary high fashion which makes an impactful statement. An important thing to note is the current era in which we are all living, the era of truth and reconciliation, which I believe has spurred an Indigenous renaissance in the art world. This renaissance (or resurgence) has opened the door for Indigenous makers, like myself, to be encouraged and be given space to allow the flourishing of culture and ingenuity through the creation of artists pieces that make a strong statement. Strong assets which enhance my ability to undertake this project are my background in academia and business, which have both allowed me to oversee different projects and work alongside, lead and collaborate with others to create a fusion of synergy that allows a seamless and successful completion of the project. I feel that I bring much of my own lived experiences and self teaching to my leadership roles which allow others to collaborate with me rather than be delegated in a rigid structure, which has helped me to be successful in completing past projects. Mentoring and guiding others has also encouraged the creation of their own projects for many of the individuals I have worked with, it has inspired them to begin leading their own projects; this is what has told me my projects in the past have had great success. This ideology encompasses cultural protocols in a good way, as I have been taught that we all have gifts to share and helping others to find their strengths is an important part of each of our own learning journeys. We're all part of a circle that impacts one another, I hope that my project will inspire and motivate others. Manitoahbee Festival is located in Winnipeg and me and my team will be made up of urban individuals located in or around Winnipeg to attend the event. This will help with logistics, meetings, planning, rehearsals, timing, fittings, etc., as it will help to cut down on travel and scheduling will be simplified. Manitoahbee suppling the majority of models and booking rehearsals for the fashion show will also be helpful	Wolfe Tammy	Share - Artists in Community	$ 8,333
2025-03-25	A Happy Place in a Good World: Art events and sharing at Misericordia Health Centre	"A Happy Place in a Good World" will provide regular facilitated art-making experiences for patients at Misericordia Health Centre (MHC), including Transitional Care Unit (TCU) and Long Term Care, over a period of 18 months. The art workshops are generally attended by 15-40 patients and visitors. The gathering feels like a party, full of fun social energy. We will create two mobile art studios, stocked with visual art supplies that can be moved throughout MHC. Our process focuses on personalizing the creative approach and materials so patients feel good engaging in the work. For this project we will invite patients to make artworks about the favourite parts of their life – activities that bring them pleasure, memories that bring them joy – and describe them in their own words. We will prompt them for advice on how they made this goodness happen, what sustained it, or any other tidbit they want to share. With permission, we will audio record these conversations, either off to the side of the workshop, or later one-on-one. We will share these artworks by (1) giving back to patients recordings and writing featuring their personal narratives, (2) a pre-recorded advice-line hosted by MHC phone line, and (3) multiple scales of public exhibition that feature patient artwork and stories. (1) Patient narratives. The most fascinating part of our work at MHC has been talking to patients and listening deeply to their stories. With the recent availability of AI transcription software, we are able to process large amounts of audio into written transcripts, something that was previously incredibly time intensive work – yet extremely valuable to patients. These documents will be legacy works and personal lore that can be shared with patients' families and the community at large. (2) Phone-in advice line. We have been invited by MHC to create a phone-line that shares advice from patients. We will work with technical services to put together a menu of audio recordings that people can access via their phone keypad. In September, we will promote a phone-line with advice from TCU patients, focused on times of transition. In January we will release a second phone-line with advice for the new year, focusing on long-term residents. (3) Sharing artworks and stories: We will create an exhibition and small publications including a short documentary video that will feature drawings paired with patient narratives. We will feature monthly patient artwork and stories in the Misericordia gift shop, as well as publish these materials in the Life at Miz newsletter. Patients in our overwhelmed health care system often feel left behind, not heard, or ignored. Sharing these perspectives help us understand each other, reducing prejudice or fear related to disability, aging, and sickness. This project comes at an important time to centre stories of how to have a good life. The art workshops themselves are an unlikely "happy place in a good world" – filled with curiosity, artistic expression, generosity, and connection – created again and again around the table.	Natalie Baird & Toby Gillies	Share - Artists in Community	$ 13,750

2025-03-25	Train, Improve, and Prepare: Quality Open Dance Community Sessions for Battles & Events	This project aims to create high-quality, open dance community sessions focused on training, skill development, and preparation for dance battles and events. The sessions will provide a welcoming space where dancers of all levels can •Train and refine their techniques. •Learn battle strategies and performance skills. •Engage in cyphers and friendly battles to build confidence. •Connect with other dancers, fostering a strong, supportive community. •Gain exposure to different dance styles, cultures, and industry opportunities. These sessions will be open to the public, encouraging both newcomers and experienced dancers to participate, grow, and support each other. Why is this project important? •Fills a Gap in Training & Preparation: Many dancers struggle to find accessible spaces to train for battles and events. This project provides a consistent, structured environment where they can improve. •Strengthens the Dance Community: By bringing dancers together, the project fosters collaboration, mentorship, and cultural exchange. •Increases Accessibility: Many dance programs are expensive or exclusive. These open sessions ensure that financial barriers don't limit artistic growth. •Encourages Growth & Confidence: By simulating real battle environments and performance settings, dancers will gain the skills and mindset needed to compete and perform at a higher level. •Promotes Health & Well-Being: Dance is not only an art form but also a physical activity that boosts mental and physical well-being. What is your ability to undertake this project? •Experience & Community Support: The success of previous dance sessions has shown strong community interest, with around eight people already eager to join. •Knowledge & Skills: With experience in dance battles and community events, I (or the team) understand what's needed to help dancers improve and prepare effectively. •Access to Networks: Connections with dancers, event organizers, and mentors will help make the sessions engaging and relevant. •Resourcefulness & Adaptability: Even with limited space or resources, the project can be adjusted to fit available venues, outdoor spaces, or collaborations with dance studios. Other Considerations (Timing, Logistics, Cultural Protocols, etc.) •Scheduling & Consistency: Sessions will be planned at times that accommodate students, working professionals, and competitive dancers. •Venue & Equipment: Securing a space that's accessible, affordable, and suitable for training is key. Potential partnerships with community centers or studios will be explored. •Cultural Sensitivity & Inclusivity: The sessions will honor and respect the cultural roots of various dance styles, ensuring education and awareness alongside skill-building. •Event & Battle Alignment: The timing of these sessions will align with major dance events and battles, allowing dancers to prepare effectively for upcoming competitions. •Promotion & Outreach: Social media, word-of-mouth, and collaborations with dance organizations will help spread the word and encourage participation. This project is built on passion, community, and the drive to elevate dancers to their best potential	Marvin Joseph Barawid	Share - Artists in Community	$ 6,250
2025-03-25	Alternator Gallery Exhibition	For this show, I aim to create an immersive experience that invites the audience into a visual and emotional exploration of my inner world and personal narrative. Through this exhibition, I want to share the journey of my life, offering viewers a chance to step inside and witness the complex layers of my experiences Building on my existing body of work, I will continue to [redacted] 18.1(c)(i) I have been exploring medium format photography, and as part of this exhibition, I will create a sculpture/installation of paper planes using twenty 10x10inches photographic prints. These images will be taken from specific sections of my paintings, capturing details of their textures and progress while preserving the stories embedded within them. Additionally, One of the pieces I will be working on , currently untitled, explores my childhood infatuation [redacted] 17.1 and 17.2(a) As a child, I often lay awake at night, afraid that if I fell asleep, [redacted] 17.1 and 17.2(a) I believe this fear contributed to my [redacted] To visually represent this part of my life, [redacted] 18.1(c)(i) 17.1 and 17.2(a) These sculptures will serve as tangible embodiments of my mind, translating abstract memories, emotions, and experiences into physical forms. They will offer a three-dimensional representation of how I have processed and understood my past, allowing viewers to interact with these ideas beyond the painted rugs. Through this show, I aim to construct a space where personal history, cultural symbolism, and the fluidity of memory merge into a deeply immersive and reflective experience I believe I have the experience, skills to undertake this project, I have the technical ability to execute painting, sculpture, and photography. I also have a clear timeline. Most importantly, this project is deeply personal, and I am fully committed to bringing it to life	ONAOPEPO IBRAHIM SHUAIB	Share - Artists in Community	$ 6,719
2025-03-25	5 minute video animation entitled Weeping and Gnashing of Teeth.	Funding from the Manitoba Arts Council would assist in the completion of a video animation, Weeping and Gnashing of Teeth. Executed with a macabre sense of humor, it will bestow life, and a visual narrative paying homage to Hieronymus Bosch's triptych Garden of Earthly Delights created in 1504. Since Bosch's painting is a triptych comprised of three panels, Eden, Earthly Delights and Hell, [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) The Artists in Communities program would financially support Mawa's Rural One-on-One Mentorship by providing me the costs of living expenses and use of animation programs during the mentorship time and afterwards. Mawa is paying Nicole Shimonek from February to June for her mentorship time. She will assist me on the project by teaching me video animating and editing programs specific to my projects needs, and provide feedback. After the mentorship, I will continue using the animation programs and finish the project. This project is important to me because I love making non-narrative animations drawing on classical art and I am confident in my ability to complete the proposed project. I endeavor to have my work shown nationally and internationally	Victoria Lowenberger	Share - Artists in Community	$ 5,625

2025-03-25	PASKO (pron: pah-sK'oh) Tales. Leading Acting Workshops and Directing with Magdaragat	PASKO Tales is a vibrant, community-driven theatre production that transforms a pre-colonial [redacted] folk tale into a playful, modernized play inspired by the traditions of a British Panto. With its loud, comedic, and rebellious style, this show will engage children, families, and the community in a uniquely [redacted] style" celebration of identity, culture, and creativity during the holiday season 17.1 and 17.2(i) The production will feature the youth ensemble from Mag, ensuring that young performers are at the forefront of this exciting project To achieve this, I—as the artist in community—will lead a weekend-based training program that is rigorous, playful, and designed to introduce acting techniques and storytelling tools beyond Mag's current theatre training repertoire. After speaking directly with Goldie Garcia, the Production Chair of Mag, I've gained a deep understanding of Mag's history and its origins as a theatre production company with the mission of preserving [redacted] traditions and storytelling in Manitoba. While Mag has focused primarily on dance—uplifting cultural narratives through music, song, and movement to share our collective history—they have lacked formal theatre training. Despite this, their dedication has made the [redacted] Pavilion at Folkorama one of the most celebrated, showcasing their incredible ability to engage youth and families since the 1970s. 17.1 and 17.2(i) Having Mag's history in community engagement and membership makes for an exciting partner for Pasko Tales, ultimately giving me an opportunity to not only share what I know, but to learn from their approach to community facilitation and maintenance. Finally, I get to work more closely with this local group after having directed projects with youth around the globe. It brings me a sense of fulfillment and excitement to apply my experiences here at home This free Acting Workshop Series will aim to help PASKO Tales by enhancing the ensemble's skills, enriching the production quality and fostering a deeper connection to storytelling which has been Magdaragat's missing piece since its' inception. The workshops draw inspiration from the Intro to Theatre and Performance class I taught at the University of Winnipeg's Theatre and Film Department, designed specifically for students navigating their first in-person university experience after the pandemic lockdown. Adaptable for young people, the workshops will centre on my theory of acting: performing through the lens of identity and bringing authenticity to character. As a two-folded and mutually beneficial endeavour, the workshop will provide Mag youth with essential acting techniques such as the basics of live performance and understanding the body as a tool: breath and voice, physical expression and listening. These skills will help transform their experience in dance and movement into well-rounded performances, enabling them to bring to life characters of Pasko Tales with confidence and nuance Building on this foundation, I will incorporate the fundamentals of clowning and commedia dell'arte—techniques I've honed as a trained actor—to inspire a bold, playful, and dynamic style of performance. This approach will fuse formal performance theories with the individuality of the youth, creating a responsive, innovative, and culturally rich method of storytelling that reflects their unique voices and experiences.	Valerie Venzon Oro	Share - Artists in Community	$ 13,750
2025-03-25	Memories Back Then: A Documentary Short about Memories	The documentary short film is about Memories and how we deal with them. This idea came a few years ago when I [redacted] The [redacted] Now that were in the social media age capturing memories is different. [redacted] People are now recording and posting instantly, not giving time put away the memories to look back in the future. It got me thinking how different we perceive capturing memories from the VHS days to smartphones. So for this documentary short, [redacted] all exceptions in description - 18.1(c)(i)	Miriam Temesghen	Share - Artists in Community	$ 1,000
2025-03-25	Soul Supreme Fest: A 1-Day R&B Festival	Soul Supreme Fest: A one-day R&B music festival featuring performances by resident Soul Supreme artists and DJs, mixed media arts from both established and emerging diverse creatives, and a vendor market for participating local businesses. The event will take place at CCFM's Le Patio in the heart of St. Boniface, Winnipeg, on August 23rd, 2025, marking the festival's second year in a larger venue following the success of our two annual festivals in 2023 and 2024. This venue also provides an opportunity to engage the francophone community, furthering Soul Supreme's mission to serve as a hub for diverse communities to intersect. Le Patio has partnered with Soul Supreme for the 2025 festival as part of its commitment to diversifying programming and engaging all city communities. The third annual summer festival is an expansion of the community cultivated through weekly events hosted over the years and the success of the 2023 and 2024 festivals The festival will feature 5 local artists, 3 out-of-town artists, 6 DJs, 2 visual artists, and an 8-piece band. We will leverage high-profile event collaborations and our own curated events to generate excitement and anticipation for the festival, including: Candlelight (Nov 22nd - 2 sold-out shows) Soul Supreme x Winterruption (Jan 25th - Sold-out) Soul Supreme: Celebrating Women in R&B (March 2025) Candlelight (May 2025) In addition to partnering with Tourism Winnipeg, we're excited to continue our collaboration with Manitoba Music for the third consecutive year to further engage audiences and highlight local talent. Soul Supreme Fest will be marketed to music and culture enthusiasts in Winnipeg, with a focus on promoting local and Western provincial talent while supporting the creative works of artists. Partnering with Tourism Winnipeg will help attract tourists to the event, especially during the summer tourism season	Soul Supreme	Share - Artists in Community	$ 12,500
2025-03-26	Kokoro Dance's Wreck Beach Butoh Workshop in Vancouver, BC	For 30 years, Jay Hirabayashi and Barbara Bourget, co-founders/artistic directors of Vancouver's Kokoro Dance, have been offering a 9 day workshop in their downtown Vancouver studios that culminates in a performance on Wreck Beach. Dates for this year are July 28 - August 10th. I plan to attend. For 16 years, the majority of my practice has happened alone. I am hungry to dance with other people I am also hungry to investigate a dance form that first showed up for me in the early 80's. I believe it would have been Tedd Robinson who introduced me to the work of Kazuo Ono, one of the founders of butoh. Tedd had great respect for all things Japanese and he also made a point of keeping himself informed about cultural trends. It was Tedd who made sure I saw a live performance of Sankai Juku, a butoh troupe from Japan. I recall how the agonizingly slow movements of the performers drew me deep into their bodies In the mid 90's, I found myself in a class taught by Barbara and Jay. I don't recall what took me there. I had heard stories of endless kicks and being pushed way past one's physical abilities. A little frightening. In the end, the only thing I recall from the class is that we were asked to move across the floor "made of stone". I found it frustrating and enthralling at the same time. I was attempting to do something that seemed to be impossible. This took me to a place in my body I had never before accessed. I decided then and there that this place in the body is the basis for butoh dancing and that the ability to access it is extremely rare. I have been judgemental of anyone who calls themselves a butoh dancer ever since. Including Jay and Barbara. I encountered butoh most recently in my work with Ian Mozdzen. When we were practicing and performing instant compositions. Ian had just come back from studying butoh in Japan. The experience was very fresh and what he had learned found its way into everything we did. I am newly intrigued. It's time for me to transform my judgement into curiosity. Here are few quotes from Jay from the section of their website called The Butoh of Kokoro Dance. "To be a butoh dancer is to continually search for an expression that is one's own." "... butoh is reflective of the artists that do it." "The heat of dancers' bodies fuels my soul and lets me know that these are human beings who derive and give pleasure from hard work." I am eager to investigate these ideas. Why not go straight to Japan? Canada is my home. Jay and Barbara are part of my history. Going to Japan would put me in a foreign place surrounded by complete strangers. While I can see the possible benefits of this, I am not constitutionally equipped for it at the moment. One step at a time.	Dorothy Kuby	Learn - Travel/PD	$ 875

2025-03-26	Contemporary Art and Digital Projection Research 2025	In the past year, my practice in Winnipeg has focused on collaborating with prominent cultural institutions integral to the city's tourism landscape, including the Winnipeg Art Gallery, RWB, Winnipeg Symphony Orchestra, Théâtre Cercle Molière, and The Forks. These institutions share a common goal: to expand their audiences through dynamic public activations, enhance accessibility through innovative approaches, and implement creative digital media strategies. By leveraging social media marketing and storytelling, I aim to amplify the arts experience and strengthen connections between these organizations and the communities they serve. Key Objectives. 1. I have been invited to the VIP Program for Art Paris 2025 (April 2–6) to explore contemporary art trends, connect with global practitioners, and understand how international art fairs impact cultural tourism. I will be meeting with my contacts, Emiliana Valedon and Beatrice Guesnet-Micheli, on site to explore how they connect to a local and international audience, foster meaningful artist relationships and their professional practice of putting art at the forefront of tourism Art Paris: From 2 to 6 April 2025, Art Paris returns to the iconic Grand Palais, whose fully renovated Nave and balcony spaces will enable the fair to host 170 exhibitors from 25 different countries. This edition's events programme will be even more ambitious, featuring new themes, exhibitions, prizes, and panel discussions. Conceived in collaboration with Parisian institutions, the VIP programme "In Paris during Art Paris" offers a selection of 31 exhibition visits and tours, showcasing the vibrant Parisian cultural scene this spring. 2. Visit Bordeaux's Bassins des Lumières, the world's largest digital art center, to study immersive digital exhibitions and their role in redefining public art experiences. I've been working in traditional painted mural making for a decade, then expanded to printing digital vinyl murals and now, in 2025, I'd love to explore the ways in which digital art such as video mapping, augmented reality and digital storytelling can enhance an audience's experiences. Public painted murals have been challenging to execute, with Winnipeg's short painting season, funding challenges and building owners willing to host permanent murals. With projections, we can light up city blocks and have temporary artworks which can be easier to secure both short term and long term locations to host the works. This year, Synonym will be working with HYPERART Festival, a one night full take over of Theatre Cércle Molière and CCFM on Nuit Blanche, here in Winnipeg to expand our digitally based projection practice. It is always both mine and Synonym's practice to push boundaries on what public art can look like- all while bringing community together not only on a night like Nuit Blanche, but woven into a year round cultural norm. Through this research, I aim to identify strategies for authentically integrating art into urban landscapes, fostering accessibility, and telling stories that resonate across cultures. The insights gained will inform my work in Manitoba, contributing to its growing public art collection and strengthening its relationship with the international art community.	Chloe Chafe	Learn - Travel/PD	$ 875
2025-03-26	To install a solo exhibition and give an artist talk at the Fundación Migliorisi Paraguay.	I plan to travel to Asunción Paraguay in May 2025 to exhibit a series of prints titled "Layered Histories: Perspectives on Colonization from the [redacted] at the [redacted] (I printed one version in Spanish). The prints I plan to exhibit detail the different stages of colonization processes in the [redacted] over the past 100+ years, working with themes like Terra Nullius, Neocolonial Landscapes, Roads, Fences, Encounters, Dispossession, Mission, Exploitation, Loss, and Disruptions leading to restitution. The twelve intaglio prints are accompanied by text pages with excerpts from my research materials that juxtapose the differing narratives of the experiences throughout the colonization process of early Anglican Missionaries in the region, Canadian Mennonite settlers who arrived in 1927 [redacted], and Indigenous elders about each theme. My work invites to question our biases, our perceptions, and our understanding of history, and challenges us to decolonize our thinking. As a [redacted]n artist, my artwork continues to be closely linked to who I am and where I am from. Since this project is directly linked to the colonization history of [redacted] the intended audience for this work is in [redacted]. The colonization of the [redacted] region is still considered as successful and positive by much of the settler population and the [redacted] state, while the experiences of displaced Indigenous populations are rarely heard. Since the [redacted] community where I grew up is preparing to celebrate its 100 year settlement anniversary in 2027, my work invites to reflect on the multiple perspectives of a colonization history that has lead to displacement, dispossession, and loss, to encourage a dialogue about its repercussions in a present marked by inequalities and to imagine shared futures. The [redacted] is one of the most prominent contemporary art exhibition spaces in [redacted] and it is an honour for me to showcase my work in this institution. The exhibition is scheduled to be on display for three months, from mid May to mid August, 2025. I plan to stay in [redacted] for one month from May 1 to May 30. I will spend part of my time in [redacted] (450km from the capital [redacted]) to give public presentations, to liaise with the local history society, local radio, and schools to generate interest and give a context for the exhibition. In the week of May 19, I will return to [redacted] to work on the installation of my exhibition at the [redacted]. On May 22, I have been invited to do a public presentation at the [redacted] Cultural Institute [redacted] to generate interest in the exhibition. The opening reception is planned for May 24, 2025. The following week, we are planning an artist talk, a guided tour, a round table with the Indigenous artists from the other exhibitions, and/or interviews about the exhibition. (Details to be determined). 17.1 and 17.2(i) all exceptions in description - 17.1 and 17.2(i)	Miriam Rudolph	Learn - Travel/PD	$ 1,000
2025-03-26	Choreography Mentorship with Julio Fuentes	My plan is to shadow choreographer Julio Fuentes during tech week of Bring It On: The Musical at the Globe Theatre in Regina, SK, from May 19th to May 23rd. Through the National Mentorship Program with the Royal Manitoba Theatre Centre, I was paired with Julio as my mentor, focusing on how to create choreography for a full-scale musical and how to use my background as a dance teacher and musical theatre performer to transition into choreography. This mentorship has created a unique opportunity for me to learn directly from Julio, whose expertise can guide me in refining my skills. While the mentorship program typically involves 10 hours of virtual meetings, choreography is best learned in person due to its physical nature. Shadowing Julio on-site during tech week will provide a more immersive learning experience that cannot be replicated through remote sessions. From May 19th to May 23rd, I will be working closely with Julio to observe key aspects of choreography, including staging, movement integration with sets and lighting, and collaborating with the creative team. I will gain hands-on experience in how to create and refine choreography, work with the cast, and gain a better understanding of how dance contributes to the storytelling in a full-scale production. Given that Bring It On is a dance-driven show, this experience will offer numerous opportunities for me to observe and learn the intricacies of movement within a high-energy performance. On the final day, I will be attending opening night, providing me with a chance to network with theatre professionals in Regina and expand my industry connections The primary objectives of this project are to: - Gain hands-on experience observing choreography in a large-scale musical production. - Learn how to integrate choreography with other production elements such as sets, lighting, and technical coordination. - Collaborate with the creative team, including the director and cast, to understand the relationship between movement and narrative. - Network with theatre professionals to build relationships for future projects. By working closely with the production team and attending opening night, I will gain valuable insight into the full creative process. This will better equip me to bring these skills back to Manitoba, where I can make a greater contribution to the local theatre and dance community, enriching the cultural landscape and advancing my career as a choreographer. I am excited for the opportunity to learn directly from Julio Fuentes and continue my growth as a more versatile artist.	Victoria Exconde	Learn - Travel/PD	$ 1,000
2025-03-26	Pit fire ceramic course in Wales, UK	This summer I plan to attend a four-day course in Wales, UK where I can learn the traditional technique of turning clay into ceramic through the ancient practice of pit-firing. I enrolled in this particular class because I am interested in using pit-fires for my clay practice. My life and art practice are now off-grid with limited solar power, and I do not have access to enough electricity to run even a small kiln. I am shifting my clay work to use a method of firing that suits the limitations of my lifestyle. This class is ideal because it offers me not only the opportunity to learn how to pit-fire ceramics, but also how to transform clay into ceramics through pit fire by drying the work by small fire first. Along with this, the course offers instruction for surface burnishing which is a technique I am interested in applying to my work. The course is taught by Athens based artist Melina Xenaki. Her work includes use of local material including clay and rocks, and is informed by her Greek heritage. I enrolled in this particular course not only to learn how to pit-fire, but I am also drawn to this artist's work as her approach includes many interests of my own in my practice. Her work is informed by her heritage and experimental. Her surfaces include glazes from applying raw materials, and she works with local clays. While my style, and heritage is different than Xenaki, I feel I can learn a great deal from her particular approach to clay. Through attending this workshop, I hope to gain the skills I need to use this as my primary approach to firing my clay and ceramic work. I live close to crown land where I am able to harvest wood for both my personal use in winter to heat my cabin, so adding a wood for a pit fire is very manageable for me. Not only will this course benefit me in my own clay practice but I believe it will also be a benefit to the small community of Woodridge where I live. Woodridge is a tiny village in the middle of a provincial forest and during summer there are very few programs for youth. It is my hope to be able to establish a practice that invites community building through workshops, annual community firing as well as offer pit-fires to the larger Manitoba Clay community.	Alexandra Ross	Learn - Travel/PD	$ 840

2025-03-26	Solo exhibition & programming at grunt gallery in Vancouver. September 2025	I'm applying for expenses to present my solo exhibition A volar entre rocas and expanded programming: a workshop (Relationships to place; open to BIPOC) & a Latinx artist gathering at grunt gallery, Vancouver (exhibition: Sept 18-Nov 1). I hope to achieve. 1.Gaining experience & experimentation by presenting this artwork in a new context. This iteration of the installation will incorporate new elements, and the installation itself is site-responsive, changing slightly each time I install it. 2.Strengthen my career by making new professional contacts and nurturing existing relationships 3.Foster community networks. Notably, this is my second solo exhibition outside of Winnipeg. It consists of the installation A volar entre rocas (digital prints, stone, vinyl text, paint), an untitled video, and artist book mapping elsewhere. This application includes packing/shipping costs for Tyndall stone slabs and other artwork components including a new volcanic rock shelf for the book, specialized installation material (supplies for unconventional install of digital prints), and my travel expenses. The workshop and gathering will be excellent opportunities to cultivate my own and local artists' networks. Previous iterations of both events have resulted in continuing professional connections for myself and between participants. The events will be for underserved communities in the arts: BIPOC (Black, Indigenous, and people of colour) and Latinx communities. The workshop will be structured as a collaborative learning space. grunt has offered their assistance in helping with administrative factors, including gathering letters of interest from potential workshop participants. The gathering will be more informal: a closed event for Latinx artists to meet and be in community. I've applied for separate funding to cover production costs of the expanded programming and confirmed with grunt to still host a scaled-back version of the programming if my separate funding application is unsuccessful. In previous research trips to Vancouver, I visited grunt to get a better understanding of their space and their archive, and I organized informal gatherings for BIPOC artists; some of the connections I want to nurture in Vancouver have already begun. The themes in my project also appear throughout grunt's 40 years of exhibitions, making it a fitting place to support this project. The gallery's capacity for holding similar programming (2S/Indigqueer Together Apart gathering, 2019; Patrick Cruz & Christian Vistan's Hang Out Hang Out Lang, focusing on connections between Filipino artists in diaspora, 2024) are examples of broader programming hosted at grunt blending formalized workshops and smaller informal gatherings as sites of collaborative learning and connection. My ability to undertake this project includes shipping & installing this work previously (Edmonton, 2024; Toronto 2022, Winnipeg 2021, 2022), in addition to years of experience in arts administration, workshop creation and facilitation, and event planning (listed on CV). DATES. grunt and I have selected these dates to spread out the activities, and so as to not overwhelm staff, participants', or my own capacity. Before Sept 16: gallery begins installing artwork Sept 16-18: I arrive to Vancouver, install final touches (vinyl text, stones, artist book) Sept 18: Exhibit opening Sept 20-21: Workshop Sept 25: Gathering	Mariana Munoz-Gomez	Learn - Travel/PD	$ 1,000
2025-03-26	Travel to Medicine Hat for specialized ceramic workshops	The purpose of this application is to subsidize my travel and hotel costs to and from Medicine Hat. While in Medicine Hat, I will participate in two ceramic workshops over three weeks at Medalta in the Historic Clay District. The first workshop, titled "Groundlings: Master Class with Shary Boyle" will run for ten days and the second workshop titled "Plaster Mould Making for Slip Casting with Jocelyn Reid" will run for seven days. "Groundlings" will focus on exploring and developing my identity as a ceramic artist with contemporary Canadian visual artist Shary Boyle as my mentor. This workshop will be an opportunity to discuss, get feedback and be vulnerable with other artists about my upcoming series of new works planned for next year. It is also very well-timed, as my first solo exhibition will be coming to a close in late May, shortly before the start of this workshop, and I will actively be researching and exploring ways to innovate and improve my practice. This workshop will be a fantastic opportunity to peer review my work with fellow ceramic artists and Shary Boyle herself during this transitional period of my career. I will also have the chance to discuss my overall career path and my interest in pursuing a Master of Fine Arts in the next few years. During the workshop, I will create maquettes of two large-scale projects to begin in early 2026 to test how practical and visually appealing the ideas are. The second workshop will cover the ins and outs of plaster mould making and slip casting and will be taught by Jocelyn Reid, a Canadian ceramic and mixed media artist. Reid's ceramic practice is very focused on plaster mould making, as she creates large moulds of everyday objects and slip-casts them with precision. Plaster moulds are essential in my work because I use them to create detailed press moulds of foods and related items. I also make moulds to reliably produce a large amount of identical and perfect replicas as a lot of my work deals with overabundance and indulgence related to food. However, mould making is the part of my practice I have the least experience with. I have never successfully created a multi-part mould, which is something this workshop would explore in depth. I have only made one-piece press moulds that require regular soft clay to be pressed into the plaster like a stamp. Learning new techniques from a professional ceramic artist in this workshop would greatly enhance my skills and improve my practice. These workshops at Medalta will be beneficial to my career as an emerging ceramic artist. Medalta is well known in the ceramic community for its residencies, workshops and facilities. These workshops being focused on specific areas of ceramics taught by industry professionals will be of high caliber and very valuable to my career. They will provide specialized knowledge and hands on experience that I do not have access to in Winnipeg.	Solange Roy	Learn - Travel/PD	$ 875
2025-03-26	Tönky Hönk Ensemble Fellowship at New Music on the Point	I have accepted an invitation from New Music on the Point (NMOP) to participate in the festival as part of a pre-formed ensemble fellowship with Madeline Hildebrand, my duo partner in "Tönky Hönk". NMOP is a two-week festival dedicated to the creation and performance of contemporary music. Throughout the festival there are numerous opportunities for formal and informal learning experiences, including workshops and professional development talks, private lessons on one's instrument or compositions, and career-focused mentorship conversations with the faculty performers and composers. I previously attended NMOP in 2019 for a piano fellowship. The festival was an incredibly positive experience for me, and widened my artistic community in numerous ways. I became close friends with the other pianists in attendance; we still correspond regularly, keep up with one another's projects and send support, advice and recommendations when we can. I also connected closely with several participant and faculty composers whose music I greatly admired; I have programmed and performed many of their pieces in my own concerts. Finally, the artist-faculty were so generous in giving their time, encouragement and support to my career - for example, I reconnected with piano faculty member Winston Choi in 2023 for a week of impactful and inspiring lessons in Chicago. I strongly believe that attending NMOP as a member of "Tönky Hönk" will bring all those same benefits, along with many important additions. Amy Williams and her collaborative partner Helena Bugallo will both be on faculty this year. As an experienced performing ensemble with the same two-piano configuration as Tönky Hönk, they will be such a valuable resource in discussing career development, project selection, programming, and appropriate venues and outlets for our creative work. We will be able to have similar mentoring conversations with two other outstanding resident ensembles, the Bergamot Quartet and Popebama. We'll also receive coaching from composers whose works will push us in new creative directions. Mathew Rosenblum's "ELEVEN" is a piece for two electronic keyboards running software patches to produce microtonal tunings (the notes that fall "in the cracks" between the keys of an ordinary piano). Dan Trueman has invented a software program compatible with electronic keyboards, "bitKlavier", which opens so many new possibilities of sound for our instrumentation and research interests. He will direct an ensemble open to all NMOP participants, teaching us how to use and apply the software for our own projects. Several of the participating composers at NMOP will be writing works specifically for Tönky Hönk. We will premiere these pieces and correspond directly with the composers as they conceive, draft and refine these compositions with our particular skill set and stage persona in mind, and will be able to carry these new pieces forward into future performing and recording projects. As Tönky Hönk continues to develop its presence and identity, alongside upcoming touring and recording projects, I firmly believe NMOP is an ideal laboratory setting for us to rehearse, perform, share, expand our skill set, and create lasting relationships with numerous peers and mentors.	Everett Hopfner	Learn - Travel/PD	$ 1,000
2025-03-26	Travel to install and attend the opening reception of my work in Carlow, Ireland	I am presenting an installation and attending the opening at a significant exhibition in Ireland called Dreamtime, Ireland, co-curated by Ben Stafford and Sean Lynch. The show is at VISUAL, Centre for Contemporary Art in Carlow and is a survey of public art of recent decades. I will be participating in teaming and engagement modules and help in the creation of a podcast that will be used as a teaching and archival tool. This is an opportunity for me to contribute and share in the history of artist projects that have had an impact or influence on the development of contemporary art in Ireland. Sean Lynch has exhibited and curated internationally for several decades and has the highest reputation in contemporary art circles within Ireland. Ben Stafford is the Visual Arts Curator for VISUAL, Carlow and has curated numerous significant international shows nurturing emerging artists along with presenting major artists. This is a rare opportunity for me to present on a project I created back in 1998 that has been talked and written about by several artists/writers as a piece that proposed a significant challenge to pre-existing norms of public art in Ireland. I will be able to effectively undertake the project as I have a few days prior to the opening to work on the installation, as well as time to share for the podcast and education components of the show. I will also have an opportunity to optimize my time in Ireland, to network with artists and curators with a quick visit to Belfast and Derry before flying back to Winnipeg.	Theodore Sims	Learn - Travel/PD	$ 875

2025-03-26	Misfit Mentorship for KNG JMZ	I'm seeking funding to participate in the Artist Evolution Services offered by Misfit Music Management, which will help enhance my skills, brand, and marketability as an Afro-Indigenous Hip Hop artist. This program is essential for my professional development, as it provides strategies for refining my artistry, and positioning within the industry. The first part of the program that I am interested in is The Artist Career Audit, which involves completing a detailed questionnaire regarding my music career, goals, and aspirations. This will be reviewed by a Misfit mentor, who will assess my music, online presence, brand, and other assets. Afterward, I will meet with the mentor for a 90-minute session to review the results, refine my goals, and create a strategic plan. Additionally, I am considering participating in The Buddy System, which includes monthly strategy sessions, access to mentorship, and a resource folder with updates on upcoming opportunities and funding. My primary goal is to initiate a complete overhaul of my artistry as a brand. By refining my approach to the business side of my artistry, I will be better positioned to market my music efficiently and effectively. Through this program, I will improve my visibility, attract new opportunities, and grow my fan base while maintaining my authenticity as an Afro-Indigenous artist. The opportunity to receive mentorship and feedback from professionals will equip me with tools to navigate the complexities of the music business. This project is important because it will provide me with the foundation needed to elevate my career. As an Afro-Indigenous Hip Hop artist, there are unique challenges I face in gaining visibility and recognition. Participating in the Artist Evolution Services will give me the opportunity to address these challenges, amplify my voice, and promote my work on national and international stages. The networking aspect of the program will allow me to connect with industry professionals and collaborators, fostering growth and innovation in my work. Through the resources and opportunities provided by Misfit Music Management, I hope to contribute more effectively to the music industry, especially in terms of elevating Indigenous and Afro-Indigenous voices. The program will give me the tools to amplify my message, reach a broader audience, and collaborate with others who share similar goals. This program aligns directly with my long-term goals as an artist. The combination of mentorship, strategic guidance, and community-building will provide the support I need to refine my brand and enhance my career. This program is also crucial for connecting me with the broader music community. I am fully committed to undertaking this project and am confident in my ability to execute the plan. I have been actively building my career as an independent artist since 2021, and this grant will provide me with the necessary tools to take the next step in my journey. By investing in my development as an artist and business professional, I will be able to contribute to the broader music industry and the Afro-Indigenous community in meaningful ways.	Jamie Fontaine-Ellis	Learn - Travel/PD	$ 1,000
2025-03-26	Trip to Represent Winnipeg, MB in BC for CIPS (poetry slam)	I have a travel project to represent Winnipeg in Vancouver, BC (April 16-20, 2025) at the Canadian Individual Poetry Slam (CIPS) as the winner of the Winnipeg Poetry Slam 2024 CIPS qualifier. CIPS is a nationally recognized poetry slam that brings together 24 poets from across the country to celebrate and battle through spoken word as part of the Verses Festival of Words. Poets representing regions across Canada will compete in two nights of preliminary competitions; April 16th and 17th. The top 10 qualifying poets will compete for the title of National Champion at the CIPS Finals featuring Beau Sia on April 19th! The CIPS annual event is also a great attraction for poets because of the usual trainings and workshops from well experienced professionals in various artistic fields if they secure funding to cover that. More to come on that for this year as planning is still on going. The CIPS event will take a hybrid form this year, however, I plan to attend in person because I look forward to connecting with other poets from across the nation that would be present too. Attending in person will be an avenue to make deeper connections and build friendships that can lead to future collaborations. It will be a great experience and networking opportunity for me. Also, participating in the competition in a new environment and with other talented poets will ultimately serve as an opportunity for professional growth in my artistic career and this makes the project very crucial to me. I will be working with my editor who helps in the constructive criticisms of my work. This project will be quite beneficial to my (Winnipeg Poetry Slam) community. The event will expose me to different writing and presentation styles and skills from other talented poets across the country. This knowledge and experience I'll share with emerging poets in my community upon my return and help them become better with every aspect of their art. Meanwhile, I am recognized as a more experienced spoken word poet in the Winnipeg poetry community the way I show leadership and professionalism, especially in the diligence and enthusiasm I put into creation and engaging presentation of my works. I love the Winnipeg poetry community because it is such a safe space for everyone - both emerging and already established creatives, irrespective of our cultural diversities. The kind acceptance and appreciation I receive for my works so far is amazing, and I'm deeply grateful. This project will give me more recognition and pave the path for me to climb global stages and inspire emerging poets in my community. I am determined to give my best to this project and its successful completion will motivate and encourage me to keep pushing myself to give more. My abilities to undertake this project includes my poetic prowess, my creative mind, my deep sense of wanderlust, cultural awareness, adaptability, communication skill, easy going personality, time management, detail orientedness, time management and research capabilities.	Chimezie Osunwoke	Learn - Travel/PD	$ 1,000
2025-03-26	Travel to Europe and UK for Premieres	I have been invited to attend two premieres of my work in Avignon, France, and London, UK. By chance, both shows happen in July of 2025, a week apart. LENIN'S EMBALMERS will receive its UK premiere at Studio Theatre London, directed by Emma Hands. Emma previously directed the UK premiere of my play SHAKESPEARE'S WILL at Clwyd Theatr Cymru in Wales. Emma is very well-connected in UK theatre, and this premiere will be attended by directors, producers, agents, and London theatre people. It will be a great opportunity for me to meet other theatre makers in London who could be interested in other works I've written. I've also started collaborations with the Finborough Theatre and the Arcola Theatre, and this short trip will be a chance for me to solidify those connections. The French-language premiere of SHAKESPEARE'S WILL is very important to me. This will be the first time I've been produced IN France (note: I've had other translations in French for Canadian audiences). The Avignon and Avignon-off festivals are world renown. Presenters and theatre artists from around the world come to see the work there. The translation and production by Kady Duffy and Franck Berthier are going to be stunning (I've seen photos from a workshop), and my French reading friends have been highly complimentary of the translation. They are planning to tour the show - not only in France but to Ireland and hopefully to Francophone theatres in Canada. Some Canadian companies are planning on attending. Being there would be a great opportunity to help Kady and Franck refine the script and meet potential producers, directors, and theatre-makers coming to the festival. DATES The dates for the productions have only been finalized this week. They are: LONDON: July 1-6 AVINGON - July 6th to 26th. I would travel on July 1 to London and July 6th to Avignon, staying there for several days.	Werner Thiessen	Learn - Travel/PD	$ 875
2025-03-26	Rencontre poétique : Lancement et présentation d'Il n'y aura pas de safety word	Le 6 mai aura lieu le lancement et la présentation publique de mon premier recueil de poésie, Il n'y aura pas de safety word, publié chez Hurlantes éditrices. L'événement aura lieu à la librairie montréalaise N'était-ce pas l'été, de 17h à 19h. Nous prévoyons une lecture de poèmes ainsi qu'une discussion avec mon éditrice, suivi d'une période de questions. Avec ce projet, j'espère faire mieux connaître mon travail créatif et continuer de construire une communauté autour de ce livre et de ma pratique, au-delà du Manitoba. Surtout, j'ai aussi pour objectifs de rencontrer le public et d'établir des liens avec les lecteurices en dehors des médias sociaux tout en encourageant une couverture médiatique, de me familiariser avec la scène littéraire montréalaise et québécoise, puis aussi, sinon surtout, de faire entendre ma voix et partager cette écriture pour donner de la visibilité aux enjeux de la grossophobie. Nous avons choisi cette opportunité parce qu'un tel événement procure une certaine crédibilité créative et professionnelle, me permet d'exprimer ma voix dans l'espace accueillant et propice à mon travail que représente la librairie, et de réfléchir publiquement, par l'entremise de discussions et d'échanges avec l'auditoire, sur mon processus de création et sur la poésie. Ce recueil explore mon expérience vécue de la grossophobie par le truchement des affects de la honte, de la colère, du désir, du ressentiment et de la relationnalité. C'est un recueil accompagnateur, un recueil dépositaire, pour désstigmatiser, pour faire face, pour tenir responsable. Les retombées sont : une visibilité accrue et interprovinciale d'une poésie qui se fait au Manitoba francophone ; un travail de care envers une communauté de sujets qui subissent de la grossophobie au quotidien, laquelle est une forme de discrimination souvent normalisée et banalisée dans toutes les sphères de la vie ; puis le partage de cette poétisation de mon expérience entraîne, en mon sens, la création d'une solidarité et d'un espace pour mobiliser et donner une voix par laquelle nommer, dénoncer, résister et proposer un changement de discours. Je suis bien outillée pour entreprendre ce projet : mon recueil sort en mars 2025 et sera donc disponible ; j'aurai terminé d'enseigner à ce moment de l'année ; et mon éditrice coorganise avec professionnalisme et rigueur. Elle a reservé les lieux et s'occupe des détails logistiques, alors que je me concentre sur la présentation publique. La culture montréalaise francophone est particulièrement bien choisie pour accueillir ce lancement et pallier à l'isolement du travail créatif en français dans l'ouest du Manitoba, et cette première expérience me donnera l'expérience nécessaire pour l'organisation d'un deuxième lancement au Manitoba, à l'Université de Brandon, où je suis professeure. Je souhaitais toutefois favoriser le milieu littéraire plutôt qu'académique pour mon entrée dans le monde de la création littéraire francophone. C'est pourquoi Montréal au printemps, durant la semaine durant laquelle a lieu le Congrès de l'ACFAS, qui se tient à Concordia et à l'ETS, nous a semblé particulièrement stratégique : il y aura un bouillonnement et une présence culturelle accrue.	Dominique Hétu	Learn - Travel/PD	$ 669

2025-03-26	Kodály Level 3 Certification	I am planning to attend and complete the Kodály Level 3 course at the University of Alberta. Since completing Kodály Level 1, I have found the method to resonate with my teaching style and beliefs about music literacy and singing. Completing this two-week course would certify me to teach Kodály Levels courses, which is a long-term goal for me. There is a need for Kodály instructors across Canada, so this would help me to provide these courses to the Manitoba community, as well as communities in other provinces. Taking the course would allow me to develop my own musicianship skills, while at the same time giving me additional tools for teaching musical literacy in the context of a choral rehearsal. It would help to inform my own conducting and teaching skills. I look forward to the opportunity to make connections with other music educators from Alberta and beyond 17.1 and 17.2(i) 17.1 and 17.2(i) Guest instructors will be [redacted] from Hungary and [redacted] from Australia. I will be joined by other like-minded music educators and choral conductors from across Canada, who are prepared to work hard toward the completion of the course. I have chosen to enroll in this course because of the opportunity to study with a Hungarian teacher. These courses are not often offered in Canada, so it is my intention to take the course while it is offered. I took Kodály Level 2 last summer at the University of Manitoba, which was excellent preparation for Level 3. I have also been completing my DMA in Choral Conducting, which has kept my skills sharp I am familiar with Edmonton and its climate in the summer. Travel logistics from Brandon to Edmonton are quite straight-forward, with the opportunity to drive. Since the course will take place in a city and since I will be joined by other choral educators, I don't feel that isolation will be an issue. I also have family and friends nearby (Red Deer, Hoadley) if I should need their moral support.	Melissa Spraggs	Learn - Travel/PD	$ 875
2025-03-26	Lethbridge Independent Film Festival	I chose the Lethbridge Independent Film Festival as my festival of choice because it will be the Alberta premiere of my short film why some people be mad at me sometimes. The festival will be taking place in Lethbridge, Alberta from April 10th-13th at venues that include Galt museum & Archives | Akaisamitohkanao pa and the Movie Mill. The date of my screening is to be determined as the festival will be launching its full program on March 14th. 17.1 and 17.2(i) Being based in Winnipeg, Manitoba it was crucial for me to be in dialogue with other folks throughout the prairies outside of Manitoba. Attending this film festival, I hope to connect with other [redacted] prairie experimental filmmakers who are making films in Lethbridge and throughout Alberta. In 2018 I went to Lethbridge, Alberta for the first time as an artist and at that time I had been only making art for about two years. I was invited to Lethbridge to showcase my collection of photography titled the Hair Diaries. The Hair Diaries focused on talking to Black women about their relationship to their hair while navigating the world. The project was showcased at Flip Fest, which no longer exists but was an annual music and art festival in Lethbridge, Alberta. FLIP aims to create an encouraging and inclusive local music scene. FLIP Fest advocated for, showcases and provides opportunities for women, femmes and non-binary artists. Showcasing my photography I have been able to foster those relationships with the festival organizers and other artists who were featured at the 2018 Flip Fest. Returning to Lethbridge for my short film playing at the Lethbridge Independent Film Festival feels like a full circle moment where I can continue to continue my relationships with other artists and make new connections as well 17.1 and 17.2(i) Making connections, building on old and new relationships I will be continuing to work on my new film that has been coming together through my experience at the WXOOL film festival. Having access to [redacted] experimental filmmaking that included folks from across the diaspora, being in Alberta will ground [redacted] to look inward. Looking inward on what types of [redacted] experimental filmmaking exists in Lethbridge and how this challenges me to research deeper about the erasure that takes place within experimental filmmaking through working within an experimental Black feminist citational praxis. 17.1 and 17.2(i) 17.1 and 17.2(i) Participating in this festival aligns with my passion for independent film and the chance to engage directly with a community of filmmakers and artists from the prairies. To engage with only Manitoba filmmakers can become insular. The opportunity to look outside of my own community is crucial for me as an experimental filmmaker. The overlap between the isolation that is felt in Alberta in relation to Black experimental filmmakers resonates with me very deeply so I plan to learn, share and exchange knowledge through attending the festival as a way to to build on my practice as an experimental filmmaker.	Mahlet Cuff	Learn - Travel/PD	$ 875
2025-03-26	Travel to Edmonton Fringe Festival	I am returning to Edmonton Fringe Festival August 13-24 to produce [redacted] variety show featuring a mix of Winnipeg and Edmonton based artists. The show will feature follow Winnipeg comedians Carole Cunningham, Danielle Kayahara as well as Edmonton based burlesque dancers Starling Love and Araballe la Rev. The festival runs August 14-24th, but, I have included a day of travel in order to ensure I get there in time. I am applying for funding to cover my travel, while, applying for a Canada Arts Council grant to cover the other expenses including travel for the other Manitoba based artists as well as paying artistic fees 17.1 and 17.2(a) The Edmonton Fringe festival is a great opportunity for my organization, as the festival brings out a large audience to promote to, help finding billets, as well as extremely cheap venues and technical staff. All of these factors make it a lot easier to produce within the festival than to do it on my own. I am hoping to continue building the audience I started building last October when I produced and performed in a show there in partnership with Rapid Fire Theatre, therefore, making it easier for me and other Winnipeg based [redacted] artists to travel to Edmonton to put on shows. I think that it is possible for the show to be extremely successful in the Edmonton Fringe as there has never been another show like it, therefore, has an audience that people were not targeting their work for and think that the show can have a big impact in inspiring future [redacted] artists. I also think that working with local artists helps get more of the local arts community out through their connections than just trying to get people to come out as an outsider. 17.1 and 17.2(a)	Adam Schwartz	Learn - Travel/PD	$ 875
2025-03-26	Performing at Almonte in Concert	I have been invited, along with my duo partner, award winning pianist Madeline Hildebrand, to present a concert in Almonte, ON on April 12th, 2025, for the prestigious Almonte in Concert. The program we will be presenting is entitled "Light Exists in Spring", and is the result of nearly a decade of artistic research, growth, and collaboration. The repertoire we will be presenting on this concert is vocal-inspired music by Eastern European and Soviet composers. Some of these composers were hindered in their careers by being women, some by being Jewish, others by living under Soviet rule, some for several reasons, such as Gayane Chebotaryan, who as a female Armenian composer, is still largely unknown. Pavel Haas, whose oboe suite we will be performing, was a Czech-Jewish composer born in 1899. Haas originally wrote the work in 1939 for voice and piano, probably with his own text, but fearing for his safety, removed the words and re-cast the piece for oboe. It is a deeply moving, terrifying and beautiful work, which is infused throughout with an ancient traditional Czech chorale, the words of which are "Please do not let us or our successors perish". Haas died in Auschwitz in 1944. We also include three songs by undeservedly unknown Czech composer Vitezlava Kapralova, and finally the gorgeous, otherworldly Nocturne by Azerbaijani composer Fikret Amirov. This repertoire includes many of our own arrangements; for the most part we are the first to perform this music in Canada. By presenting this concert at Almonte in Concert, we hope to increase awareness of these composers and their music in Toronto and throughout Canada. This concert will be very important for our personal careers as well, as this is a high visibility performance opportunity for a highly respected organization. Concerts for this series sell out far in advance, are often reviewed press. This will be an excellent way for our duo to increase our recognition throughout Canada, make connections that will lead to future engagements, as well as act as ambassadors for the arts in Manitoba	Caitlin Broms-Jacobs	Learn - Travel/PD	$ 853
2025-03-26	Travel to present at "Belonging: Storytelling Across Campus & Community"	I will travel to Albuquerque, New Mexico with Indigenous Relational Maker KC Adams to present a talk with her entitled "Amplifying Relational Making in the University Art Gallery" at the "Belonging: Storytelling Across Campus and Community" conference which takes place at the University of New Mexico between June 24 and 27, 2025. In our talk, KC Adams and I assert that Decolonization within institutions is practiced through Relational Making. Relational Making, as defined by Adams, is the skillful production of objects, new media, or performances by an Indigenous person that infuses Indigenous epistemologies such as relational, locational, spiritual, communal, and holistic understanding. We will define Relational Making, explain its role, and demonstrate how it can be supported by art galleries to build community bonds and rich collaborative possibilities with Indigenous peoples. We will do this specifically by discussing the research and production of Adams' recent Gallery 1C03 exhibition, "Seven Generations", which expresses the significance and evolution of regalia making across past, present and future generations of Indigenous peoples. "Seven Generations" exemplifies Indigenous resilience and the vitality of inter-generational matrilineal knowledge and creative making. Adams and I will demonstrate, further, how the exhibition's public programs reinforce the teachings of Relational Making, thus garnering greater understanding of and respect for it, building belonging, and extending community connections and impacts. We will present our talk for an audience of university art gallery professionals and artists from across North America at the "Belonging: Storytelling Across Campus and Community" conference. This opportunity will enable us to share our knowledge and work with hundreds of creative practitioners. Attending the four-day conference enables us to meet like-minded individuals who seek to expand opportunities to build belonging and community connections through their work as curators and makers. We will learn new strategies from other presenters to add to our skill sets and we will nurture new partnerships through meeting other attendees. The location of the conference in New Mexico is particularly attractive to Adams and Gibson as it is an established center for the Indigenous arts community on Turtle Island. We are especially eager to attend the professional development excursion portion of the conference: it includes visiting galleries in Santa Fe. New Mexico which is an internationally respected hotbed of Indigenous art. While there, we will visit the Institute of American Indian Arts (IAIA) and their Museum of Contemporary Native Arts, a premier gallery for exhibiting, collecting, and interpreting the most progressive work of contemporary Indigenous artists. We will also travel to the studio of Joseph Sanchez, the last remaining member of the Professional Native Indian Artists Inc. (PNIAI), for Adams to research his work for a commissioned text. We will return home energized by this learning experience, taking the knowledge we have gained and sharing it with our community to further our efforts in supporting the work of Indigenous Relational Makers.	Jennifer Gibson	Learn - Travel/PD	$ 1,000
2025-03-26	Queenston Intensive Opera and Vocal Training	This training program is designed to enhance my skills in opera, playwriting, and musical theatre. I will be working with renowned performers and clinicians Rebecca Cuddy, Reilly Nelson, and Lisa Cosens Brillon. The key components of the program include opera and playwriting with Rebecca Cuddy, where I will develop my vocal technique, explore playwriting techniques, and learn to integrate opera into theatrical performances. Additionally, I will collaborate with Reilly Nelson to refine my musical theatre skills, focusing on the works of Kurt Weill and Bertolt Brecht, and prepare for auditions. Lisa Cosens Brillon will provide vocal pedagogy to refine my classical and musical theatre techniques. By undertaking this intensive program, I will enhance my versatility as a performer. I will return to my colleagues with refined techniques and insights, sharing my knowledge to elevate our collective craft. I will expand my vocal repertoire, transitioning between opera and musical theatre, and develop a deeper understanding of how to interpret and represent the writer's intent with authenticity. This personalized approach will make the most of my and the clinicians time and focus and will ensure that my performances are not only technically proficient but also deeply meaningful and impactful. This program will assist me as a performer and will assist with auditions and performances. I have the time to fit in this specialized program. I prefer to currently pursue training opportunities in Canada due to the political climate in the US at this time and their DEI withdrawal	Camryn Dewar	Learn - Travel/PD	$ 875

2025-03-26	To attend the screening of "legs" at Le Festival International du Film sur l'Art, Montreal.	My project is to attend The 43rd International Festival of Films on Art (Le FIFA) where our collaborative video poem "legs" will be screened as part of the Nuit du court-métrage (FIFA's famous yearly Night of the Short). This grant request is for my solo travel costs. My co-collaborator, Chantal Mierau, will also be attending the festival. Together we will represent, in-person, our collaborative project We are thrilled for our first collaborative video to be selected and promoted within the context of a national and international audience in Montreal, QC! Le FIFA is dedicated to the international promotion and distribution of films on art and media arts. "legs" is a poetic art film that crosses boundaries between storytelling and poetry, documentary and the imagined. It is a tremendous opportunity to meet other creators working in the short narrative genre and to be in-person to represent our work and the communities where our vision and words were born (Treaty 3 Territory, Pine Falls, MB, and Treaty 1 Territory, Winnipeg) A Montreal screening allows us the rare opportunity to connect with colleagues from Montreal and Ottawa to attend the screening as well. The editor of "legs", poet Sandra Ridley, will be travelling from Ottawa to join us for the premiere. Le FIFA has been promoting art films for over 4 decades. Attending this festival, especially the short film screenings, will be a wonderful intersection of sharing, discovery and artistic connection for us within an international art film community of creators and producers. We will be exposed to fresh artistic perspective, we will observe our film within a new context of international work, and we will discover new documentary art films and creators from Canada and beyond. We will bring our experience and connections and learnings home with us. Making meaningful connections within this community will inform future visual-poetry collaborations in ways I can't yet imagine. Attending the festival offers the rare opportunity to connect to an artistic community in a celebratory, shared and focused environment. I will be introduced to new artworks that will inform my personal practice and artistic choices as I go forth working in collaborative and multi-modal poetic forms. Though "legs" has received screenings at international festivals in Berlin and Chicago, I have not been available to travel to these international premieres in person. This project support will offer the opportunity at last to attend an international screening of "legs" in-person	Jennifer Still	Learn - Travel/PD	$ 1,000
2025-03-26	Performance and Screening at VISIONS in Montreal	I've been invited by the Le Lumière collective to present a program of work at their venue VISIONS, in Montreal, QC. The program will consist of two sections, 1) a retrospective screening of my own film and video work, and 2) a presentation of two expanded cinema performance works by the Oakland-based American artist known as "tooth," including "no outside (NO BORDERS ON STOLEN LAND)," a new dual-16mm piece commissioned by the Winnipeg Underground Film Festival. This presentation is significant for several reasons. For one, this is the first time I will screen a retrospective program of my film and video work in Quebec, and only the second time outside of Manitoba. The films I make are often quite short, and operate in relation to one another. The opportunity to screen in a retrospective format not only increases the potential appreciation of individual works, but of my practice as a whole. I will say confidently, there is nothing more rewarding for me as an artist than the chance to screen my body of work in this format, and no clearer way for me to engage with an audience. Second, this will be first presentation of "no outside (NO BORDERS ON STOLEN LAND)" outside Manitoba, since its presentation at the Dave Barber Cinematheque in September, 2024. The piece explores the imperialist enterprise of colonial border-making, expressions of occupation and resistance, and Indigenous sovereignty, largely informed by tooth's advocacy for Palestinian liberation and his devotion to activist work. I've been a fan of tooth's work since I saw him perform at the Ann Arbor Film Festival in 2016, and he is an artist I've always wanted to show in Manitoba, but he is, unfortunately, not permitted to enter Canada. I have a similar impediment from entering the United States, and tooth and I have bonded over this restriction on travel by imperialist entities. tooth's work is aesthetically and politically vital, and this commission project was in large part a way to design a way for him to "perform" (through me, by proxy) in Canada. The other part of the program consists of myself performing the piece of his I saw at Ann Arbor, titled "conical signal," which I've recreated and recontextualized with new audio. The screening of these works offers not only a rare opportunity to platform this important artist (selected for a recent retrospective screening at International Film Festival Rotterdam) in Canada, but a metaphorical way to transgress against colonial border-making. I see this project as valuable broadly because it brings together the major aspects of my artistic practice, namely my own independent production, and my devotion to curation and platforming other artists VISIONS is a venue I am honoured to be invited into, having screened retrospective programs of work my many contemporary artists I admire in the past, including Mike Hoolboom, Isiah Medina, Jodie Mack, Leslie Supnet, and many more. It is an important venue for me to screen in	Scott Fitzpatrick	Learn - Travel/PD	$ 1,000
2025-03-26	Presenting at the Association for Academic Museums and Galleries Annual Conference	The plan is to travel to Albuquerque, New Mexico with curator Jennifer Gibson to present a talk with her entitled "Amplifying Relational Making in the University Art Gallery" at the "Belonging: Storytelling Across Campus and Community" conference which takes place at the University of New Mexico between June 24 and 27, 2025 In our talk, that Gibson and I assert that decolonization within institutions is practiced through Relational Making. Relational Making, as I envisioned, is the skillful production of objects, new media, or performances by an Indigenous person that infuses Indigenous epistemologies such as relational, locational, spiritual, communal, and holistic understanding. We will define Relational Making, explain its role, and demonstrate how it can be supported by art galleries to build community bonds and rich collaborative possibilities with Indigenous peoples. We will do this specifically by discussing the research and production of Adams' recent Gallery 1C03 exhibition, "Seven Generations", which expresses the significance and evolution of regalia making across past, present and future generations of Indigenous peoples. "Seven Generations" exemplifies Indigenous resilience and the vitality of inter-generational matrilineal knowledge and creative making. Gibson and I will demonstrate, further, how the exhibition's public programs reinforce the teachings of Relational Making, thus garnering greater understanding of and respect for it, building belonging, and extending community connections and impacts. We will present our talk for an audience of university art gallery professionals and artists from across North America at the "Belonging: Storytelling Across Campus and Community" conference. This opportunity will enable us to share our knowledge and work with hundreds of creative practitioners. Attending the four-day conference enables us to meet like-minded individuals who seek to expand opportunities to build belonging and community connections through their work as curators and makers. We will learn new strategies from other presenters to add to our skill sets and we will nurture new partnerships through meeting other attendees. The location of the conference in New Mexico is particularly attractive to Adams and Gibson as it is an established center for the Indigenous arts community on Turtle Island. As such, we are especially eager to attend the professional development excursion portion of the conference: it includes visiting galleries in Santa Fe, New Mexico which is an internationally respected hotbed of Indigenous art. While there, we will visit the Institute of American Indian Arts (IAIA) and their Museum of Contemporary Native Arts, a premier gallery for exhibiting, collecting, and interpreting the most progressive work of contemporary Indigenous artists. We will also travel to the studio of Joseph Sanchez, the last remaining member of the Professional Native Indian Artists Inc. (PNIAI) to see his new work. I have been commissioned to write about a PNIAI's exhibition publication for the Whyte Gallery. We will return home energized by this sharing and learning experience, taking the knowledge we have gained and sharing it with our community to further our efforts in supporting the work of Indigenous Relational Makers	Karen Adams	Learn - Travel/PD	$ 1,000
2025-03-31	The Garden Hermit. Play Development	Before there was the garden gnome, there was the garden hermit. This historical oddity was a "lucky" peasant that was hired to dress in anachronistic garb to add ambience to the grounds of rich Europeans in the 14th-18th centuries. This project will support ten weeks of development for the first draft of my newest play, "The Garden Hermit." Edith Sitwell says that "a professional discomfort was only to be expected by the hermit, who, according to the terms of the agreement, must 'continue in the hermitage seven years … He must wear a camlet robe, and never, under any circumstances, must he cut his hair, beard, or nails, stray beyond the limits of [his employers] grounds, or exchange one word with the servant.'" (English Eccentricities). [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This project will take place from September 8th until November 17th, lasting ten weeks in total. I will be utilizing a hybrid of at-home offices, and the CV2 office in downtown Winnipeg, where I work as the managing editor and can provide space free of charge. In the first five weeks of the granting period, I will be placing my focus on research, narrative arc and character descriptions. In the last five weeks, I will be working with my dramaturg to enhance the aforementioned and complete a first draft of the play. The goal is to get this play to a place where it could begin workshops with performers in the coming year or so. [redacted] These stories demonstrate that audiences living in our precarious social climate are drawn to stories about the similarly precarious medieval era. 18.1(c)(i) I have experience exploring historical issues as they exist alongside modern readers. My MA independent research dealt with the intersections of the Franklin Expedition and melodramatic theatre practice, my novel "Crop Rotations" deals with early Canadian colonialism and rural storytelling culture. This project is relevant to my goals as an emerging playwright as it will allow me to explore historical research and writing in my playwrighting for the first time. My previous work with my dramaturg, Cafi Sproule, has been incredibly successful so far, and I hope with the support of MAC, we can continue collaborating and developing as a team.	Sophie Guillas	Create	$ 5,588

2025-03-31	Fractured Families and the Fragile Mind: A Devised Creation	From May 2024 to January 2025, Bunchback'd Toads will undergo a multidisciplinary and collaborative research-creation phase for a live performance project using themes from Shakespeare's "King Lear". We will draw on our individual experiences and skills to find compelling ways of expressing four chosen themes, urgently relevant today. 1. Fractured Families: intergenerational trauma and inequity 2. The Fragile Mind: mental illness, ageing, and dementia 3. Catastrophe: indifference of the natural world to human experience 4. Corruption: abuse of power and political opportunism We will explore these themes from personal, sociological, physical, and political perspectives, using archetypal relationship dynamics, actions, and events which exist in the play as a starting place for our research. We will create a stylistic tapestry which will be the result of working from a variety of disciplines. Methods used will include: devised theatre practices, Viewpoints, contemporary dance, authentic movement, Contact Improvisation, the Michael Chekhov Technique, the Expressive Actor Technique, mask, clown, puppetry, original music, soundscapes, and DIY design. We will bring selected texts from "King Lear" into the research as springboards for narrative threads in the work. Studio research will be conducted 5 hours per week, for 30 weeks (with breaks as needed throughout this research period) and will involve workshops, training sessions, generating ideas, developing a process, and creating performance material for a future live production. Each session will have a collective member guiding that day's work. This role will rotate through all members. We have chosen to spread the research over many months to allow for contemplation between working days and for experiences to settle and ripen; deepening each individual's process. It is also a more accessible/adaptable model for our diverse group, which allows space for each individuals' life commitments/needs. This research process will result in a collective methodology, and will culminate in the creation of a series of scenes, vignettes, and pieces that will be used in the next phase of the process; creating a production-ready work for Fall 2025. We envision a live performance that will present a relevant and compelling new story with a multi-faceted approach that reflects the diverse artistic and life experience of the ten members of this collective. This approach will allow the audience to experience meaningful experimental performance with layers of depth and clarity, engaging critical topics of today. In approaching collaborative research-creation, we will experience the dynamics of a non-hierarchical organizational structure. We will find ways to build consensus and manage conflict through collaborative processes. We consider this approach an important aspect of our work, and paramount in furthering the theatre and dance ecosystems in Winnipeg, as the industry works to decolonize and re-humanize these structures. With the culmination of this project phase in early 2025, we will host an informal public presentation of our research-creation for a Winnipeg audience at Prairie Theatre Exchange. This will be an opportunity to share our research-creation and discuss our practice and approach with an audience, as well as offer an opportunity to engage in discussion around this process with other Winnipeg-based performing artists. We will advertise on the WAC Arts Billboard, Creative Manitoba's event listing, and on each of our social media/email lists/networks. As a diverse group, our collective's reach will result in a wide ranging audience through artistic discipline, age, gender identity, ability, ethnicity, etc. We have set aside funds for ASL-English interpretation for the event. This project will significantly advance our collective's artistic development and advance artistic practice in Manitoba with risk, exploration, and experimentation in the following ways: 1. ARTISTIC GROWTH: Our diverse group offers a range of perspectives, fostering creativity and pushing our artistic boundaries. Exploring experimental collective creation methods will challenge us to implement new approaches, leading to creative growth and the development of the performing arts sector in Winnipeg, expanding the experimental and collaborative theatre network in Winnipeg, as we share our findings with audiences and future collaborators. 2. BREAKING TRADITIONAL NORMS: We will challenge the conventions of traditional theatre with a fresh and innovative devised collective theatre making techniques, playing off/in conversation with a well-known work. 3. COLLABORATION & CROSS-DISCIPLINARY MENTORSHIP: Our collective's collaborative approach to this research, as well as our wide range of skills and experience will result in a built-in cross-disciplinary mentorship and learning, fostering collaboration and knowledge sharing, and enhancing our individual and collective artistic practices.	Bunchback'd Toads	Create	$ 15,000
2025-03-31	Why You Can't Control Yourself	What I'm planning to do: My plan is to write a production-ready second draft of my full-length play Why You Can't Control Yourself. I've had considerable success with the first draft - both RMTC and Theatre Projects Manitoba have expressed interest in possibly co-producing it in the 25-26 season. But I want to do four things: first, a complete rewrite of the first half of the play. Second, deepen the whole play a shade, by quietly weaving in some similar but more subtle questions - are there other ways in which it's possible to stand outside your beliefs and see yourself more clearly? Third, go more deeply into a [redacted] Fourthly, make an updated survey of the scientific evidence and look for anything I might have missed, that could strengthen the play. 18.1(c)(i) What I hope to achieve: One strength of this play is its tone. I've always thought that tone is the magical element in art, and this play emerged, in the first draft, with a tone of giddy comedy which makes it delightfully unpredictable while always making sense on its own terms. Crazy things can happen, but they seem perfectly normal in the crazy world of the play. I think this consistency of tone is the result of letting things just spill out when I was writing the first draft. Now, going back to make changes, one challenge will be to preserve this delicate tone while approaching the plot and scenes more self-consciously, and from a more technical point of view. In other words, I want to pluck a soap bubble out of the air and examine it without bursting it. At the reading, people suggested that I could make more fun of the Left. The first draft does a bit of this, but I've decided to go further. [redacted] 18.1(c)(i) Why is the project important? Politics is becoming more and more polarized, with two sides finding it more and more difficult to talk to each other. I've found a way to make fun of political views without alienating anyone, because the comedy is so outrageous that NO-ONE will think it's THEM PERSONALLY who are being made fun of. The play creates a space where it's safe to question political views, because everyone in the play is larger-than-life crazy. The play doesn't exclude anyone because it doesn't blame anyone. It's the amygdala that's to blame! My goal: Bring people together. Theatre is in trouble these days. Fewer people are buying tickets and we need plays that will catch their eye. We need smart comedy right now, to get bums back into seats, so that theatre can do one of the things it does best - create an absorbing play world where people can make fun of each other without anyone taking it too personally. Artistic practice: This is a comedy about serious things. It has elements of farce, but essentially it's a satire, where accepted ideas are magnified huge, so we can see their flaws, and also see them as new again, so we are able to talk about them in a fresh way. I've written various different types of plays in the past but never a satire, so it's expanding my understanding of playwriting. Risk, experimentation: this play takes a pretty big artistic risk. It has to be funny enough to disarm people and jog them out of their fossilized viewpoints. It allows people to look at their partners and friends sort of side-eye, and question the reasons why we hold the opinions that we do. I am not setting out to attack people. I'm writing a mad-scientist play, an upside-down world where everyone gets picked up by the heels and shaken, so we see what falls out of their pockets. Whether the amygdala REALLY controls peoples' opinions is not important. What's important is that we can enter a world where people are able to step outside themselves, see their own opinions from a different point of view, and maybe examine their beliefs from a new perspective.	Iain McMillan	Create	$ 11,917
2025-03-31	A Champion's Pardon: A Symphonic Tribute to [redacted] 18.1(c)(i)	I am seeking funding to compose a symphonic work that honours [redacted]. This project marks my first endeavor in composing for orchestra, having predominantly focused on writing for the large jazz ensemble in my previous work. As a high school teacher who helps young people to explore and fall in love with the craft of musical composition, the skills I learn will help me to expand my pedagogy and enrich the mentorship I have established with the students at my school (Springfield Collegiate). I aim to expand my skillset through this process, which will allow me to explore new musical avenues and enhance my versatility as a composer. [redacted] I intend to draw inspiration from the fourth movement ("Victory") of Shostakovich's Seventh Symphony ("Leningrad"). The North American premiere of this symphony coincided with [redacted]. Shostakovich's music was a tribute to the resilience of his fellow citizens during the Nazi invasion of Leningrad, and I aspire to capture a similar spirit of resilience and celebration in my composition, reflecting Penner's journey and the significance of his release. I submit that this piece will be significant because there is currently a scarcity of literature or artistic work that commemorates [redacted]. Creating this symphonic work will not only enrich my practice by providing a rare opportunity to write for an orchestra but will also allow me to collaborate closely with the Winnipeg Pops Orchestra and its director (Owen Clark). This collaborative effort will echo Penner's spirit of community involvement and collective achievement. This project is important to the symphonic art form, as it will grow the body of playable work by community orchestras and it will be composed by a Manitoban for Manitoban musicians and audiences. Further, it is relatively rare that a musician identified as a "jazz composer" would successfully venture into orchestral composition. However, there are notable examples which include Wynton Marsalis, Rufus Reid, and Marianne Trudel, and I am excited about the prospect of contributing to this field from my local context. The musicians of The Winnipeg Pops Orchestra, under the direction of Owen Clark, will be key collaborators in this endeavor. Pursuing this project will undoubtedly challenge me both technically and artistically as I balance it with my master's studies in jazz composition at Brandon University. I am eager to embrace this challenge and contribute a meaningful work to the cultural landscape of Winnipeg. all exceptions in description - 18.1(c)(i)	Gregory Crowe	Create	$ 3,495

2025-03-31	Sundog Ensemble Music Creation Project	This project will create 7 new musical works through co-composition between 7 emerging and mid-career Manitoban composers and flexible chamber group the SunDog Ensemble. We will explore an expansive and collaborative approach to music creation, resulting in adventurous and accessible new music. In preparing for our first SunDog Ensemble performance, we discovered a lack of music written for our combination of instruments which led us to create our own works, one composed by myself (see "Cones and Rods") and one arranged by the ensemble (see "Hyperballad"). This collective arrangement opened our eyes to the possibilities which this kind of co-creation can bear. We'll further explore this process with each member of the ensemble creating an ensemble work. We'll also collaborate with three non-playing composers, expanding our collective as well as our palette of musical styles. Involved in the project. Myself: keyboardist/vocalist + emerging composer Ava Glendinning: jazz/pop guitarist + emerging composer John Himes: classical guitarist + emerging composer Christopher Byman: clarinetist + mid-career composer, performed by WSO + MCO Luis Ramirez: mid-career composer, works performed by TSO Marika Galea: mid-career composer + BU jazz bass professor Dominique Lemoine: emerging composer + songwriter in A La Mode Basic material for these works will be generated by individual creators and then workshopped with the SunDog Ensemble in two sessions, allowing for experimentation, feedback and collaboration. Through this project we will create a body of work which will live on in performances and recordings (not covered by this grant), as well as notated scores. Expanding the chamber repertoire, specifically by Canadian composers, will be one important result of this project. Our Hyperballad score was requested by a peer after our first performance, showing a need for more works for flexible ensembles. At the core of the SunDog Ensemble's vision is a desire to explore music across genres. Our members have diverse personal experience in the worlds of traditional and contemporary classical, jazz, popular, folk, and improvised music, each residing in their own unique niche. As performers, this wide-ranging embrace of musical genres results in a high level of risk for the individual as we endeavor to play in new and challenging styles, using varied musical notations and approaches to improvisation. As composers, one of the challenges this project will present is that of accessibility. Ava is trained in jazz and is fluent with lead sheet notation, while Chris, John, and myself are far more comfortable with traditional Western notation. This project will create highly accessible works for players across genres with varying levels of comfort in music notation. I have been personally challenged through this work to embrace more freedom in both my playing and composing and to develop accessible forms of musical notation, learning new ways to communicate my musical ideas. Through this project, emerging and mid-career composers and performers will work together to learn from and challenge each other. This project will result in a unique and cohesive set of works which will be shared in the future to promote both the SunDog Ensemble players and composers.	Theresa Thordarson	Create	$ 9,167
2025-03-31	Language of Rhythm: Original Tap Dance and Jazz Music Compositions	I am asking the Manitoba Arts Council for $7500 to create original Tap dance and Jazz music compositions. I will facilitate these creations with my Language of Rhythm pre-professional company dancers and a selection of Winnipeg Jazz musicians. With mentorship from bassist and educator Karl Kohut and myself, the company members will receive guidance and support in creating a collection of original music. The opportunity to work with myself, Karl Kohut, and the selected musicians will be an invaluable experience for the dancers. During dedicated sessions, our musical mentor and collaborator, Karl Kohut, will act as a bridge between the musicians and the dancers, overseeing the creation of original music specifically created with Tap dance as a compositional voice. We will blend Tap dance and Jazz music together seamlessly, and create music that highlights the strengths of each form. This work will become Language of Rhythm repertoire with the potential to impact future audiences both live, and through audio and video recordings in the next phases of this project. This project will take place in the new year leading up to May 25th, the Birthday of Bill "Bojangles" Robinson. Passed as National Tap Dance Day by US congress in 1989 and now celebrated all over the world, May 25th is now known as International Tap Dance Day. The original declaration includes the following. "Whereas, Tap dancing is a joyful and powerful aesthetic force providing a source of enjoyment and an outlet for creativity and self-expression; whereas, it is in the best interest of the people of our Nation to preserve, promote, and celebrate this art form." Our original compositions will be inspired directly by this declaration. As artistic director and mentor, Karl and I will orchestrate each composition providing our combined expertise. With the ideas of the pre-professional dancers influencing the direction of each piece, we will come away with a collection of highly innovative work. The creation of original compositions for Tap dance is an exciting opportunity, as it is not a widely explored avenue of creation in our form. This project is not only beneficial to this group of local artists, it has also never been done in Winnipeg before. This promises to be a springboard for future innovation and collaboration between Tap dancers and Jazz musicians. I am creating work that is creative, pushes boundaries, and reaches for new musical possibilities. With growing support from the community, Language of Rhythm continues to engrain itself into the Jazz music and dance scenes. I will share this work with the community, further exposing Winnipeg to this vibrant art form. Under my artistic direction, Language of Rhythm will create music that celebrates Tap dance, pushes the art form forward, challenges and inspires, and continues to build connections. When I founded LOR in 2020 a main goal was to connect Tap dancers and Jazz musicians in an authentic and artistic way. With funding from the Manitoba Arts Council I am one step closer to realizing this goal.	Ella Steele	Create	$ 6,875
2025-03-31	Forgotten Stories Suite - jazz orchestra, poetry & painting collaborations	The Forgotten Stories Suite is a re-imagination of several of my compositions, orchestrated for the big band setting while also bringing them to two collaborators from other disciplines. The goal of this project is to create new artwork that enhances the stories and tells them in new ways – through their own experiences, interpretations, and narratives. I wrote this suite of songs as a [redacted] 18.1(c)(i) [redacted] [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Importantly, at the end of the song cycle is hope. While I have arranged several of the original songs for big band, there are numerous more to do. The original compositions were written for septet, and the process of bringing them to the big band is both challenging and exciting – expanding parts to the expansive tonal colours that the jazz orchestra is capable of. Richard Gillis and the Winnipeg Jazz Orchestra will be deeply engaged in this process. Yisa Akinbolaji is a Nigerian-Canadian painter who will collaborate with myself and katherena vermette, creating new paintings telling the story of some of the characters in the music, and bringing his own stories into the paintings. katherena will write new poetry based on collaborative storytelling with myself and Yisa, bringing her own voice and histories into the narratives, and adding depths and complexities to the characters in the music. Jenn Derksen will document the collaborative process with photo and video. At the end of the project, we will have a concert that includes Yisa's artwork, katherena's poetry, the Winnipeg Jazz Orchestra, and myself. (This grant is not meant to support that concert.) We will approach Jazz Winnipeg about presenting the concert.	Sean Irvine	Create	$ 5,500
2025-03-31	Taiko Drumming: Dr. Hamilton School	We start the project with a demonstration for the whole school by three performers. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the group sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one; how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance by all of the classes on the final day of each week.	Fubuki Daiko	Learn - Artists in Schools	$ 3,355

2025-03-31	Taiko Drumming: Lincoln Middle School	We start the project with a demonstration for the whole school by three performers. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the group sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance by all of the classes on the final day.	Fubuki Daiko	Learn - Artists in Schools	$ 2,008
2025-03-31	To present Art Holm no. 9 at The Forks	For our 2024 season, Art Holm will be presenting Art Holm no. 9 at the Forks in November, with three guest curators, alongside our new partner, U N I Together Productions (UNIT). Art Holm is a multidisciplinary performance series which showcases professional artists in alternative venues. We are requesting funding to aid in the next presentation which will enhance the public's appreciation of live performance. VISION AND APPROACH Historically, the artists were selected by co-founders Hilary Crist and myself, Alex Elliott. Our selection was based on watching for, listening to, and caring about the local performing artists in Winnipeg. After Hilary moved away I questioned why, as a white Icelandic settler, I should be selecting the artists. Art Holm now has a Curatorial Model where we invite three guest curators who identify as BIPOC, to select one artist, or group, each. Art Holm no. 6 in May 2022 was our first time applying this new model. It was one of the most spectacular shows I have ever seen. It created a show that was rich in experiences, stories, and individual aesthetic. The curators for Art Holm no. 6 acted as allies to their selected artists. Alexa Joy created a powerful and poignant introduction to JayWood's performance, reminding us that the root of all music, is Black music. Hazel Venzon supported Bahay Perlas as mentor and director. Emily Solstice Tait hosted Jeanette Kotowich in her home, and was her outside eye. Jeanette offered to sit in circle and smudge with the artists and crew before every show. My crew shared that Art Holm is a safe space, where diversity and queerness are encouraged, embraced, and celebrated. I believe this was achieved by hiring diverse curators to select diverse artists, and by hiring diverse arts workers. The curators for Art Holm no. 9 are Saira Rahman, Geneviève Pelletier, and Joanna Hawkins. Art Holm is fortunate to have these talented, thoughtful, and caring artists on board. They were invited because they are working artists, they come from different art forms and communities, and they value representation and consideration to cultural integrity. ARTISTS INVOLVED The selected artists are Muhammad Mneina, Soleil Launière, and Natasha "Courage" Bacchus. These artists work with the human body as a generative tool, incorporating gesture, body language, spoken language, song, and creative expression. Our experimental platform is an ideal space for their work as their style is not easily categorized. The potential for them to find great inspiration from each other is high due to their level of artistic mastery and the vast contrast in their practice. We are excited by the possibility of future collaborations for everyone involved. TIMELINE Each artist is allotted 20 minutes to perform their work. There is no overarching theme that these artists must adhere to. Past artists have expressed how rare it is to have their work presented in a context where there is no theme, where they can show a shorter work and be paid well, and where they are given the freedom to perform what they choose. An artist is expected to be present at: one 4-hour technical rehearsal, a full technical run of the show, three shows running 1.5hrs. They receive professional photos and video documentation. By showcasing these artists under the same roof we are merging audience members who generally stay separated. In Winnipeg the dance audience goes to see dance, the music audience goes to see music, etc. With Art Holm we are breaking down the walls of three venues and pushing the stages and seats together. It is for this reason that Art Holm is an essential addition to the ecology of live performance in Winnipeg.	Art Holm	Share - Present	$ 15,000
2025-03-31	Nfanbe - Circus, dance and music show	Amara is planning to create and present an original circus arts show July 5, 6, and 7 of 2024 in Winnipeg, called "Nfanbe". "Nfanbe" means "I'm good here" in Amara's native language of [redacted]. The concept behind "Nfanbe" is that all of the various pathways that people have taken to immigrate to Canada are quite diverse, however they share one thing in common: they are now able to confidently say, "I'm good here." "Nfanbe" will use circus, dance, and music to represent these immigration stories. The inspiration for this project came from conversations Amara had with those who had recently relocated to Canada from Ukraine after the disasters there. These conversations reminded Amara of his own immigration story and sparked the idea to use art to portray these experiences. 17.1 and 17.2(i) The production will feature local Canadian dance, circus and music artists; artists who have immigrated to Canada from various countries (such as Guinea, Jamaica, Ukraine and Zimbabwe), and two guest artists joining the show directly from [redacted] vibrant circus community. The artists will be involved in the process of choreography and act creation, which will allow their lived experiences and the cultural dance styles from their native countries to guide the production's artistic choices, and to ensure that their experiences are represented accurately. 17.1 and 17.2(i) This project is important because as people living in Canada, we all have friends, neighbours, and coworkers who have their own unique immigration stories. This project will use the excitement of dance, circus and music to engage the greater community by shining a light on these stories, which touch all of our lives whether directly or indirectly. The production seeks to engage the larger community and provoke thought on the stories that it will portray by focusing on a subject matter that pertains to all of us, as opposed to solely showcasing a sequence of choreography and tricks. This show also presents an opportunity for artists of color to exhibit their skills, and for the public to experience a diverse variety of cultural dance and music styles, some of which they may already enjoy and some of which they may never have seen before. 17.1 and 17.2(i) This project is relevant to Amara's goals because Amara aims to increase the caliber of his productions, with the goal of bringing them closer to a Cirque-du-Soleil style experience that showcases demonstrations of artistic skill tied together by an engaging story. To this end, Amara will bring in Alassane Camara, a high-level circus and dance artist, and an accomplished dance and theatre artist, Fatoumata Gackou; from his home country of [redacted] for 10 days to rehearse and perform in Nfanbe. Bringing these artists to Winnipeg from [redacted] will help increase the quality of this production even further by assisting Amara to teach certain high-level skills to our local artists (currently, there are no schools or teachers in Winnipeg which teach high-level acrobatics and human pyramids to adults, so this will present a rare and unique learning opportunity for our local artists). As these local artists regularly work with Amara and perform in his productions, this will also help to make Amara's future productions with these artists even more impressive. 17.1 and 17.2(i) Mr. Camara will also teach a French-language African dance workshop in June, prior to the presentation of "Nfanbe". Amara is currently the only teacher offering French-language African dance classes in Winnipeg, and this workshop would provide another great opportunity for the Francophone public to learn both traditional African dance as well as the most current African dance styles from an authentic source in their native language. Along with giving the public a preview of what they can expect to see in "Nfanbe", the workshop will serve as a platform for Mr. Camara to personally promote "Nfanbe" to the attendees. "Nfanbe" will fuse traditional elements (such as traditional West African dance, music using traditional instruments like the kora, balafon and dundun) together with contemporary elements (such as newer dance styles like hip-hop, afrobeats, contemporary, bellydancing) to portray these immigration stories artistically, and to highlight both the diversity and unity among those of us who call Canada our home.	Amara Conde	Share - Present	$ 9,750
2025-04-29	Flourishing identity, belonging and prosperity through art	The proposed project offers members of the Colombian and Hispanic community an opportunity to participate in an art program featuring a variety of activities, including painting and embroidery, using diverse materials. The program will run from February 1st to November 30th, with two sessions per month. Each session will consist of a single two-hour class held on Saturdays, where adults will attend with their children (ages 7+). This structure provides ample time for artistic expression, skill development, and cultural learning. We anticipate to have 15 participants per session with total of 70 unique participants will benefit from this initiative. The project will include a series of hands-on workshops designed to showcase the artistic traditions of Colombian and Hispanic cultures. These activities will foster creative expression, cultural pride, and intergenerational learning. Classes for children, youth, and adults will provide a deeper exploration of artistic techniques, cultural history, and creative expression. The sessions will be structured to create an inclusive and interactive environment, equipping participants with the tools and resources to explore their cultural identity while developing new artistic skills. The program content will reflect the rich cultural heritage of Colombia while embracing the diverse artistic expressions found within the broader Hispanic community. This project is particularly important because many community members—especially newcomers—have limited access to cultural activities that affirm their identity. Language barriers and socio-economic challenges often prevent individuals from engaging in arts-based programs. To address these obstacles, the project will offer bilingual instruction, free or low-cost participation, and an inclusive space where individuals can learn, share, and express themselves creatively. Additionally, the program will strengthen intergenerational connections by providing opportunities for children, youth, and adults to learn from one another. Younger generations will connect with their cultural roots, while older participants will have the chance to explore new forms of artistic expression. This approach fosters a sense of unity, pride, and continuity across generations. With extensive experience in organizing cultural and recreational programs, CAMI is well-equipped to manage and deliver this initiative. Since our founding in 2018, we have successfully implemented a wide range of cultural events, workshops, and programs. Our network of dedicated volunteers, community leaders, and skilled facilitators—including artists specializing in Colombian and Hispanic cultural practices—will play a crucial role in the program's success. We also have experience working with diverse age groups, tailoring programming to meet the unique needs of children, youth, and adults. Our commitment to inclusivity ensures that all activities are accessible and welcoming, with bilingual instruction and culturally responsive content. The program will take place on Saturdays, allowing participants to attend without conflicting with school or work schedules. Classes will be held in accessible community spaces in Winnipeg, providing a comfortable and appropriate setting for these activities. Cultural protocols will be respected throughout the project to ensure that all activities are culturally sensitive and accurately represent the traditions and values of the Colombian and Hispanic communities. We will work closely with community leaders and artists to ensure alignment with local cultural norms and expectations.	Colombian Alliance in Manitoba Inc	Share - Artists in Community	$ 7,031

2025-04-29	Gilnawnd Aadizooke (We Tell a Sacred Story): Murals and Workshop for Life's Journey Clients	Life's Journey Inc. is planning to commission large panel murals that represent Indigenous teachings on the exterior of our drop-in and office building. These designs are being developed by a local Indigenous artist, Shaylene Picard, in collaboration with Nookomis Debbie Cielen (Indigenous Elder, and a Senior Director at Life's Journey), to ensure these designs include the teachings we wish to share with our participants and the wider community in a culturally appropriate way. After these first murals are completed, Life's Journey will contract Shaylene to provide mural painting workshops to our participants, so that interested participants can have guidance in creating their own small panel murals (either 4x4' or 4x8'). Life's Journey will offer to purchase participants' mural panels for display at our building. Participants will have the option of keeping their murals. This project is important for many reasons. One main purpose of these murals will be to serve as visual reminders to our participants about the community that we foster at Life's Journey. As noted above, our participants live with intellectual disabilities and many face barriers with learning, memory and emotions. This makes it especially important for us to reshape our participants' environment so it can provide these "reminders." Those who choose to keep their murals will benefit from this long-lasting reminder of their identity and capability, while people who choose to display their murals at Life's Journey will be able to see how their expression is one of many in a shared community. The second purpose of this project is to reshape our building into a more calming and inviting space. Our office is located in Point Douglas and was originally a warehouse. The exterior of our building can feel uninviting. Discomfort can be a significant barrier for our participants, and beautifying our building would reduce this barrier. Giving our building a new appealing identity will also help our participants feel more pride in being part of the LJI community, and less stigma for being social service recipients. These murals will also benefit the larger community. Point Douglas is in a transitional state, and many local community organizations are already working to beautify and provide services in this area and to improve how it is perceived by the wider Winnipeg population. We wish to be part of making this area a more vibrant place for the thousands of people who travel along Higgins each day. We are choosing to feature Indigenous teachings and an Indigenous artist as part of celebrating Indigenous culture and working towards reconciliation. LJI is grateful to MAC for this opportunity. We have contracted Shaylene for preliminary work in preparing for this funding opportunity and our Special Projects, Admin, ISCS, Operations and Drop-In departments will support Shaylene and participating participants throughout this project. We have significant experience in project management and are confident we can complete the project in the projected timeline.	Life's Journey Inc.	Share - Artists in Community	$ 7,031
2025-04-29	Rainbow Harmony Project Concert - Love Out Loud: Pop Royalty	After a successful 25th anniversary season in 2023-24, RHP began its 26th season this fall. We are thrilled to continue building our legacy as one of Winnipeg's long-standing 2SLGBTQIA+ arts organizations and are currently seeking funding to assist us in the production and presentation of our concert, Love Out Loud: Pop Royalty to take place on February 22, 2025 at the West End Cultural Centre in Winnipeg. Funding from Manitoba Arts Council will allow us to offer opportunities of employment for Manitoba choral artists, instrumentalists, drag artists and choreographers, as well as contract other arts professionals including a stage manager, photographer, videographers, and sound and lighting technicians to work with our choirs. The theme of our 2025 Love Out Loud concert is Pop Royalty. Giving center-stage to our singers, supported by RHP artistic staff and collaborating with local instrumentalists and drag artists, we will highlight 2SLGBTQIA+ participation in globally celebrated pop hits. We will welcome our audience into the "royal court" of pop music with thrilling choral performances of songs by the likes of Michael Jackson, Britney Spears, Madonna, Lady Gaga, Chappell Roan and much more. Our flagship ensemble will be joined by the newly formed RHP Youth Choir (established with the support of MAC), additional Manitoban instrumentalists, and two Winnipeg drag queens, Lady Muse and Special K. RHP will share our unique choral sound, singing both classics and new favorites in a variety of styles from the culturally impactful and beloved pop genre. Our Love out Loud show will be more than just a concert, as musical selections will tell stories, shine a light on the experiences of our community, and celebrate queer identities and love. This project is lead by RHP's Artistic Director, Brittany Mielnichuk, and Interim Artistic Director, Katy Harmer with support from other contract staff including, Jean van der Merwe (Assistant Director), Caleb Rondeau (Youth Choir Conductor), Dylan Summers (Collaborative Pianist), and Emma Lewis (Youth Choir Collaborative Pianist) RHP's Assistant Director will choreograph movements for the singers to help our choristers bring the music to life. Jean will also be collaborating with Lady Muse and Special K to develop an entertaining MC script that will tie the evening's songs together. In addition to hosting the evenings concert, Lady Muse and Special K will also perform selections with the choir on their own. RHP has a budget in place for this concert that covers the standard expenses we encounter for our events, including such items as marketing, purchase of sheet music, printing, SOCAN fees and venue rentals. The additional resources from this grant will assist us to cover expenses related to production and allow us to share a high-quality performance, all the while equitably compensating artists and professionals for their contributions to what will be a memorable concert for both our singers, audience and larger community. RHP is excited about the designs for our upcoming concert that reflect the commitment we hold to our vision, mission, and guiding values	The Rainbow Harmony Project, Inc	Share - Artists in Community	$ 5,000
2025-04-29	Norwest Co-op Inspire Inkster	Our project aims to offer a variety of art workshops and experiences to individuals experiencing several barriers to accessing them, as well as to provide community members with opportunities to work with an art medium they may not have worked with before. In offering community members a broad range of artistic opportunities using different mediums and facilitators, we hope to not only develop their skillset, but also introduce them to new interests, hobbies and art forms. Furthermore, we hope to empower community members to embrace their creativity and pursue their passions. Additionally, throughout the last few years we have gathered lots of feedback at quarterly community advisories in regards to what types of programs and workshops community members would like to participate in. Art workshops, including those related to theatre and music, have consistently been a top priority need for community members in Inkster. Not only do these workshops teach and refine several skills, they are also healing to many individuals. Many community members have also stated that they have made close friends and built their support circle as a result of meeting others in the community at a workshop. We have used this important feedback to choose which art workshops we will be offering in the community. Upon gathering feedback, we learned that community wants to experience both new art workshops using mediums they have not tried before, as well as familiar ones such as Soapstone Carving, Spray-Painting, Drum Making, and Beading. Some of the new art workshops we would like to offer community members this year are Pottery, Rattle Making, Indigenous-Themed Painting, Theatre, Dance and Dreamcatcher making. We would also like to do some literary workshops for adults and youth related to storytelling, storyboarding and creating their own graphic novels. These types of workshops will not only contribute to making our community arts scene more vibrant, but will also improve literacy skills in community members. Lastly, we are planning to have Manitoba Theatre For Young People and Art City do outreach at our three resource centres, offering a series of acting and art workshops to individuals of all ages.	NorWest Co-op Community Health	Share - Artists in Community	$ 7,500
2025-04-29	African Movie Festival in Manitoba 2025	The 2025 African Movie Festival in Manitoba (AM-FM) is a celebration of African and Black cinema that will showcase films from diverse African countries, the African diaspora, and Canada. For the first time ever, the festival will expand from its current 3-day format to 7 days. Scheduled for September 15–21, 2025, the festival will take place at the much larger Winnipeg Art Gallery and will extend to the University of Manitoba, University of Winnipeg, and Université de Saint-Boniface, reaching out to students, academics and the broader, arts and film community. It will feature film screenings, symposia, post-screening discussions, a world premieres from the filmmaking masterclass. What Are We Planning to Do? AM-FM 2025 will screen 25+ films, ranging from documentaries to shorts and features, in multiple languages, reflecting the diversity of African storytelling. The festival will include: •Post-Screening Discussions: Facilitating dialogue between filmmakers and audiences to deepen understanding and appreciation of African cultures. •Symposium: Bringing together academics, filmmakers, and community leaders to explore a theme. •Filmmaking Masterclass: Providing hands-on training to emerging Black filmmakers in Manitoba, focusing on storytelling, cinematography, and post-production. •AM-FM Film Awards: Recognizing outstanding contributions to cinema, with awards open to African, Black, and Indigenous filmmakers. •Community Engagement: Collaborating with ACOMI to ensure the inclusion of African communities and exploring potential partnerships with northern communities for future expansion. Why Is This Project Important? The festival addresses the underrepresentation of African and Black voices in Manitoba's cultural landscape, fostering diversity and inclusion through storytelling. It provides a platform to celebrate African heritage, challenge stereotypes, and promote cross-cultural understanding. By empowering young filmmakers, the festival invests in the next generation of storytellers, ensuring that diverse perspectives continue to enrich Manitoba's arts scene. The festival also strengthens Manitoba's cultural fabric by creating a space for dialogue and collaboration among various communities, promoting social cohesion and equity. Its ability to attract diverse audiences enhances multicultural understanding while creating opportunities for local filmmakers to showcase their talents on a global stage. What Is Your Ability to Undertake This Project? With eight years of experience organizing the festival, AM-FM has a proven track record of delivering high-quality programming that resonates with audiences and stakeholders. Our dedicated team of organizers, volunteers, and community partners ensures the seamless execution of events. We have established strong partnerships with institutions like ACOMI and venues such as the Winnipeg Art Gallery. Additionally, our previous successes in securing funding from organizations like the Manitoba Arts Council and other grant providers demonstrate our financial viability. Logistics and Planning The timing of the festival aligns with the fall academic calendar, maximizing student and community participation. We adhere to cultural protocols by working closely with community leaders and ensuring that our programming is inclusive and respectful of diverse traditions. Through careful planning, collaboration, and community involvement, AM-FM 2025 aims to make a lasting impact on Manitoba's cultural landscape, empowering storytellers and fostering a deeper appreciation for African and Black cinema.	Manitoba African Film Festival Inc / African Movie Festival in Manitoba	Share - Artists in Community	$ 15,000

2025-04-29	Music in the Park 2025	We plan to provide 6 free concerts in the Victoria Park, in Virden, MB. The Town provides the stage, and park to us for the 1.5 hour concerts. The town has become more of a collaborator with us, each year. We invite musicians from the area (usually some local, and all within 2 hours of town!) We have great talent nearby, and they are happy for a chance to play for an appreciative audience. With MAC funding, we have been able to pay the musicians well, and they are pleased! They are also thankful for the inclusion of a sound engineer, who has elevated the caliber of each show , as well as helping out the older demographic, who need to be able to hear their favourite bands! July 3 -Three's Company country and folk (One of the musicians has been entertaining in the Westman region for 50 years!) 10 17 -Susan Martens/Known 24 - Ryan Bender et al 31 - Julianna Moore August 7 REVIVAL: This is the band that played all of the dances in the area in the 70's and 80's. They have 3 original members (also in their 70's and 80's!) Although SAIL's focus is Seniors, we see this multi-generational gathering, as so important for community spirit and connections. We literally have all ages at this event and they can bring along their pets, too --This project is integral to the summer offerings in town. SAIL started the series 15 or so years ago, and it continues to be a staple in Virden We continue to offer transportation, but many already make a habit of car-pooling. You see many people reconnecting with old friends, and making new ones. The community businesses have been approached to offer door prizes, or to pay for a night of transportation. _ our ability to undertake this project: Working together with the Town, and Arts Mosaic, the arts hub in Virden, we are a strong team, to do the work needed in planning, executing, and following up on the project. We also have volunteers who put in a lot of time to make the evenings successful -We have approached the Legion for permission to use their building in case of rain. -The Lions are considering a donation once again, to help cover costs --Logistics: With the 3 partner organizations, plus volunteers (most of whom have volunteered and/or been performers in the past), we are well able to keep the show running smoothly. The seniors in the community can all access these outdoor concerts (Virden has a music and theatre community that uses the Aud Theatre for performing, but these shows all have a cost associated with them. From $5-$25 per ticket. While this is not a barrier to many, tho some, it is unreachable, or intimidating to attend.) The host, volunteers, sound engineer, and musicians communicate to make the whole evening work well. From sound set-up and checks, host ensuring there is water available for musicians (and audience!), to final thanks. . .all is well planned.	Seniors Access to Independent Living	Share - Artists in Community	$ 5,000
2025-04-29	REDress Book Launch at the Canadian Museum for Human Rights	HighWater Press (HWP) is proud to launch "REDress: Art, Action, and the Power of Presence," an anthology edited by Manitoba artist Jaime Black-Morsette. This collection, inspired by Black-Morsette's internationally recognized REDress Project art installation, addresses the crisis of Missing and Murdered Indigenous Women, Girls, and 2SLGBTQ+ people (MMIWG2S+). The book amplifies Indigenous voices through creative writing, art, and essays, featuring Indigenous Manitoban contributors such as KC Adams, Cambria Harris, Jaimie Isaac, and Mackenzie Anderson Linklater. The public launch event will be held on May 5, 2025, at the Canadian Museum for Human Rights (CMHR), to coincide with REDress Day and the opening of the museum's REDress Project exhibit. This carefully selected venue will provide a meaningful and immersive experience, connecting participants to the anthology's themes of resilience, healing, and advocacy through art and storytelling. HWP has extensive experience organizing and executing similar large-scale, culturally significant events. As a leading publisher of Indigenous-authored books, we have successfully organized other book launches, workshops, and community engagement events. In October 2024, HWP partnered with the Prairie Comics Festival for the well-received simultaneous launch of six Indigenous-authored graphic novels and an educator programming track for the festival, with a combined attendance of 150 people. These past projects have demonstrated our ability to work collaboratively with Indigenous contributors, organizations, and Elders while managing logistics effectively. A dedicated team will oversee this project, ensuring that every detail, from cultural protocols to accessibility features, is handled thoughtfully. Additionally, Jaime Black-Morsette, the editor and artist behind the REDress Project, will be closely involved in planning to ensure the event is both meaningful and respectful of the community it serves. Two Elders will also be consulting on the event details and providing assistance throughout the event. The book launch will feature live readings from contributors, who will share their creative works alongside personal reflections on MMIWG2S+. A cultural safety space will be available throughout the event, staffed by an Elder and equipped for smudging, offering attendees a space for reflection and healing. This critical support acknowledges the emotional depth of the topic and ensures that all participants feel respected and cared for. To celebrate Indigenous culture and foster community connection, the program will conclude with a traditional round dance, led by an Indigenous drum group. This ceremony invites all attendees to join hands in a symbolic moment of solidarity, healing, and honouring those affected by MMIWG2S+. Participants will also engage in an interactive component related to the REDress installation, tying red ribbons around the exhibit space as a collective symbol of remembrance and a call to action. This project aligns with societal efforts to address the MMIWG2S+ crisis by integrating literature, art, and cultural practices to inspire dialogue and foster meaningful connections. With a proven track record, a skilled team, and strong community partnerships, HWP is well positioned to implement this project successfully. This event transcends a traditional book launch; it is a call to action, an invitation to reflection, and a celebration of resilience.	Portage & Main Press/HighWater Press	Share - Artists in Community	$ 7,500
2025-04-29	49th Northern Juried Art Show in Flin Flon	The 49th Annual NJAS will be held April 10-12, 2025 at the Flin Flon Community Hall. Artists will enter new works for public exhibition and adjudication by jurors, confirmed as Winnipeg-based artist, Chris Simonite, and Creighton, SK-based artist, Catherine Joa. They will provide each entry with a written critique; this feedback helps artists develop their skills and refine their techniques. The NJAS is important because it addresses major challenges faced by northern artists e.g. the lack of opportunities for exhibition and professional development due to our geographic isolation. The NJAS removes these barriers by bringing the exhibition to a central northern location, reducing travel and logistical costs, and providing free artwork transportation via Gardewine. Outside of Flin Flon, the confirmed communities participating are The Pas, Snow Lake, Gillam, Lynn Lake, Leaf Rapids, Churchill and Thompson. Norway House has been contacted but a shipping depot location has not been confirmed yet. While the NJAS is on public display in the auditorium, other areas/rooms of the Flin Flon Community Hall will host ancillary activities. The goal is to transform the Community Hall into a vibrant visual arts hub for three days. 1. Opening Reception. Thursday, April 10th from 7-9pm. The NJAS opens to the public with welcoming remarks from the jurors and the awards ceremony. 2. Free youth workshop. "Level Up Your Line Art" with Danita Stallard, an enthusiastic professional artist and instructor who works with youth weekly. The goal is to provide a free skill-building workshop for youth. 3. Free Artist Presentation. "Websites for Artists" with Megan Dupas, As the NorVA Centre manager, artists often ask me about websites. I have researched the topic and have lots of experience using Wix, Square, and Shopify. I want to share my knowledge with local artists so they can better understand the different web builder sites available. The goal is to provide insight about the business/marketing side of being an artist. 4. Flin Flon Pottery Club presents "Experience Pottery" with raku firing demonstrations outside the Flin Flon Community Hall. The Pottery Clubroom is located in the Community Hall so the potters have kindly offered to hold a free open house, and demos, throughout the NJAS weekend. The goal is to introduce artists and the public to the exciting medium of pottery! 5. Art Trading Card Club, hang out in the Senior's Room. Danita Stallard hosts the free Art Trading Card Club weekly in which anyone aged 14+ can drop in and make tiny artworks on cardstock the size of trading cards. Danita will host a hangout at the Community Hall. The goal is to introduce new people to the ATC Club and encourage more people to make art! 6. Extra time with Chris Simonite. We will schedule time for artists to speak with him one-on-one about their entries.	Northern Juried Art Show Flin Flon	Share - Artists in Community	$ 5,500

2025-04-29	Cold Read Series/Reel Brews Speaker Series	OurToba began the Cold Read event in spring 2023, inspired by Vancouver's popular Cold Reading Series. This live script reading event provides writers with the opportunity to hear their work performed by professional actors in front of an audience. Writers submit a logline, synopsis, character breakdown and ten pages of their work to OurToba. We select 5-7 writers to share their work at each event on a first-come, first-served basis. If a writer is not selected, we strive to include their work at the next Cold Read. A board member or volunteer selects professional actors to cold read the script for an audience. This process allows writers to hear their work out loud and recognize what is working and what needs adjustment. It's a perfect environment for artists to share their work-in-progress with a supportive and encouraging audience. This event has successfully fostered a strong community amongst our members. Recognizing the value of role models, we've introduced a guest speaker to the Cold Read event to further strengthen our community. This also exposes the guest speaker, who is an industry professional, to the work of emerging artists, potentially leading to networking, collaboration, and mentorship opportunities. In November 2023, we invited Lauren Cochrane to host the Cold Read, followed by Rebecca Gibson in March 2024. Lauren and Rebecca are leaders in Manitoba's film community who encourage other creatives to share their ideas, take risks and persist. In 2025 we will continue inviting role models to lead the Cold Read. During the event, the host provides career advice and shares their journey in the film industry. This is an opportunity for anyone to ask questions and learn from their experience. Building off the success of the Cold Read guest host, we realized we needed another event for our members to build community, network and learn from industry leaders. In February 2024 we launched Reel Brews. Reel Brews is a coffee chat with an industry leader and a small group of peers. We hosted a group at the Artspace Board Room with our guest speaker, Nicole Loewen, a Work Development Liaison for OSM. Nicole offered advice and suggestions for new filmmakers to enter the film industry, including information about different film organizations and unions. This format allowed an organic and participant-led conversation. In 2024, our small working board was focused on the OurToba Film Fest. While the film festival aligns with OurToba's goals to achieve gender parity and empower our community, we found that it limited our capacity to develop other programming. Our board decided to postpone the film festival until 2026 so that we could create new programs and continue to strengthen our existing ones. We are also growing our board, advisory board and volunteer roster so that we can keep up with our growing organization. A key development in this effort has been the appointment of a new board member, Jennifer Tomanek, as our programming facilitator. Having a designated board member coordinate programs has helped our operations become more efficient.	OurToba Film Network Inc	Share - Artists in Community	$ 7,500
2025-04-29	Neighbour by Neighbour Festival	The fourth annual Neighbour By Music Music Festival (NxN) is to be held on Saturday September 6, 2025. As with the first three festivals our schedule runs from the early afternoon until 11 in the evening. The afternoon schedule includes a market of local vendors, a community clothing swap, daytime music from up and coming artists and family entertainment - including readings from local authors, the Wacky Doodle Dance Party, tiny yogi, crafting, face painting, a bouncy castle and a visit from the local fire truck. The evening includes a concert of world class local musicians - past headliners have included Sierra Noble, the Mariachi Ghost and JD Edwards Band. We are very proud to also provide complementary babysitting during the evening concert. Indigenous content is always highlighted at NxN with last year's opening ceremony including a community blessing and acknowledgment by Elders, drum performance, tipi raising and beading workshop. This year we hope to expand on our prior successful mentorship program by commissioning local Indigenous artist Jackie Traverse and two young local artists to complete a live painting on the day of the festival, which would be prominently displayed year round at the community centre. The Lord Roberts Community is a diverse and vibrant representation of Winnipeg. According to the 2021 census residents include newcomers to Canada (13%), Indigenous folks (20%), young families (43%) and long time senior residents (13%) while the average household income is roughly $20,000 below the city average. The area is dense in population and has a significant base of artists and creatives who call it home. The volunteer festival planning committee from last year is mostly returning and has expanded with a strong team of passionate and skilled volunteers to support all areas of the event planning. We continue to strengthen our partnerships with local community businesses for both financial and in kind support as the festival is quickly becoming a local tradition and we were incredibly honored to host and have the support of our local political representatives last year (Premier Wab Kinew, Member of Parliament Ben Carr and City Councilor Sherri Rollins).	Neighbour x Neighbour Festival	Share - Artists in Community	$ 5,625
2025-04-29	Out Loud at the Library: Free Concert Series at the Millennium Library	Virtuosi Concerts is presenting three more free Out Loud at the Library concerts at the Millennium Library this winter. The concerts will take place in the Carol Shields Auditorium on the second floor of the library on Saturdays at 2 PM. We are applying for funding to raise our artist fees to a professional level and to cover the costs of concert production, promotion, and organization to make it possible to continue providing access to free live music for downtown audiences. The three remaining winter 2025 concerts are: --February 8 "Piano Poetics" - singer-songwriter Shay Wolf will perform original pop-folk songs on the grand piano in the library. --March 15 "Billy Joe's Got the Blues" - beloved blues musician Billy Joe Green will play a stripped-down set of his signature blues-rock sound. --April 5 "Braiding Sounds, Sights, and Stories" - video artist Jennifer Still, poet Joanne Epp, and cellist Nathaniel Froese create an immersive environment with images of fabric being sewn, prairie-themed poetry, and original cello melodies. Virtuosi Concerts and the Millennium Library have an established collaboration that is valued by our current teams (Kim Tuesday and Kathleen Williams at the library, and Jennifer Thiessen at Virtuosi). The procedures to curate the series, engage the musicians, and produce the concerts are in place and we are well-equipped to continue undertaking this project. That said, significant challenges include increased security and reduced community programs at the library, and reduced funding and staffing shortages within both organizations. Currently, Virtuosi's contribution to continuing the series (booking the musicians, artist communications, contracts, payments, tech requirements, promotion) is contributed on a volunteer basis by our sole staff person. The impact of these concerts on the listeners is visible and visceral every time. Recently we have seen kids pulling adults into the room because they heard music down the hall, adults coming in to lean on the wall for a while because they heard traditional drumming and singing then staying for the full hour, someone rocking a baby to cello music, seniors laughing out loud to the riské words of a contemporary opera aria, a hilariously raucous song-and-dance party to ABBA songs led by a Filipino choir, and a dad speaking Michif with two little kids settling into the front row during a song in French about passing on language to the next generation. Out Loud at the Library is designed to be accessible, interesting and enjoyable to everyone, and is a unique opportunity for those facing socioeconomic barriers to hear professional musicians playing live concerts. It also brings people into the library and into downtown, increasing awareness of the library's programming and services, which contributes to increased safety and security which is much needed at this time. Funding from the Manitoba Arts Council's Artists in Communities program will support free live music programming in downtown Winnipeg and professional artist fees to Manitoban artists and organizers for this unique and long-running public art offering.	Virtuosi Concerts MB Inc.	Share - Artists in Community	$ 5,550

2025-04-29	IRAL Creatives Film Mentorship & Production Initiative	The IRAL Creatives Film Mentorship & Production Initiative is designed to empower Black and minority youth in the IRAL network who are passionate about filmmaking and performance arts. This initiative seeks to address barriers these youth face in accessing opportunities in the media, film, and performance industries, providing mentorship, hands-on training, and real-world production experience. The program includes: - Workshops and Training: Expert filmmakers and performance art professionals will lead workshops in scriptwriting, cinematography, directing, editing, and acting. These workshops combine filmmaking skills with performance training, allowing participants to also take on acting roles in their own projects. - Mentorship Program: Each participant will be paired with a mentor from either the filmmaking or performance arts sector. Mentors will guide them through the creative process, offering career advice, technical skills, and feedback, ensuring each participant receives the support needed for growth. - Production Experience: Youth will collaborate to produce a short film, participating in all stages from concept to final cut. They will also take on acting roles within the film, providing them with both behind-the-scenes and on-screen experience. - Public Screening: The final film will be showcased at a public event, giving participants an opportunity to present their work to industry professionals, peers, and the community, gaining valuable exposure. This initiative is vital because Black and minority youth face challenges such as limited access to education, mentorship, and resources in the film and performance industries. By offering these opportunities, the initiative helps participants tell their stories and contributes to diversifying media representation. The project will: - Provide equal access to resources and mentorship to ensure youth are equipped to succeed. - Empower participants with filmmaking and performance skills for future careers in the media and arts. - Foster a supportive community of young filmmakers and actors who will collaborate and network. Investing in the IRAL Creatives helps address the broader issue of underrepresentation and underinvestment in Black and minority youth in creative industries. The goal is to provide youth with the tools, networks, and resources to succeed while contributing to a more inclusive media landscape. IRAL has experience running youth-focused arts initiatives, such as the successful IRAL Creatives Youth Conference. We have established relationships with industry mentors, a network of passionate youth, and proven expertise in project execution. With these resources, we are confident in our ability to manage and execute the initiative effectively. The initiative will unfold over several months, with training sessions held on weekends and during breaks. We will ensure access to necessary equipment, secure mentors and instructors, and handle logistics such as production locations and transportation for participants. The program will be carefully managed to ensure cultural integrity and create a positive, supportive environment for participants. This initiative will provide the IRAL Creatives with the experience, exposure, and skills needed to build careers in filmmaking and performance, while contributing to a more diverse and inclusive media landscape.	International Reggae Afro Latin Music and Arts Festival (IRAL)	Share - Artists in Community	$ 6,750
2025-04-29	Grant Update Form for application #2023-3875	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Theatre Exchange Inc.	Support - Operate	$ 355,000
2025-04-29	Grant Update Form for application #2023-3879	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Royal Manitoba Theatre Centre Inc.	Support - Operate	$ 900,000
2025-04-29	Grant Update Form for application #2023-3885	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Theatre for Young People	Support - Operate	$ 300,000
2025-04-29	Grant Update Form for application #2023-3917	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Folk Festival	Support - Operate	$ 105,000
2025-04-29	Grant Update Form for application #2023-3921	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Cluster: New Music + Integrated Arts Inc.	Support - Operate	$ 20,000
2025-04-29	Grant Update Form for application #2023-4007	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Artbeat Studio Inc.	Support - Operate	$ 30,000
2025-04-29	Grant Update Form for application #2023-4011	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Jazz Orchestra	Support - Operate	$ 20,000
2025-04-29	Grant Update Form for application #2023-4023	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Children's Museum Inc.	Support - Operate	$ 74,000
2025-04-29	Grant Update Form for application #2023-4041	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	NorVA Centre	Support - Operate	$ 32,000
2025-04-29	Grant Update Form for application #2023-4045	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Winnipeg Singers	Support - Operate	$ 29,000
2025-04-29	Grant Update Form for application #2023-4069	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winkler Arts and Culture Inc	Support - Operate	$ 20,000
2025-04-29	Grant Update Form for application #2023-4090	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	GroundSwell, Inc	Support - Operate	$ 45,000
2025-04-29	Grant Update Form for application #2023-4094	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Chamber Orchestra Inc.	Support - Operate	$ 125,000
2025-04-29	Grant Update Form for application #2023-4175	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Symphony Orchestra	Support - Operate	$ 900,000
2025-04-29	Grant Update Form for application #2023-4183	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Flin Flon Arts Council	Support - Operate	$ 40,000
2025-04-29	Grant Update Form for application #2023-4190	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Opera	Support - Operate	$ 370,000
2025-04-29	Grant Update Form for application #2024-4262	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	West End Cultural Centre	Support - Operate	$ 48,000
2025-04-29	Grant Update Form for application #2024-4320	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Graffiti Art Programming Inc	Support - Operate	$ 90,000
2025-04-29	Grant Update Form for application #2024-4364	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Steinbach Arts Council Inc	Support - Operate	$ 35,000
2025-04-29	Grant Update Form for application #2024-4373	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Art City Inc.	Support - Operate	$ 65,000
2025-04-29	Grant Update Form for application #2024-4458	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dead of Winter (Camerata Nova Inc.)	Support - Operate	$ 25,000
2025-05-13	Grant Update Form for application #2023-3878	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Film Group	Support - Operate	$ 100,000
2025-05-13	Grant Update Form for application #2023-3882	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	At Bay Press	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2023-3896	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	aceartinc	Support - Operate	$ 80,000
2025-05-13	Grant Update Form for application #2023-3898	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts Mosaic Inc.	Support - Operate	$ 25,000
2025-05-13	Grant Update Form for application #2023-3913	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Royal Winnipeg Ballet	Support - Operate	$ 820,000
2025-05-13	Grant Update Form for application #2023-3963	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts AccessAbility Network Manitoba	Support - Operate	$ 25,000

2025-05-13	Grant Update Form for application #2023-3968	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Royal Winnipeg Ballet School	Support - Operate	$ 130,000
2025-05-13	Grant Update Form for application #2023-3970	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Herizons Magazine	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2023-3984	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dry Cold Productions Inc	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2023-3986	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Underground Opera	Support - Operate	$ 25,000
2025-05-13	Grant Update Form for application #2023-3998	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Great Plains Publications	Support - Operate	$ 33,000
2025-05-13	Grant Update Form for application #2023-4000	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Art Gallery of Southwestern Manitoba	Support - Operate	$ 160,000
2025-05-13	Grant Update Form for application #2023-4006	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Mentoring Artists for Women's Art (MAWA)	Support - Operate	$ 90,000
2025-05-13	Grant Update Form for application #2023-4021	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Burrows Trail Arts Council	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2023-4035	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Conservatory of Music & Arts	Support - Operate	$ 45,000
2025-05-13	Grant Update Form for application #2023-4039	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Freeze Frame	Support - Operate	$ 25,000
2025-05-13	Grant Update Form for application #2023-4057	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg's Contemporary Dancers	Support - Operate	$ 110,000
2025-05-13	Grant Update Form for application #2023-4060	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Association of Playwrights Inc.	Support - Operate	$ 45,000
2025-05-13	Formulaire de mise à jour de la demande de subvention n° 2023-4061	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process	La Maison des artistes visuels inc.	Support - Operate	$ 30,000
2025-05-13	Grant Update Form for application #2023-4068	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Birtle Centre for the Arts Inc	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2023-4072	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Culture Days Manitoba Inc	Support - Operate	$ 40,000
2025-05-13	Grant Update Form for application #2023-4076	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	ArtsJunktion	Support - Operate	$ 25,000
2025-05-13	Grant Update Form for application #2023-4092	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Plume Winnipeg	Support - Operate	$ 34,000
2025-05-13	Grant Update Form for application #2023-4093	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The School of Contemporary Dancers Inc.	Support - Operate	$ 32,500
2025-05-13	Grant Update Form for application #2023-4101	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Fire Press Inc.	Support - Operate	$ 74,000
2025-05-13	Grant Update Form for application #2023-4149	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Home Routes/Chemin Chez Nous	Support - Operate	$ 30,000
2025-05-13	Grant Update Form for application #2023-4161	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Forum Art Institute (Centre)	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2023-4167	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts Manitoba Publications Inc (Border Crossings)	Support - Operate	$ 90,000
2025-05-13	Grant Update Form for application #2023-4199	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dauphin and District Allied Arts Council Inc.	Support - Operate	$ 25,000
2025-05-13	Grant Update Form for application #2023-4201	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Printmakers Association Inc. / Martha Street Studio	Support - Operate	$ 85,000
2025-05-13	Grant Update Form for application #2023-4202	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Young Lungs Dance Exchange	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2023-4217	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	University of Manitoba Press	Support - Operate	$ 34,500
2025-05-13	Grant Update Form for application #2024-4260	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dance Manitoba Inc	Support - Operate	$ 20,000
2025-05-13	Formulaire de mise à jour de la demande de subvention n° 2024-4278	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Fédération culturelle de la Francophonie manitobaine	Support - Operate	$ 110,000
2025-05-13	Grant Update Form for application #2024-4283	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Wasagaming Community Arts Inc.	Support - Operate	$ 20,000
2025-05-13	Grant Update Form for application #2024-4301	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Tiger Hills Arts Association Inc.	Support - Operate	$ 29,000
2025-05-13	Grant Update Form for application #2024-4338	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Video Pool Media Arts Centre	Support - Operate	$ 96,000
2025-05-13	Grant Update Form for application #2024-4340	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Viscount Cultural Council Inc o/a ArtsForward	Support - Operate	$ 28,000
2025-05-13	Grant Update Form for application #2024-4376	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dauphin's Countryfest Inc.	Support - Operate	$ 30,000
2025-05-13	Grant Update Form for application #2024-4381	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Urban Shaman Inc.	Support - Operate	$ 90,000
2025-05-13	Grant Update Form for application #2024-4387	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	NAfro Dance Productions	Support - Operate	$ 48,000
2025-05-13	Grant Update Form for application #2024-4412	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arbeiter Ring Publishing Ltd. (Operating as ARP Books)	Support - Operate	$ 35,000
2025-05-13	Formulaire de mise à jour de la demande de subvention n° 2024-4441	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Les Éditions du Blé	Support - Operate	$ 27,000
2025-05-13	Grant Update Form for application #2024-4446	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Craft Council Inc	Support - Operate	$ 50,000
2025-05-13	Grant Update Form for application #2024-4448	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Arts Network	Support - Operate	$ 100,000

2025-05-13	Grant Update Form for application #2024-4463	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Turnstone Press Ltd.	Support - Operate	$ 35,000
2025-05-13	Grant Update Form for application #2024-4469	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Associated Manitoba Arts Festivals Inc.	Support - Operate	$ 30,000
2025-05-13	Grant Update Form for application #2024-4471	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Music Festival Inc	Support - Operate	$ 20,000
2025-05-23	Publishing childen's illustrated book, Mâskîkîy Miskanaw/The Medicine Way	See Additional Records document	Portage & Main Press/HighWater Press	Share - Present	$ 11,250
2025-05-23	Galloway Cade Big Band Jazz Thursday Concert Series	In June and November, 2025, the GCBB will produce 2 jazz Big Band concerts on a select Thursday evening comprising a unique program of new compositions. Each concert will be preceded by "open reading" sessions, where new arrangements and pieces will be workshopped, followed by a paid professional rehearsal of select arrangements for performance purposes. The reading sessions will include both established and early professional local jazz musicians, aiming to foster succeeding generations of aspiring artists and music professionals by nurturing an intergenerational jazz community Final selections for each Thursday concert will be made after reading sessions, in preparation for rehearsal and performance. Paid rehearsals will feature a professional ensemble that will also perform the concert series. The concert itself will feature two 45-50 minute sets of music, comprising both brand-new work, as well as compositions drawn from the ensemble's repertoire. A core goal of the GCBB is to cultivate and perform a repertoire of original big band music composed exclusively by Manitoban artists. Concerts will be held in June and November at at a select venue. Each performance will employ videographers and/or audio engineers to help capture and further disseminate the ensemble's music and mission statement. While the focus of this project is to spur local efforts and interest, the GCBB also hopes to inspire the formation of similar projects across Canada to emphasize the value of localized community-building and the importance of regional artistic development. This project is focused on a timeline from June - December, 2025. 'Open readings' will continue within and beyond that time frame. In envisioning an ideal future for the GCBB, this concert series will help build an audience for the band, local composers and for jazz Big Band music The GCBB's initial purpose was to serve as a 'reading' big band, an opportunity for local composers to bring in and workshop original arrangements with a "live" 17-piece jazz orchestra. Our goals for this project include serving as a creative incubator for Manitoban jazz composers, as well as a localized forum to foster an intergenerational community of both established and aspiring jazz musicians. This project will create a body of innovative, locally produced jazz Big Band compositions, as well as promoting the development of artistic excellence in the field in Manitoba. The ensemble differs from other Winnipeg big bands in that our repertoire consists of new music created solely by Winnipeg musicians. This concert presentation project would be a natural evolution of the interest in and success of the ensemble thus far. As well as adhering to the ensemble's stated goals of continued local community and artistic development, the Galloway Cade Big Band, as a result of our " open reading " activities, will produce a concert series that will see the production and presentation of new, innovative jazz Big Band music.	Galloway/ Cade Big Band	Share - Present	$ 6,450
2025-05-23	Editing, Printing and Release of What the Eyes See	We intend to fully illustrate and edit the manuscript titled What the Eyes See, print and release 1000 copies of the paperback picture book to the Canadian market. We believe strongly in this work written by one of the most talented writers in our list as a press. We also believe that Canadian children will read, learn from and enjoy this amazing story by unusual characters, plots and descriptions. As Canada becomes much more diverse in cultures and experiences, it is important to document an immigrant's journey, cultures, stories and experiences through all forms or art. As much as we enjoy these different forms of art through fiction, nonfiction and poetry, we intend to carry our children along. This will ensure that we transfer the amazing and emerging spirit of unity from one generation to another. Our children should be able to share in the stories of one another. This will as a result impact positively on the various immigrant communities and cultures that exist in Canada today, and also on every other community. When such beautiful stories are in distribution, all Canadians of different races feel equal and accepted. The picture book is [redacted] all exceptions in description - 18.1(c)(i)	GRIOTS LOUNGE PUBLISHING CANADA	Share - Present	$ 6,750
2025-05-23	The 13th Annual Winnipeg Underground Film Festival	The proposed project is the 13th Annual Winnipeg Underground Film Festival (WUFF), held June 4–7, 2026. The festival will include screenings of short film programs and features, workshops, and an exhibition of Dani and Sheilah ReStack's collaborative practice at Platform Centre (both artists and gallery confirmed in support letters). Our second feature event is Blake Williams' Cinema of the Spectacles" a curated shorts program of experimental 3D short films that features artists Ken Jacobs, Paul Sharits, Jodie Mack, Takashi Ito and others. Festival Programming - Additionally, our festival will include 7 short programs, including a screening of the ReStacks trilogy titled Feral Domestic. A guest-curated program by B.C.-based critic and curator Steff Hui Ci Ling (confirmed in email included in application) 90-Second Competition, sponsored by WFG (detailed in support letter). Workshop/artist talk by one of our feature artists (TBD) Queer-Centric Programming Launched at the start of Pride Month, WUFF's queer-centric programming honours Winnipeg's rich history of 2SLGBTQ+ art practices and actively contributes to this ongoing tradition. Feature programming in recent years has brought remarkable queer artists to Winnipeg, including Soda Jerk (Dan and Dominique Angeloro), Elian Mikkola, and Vitreous Chamber (Malic Amalya and Nathan Hill). A highlight, years in the planning, for WUFF 13 is a showcase of work by renowned artists Dani and Sheilah ReStack. We will be presenting their Feral Domestic film trilogy through a special screening, alongside an exhibition of their work at Platform Centre (see support letters). WUFF has programmed work by the ReStacks previously in 2018 and 2021, cultivating an audience acquainted with their practice. Their work has been included in the Whitney Biennial, with recent solo exhibitions at Western Front (Vancouver) and Camden Art Centre (UK). Their collaborative artistic practice explores parenting, ecologies, history, desire, and domesticity through a queer lens. Bringing their work to Winnipeg will be a valuable contribution to the city's vibrant arts community and will hold special significance during Pride Month. Programming Approach Each year, we aim to program 1–2 significant mid-career artists for spotlight programming, which might include a feature film, performance, or exhibition. This selection process is collaborative, involving careful monitoring of artists' practices we find compelling and planning our feature programming with foresight. Much of our programming is sourced from the open call, supplemented with curated outreach for films that we feel complement other works in our programs. We strive to showcase work by artists from traditionally underrepresented communities and take pride in nurturing local talent through annual events such as our 90-Second program. Our collective represents a diverse range of experiences and voices, and we endeavor to broaden this range by inviting guest curators to contribute their unique perspectives to our festival. In previous years, we've featured contributions from curators such as: Mahlet Cuff (CA/MB), Christina Battle (CA/SK), La Lumière (CA/QC), Cousin Collective (US/CA) We intentionally select guest curators whose practices complement but differ from our own, enriching the festival with a broader range of artistic viewpoints	Winnipeg Underground Film Festival	Share - Present	$ 11,250

2025-05-23	Prairie Comics Festival 2025	In 2025, PCF's main Festival will take place at the Manitoba Museum Sept 6-7, with award-winning Canadian headliner guests Jeff Lemire (SWEET TOOTH) and Jenn Woodall (PULPING, MAGICAL GIRL BEAT DOWN). This new space will allow us to welcome over 100 exhibitors from all across Canada and the U.S., at our subsidized table cost of $50 per full table and $25 for a half. We aim to once again provide honorarium payments for panelists and workshop facilitators, provide on-site industry panels, guided workshops, activations, and portfolio reviews for attendees, and continue to offer FREE entry for all so that the cost savings can go back to the artists. Throughout the year, we foresee programming once again expanding from various community groups, especially for our youth and teen programs, as well as our adult skill-building seminars to build out the Manitoba artist community further. We are working on developing programming not only throughout Winnipeg Public Library branches all over Winnipeg, as well as at our new central office location in the Exchange District, and with a new partnership with the Manitoba Museum in anticipation of the main Festival. We are also finally having a 1-day Zine Fair in Brandon, MB on July 5 to create further opportunities for artists based in rural Manitoba--and to inspire up and comers province-wide. Demand for sequential art continues to increase not only in the traditionally published book industry, but many organizations are using comics to engage with their community members. PCF seeks to maintain our community of comic artists, encourage new artists to emerge via more accessible educational opportunities, and diversify our partnerships with existing arts organizations to reach more people not only in Winnipeg but throughout the province. New/recurring initiatives this year include: - the official PCF Zine, a reprint anthology of work by participating exhibitors who receive reprint fees and a publishing credit; the book is sold as a fundraiser and printed gratis by Friesens - a new workshop series centred on Mental Health and Artistic Practice facilitated by psychologist, artist, and educator Jay Cormack - ongoing training for artists to package their skillset into their own workshops - Art Critique afternoons for artists to learn how to shape their projects (tentatively titled Panel Land) - Weekly open studio evenings at our main office (Comic Coven) taking place Wednesdays 6-8pm. (This launched on Jan 22 and sees 13-20 participants per week) - Treaty 1 Land Acknowledgement comic poster commission for an indigenous artist (Metis artist Mike Zastre is in talks to produce this currently) - PCF will be providing 4 Mentorship tables for free to new artists, which includes 4 one-hour business development seminars on tabling at conventions at fairs, facilitated by Scott A. Ford - Partnering with Red River College to provide occasional presentation space for the Graphic Design class - Providing more free Queer Comics Libraries to community groups in light of the increase in book bans - Risograph printing workshops/programming at Take Home MB with Natalie Mark - Holiday Zine Fair at the PCF HQ, Dec 14	Prairie Comics Festival INC.	Share - Present	$ 5,167
2025-05-23	Exhibition of "Here you are singing," an audio adaptation of Flyway	Jami Reimer and I plan to present our sound installation "Here you are singing" through a public exhibition at the Mennonite Heritage Centre Gallery from June 13–30, preceded by a residency period from May 1–31. "Here you are singing" adapts my book Flyway into a multichannel audio performance installation. Flyway meditates on the disappearing tallgrass prairie, the effects of [redacted] settlement on this landscape, and my own family's history, following my [redacted]'s forced migration from [redacted] during WWII and arrival to southern Manitoba. "Here you are singing" collages field recordings, oral history interviews, poetry from Flyway, choral singing, and original music into a spatialized composition, immersing audience members in the soundscapes and stories of the tallgrass prairie. Thanks to previous funding from MAC, Jami Reimer and I have: produced field recordings during site visits to [redacted] Church, Fort Dufferin, Neubergthal—a [redacted]—and the Manitoba Tall Grass Prairie Preserve; conducted five oral history interviews with Manitoba [redacted] women elders; recorded an audiobook version of Flyway; attended Neubergthal's Herdsman House residency where we composed the multichannel adaptation; and workshopped the project with the support of Manitoba multimedia artists Jennifer Still and Christine Fellows. Now, we are delighted to have been offered residency time and exhibition space by the MHC Gallery. To compose this installation, Jami and I immersed ourselves in the thematic world of Flyway. We listened to Mennonite women between the ages of 70-95 reflect on their own memories of migration to Manitoba, of life on the prairie, and of the cultural ties which helped sustain them through times of both joy and extraordinary hardship. Interviewees sang hymns, shared poems of their own, and read sections from Flyway. Parallel to these oral history interviews are the grassland bird recordings we created. The many early mornings we spent listening made space not only for exciting musical moments on the tallgrass prairie but also for reflection on our own relationships to and history with southern Manitoba. We frequently visited the Fort Dufferin site marking the 1875 [redacted] arrival from [redacted] and researched the coinciding displacement of Indigenous peoples from this area. Displacement was also something we could hear: species once prolific, like the bobolink and the eastern meadowlark, were the most challenging to record, and the hours spent waiting with our microphones put us into direct relationship with the stark changes to bird populations within the fragile tallgrass habitat. The tallgrass prairie is the most endangered ecosystem in North America and a habitat crucial to the survival of several at-risk bird species. "Here you are singing" offers another way of preserving and amplifying the imperilled voices of the tallgrass prairie. The installation also attends to endangered human voices, and in a time when the number of forcibly displaced people worldwide has reached 120 million for the first time on record, this presentation will bring audience members into a physical space where they can encounter stories of asylum seekers through a variety of perspectives and interrogate their own ideas of home. all exceptions in description - 17.1 and 17.2(i)	Sarah Ens	Share - Present	$ 6,738
2025-05-23	PASKO (pah-sk'oh) Tales: reimagining Filipino Folklore	At UNIT Productions (U·N·I Together), we are committed to creating bold, community-driven theatre that amplifies Filipino stories in the Canadian cultural landscape. Our work is rooted in the belief that storytelling is a powerful act of reclamation, and that theatre can be a transformative space where identity, history, and the present moment converge. UNIT proudly presents PASKO Tales, an ambitious, community-driven theatrical production debuting December 2025 at the Philippine Cultural Centre of Manitoba (PCCM). This original play reimagines a pre-colonial Filipino folk tale, dismantling - while borrowing from - British Panto, blending non-binary archetypes, rebellious humor, pop music covers, and interactive audience participation. More than a performance, PASKO Tales transforms ancient Filipino storytelling into a vibrant, uniquely Pinoy theatrical spectacle—an experience that invites children, families, and the wider community to embrace Philippine folklore through a modern lens. PASKO Tales is more than just a holiday show—it is a manifestation of UNIT's core values. Primarily, it centres Filipino stories. Filipinos represent the largest racialized group in Manitoba, yet our narratives remain underrepresented on professional stages. PASKO Tales reclaims pre-colonial folklore and reimagines it for contemporary audiences, proving that our myths, traditions, and humour belong alongside Canada's well-known holiday classics. By doing so, UNIT furthers its mission to illuminate the Filipino experience in the diaspora and ensure that our stories are recognized as an integral part of Canada's cultural fabric. But PASKO Tales is more than just a holiday show—it is a cultural movement. By reviving long-forgotten myths and legends, it reclaims the stories that existed before colonial rule and challenges the Spanish and American influences that have shaped Filipino traditions. At its core, PASKO Tales asks: "What does it mean to celebrate Christmas as a Filipino in the diaspora?" Manitoba is in constant dynamic flux, home to the highest population of Filipinos per capita in Canada. As we continue to settle and shape our place within the province, we find ourselves in a continuous negotiation between cultural heritage and new environments—a "continuing quest for identity." UNIT has always prioritized collaborative creation, providing platforms for emerging and established Filipino artists. PASKO Tales extends this commitment by: Casting young Filipino performers through Magdaragat's acting workshops; Hiring Filipino designers, musicians, and production staff; Engaging local community members through audience participation. This approach fosters mentorship, skill-building, and representation, ensuring that UNIT continues to be a hub for Filipino artists in Canada. Beyond its artistic achievements, PASKO Tales is a profound act of cultural reclamation. It invites us to see our stories, our ancestors, and ourselves in a new light—to honour what was, celebrate what is, and dream of what could be. For centuries, colonization erased or diluted pre-Hispanic Filipino folklore, replacing it with foreign narratives. PASKO Tales is an artistic act of decolonization—reviving myths, legends, and characters that were once dismissed as superstition. By integrating these stories into an interactive Pinoy-style performance, UNIT challenges dominant narratives and redefines what it means to celebrate something during the holidays as a Filipino in the diaspora.	U N I Together (UNIT) Productions	Share - Present	$ 15,000

2025-05-23	Bike and Circuses 2026 - Up, Up and Away	"Bike and Circuses 2026: [redacted] Audiences will bike or stroll through a designated route, stopping to experience five spectacular short performances strategically placed throughout Whittier Park. Each stop will showcase a different performance style - aerial dance, physical theatre, acrobatics, modern dance, bike aerobic stunts — blending circus arts, theatre, music, and dance into one full event! These performances will present playful yet poignant parallels to environmental issues, using spectacle to entertain while emphasizing the urgent need for climate action. Building on the success of our previous Bike and Circuses shows, we aim to evolve and grow the event in meaningful ways. - [redacted] all exceptions in description - 18.1(c)(i) Bike and Circuses transforms the way audiences experience art. The time spent cycling or walking between stages becomes part of the event itself — a chance to reflect, discuss, and connect with nature. Immersed in the riparian forest along the Red River, audiences are reminded of the beauty and fragility of our planet, reinforcing the performances' calls to action. Our tagline is "Stories for a Sustainable Future". Research shows that many people feel powerless in the face of the climate crisis. Our event addresses this by blending imagination and empathy with knowledge and agency. Bike and Circuses fosters hope and offers practical pathways to change — encouraging patrons to shift personal habits, engage in community activism, and advocate for systemic reform. This isn't a show observed quietly in the dark; it's an experience that sparks conversation and mobilizes collective action. In addition to its environmental impact, the production will employ approximately 24 local performers and 10 craftspeople, creating artistic opportunities that are rare in Manitoba. Performers will not only receive paid employment but will also be challenged to respond to the climate emergency through their artistic disciplines, pushing the boundaries of their creative practices. Bike and Circuses is more than just a performance series — it's a community-driven event that fuses art, nature, and activism. We respectfully request your support through the MAC Present Grant to help bring this project to life, inspiring audiences to celebrate the earth, embrace sustainable action, and breathe new life into the local performing arts scene. Thank you for considering our application — together, we can pedal towards a more sustainable future, one performance at a time.	Green Kids Inc	Share - Present	$ 12,188
2025-05-23	Development and live-streamed presentations of Men Explain Things To Us... And We Like It! 2025-2026	Nationally-renowned Winnipeg-based interdisciplinary performance duo We Quit Theatre is seeking support for the 2025-2026 development and presentation of three new episodes of our beloved fictional late-night talk show, Men Explain Things to Us... And We Like It! In Men Explain..., We Quit Theatre attempts a tightrope walk of gender failure where two impulsive, unpredictable, extravagantly gendered hosts - Dashs Plett and Gislina Patterson - invite real live men into a cardboard and scotch tape television studio for an interview about their passions, fears, and what it's like to be a man. Men Explain Things is heavily inspired by Winnipeg's VPW public access television station. This delightful period in Winnipeg history has been carefully documented by artist Daniel Barrow in Winnipeg Babysitter. VPW was a space of completely free expression, where anyone could get in front ofthe camera to dance, share recipes, put on a puppet show, solve math problems, or interview local celebrities. Without curation or professionalism, VPW cultivated a fertile and expansive artistic community where anything could happen. This communal autonomy is what excites us about the aesthetics of public access TV. As trans artists we want to create an artistic space that uses the tension between reality and performance to transgress and re-write the unspoken rules and social etiquete of gender relations, for ourselves and others. In a society that tends to see maleness and masulinity as natural, neutral, and authenbc in contrast to femaleness as constructed, artificial, and performed, Men Explain Things subjects masculinity to the scrutiny usually reserved for femininity by putting it on a pedestal, picking it apart, and investigating how and why we do it. Men Explain ... was originally commissioned as a short video work by the Stratford Festival in 2020 for their stratfest@home streaming platform. In 2022, Prairie Theatre Exchange commissioned a full-length live version. This process included extensive workshopping, and comedy and character coaching by Winnipeg comedian Issa Kiixen, and culminated in a 75-minute workshop presentation. The 2026 version of Men Explain builds on these previous developments. Formally, we will follow a late-night talk show format - opening monologue 2 interviews followed by a skill sharing segment where the guests attempt to teach Gislina a masculine pursuit, and a musical guest. We will also develop more interactivity, integrating call- and write-in opportunities for our audience, and offer highly stylized advertising slots to arts orgs. Our artistic/dramaturgical focus will be on further developing our characters and our approach to interviewing guests. In the past our interviews have foregrounded 'explaining', focusing on a specific subject the man has come to explain to us. Going forward will foreground 'men', with more focus put on the sensations, social experience, and secrets of being a man. Men Explain explodes the expectations of the widely-derided genre of " online theatre " creating unique forms of live relationships between performers and audience, and offering us exciting opportunities to build new audiences, disseminate our experimental performance work, and partner with organizations that might ordinarily struggle to tour our work to their city.	We Quit Theatre	Share - Present	$ 10,393
2025-05-23	HYPERART 2025 - Festival multidisciplinaire	HYPERART prépare la quatrième édition de son festival multidisciplinaire expérimental, qui aura lieu le 27 septembre 2025 (Nuit Blanche) au cœur de Saint-Boniface, Manitoba. Conçu et porté par une équipe d'artistes avec l'appui du Centre Culturel Franco-Manitobain (CCFM), du Théâtre Cercle Molière (TCM) et de partenaires communautaires, HYPERART rassemble plus d'une trentaine d'artistes en musique, arts visuels et numériques, drag et arts du mouvement (danse, contorsion), dans une approche contemporaine et multidisciplinaire. Le festival se déploie simultanément sur 7 espaces du campus 340 Provencher (intérieurs et extérieurs), avec des interventions immersives dans les couloirs reliant les lieux. Le public explore installations artistiques, ambiances sonores, concerts, projections, défilés et activités interactives à son propre rythme, dans une expérience tantôt festive, tantôt introspective. HYPERART s'étend aussi à des sites satellites le long du boulevard Provencher et dans le quartier de la Bourse. Notre vision est de créer un espace où l'art transcende les disciplines et les langues, où la créativité se déchaîne, et où le public se perd dans un monde artistique inédit. Les activités sélectionnées incarnent notre passion pour la multidisciplinarité et la diversité au sein de notre communauté. La programmation tisse une expérience multisensorielle insoupçonnée, par exemple un·e DJ qui crée un remix pour une troupe de danse traditionnelle, un·e artiste médiatique qui accompagne des musicien·ne·s en improvisation structurée ou encore un·e artiste Drag qui performe dans une installation d'œuvres audiovisuelles. Ancré dans une méthodologie exploratoire et une esthétique futuriste colorée, HYPERART crée un parcours cohésif qui met en valeur sa cohorte artistique tout en enveloppant le public dans son univers étonnant et rêveur. « L'idée de ce projet est de créer un espace où les artistes peuvent s'exprimer différemment de leurs pratiques habituelles. En tant qu'artiste, j'ai toujours eu soif d'avoir des espaces de création sans limites, en dehors des sentiers battus que l'on se trace habituellement (…) C'est une opportunité pour venir voir de l'art pour de l'art. » Rayannah, Directrice artistique et exécutive – La Liberté, septembre 2023 NOS OBJECTIFS Pour les artistes : 1. Être un lieu de rencontre et d'exploration entre artistes de divers horizons 2. Contribuer à la croissance et au perfectionnement des artistes à tous les niveaux d'expérience 3. Offrir une rémunération équitable et des conditions de travail nobles 4. Établir des liens entre les artistes et les organismes qui ont rarement l'occasion de collaborer 5. Faire rayonner nos artistes à l'échelle provinciale, nationale et internationale Pour le public : 1. Présenter de l'art qui surprend et bouscule les normes 2. Offrir une expérience inclusive, sécuritaire et accessible 3. Générer plus d'intérêt pour les arts multilingues à Winnipeg. 4. Inciter le public à s'engager dans les arts et sa communauté artistique 5. Être un carrefour artistique majeur de Nuit Blanche HYPERART est rapidement devenu un projet phare pour la communauté franco-manitobaine et la scène artistique de Winnipeg. Avec le soutien du CAM, nous pourrons approfondir notre programmation et offrir une expérience encore plus immersive.	Productions Hyperart	Share - Present	$ 12,188

2025-05-23	Ancestral Drones: A Métis Celebration	Agassiz Music is presenting the International Cello Festival of Canada in October 2025. This project is one of several free community events that connect the festival with new audiences. While the festival is billed as being international, it is important that we represent our province and its culture and feature our talented local composers and performers. As we were planning for the festival, we learned that a young Winnipeg cellist, David Liam Roberts, was rediscovering his Métis heritage. Agassiz asked him to curate a program reflecting his journey to connect with his Métis culture Roberts calls his program "Ancestral Drones. A Métis Celebration". He writes, "As a Métis cellist, it is meaningful to me to present a concert centred on Métis themes. I think that it will be impactful for audiences to hear several compositions by Métis composers; Métis fiddle tunes in a predominantly classical music festival, and professional narration by a Métis Elder. I have appreciated curating a program that is so personal and authentic for me. I have chosen compositions, written by Métis composers, that I personally find convincing and accessible for a first-time listener to hear. The inspiration for each of these compositions touches on aspects of Métis culture and identity. I start the concert with an improvised Prelude that sets the mood of the program and hints at what is to come. This is followed by Ian Cusson's "La Pieta", a musical response to Indigenous painter Kent Monkman's work of the same name. Next is the namesake for this program, "Ancestral Drones", a piece for cello and fixed audio by T. Patrick Carrabré. "A Mother's Prayer" by Karen Sunabacka is a short piece she wrote for her mother's 50th birthday. She writes, "The piece revolves around a small sung prayer that my mother wrote. She would sing it to us every night as we were going to bed and became a kind of a comforting soundtrack for my childhood." I've included two short works by a French composer because it speaks to the fact that the traditional Métis culture was shaped significantly by the French-Canadian Voyageurs and their French ancestry. The furthest back I can trace my ancestry is to France in the 17th century. Catholicism has been a core part of Métis culture, and to me the slow movement of Gabriel Fauré's beautiful "Cello Sonata" has a certain religiosity to it. I adore this piece, and I think its meditative nature sets this tone in a wonderful way. "Notre Amour" is a short love song by Fauré and is an excellent example of the tradition of romantic songs that was eventually passed down to the Voyageurs, who were famous for their heartfelt singing. To end, it would only be appropriate to play the music closest to the hearts of Métis people, their fiddle tunes. Some of my first cello performances were at farmer's markets around Winnipeg, playing Métis fiddle tunes, many of them by Andy de Jarlis, alongside my older siblings."	Agassiz Music Inc	Share - Present	$ 2,625
2025-05-23	Prairie Wires Modular 2025 - an experimental electronic music and sound art festival in Brandon MB	In September 2024 I was awarded a Concept to Realization Grant from the Canada Council for the Arts to produce "Prairie Wires Modular 2025 (PWM2025), a publicly accessible free-to-attend, three day multi-venue experimental music and sound art festival focussed on the medium of modular synthesis. PWM2025 will take place September 18-20, 2025 in Brandon Manitoba, inviting artists, musicians and enthusiasts from across Canada to gather, share knowledge, and celebrate the range of music and sound created primarily through this exciting electronic medium. The festival will be comprised of six individual events • three curated concerts each showcasing a diverse mix of professional local, regional and nationally recognized visiting artists complemented by projected media works by regional visual artists; • one open-call community concert that invites youth and emerging artists to present short works in a round robin format; • one open house modular meetup giving opportunity for artists to network and share knowledge with peers as well as interface with the public through demonstrations and impromptu micro performances; • one gallery interactive audio installation and artist talk. I am the sole director, curator, and producer of this event. I am applying for additional funding from Manitoba Arts Council in order to enhance programming to present world class established artists and emerging artists with an emphasis on Manitoba and prairie based talent, pay artists more fairly, and ensure that I am personally compensated for my personal investment of time and energy into executing this initiative. Prairie Wires mission remains steadfast, "To nourish and energize the local creative community—in Brandon and across the prairie region—through the collective sharing of knowledge, appreciation and celebration of experimental electronic music and sound-art by producing free-to-attend and publicly accessible events that bring people together. Live concerts presented in familiar small venues provides an approachable and welcoming access point to this unique art form. It directly connects the art and music to familiar locales, making it relatable to residents and novel to visitors. Installations, workshops, artist talks and meetups go beyond concert performance as an additional avenue for artists to share this art form with audiences in a direct and meaningful way. These events facilitate organic conversations and hands-on interactions otherwise unavailable in a concert venue context. Prairie Wires' events become an intentional destination—or a chance encounter—for people of all backgrounds to discover and experience this unique expression of art and music. Why is this festival important? Because Brandon needs a little weirdness to keep this otherwise conservative little prairie city interesting. Prairie Wires provides an outlet for artists, musicians and audiences that exist outside the status quo. I am building a community, and my perseverance is paying off as awareness of what I am doing grows. As Prairie Wires evolves, my ambition is to see it develop into a structured cultural organization with a board of directors that can carry and represent the values and standards I have set out independently and carry Prairie Wires forward expanding it's reach and reputation beyond the prairie region.	Brendon Ehinger	Share - Present	$ 5,335
2025-05-23	ART TALK/ART WALK A monthly series of Art Talks and guided Art Walks	We are proposing 2 components to ART TALK/ART WALK: 1. On the first Friday of each month for 6 months we will host a moderated ART TALK as we have in the past. We will interview local artists and arts professionals from a diversity of disciplines and communities and at various stages of their careers. The 6 Talks that we host will be in-person and live-streamed on Instagram. The doors at our venue open at 5:30 pm and we welcome visitors and offer complimentary refreshments. The Talk starts at 6 pm and, with questions from the audience, lasts 45 minutes to one hour. As is the case in many collaborative endeavors, the process is often as important as the end result, and connection, camaraderie and conversation are fostered before and after the presentations. At around 7:15 pm our Guide takes audience members on the ART WALK to a selection of galleries, artist-run centres, and artist studios. Our Moderators bring their knowledge and curiosity to inform and inspire the public about art in general, and Manitoba Artists specifically. They are invested in the Arts and help meet our mission to present artists of different disciplines, at various stages of their careers, and from diverse backgrounds and underserved communities 2. On the first Friday of each month for 6 months we will coordinate an ART WALK which will take participants to Art Talks being presented by Artist-run Centres and Galleries in the Exchange. After attending the Art Talk at a different location each month, we will continue the guided WALK to other Galleries and Artist Studios which are open late for First Fridays. As these organizations establish their schedules for the upcoming year, we will look to collaborate with aceart, Urban Shaman, Manitoba Printmakers Association, Mentoring Artists for Women's Art, Arts AccessAbility Network Manitoba, C2 Centre for Craft, and Platform The guided ART WALKs are very popular and have proven to be an excellent way to extend the experience of participants by introducing them to more artists and galleries in the Exchange Future Art Talks are potentially: Public art. Building healthy, vibrant, culturally relevant communities that bring people together. Two senior artists will be chosen to speak about their public art and the impact they see in the Winnipeg gathering places where their artworks are located. This includes social connectedness, community building/placemaking, storytelling, and economic stimulation Vi Houssin Exhibition November 2025 at aceart Vi Houssin (she/her) is a transgender beadwork artist and drag performer whose work explores both beadwork and drag and seeks to connect two of her core personal identities – that of a Métis Citizen, and that of a transgender woman. We look forward to continue providing a platform in support of the amazing artists in Manitoba, facilitating payment to them, and connecting them with an art-curious public. ART TALK/ART WALK contributes greatly to our organization's mandate to bring together artists, artist-run centres, galleries, businesses, and the public for a greater understanding, appreciation, and promotion of the arts.	First Fridays in the Exchange Inc.	Share - Present	$ 7,500

2025-05-23	GORGE Queer Arts and Drag Festival 2025	GORGE is an annual celebration of the legacy and future of 2SLGBTQIA+ and drag-based art in Winnipeg, Manitoba, on Treaty 1 Territory. GORGE believes in a collectivist approach to community building, centring the needs and dreams of artists, while uplifting creators from historically under-represented groups. GORGE strives to create accessible alternative spaces for individuals and families (chosen or otherwise) to engage in innovative queer programming outside of overly commodified and pinkwashed events. Each edition of our festival has been completely different in terms of content and format, and this year is no different. Instead of creating wholly new programs and events such as Synonym Drag Brunch at The Forks, or last year's "Let's Have a Kiki", we wanted GORGE to uplift existing queer voices and to build capacity from within our community. Therefore, we have chosen to use our many years of experience to mentor organizers and to serve as an "aggregator" of sorts, collecting, recognizing, and elevating some of the most important established and emerging events in the 2SLGBTQIA+ art scene. This year, we will be hosting four major performance events, as well approximately eight educational workshops and panel discussions. The programming will include drag performances in various venues, including local nightclub Club 200, the easily-accessible event space at The Forks, as well as outdoors for a free event in St. Boniface as part of HYPERART and Nuit Blanche. These drag events will explore a range of gender expressions, cultural identities, and political ideologies and will be curated by our team of collaborators. The festival will culminate with a Ballroom event that offers the opportunity for participants to walk the runway in various pre-determined categories, showing off their performance skills, and their presentations of fashion and makeup. Creativity and commitment will be rewarded by a panel of judges, who will crown winners in each category. This event is keeping with the longstanding traditions and protocols of Ballroom culture, as managed by our team of curators with experience in this field. With GORGE, our trajectory has been more clear than with any of Synonym Art Consultation's past endeavours. Each year we are building on our objectives, expanding our reach, bringing more voices to the table, empowering more artists and organizers and pushing back against dangerous, violent ideologies that are growing in our society. We see a tangible growth in the number of drag events taking place across our province, meaning more artists are being paid equitably, based on the standard that our organization has set. We see a Ballroom scene that is starting to organize and establish itself in our small city, based on events that we built, like "Let's Have a Kiki", which aimed to slow down and educate ourselves on the history and practices of Ballroom, before proceeding into celebration. Most importantly, we are seeing drag performers advocate for themselves and build their own events, seek their own funding, look outside the nightclubs, and look at themselves as the true artists they are	Synonym Art Consultation	Share - Present	$ 12,188
2025-05-23	Nashville Manitoba | The Writer's Round Season Five	We are planning seven monthly songwriter rounds, each featuring four artists who will share the stories and inspirations behind their songs before performing them. These events will take place at Kilter Brewing Co., a welcoming venue that supports local arts and culture. Our goal is to spotlight the art of songwriting, celebrate Manitoba's diverse music scene, and create a space where artists and audiences can connect through storytelling and live performance. We aim to foster inclusivity by featuring artists from a wide range of genres, languages, and cultural backgrounds. This project is important because it provides a platform for artists to share their work in an intimate, supportive setting. It also educates audiences about the creative process behind songwriting, deepening their appreciation for music and storytelling. By featuring diverse voices, we reflect the richness of Manitoba's cultural landscape. We prioritize diversity and inclusivity in our artist lineup to ensure the series reflects Manitoba's vibrant music scene. By blending traditional and contemporary genres, we challenge stereotypes about what a "songwriter round" can be, making the event accessible to a broader audience. This project aligns with our mission to support local artists, promote creative development, and build community through music. It also strengthens Manitoba's arts ecosystem by providing paid opportunities for artists and fostering connections between creators and audiences. We honour the traditional format of Nashville-style songwriter rounds while updating it to reflect contemporary artistic practices. By featuring diverse genres and languages, we push the boundaries of the format and create a space for innovation and experimentation.	Ashley Bieniarz	Share - Present	$ 10,712
2025-05-23	To present the artists who run Art Holm as a celebration of 10 Art Holm's!	Art Holm will be presenting Art Holm no. 10 in a house in Winnipeg in August 2026. In celebration of ten Art Holm's, this artist run festival is going to give the stage to the artists who run it: Hazel Venzon, Filipina Theatre Artist, Eusebio Lopez-Aguilar, El Salvadoran Sound Artist, and myself, Alex Elliott, Icelandic Dance Artist, with a focus on mentoring three up and coming BIPOC/2SLGBTQIA+ Arts Workers: Mahlet Cuff, Key Cagutoa, and Aggregate Dance Co.'s Artistic Directors Natalie Sluis + Thomas Oberlin After three years of our new curatorial model, Art Holm's partner U'NI Together Productions' Artistic Director Hazel Venzon proposed that Art Holm no. 10 should present my work, as a way of paying tribute to me as a founder. At first I did not feel comfortable with this as Art Holm has become a platform to present the work of BIPOC artists. I proposed to Hazel that her work should also be presented, and she agreed. Since Art Holm no. 5 we have worked closely with Eusebio Lopez-Aguilar as our Sound Engineer. He is now the Technical Director. During Art Holm no. 9 in November 2024, in a moment of excitement, he proposed that Art Holm no. 10 could showcase the three of us, as we each work within dance, theatre, and music. This was a serendipitous moments and we feel excited and inspired. Hazel's work EMBRACE takes place in a kitchen. Therefore Art Holm no. 10 will be presented in a house, with myself and Eusebio creating new site-specific work. Embedded Mentorships Since 2021 our roles have been Artistic Director (myself), Production Manager (Hazel), and Sound Engineer/Technical Director (Eusebio). We work for three months leading up to the production. New this year, we will each mentor emerging arts workers for those three months, with the final goal of having them step into our roles during the performances, since we will be performing/directing. Every year we employ emerging arts workers from marginalized communities, as technicians, production crew, sound engineering, front of house, and more. When the three of us meet to debrief each Art Holm, one consistent take away is that we want to find a way to provide the time, space, and resources to mentor these arts workers so that their skills can expand beyond our one week with them. Currently, they are only employed for Production Week which is fast paced and intensive where they are learning on their feet. It has been a supportive environment for this, but does not allow for them to grow and strengthen their skills in a way that is sustainable. This proposed three month model will give us time to mentor them more deeply on their skills and interests, as well as to assist with important administrative tasks like creating bios, CV's, and headshots, writing grant applications, and helping to make valuable connections in the community for future opportunities.	Art Holm	Share - Present	$ 11,250
2025-05-23	2025 Festival of the Arts Concert Series for Campers & the Public	We are seeking funds to support featuring more Manitoba-based performing artists in the weekly Festival of the Arts Concert Series at the International Music Camp. This concert series is an important part of the summer camp experience for hundreds of campers every week, showcasing the talent of experienced professional artists from both sides of the border. We wish to increase the representation of Manitoba artists in this series. The Festival of the Arts is also presented completely free-of-charge for the general public, attracting tourists to camp and to the International Peace Garden, as well as being a favourite cultural experience for many individuals from communities in the surrounding region – places like Boissevain, Killarney, Deloraine, Souris, and Wawanesa. While the location of the camp in the International Peace Gardens means we are surrounded by nature, its distance from Winnipeg and relative isolation can be barriers due to the time and cost of travel over that 300km distance (600km roundtrip). Support from this grant will help us overcome these barriers while ensuring artists are fairly and appropriately compensated, and with that support helping us to increase opportunities for Manitoba artists to perform for campers and the people who live in this beautiful part of southwest Manitoba. Artists are selected based on their reputation, quality, and their fit for the majority of programs being offered at the respective camp week of their performance while also broadening the horizons and experiences of those students. For example, the Raine Hamilton String Trio is a very good fit for session six, which is orchestra week. Raine Hamilton expertly blends elements of classical strings, early music and period instruments, along with folk music – truly unique and a terrific example of possibility for these impressionable young musicians. In addition to the Festival of the Arts concert series that showcases professional artists, campers receive several other opportunities to experience, learn from and be inspired by IMC's faculty. This occurs at nightly events such as a weekly faculty recital/showcase (also open to the public), and during jazz week there are daily faculty jam sessions. As part of their weekly camp experience, campers receive multiple opportunities to be coached and mentored by faculty in daily instrument or discipline-specific masterclasses, sectionals, large ensemble rehearsals, chamber ensemble coachings, private lessons, and theory & fundamentals classes, and opportunities to be part of honours ensembles that provide additional challenge and faculty contact time. The Festival of the Arts concert series reinforces all of these learning opportunities by providing campers, staff, and visitors a showcase of high-level talent to aspire to, and to be exposed to a high-level, professional performance they would very likely not otherwise experience on their own or in their home communities.	International Music Camp	Share - Present	$ 5,625

2025-05-23	MEME 2025 - Electronic Music, digital arts, technology & innovation festival.	MEME 2025 is a unique season of events from June to September that is open to the public at large, electronic music producers of all levels, projection mapped visual artists, and those that work and create in the world of electronic & experimental music. This multi-day and multi-weekend conference & music festival is primarily located in downtown Winnipeg and is aimed at inspiring and elevating Manitoba's electronic music scene and the people that make it possible. MEMETIC's educational conference dives into various ways humans can be creative with technology and find connections fostering innovation, resilience and sustainability. Additionally, we are emphasizing the booking of a diverse performer & speaker lineup not only for diversity's sake but also to inspire and share knowledge and experiences from groups who typically see much less representation. We have an emphasis on breaking down homogenous and sometimes stale and rigid music scenes. Through diversity we can avoid musical gatekeeping ultimately ensuring amplification of new music styles and concepts. One of the main artistic goals of MEME is to strive to balance familiarity with innovation through new music, new interpretations of celebrated musical styles and musical creation and performance methods. MEME 2025 includes two multi-day music festivals and conferences plus four other one-off electronic music and digital arts showcases. Our free public programming takes place outside at Old Market Square at "The Cube" venue on June 8th & 9th, The Indigenous Electronic Music Showcase on July 19th & 20th and our Science Literacy Week music and innovation hybrid festival takes place September 15th - 21st. Our Ambient in The Park series takes place monthly from July to August. Featured Manitoba Electronic Music Artists: Ali Khan / YoYu - www.nomorewords.bandcamp.com QUBE - https://qubeproductionscanada.bandcamp.com STIX - https://soundcloud.com/stix_music Chris Komus - https://www.chriskomus.com Bios and more information can be found in the support materials section The activities and concerts include programming for both a wide audience and includes some emphasis on indigenous communities via the Indigenous Electronic Artist showcase at Upper Fort Garry. This showcase is being led and curated by DJ Cadence from Winnipeg. DJ Cadence (Adrian Alphonso) is a Band and Community Member of Waywayseecappo First Nation with 20 years of experience in the electronic music scene. MEME festival workshops cater to new music producers, science & technology advocates and those that work and create in the world of electronic music & innovative arts & technologies. Combining insight from international guests, workshops by Manitoban producers and industry professionals, panel discussions, audience Q & A's and evening performance showcases, this festival was created to support & promote local artists and to enlighten local audiences to new electronic music along with the pairing of less-aligned disciplines.	MEMETIC Inc	Share - Present	$ 11,250
2025-05-27	Grant Update Form for application #2023-3877	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Contemporary Verse 2	Support - Operate	$ 37,500
2025-05-27	Grant Update Form for application #2023-3895	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Plug-In Inc. (Plug In Institute of Contemporary Arts)	Support - Operate	$ 166,000
2025-05-27	Grant Update Form for application #2023-3933	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Shakespeare in the Ruins	Support - Operate	$ 60,000
2025-05-27	Grant Update Form for application #2023-3955	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Fusion Arts and Entertainment Inc.	Support - Operate	$ 40,000
2025-05-27	Grant Update Form for application #2023-4004	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Sick + Twisted Theatre	Support - Operate	$ 25,000
2025-05-27	Formulaire de mise à jour de la demande de subvention n° 2023-4022	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Théâtre Cercle Molière	Support - Operate	$ 190,000
2025-05-27	Grant Update Form for application #2023-4053	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Gas Station Arts Centre	Support - Operate	$ 70,000
2025-05-27	Grant Update Form for application #2023-4107	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Pembina Hills Arts Council	Support - Operate	$ 26,000
2025-05-27	Grant Update Form for application #2023-4122	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Theatre Projects Manitoba	Support - Operate	$ 60,000
2025-05-27	Grant Update Form for application #2023-4130	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Band Association	Support - Operate	$ 40,000
2025-05-27	Grant Update Form for application #2023-4172	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Edge Urban Art Centre	Support - Operate	$ 40,000
2025-05-27	Grant Update Form for application #2023-4204	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Killarney Turtle Mountain Arts Council Inc	Support - Operate	$ 25,000
2025-05-27	Formulaire de mise à jour de la demande de subvention n° 2023-4206	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	4117654 Manitoba Ltée (Editions des Plaines | Vidacom Publications)	Support - Operate	$ 35,000
2025-05-27	Grant Update Form for application #2023-4218	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Choral Association	Support - Operate	$ 50,000
2025-05-27	Grant Update Form for application #2024-4252	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Golden Prairie Arts Council Inc.	Support - Operate	$ 30,000
2025-05-27	Grant Update Form for application #2024-4413	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg International Children's Festival Inc.	Support - Operate	$ 120,000
2025-05-27	Grant Update Form for application #2024-4452	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	One Trunk Theatre	Support - Operate	$ 20,000
2025-05-27	Grant Update Form for application #2024-4455	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Rainbow Stage	Support - Operate	$ 35,000
2025-05-27	Grant Update Form for application #2024-4460	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	J. Gordon Shillingford Publishing	Support - Operate	$ 34,000
2025-05-27	Grant Update Form for application #2024-4461	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Signature Editions	Support - Operate	$ 20,000
2025-05-27	Grant Update Form for application #2024-4480	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Artspace	Support - Operate	$ 30,500
2025-06-10	Grant Update Form for application #2023-4176	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	WNDX Inc.	Support - Operate	$ 20,000
2025-06-10	Grant Update Form for application #2024-4450	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Gimli Film Festival	Support - Operate	$ 30,000
2025-06-17	Travel to Banff Arts Center to participate in a 5 week Metis gathering	I will travel to Banff where I will be a participant in Kapishkum: [redacted] Gathering June 01-July 4 th, 2025 at the Banff Arts Center. I will attend lectures by facilitating artists: Liz Barron, Jason Baerg, Daphne Boyer and David Garneau. I will attend workshops and work in a studio. They will visit our studio during the program offering feedback. In the final weekend I will host an open studio to the Arts Center public and the community [redacted] artists gathered. This is the first time the centre is having a [redacted] gathering. One of the questions I will be exploring in this program is what does it mean to be a [redacted] artist. I will be exploring land, memories and archival materials I will be working in the digital imaging lab, as well as in a studio with beading, painting and installation. Some of the work will be in my upcoming exhibition at the Maison des Artistes in October, 2025 Time away in a mountainous landscape is intriguing to me. Land always impacts my work. The ability to connect with a community of Metis artists will be invaluable in the continual development of this project and my practice in general. I chose to apply to this program as it is relevant to my work and who I am. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i)	Lilian Bonin	Learn - Travel/PD	$ 1,000

2025-06-17	To attend Against the Current, a national conference on artist-run centres	* Project description Tell us about your project. Consider the following questions, if applicable •What are you planning to do? •What do you hope to achieve? •Why is this project important? •Where are you going? •Who will you be working with? •What will be the impact on your community? •Why have you chosen this particular opportunity? •How is this relevant to your goals? •What is your ability to undertake this project? •Consider factors beyond your project, including climate, isolation, logistics of travel, and culture. With the support of the Manitoba Arts Council, I will travel to attend the bi-annual ARCA conference, Against the Current, in Ottawa from June 11-June 14, 2025. This conference will present a rich program of events and professional activities for that would be beneficial professional development including keynotes, panels, discussions, workshops, collaborative sessions, advocacy campaigns, networking events, performances, art happenings and exhibition openings. A wide range of topics will be covered, providing opportunities to all cultural workers connected with the Canadian and international artist-run centre network. Along with networking with fellow artist run centres and gaining new professional insights into the current condition of artist-run centres across Canada, it is important for AANM staff to attend to bring the issue of accessibility in the arts to the forefront of discussions. Often when AANM staff attend events such as these they are the only Deaf and disability representation in the space. Our staff is then able to facilitate important conversations for other artist-run centres to be more inclusive, learn how to remove barriers to access, and learn how to reach the Deaf and disability communities. These conversations often led to partnerships and strong relationship which benefits Deaf and disabled artists, audience members and arts workers across Canada. AANM is a long-standing member of the Manitoba Artist-Run Centre Coalition (MARCC) which in turn is a member of ARCA, the national artist-run centre coalition who is hosting the conference along with partners in Ottawa. The last conference was in Winnipeg, our home town, in which AANM participated by presenting a discussion with Deaf and disabled artists and arts workers. ARCA has proven to be supportive of accessibility in the arts and the work that AANM does to reduce barriers in the arts world. This conference is relevant at this time as AANM has not previously attended a national arts conference in Ottawa and we are excited to make new connections, build relationships and partners and continue our work of advocating for full accessibility in the arts.	Jenel Shaw	Learn - Travel/PD	$ 1,000
2025-06-17	Hera networking trip in Toronto	I will be going to Toronto from August 10–15, 2025, to perform a solo acoustic show, meet with artistic mentors, and immerse myself in both the music & theatre communities. I am requesting $1,000 from the Manitoba Arts Council to support my travel, accommodation, venue rental and living expenses during this trip. This opportunity is a significant step in the development of my career as a multidisciplinary artist. Over the last 5 years, I've been building connections with artists and mentors across Canada virtually. Currently in my artistic journey I am ready to bring these relationships in person, nurture them, and take creative conversations to the next level. This trip will allow me to meet in person with two incredible mentors I've worked with from afar, namely: music artist Eirene Cloma (artist name:Louie Sanchez) and playwright Marie Beath Badian. Both have provided valuable insight into my practice earlier this year and this visit will allow us to explore collaborations and gain deeper feedback on my evolving work, especially as I am working on my new project, Miss Lonely Hearts EP, that blends my music and theatre background. As part of this trip, I will also be performing a solo acoustic show in Toronto. This show will be a space for me to share new material from the Miss Lonely Hearts EP, reconnect with the artistic community, and invite both potential collaborators and audiences into my creative world while representing my experiences of the prairies. Beyond the show and mentor meetings, I plan to engage with Toronto's music and theatre scenes and meet with music producers, songwriters, as well as theatre agents. My primary goal with this is to find a theatre agent who understands my vision and can help me move my work into more multidisciplinary environments. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) Toronto has been a hub of artistic activity and I believe being there in person will help me grow not only as a performer but also as a collaborator. In Winnipeg I have often felt the limitations of exploring topics and musical genres, particularly those related to the intersectionalities between [redacted] and being a [redacted]-Canadian within the local scene. I will connect with pop artists, [redacted] artists, who are pushing boundaries in their forms of expression, something that's not as culturally prevalent because of our colonial history. This trip is a moment for me to step outside of my current explorative bubble and really engage with a larger network of creatives. I'll also be supported by fellow Winnipeg artist Andrew Sannie, who now lives in Toronto and has offered to help me acclimate, introduce me to local creatives, and be a grounding presence while I'm there. Having someone I know and trust in a new city gives me confidence to take these professional risks. I strongly believe that this trip directly supports my artistic goals by expanding my creative reach, strengthening my network, and helping me with the research I need for the next phase of my multidisciplinary work.	Hera Mae Nalam	Learn - Travel/PD	$ 750
2025-06-17	Niin Anishinaabkwe at Nojojwanong June 2025	I am travelling to Peterborough, Ontario, to present my original play Niin Anishinaabekwe at the 2025 Nogojiwanong Indigenous Fringe Festival (NIFF). This opportunity marks the second public staging of the piece, which premiered at Bikes & Circuses (Green Kids Inc.) in Winnipeg in August 2024. The work was created and directed by me, with performance by youth artist Kathleen Starr, who will also be performing the piece at NIFF. Niin Anishinaabekwe follows Bae (short for Ah-nish-eh-nah-Bae), an Ojibwe woman and ceremonial Contrary, as she navigates disconnection and reconnection with land in an urban setting. Through humour, clowning, and inherited teachings, the piece explores themes of blood memory, food sovereignty, land-based knowledge, and the resilience of Urban Indigenous identity. It is rooted in traditional storytelling while engaging contemporary Indigenous realities with care and depth. NIFF offers an Indigenous-led platform to share this story in community. I've chosen this opportunity because it supports both my work as a theatre creator and my long-term goals of developing national networks and sustainable infrastructure for Indigenous-led theatre. This presentation also continues my mentorship of Kathleen, a performer I first trained in youth programs I developed. She has since pursued drama at the University of Winnipeg and is applying for her own $1,000 travel grant to support her participation. I am requesting support to fund my travel from Winnipeg to Toronto, ground transportation to Peterborough, and related expenses. I have strong experience coordinating travel and logistics for remote and urban projects and am confident in my ability to carry out this opportunity. This project reflects my ongoing commitment to intergenerational theatre, youth development, and bringing Indigenous-led works to wider audiences. Performing Niin Anishinaabekwe at NIFF allows us to connect with a national network of Indigenous artists and continue building the presence of Manitoba-based artists in national spaces.	Nova Courchene	Learn - Travel/PD	$ 1,000
2025-06-17	Mental Health Mural	Travel Grant Proposal – Community Mural Project in The Pas, Manitoba From May 11–22nd, 2025, I will be traveling to The Pas, Manitoba, to lead a week-long community mural project focused on mental health and wellness. The mural, approximately 10 feet high by 40 feet wide, will be created in collaboration with local youth and community members. This project is organized in partnership with Gabrielle Swan from the Town of The Pas, who has previously coordinated similar initiatives with artists such as Jackie Travers. The goal of this project is to create a safe and creative space for dialogue around emotional wellbeing. Through collaborative art-making, we aim to explore themes such as self-care, resilience, and coping with difficult emotions. I will also facilitate an evening painting workshop on May 14, open to a broader audience. This initiative is vital because it offers youth and the wider community an opportunity to express themselves artistically while addressing critical issues around mental health. Art becomes a tool for healing, visibility, and empowerment—especially in remote regions where access to such programs is limited. I will be flying to The Pas from Winnipeg with materials and supplies. I will be renting a vehicle upon arrival. The vehicle will help me transport materials from accommodation location to the mural site. Accommodation will becovered, but I am seeking additional funding to support travel costs and per diems for meals during the project. This opportunity aligns with my goal of using public art to build community connections and support youth through creative expression. As a multidisciplinary artist with experience in murals, arts education, and mental health-focused programming, I am well-equipped to carry out this project with cultural sensitivity and care.	Nereo Eugenio	Learn - Travel/PD	$ 1,000

2025-06-17	Demonstrating/Presenting at the 2025 Australian Ceramics Triennale	I will be travelling to Perth, Australia to participate in the 2025 Australian Ceramics Triennale (October 2nd to 5th, in Fremantle near Perth) as a demonstrator. This major international event, held every three years, brings together artists, scholars, and organizations from across the global ceramics community. I have been selected through a jurying process to deliver a half-day demonstration of a unique throwing method I have developed, rooted in [redacted] ceramic traditions The technique I will share, called Sseol-jil, enables the making of medium to large-scale vessels on the wheel without centering large clay masses, drilling a hole, or trimming—steps that are typically physically demanding and time-consuming. Instead, the base is formed by throwing and stretching clay on the floor, then transferring it to the wheel and compressing it with traditional [redacted] tools ([redacted] refers to large [redacted] earthenware vessels traditionally used for fermenting and storing food). The side walls are built using a stretched coil or slab, which I attach to the base while stabilizing it with my body. I also use [redacted] (a cloth) to reduce friction and water usage, and I incorporate various [redacted] tools during the paddling process. This semi-dry approach shortens both the throwing and drying phases. This method comes from a long-standing tradition in [redacted], typically passed down through male potters. It remains rare to see female artists using or demonstrating these techniques, particularly in public settings. Sharing this work on an international stage is an opportunity to challenge those norms, raise the visibility of the method, and contribute to a more inclusive understanding of ceramic practice. This opportunity is meaningful both personally and professionally. My goal is to expand my network and increase exposure to my work within the ceramics community in Australia and the broader Oceania region. Although I have followed the Triennale for years, this is the first time I have felt ready to participate internationally. With growing connections between North American and Australian ceramics communities, I'm excited to engage more directly. Being part of the Triennale will allow me to exchange knowledge with a wider audience while also learning from the work of others. It will be my first time attending the Triennale and travelling to Australia. I've been in regular contact with the event organizers to plan the details of my participation, including sourcing materials and arranging technical support. Everything is progressing smoothly. Although I will be travelling alone, I feel confident navigating the trip. The organizers have kindly offered to connect me with a local artist, which I plan to follow up on. I will be in Perth less than one week, fully engaged in my demonstration and other Triennale programming. I don't anticipate issues related to isolation, and I feel well supported by both the organizing team and the wider community. all exceptions in description - 17.1 and 17.2(i)	Joo Young (Grace) Han	Learn - Travel/PD	$ 1,000
2025-06-17	Développement professionnel au Festaival Trans'Amériques	Je souhaite participer au Festival TransAmériques (FTA), le plus grand festival annuel des arts vivants en Amérique du Nord, qui se déroule à Montréal. Ce festival réunit des artistes, metteur.euses en scène, dramaturges et autres professionnel.le.s du théâtre du monde entier. Pendant plusieurs jours, j'aurai l'occasion d'assister à des spectacles, des classes de maître, des conférences et des ateliers, tout en créant des liens avec d'autres artistes et intervenant.e.s du milieu. Mon objectif principal est de nourrir ma pratique artistique en m'exposant à des œuvres contemporaines innovantes et à des démarches créatives variées. J'espère ainsi développer mon regard critique, découvrir de nouvelles esthétiques et approches théâtrales, et intégrer ces apprentissages dans mon propre travail d'interprète et d'autrice. Je compte également élargir mon réseau professionnel en rencontrant des artistes, programmateur.trice.s et organisations artistiques, ce qui est essentiel à ce stade de ma carrière. Ce projet est important car il s'inscrit dans mon cheminement vers une carrière artistique plus affirmée. Depuis septembre dernier, j'ai pris la décision de me consacrer pleinement à mes activités artistiques en tant que travailleuse autonome, après plusieurs années à œuvrer dans l'administration culturelle. Ce changement implique de bâtir un nouveau réseau, de m'immerger dans les pratiques actuelles du théâtre, et de me positionner comme artiste francophone des Prairies au sein de la scène théâtrale canadienne. Je me rendrai à Montréal, où se tient le festival. Bien que je voyagerai seule, je bénéficierai du soutien et des conseils de la codirectrice artistique du théâtre où je travaille, qui m'accompagne dans mon développement et m'a recommandé cette expérience. Sa présence à distance comme mentore me permettra de tirer le meilleur parti de ma participation. Je crois que cette expérience aura des retombées positives sur ma collectivité artistique locale. En tant qu'actrice francophone dans une région où les ressources artistiques francophones sont limitées, je pourrai partager les connaissances acquises lors de mon retour, que ce soit par des discussions informelles, des ateliers ou des collaborations futures. Mon parcours contribuera aussi à renforcer la présence et la visibilité des artistes francophones et noir.e.s des Prairies sur la scène nationale. J'ai choisi cette opportunité en raison de la qualité et de la diversité exceptionnelle de la programmation du FTA, ainsi que de son rôle de carrefour des arts vivants contemporains. Cette immersion est directement alignée avec mes objectifs : m'inspirer de nouvelles formes, bâtir un réseau national et développer une voix artistique ancrée dans les enjeux actuels du théâtre. J'ai les capacités d'entreprendre ce projet. Grâce à mon expérience d'organisation d'événements et de gestion de projets, je suis habituée à planifier des déplacements, gérer des horaires complexes et m'adapter à différents contextes culturels et logistiques. J'ai déjà organisé mon hébergement et les principaux détails de mon séjour, et je suis prête à relever les défis liés au déplacement et à l'isolement d'une artiste provenant d'une région éloignée des grands centres culturels.	Aurélie Nana Aba-Fowah Forson	Learn - Travel/PD	$ 875
2025-06-17	Tönky Hönk residency at New Music on the Point (Vermont)	I have accepted an invitation from New Music on the Point (NMOP) to participate in the festival as part of a pre-formed ensemble fellowship with Everett Hopfner, my duo partner in "Tönky Hönk". NMOP is a two-week festival dedicated to the creation and performance of contemporary music. Throughout the festival there are numerous opportunities for formal and informal learning experiences, including workshops and professional development talks, private lessons on one's instrument or compositions, and career-focused mentorship conversations with the faculty performers and composers. I have previously attended several summer festivals as a fellow seeking mentorship and professional development. Standing out in recent memory is the "Bang on a Can" summer festival at MASS MoCA, a three-week event focused on the creation and curation of innovative contemporary music, and the Banff Centre's Classical:Evolution", a program for classically trained instrumentalists and vocalists focused on improvisation, collaboration and diverse artistic expression. Both of these experiences widened my artistic community in numerous ways. I have the same expectation for "NMOP", connecting with musicians and composers of my generation, generating long lasting collaborative partnerships and networks. I also expect to work with several faculty composers whose music I admire, workshopping their compositions to become staples within Tönky Hönk's repertoire canon. I strongly believe that attending NMOP as a member of Tönky Hönk will be beneficial due to the specific faculty present at the festival. Amy Williams and her collaborative partner Helena Bugallo will both be on faculty this year. As an experienced performing ensemble with the same two-piano configuration as Tönky Hönk, they will be such a valuable resource in discussing career development, project selection, programming, and appropriate venues and outlets for our creative work. We will be able to have similar mentoring conversations with two other outstanding resident ensembles, the Bergamot Quartet and Popebama. We'll also receive coaching from composers whose works will push us in new creative directions. Mathew Rosenblum's "ELEVEN" is a piece for two electronic keyboards running software patches to produce microtonal tunings (the notes that fall "in the cracks" between the keys of an ordinary piano). Dan Trueman has invented a software program compatible with electronic keyboards, "bitKlavier", which opens so many new possibilities of sound for our instrumentation and research interests. He will direct an ensemble open to all NMOP participants, teaching us how to use and apply the software for our own projects. Several of the participating composers at NMOP will be writing works specifically for Tönky Hönk. We will premiere these pieces and correspond directly with the composers as they conceive, draft and refine these compositions with our skill set and stage persona in mind, and will be able to carry these new pieces forward into future performing and recording projects. As Tonky Hönk continues to develop its presence and identity, alongside upcoming touring and recording projects, I firmly believe NMOP is an ideal laboratory setting for us to rehearse, perform, share, expand our skill set, and create lasting relationships with numerous peers and mentors.	Madeline Hildebrand	Learn - Travel/PD	$ 1,000

2025-06-17	Cult Play	In August 2025, I will travel to Montréal for a nine-day creation period for Cult Play, consisting of six days of rehearsal with the artistic team followed by three days of filming and photography. The resulting media content will be integral to the world premiere at Imago Theatre in Montréal and the subsequent production at Neptune Theatre in Halifax. This grant will support my professional development in a number of ways: Collaborating on my first professional production – Working closely with the director and full design team, including the digital designers and intimacy director, will give me valuable first-hand experience in the collaborative structures, rehearsal room protocols, and creative decision-making processes of a professional production. Creating digital theatre/interdisciplinary work – Participating in the video shoot and photography sessions will enhance my skills in conceiving, capturing, and integrating digital media into live performance. This knowledge will be directly transferable to future interdisciplinary projects. Building new knowledge in digital dramaturgy and playwriting – The opportunity to work on this interdisciplinary project will allow me to expand my artistic skillset, especially in creating digital theatre, which is a growing area of interest. Shaping the live-digital interaction – Ensuring that the performance and digital media work together seamlessly to enhance the audience experience. This collaboration will help me refine my ability to integrate digital elements into live performances in a way that supports and amplifies the storytelling. Collaborating with the creative team – I will work directly with the director and designers Potatocakes digital (Emily Soussana & Andrew Shiver), who are designing the digital content, including cinematography and photography. My real-time feedback will help fine-tune the media to align with the performance. In addition to the invaluable experience for a playwright to participate in this part of the collaborative creation process, my goal is to contribute to the field of playwriting by pushing the boundaries of traditional theatre and exploring new forms of digital storytelling. The combination of live performance and digital media in this play has the potential to inspire other Manitoba artists to explore and experiment with similar interdisciplinary forms. This is especially relevant as I am increasingly working as a dramaturg in Winnipeg, supporting other playwrights in creating hybrid or interdisciplinary work. Now more than ever, as a result of Covid, theatres are struggling financially, and Imago Theatre is a small-but-mighty independent feminist theatre company who is bravely producing new work by relative unknowns such as myself. The Travel and Professional Development grant of $1,000 will cover air travel from Winnipeg to Montréal and offset accommodation costs for the nine-day creation period, making it possible for me to attend. The remaining costs will be covered by the production's budget. The project's logistics, including securing rehearsal and filming spaces, have been thoroughly planned, and the timing in late August aligns well with the rehearsal and production schedule.	Hillary (Scout) Rexe	Learn - Travel/PD	$ 875
2025-06-17	Toronto Comic Arts Festival (TCAF)	I am traveling to Toronto, ON to exhibit my work at the Toronto Comic Arts Festival (TCAF) as well as deepen connections within the industry. TCAF is the biggest comics festival in Canada, and one of the largest independent comic arts festivals in the world. From their website, "Each year, TCAF welcomes 28,000+ visitors and 315+ artists from across Canada and around the world for our two-day celebration of the breadth and diversity of independent comics." After completing a comic through mentorship provided by CAKE Chicago, plus finishing up my grant funded comic, I've been searching for more opportunities to grow in my practice and the industry. TCAF is an amazing opportunity to continue sharing my work and building on my career. Through the mentorship, I gained valuable insight about independent comics publishing that solidified the need to expand my networks outside of Manitoba in order to grow indie comics here. There are not many prairie cartoonists in attendance at bigger North American festivals, let alone from Manitoba. Comics in Canada are entirely concentrated around major cities and largely of white cartoonists, I think being able to represent Manitoba at TCAF and being from an immigrant family is a wonderful feat! I am asking for funding assistance because it is important for me to target festivals where my work has the opportunity to make the most impact – where I can expand readership, build creative relationships, gain industry knowledge, showcase my work, go to panels, and set myself up for future opportunities. As an early career artists, it's vital for my development that I travel to all sorts of comic festivals for all reasons listed. TCAF is well known and loved by many across Canada, USA, and internationally. This would be my first time exhibiting at TCAF. I lived in Toronto for my undergrad up until the end of 2020 and have gone to the festival many times as an attendee. Even without exhibiting, I have been able to build valuable connections and learn much from other artists, panels, and educational days. It is a festival where you not only sell well, but create and develop relationships with others in all parts of the industry. It is also the type of festival where an artist is likely to receive work - it's happened for many friends and peers! TCAF also hosts Word Balloon Academy - which is TCAF's skills-building and career management programming for comics creators, as well as the Library and Educators Day which is an all-day slate of programming for talking and learning more about comics, graphic novels, and education. The support I have received from MAC has allowed me to continue to develop artistically and build really amazing creative relationships both locally and internationally! I feel confident in my ability to maximize my experience at TCAF, and I am grateful to MAC for allowing me the opportunity to apply to the PD grant and for any funds available.	Natalie Mark	Learn - Travel/PD	$ 875
2025-06-17	Toronto Comic Arts Festival (TCAF)	My plan is to travel to Toronto from Winnipeg to attend TCAF as an exhibitor. By attending, I hope to debut my most recent self-published comic, promote myself as a prospective artist publishers can work with, and educate Toronto attendees on [redacted] identity. TCAF is a pivotal festival for cartoonists as it is the largest of its scale in Canada and attended by several publishers who are looking for cartoonists available for work. With over 315+ cartoonists exhibiting each year to a crowd of over 28,000+, it is also the perfect networking opportunity with other artists or perspective literary agents and editors from around the world. At the point I'm at in my career with published works and award nominations, going to TCAF puts me at a higher chance of finding work with noticeable publishers and literary agents because I have shown I give good results and am a dependable worker. It could provide me the opportunity to also write in traditional publishing, instead of just doing the artwork, which is what I've been working towards. Beyond career opportunities, the majority of my work surrounds Indigenous identity, something that I think is incredibly important to represent and provide education on outside of Manitoba, especially [redacted] identity, that originates here in the [redacted]. To my knowledge, I am one of the only [redacted] cartoonists at my career level. Having this opportunity could mean more representation for the [redacted] community that could open more doors to [redacted] education, as there is a lot of misinformation. Plus, with the growth of Prairie Comics Festival, more and more of the comics world is looking at Manitoba, and this would be a great opportunity to represent Manitoba comics on the international stage. Finally, I have just self published my most recent autobio comic about the impact comics had on me as someone who grew up in an [redacted] household and how they saved me. I am very excited to debut this. I think it is a very strong work of mine. There is no other festival other than TCAF at the moment that can provide all these opportunities to the same scale and impact, which is why I have chosen it. I would also like to attend the Word Balloon Academy, which is a day of free education on comics hosted specifically by TCAF for this event. I have exhibited at the festival in the past when I lived in Toronto, so I am well aware of how the festival functions and the preparation needed. I also have much experience travelling between Toronto and Winnipeg because I used to do the same route when I was a student coming back home from college for summer. I have friends and community in Toronto and the support of my partner and fellow Manitoban cartoonist Natalie Mark, so isolation is not a factor. I am completely confident in my ability to navigate not only the festival and its demands but also the travel and logistics required.	Rhael McGregor	Learn - Travel/PD	$ 1,000
2025-06-17	Mattmac International Indigenous Music Summit	I have been invited by Mattmac to attend and support him for the International Indigenous Music Summit (IIMS), this is a valuable opportunity for me to not only support him but also for me to learn and develop skills I can apply to my own career. This summit takes place from June 2-6, 2025 at Massey Hall and Allied Music Centre in Toronto, ON. Mattmac's invitation allows me free entry to the summit as a conference participant, but travel and accommodations is not included for participants. I have supported Mattmac as his DJ in the past, and he chose me to support him as he is comfortable around me and trusts me. Additionally he can see how this opportunity will benefit me, as an upcoming artist and musician myself. Attending this conference will be a valuable opportunity for me to network with other Indigenous artists in my field. I hope to connect, learn, and share ideas about our respective approaches to craft and creativity. A key part of this experience will involve assisting Mattmac, which holds special importance for me as an Indigenous artist. This is important for my career goals as it will allow me to expand my career through connections, valuable insights, and future collaboration opportunities. Uplifting our community through collaboration and shared learning is vital. By coming together, we can exchange perspectives, spark new collaborations, and support one another's growth. Indigenous music is always evolving—there are constant shifts in how it's defined and what it can become. Both Mattmac and I are rappers, coming from different Indigenous experiences—whether from reserves or urban communities—and I believe our voices add to that evolving narrative. One of the most meaningful aspects of this opportunity is the chance to support Mattmac in his work. His holistic approach to music highlights his lived experiences and the broader issues faced by many Indigenous people. I believe that holding space for artists like him is essential. If I can assist him with accessibility or in any way that helps him share his voice more fully, it would not only be beneficial for him, but also a powerful learning experience for me. The IIMS is important as Indigenous communities around the world have been displaced, taken advantage of, and overall just overlooked by mainstream society. This conference allow Indigenous voices and perspectives to be heard and shared. Community is an important aspect of my cree culture, and the IIMS will enable me to build a community of like-minded Indigenous musicians.	osani balkaran	Learn - Travel/PD	$ 1,000

2025-06-17	Tin House - 2025 Spring YA Workshop	For this activity, I will attend the 2025 Tin House Spring YA Workshop in Portland, Oregon from May 29 to June 2, 2025, with travel days on May 28 and June 3, 2025. Tin House is well known for the incredible workshops it runs, never failing to bring in high level mentors and hundreds of applications for only a few slots. The quality of what they put together every season and the reviews by writers I know who have attended have kept me applying, and now I've finally been accepted. This spring's workshop offers the precise combination of genre and mentorship to suit not only my career as an author, but the specific project I'm bring to work on. It's rare for Tin House to offer a YA-focused workshop, and with my debut YA book coming out later this year (Wavelength from Groundwood Books) and another in 2026 (The Saw Mouth from Delacorte Press), I anticipate focusing the next several years of my writing on trying to establish myself in the YA sphere. I have been confirmed as part of my first-choice Tin House cohort under the mentorship of the incredible New York Times-bestselling [redacted] YA horror writer Aiden Thomas, author of The Sunbearer Trials, Lost in the Never Woods, and Cemetery Boys. I feel frankly starstruck to have the chance to work with an author of Aiden Thomas's stature and skill. As a [redacted] horror author myself, being part of this small cohort of incredible peers, who will certainly be working at a high level given Tin House's acceptance rate, with related projects and literary interest all workshopping directly under Aiden Thomas is a perfect scenario. The manuscript I'll bring with me is the early stages of an untitled sequel to my forthcoming novel The Saw Mouth. The project will continue pushing the boundaries and exploring the possibilities of its emerging subgenre in a continuation and expansion of its predecessor, particularly in areas of strength for The Saw Mouth, such as structural fragmentation, close character voice, intimate ways of writing fear, and a world that uses nostalgia/old tech to generate a literary safe space in which to enjoy the fear of horror as a genre without engaging in retraumatizing cliches of [redacted] characters being punished in horror because they are [redacted] n contrast to the multi-generational figures of monstrosity in The Saw Mouth, this sequel will explore the [redacted] body in relation to haunting and the sense of losing connection with previous places of belonging through navigation of a haunted town. This workshop will provide an opportunity to shape early plot, character, and complex aspects of writing [redacted] bodies in horror, as well as the arc of the book as a sequel, which I have never attempted before. Two previous novels of mine have had workshops as core aspects of their initial development, and in both cases, it's set the project on a strong, commercially viable track. I'm confident that attending Tin House will give similar results. All exceptions in description - 17.1 and 17.2(i)	Cale Plett	Learn - Travel/PD	$ 750
2025-06-17	Participate in Canadian Film Centre - Editors' Lab Film Program	The Norman Jewison Film Program with the Canadian Film Centre (CFC) is a highly-respected five-month accelerator in narrative storytelling. Acceptance to the program is very competitive as only 4-5 editors, directors, producers, and writers are chosen annually for their respective labs to collaborate. There are so many alumni of this program I admire such as Sarah Polley, Matthew Hannam, Simone Smith, and Winnipegger Ian Bawa. Participating in this program is an amazing and unique opportunity to develop my craft, experience, and connections as an editor and filmmaker. I applied to this program to further my development as a narrative-focussed editor and filmmaker producing creative and meaningful visual stories. Although I've edited or directed impactful narrative films like Aberdeen (TIFF 2024) and Mansanas (Best Prairie Short, FascinAsian Film Fest 2022), if you look at my IMDB a lot of my experience is in true crime docuseries. I'm proud of the how Manitoba's film community is growing but I have struggled to balance art and commerce locally. This program is a chance to embrace narrative artistry and learn from experienced mentors. It's unique because CFC adapts the program to the resident's needs and interests. In addition, CFC hosts a popular showcase of the residents work at the end of the program so there's training, mentoring, workshops, and presentation involved. Aside from a university semester in Japan, I've lived in Winnipeg all my life. Travelling to Toronto in 2023/24 for film festivals screening my work and connecting with organizations like Canadian Cinema Editors has given me confidence that I can develop my creativity in this Toronto-based program. I plan to feel out whether living in Toronto or Winnipeg after the program makes the most sense professionally, but wherever I end up I'd still love to maintain connections with and foster Manitoba arts and film communities. Beyond growing my artistry as an editor and filmmaker, the impact of this program would reverberate to support Manitoba film. For instance if a local director (or myself) applies to Telefilm Talent to Watch Feature Fund, having an editor or director from a prestigious program like CFC would greatly support the application. It could also be beneficial that remote work has become more accepted, like currently I'm editing a short film for a director I met at TIFF last fall while I'm in Winnipeg and she's in Toronto. CFC generously covers the cost of tuition using donors and provides a $750 monthly bursary to residents. However given the cost of living in Toronto and loss of my freelance income during the full-time program, there are still significant costs to participating like flight, housing, and other living expenses. CFC has emphasized the full-time nature of the program will limit work opportunities. Manitoba Arts Council's professional development fund would be an important aid for these costs as well as supporting my artistic growth, career, and community. This would be my first MAC Professional Development grant, and I would look forward to making the most of the opportunity and support.	Sara Bulloch	Learn - Travel/PD	$ 1,000
2025-06-17	Kathleen Starr travels to and performs at the Nogojiwanong Indigenous Fringe Festival in Peterborough, Ontario	This project is a performance piece for the Nogojiwanong Indigenous Fringe Festival (NIFF), June 19-22, 2025, in Peterborough, Ontario, where I've been accepted to present the solo show, Niin Anishinaabekwe. NIFF is the first, and only, Indigenous Fringe Festival in the world. The Festival aims to bring people together by giving Indigenous artists a chance to perform, and offers the community a wide range of creative and unique shows to enjoy. The play, Niin Anishinaabekwe, was originally created and directed by theatre artist Nova Courchene, for Green Kids' 2024 outdoor theatre piece, Bike and Circuses. This piece tells the story of Bae, a spirited Indigenous woman who gets lost on her way to the city and must reconnect with the land, her traditions, and the teachings of her ancestors to survive. Through humour, resilience, and ceremony, Bae's journey reminds audiences of the strength that comes from living in balance with the natural world. Bike and Circuses as a whole was a huge influence on the original piece. Audiences took an interactive journey through Whittier Park, enjoying eight short original plays by a team of Winnipeg theatre, dance, music and circus artists. Performing in Whittier Park deeply connected me to my culture, the land, and the way my ancestors lived. The experience of acting outside taught me that performance can be a ceremony in itself. In the piece, my character, Bae, gets lost at a bus stop, encounters a bee and is stung, which then sends her on a chaotic adventure. Eventually, Bae turns to traditional teachings- building a trap, offering tobacco, and giving thanks to the Creator- in order to find food and survive. Bae's journey is funny, heartfelt, and rooted in Indigenous ways of knowing. As someone from [redacted] Nation, this play resonates deeply with me and my community, as land is central to our identity and survival. With this remount for NIFF, Nova Courchene will once again direct, Phillip Geller will provide clown coaching, and Amy McPherson will design the costume. We will rehearse in the weeks leading up to the Festival. Nova and I will fly from Winnipeg to Toronto, then drive to Peterborough, Ontario. Logistics for transportation and accommodations are being carefully planned, and we are preparing to adapt to outdoor conditions, knowing that climate and environment are important factors. Bringing Niin Anishinaabekwe to NIFF is an incredible opportunity to present this piece to a national audience. It feels like a major step forward for me both personally and professionally. This performance will launch my acting career to a National stage. I am committed to the full creative process: rehearsals, travel, cultural preparation, and performance. Through this project, I hope to strengthen my skills, honour my community, and contribute to the growing movement of Indigenous voices in theatre. I want to celebrate Indigenous joy, survival, humour, and the deep relationship between people and the land. 17.1 and 17.2(i)	Kathleen Starr	Learn - Travel/PD	$ 1,000
2025-06-17	Travel to Ottawa for ARCA's national artist-run-centres conference Against The Current, June 11-14, 2025	I hope to travel to Ottawa for the Against The Current: ARCA Artist-Run-Centres & Collectives Conference, June 11-14, 2025. The event offers a variety of keynotes, panels, discussions, workshops, collaborative sessions, advocacy campaigns, networking events, performances, art happenings and exhibition openings. I expect to gain critical learning and relationship-building to strengthen my effectiveness as an arts administrator and ensure the relevance and sustainability of the work that I do. Precipitously timed, my access to this event is particularly important on three fronts: 1. While I have in the past attended and benefitted immensely from multitudes of social justice and development conferences for my career in that field, this conference would be my very FIRST in the field of art and arts administration, filling a notable gap in my tool kit of skills and networks. I have a great need to expand my capacity through exposure to arts-org-specific knowledge (via the educational offerings of this event) and histories/new ideas/possibilities for future programming (by developing personal relationships with peers attending from other organizations). 2. Initiated by myself, AANM is currently undertaking a great shift in our modus operandi, focus, and brand. We are right now navigating how to prioritize reaching and exhibiting disabled artists who are producing high-calibre art, to better serve their serious practices and to raise the public's qualitative understanding of disabled art. This transition brings up many complex and controversial but essential questions surrounding access, equity, resourcing, established beliefs, judgements, traditions, and how art functions in society, etc. I would find it VITAL to explore these issues with the contacts I would make at this conference, all of whom will have very different perspectives and expertise which I am keen to benefit from. 17.1 and 17.2(a) 3. I, myself, would be a valuable addition to the conference's attendee list, as [redacted] and advocate. It is often the case that due to the barriers [redacted] underrepresented or indeed entirely absent in these rooms. I would contribute to the dialogue, raising understanding and capacity around accessibility for other attendees from across Canada, to take home to their respective organizations. 17.1 and 17.2(a)	Sacha Kopelow	Learn - Travel/PD	$ 875
2025-06-18	Sound = touch: Research and Experiments in Sound as the primary sense at Studio H	I will be attending the Experimental Sound and Music residency at the Studio H International Artist Residency, located on the unceded territory of the Sc'lanew Nation, also known as Metchosin, British Columbia. I will conduct research and sonic experiments with the goal of creating written proposals and supplementary artworks which I will utilize for exhibition and workshop applications in 2025-26. Conceptually, this body of work will centre touch as an integral mechanical and conceptual component to sensing sound. By the end of my residency, I will have developed new sound compositions, further project plans for this new work, and will complete proposals for aceartinc.'s 2025 open call for exhibitions and Cluster Festival's 2026 open call for performances and sound installations. I also hope to create workshops and skill sharing sessions to share what I've learned with others back home, which would be tied into my exhibition proposals for aceartinc. and Cluster Festival. My sonic experiments will result in the composition of at least two new pieces of experimental sound art, which will be support material for these exhibition and workshop proposals. Some of the auditory elements that I anticipate experimenting with are as follows: creating algorithmic compositions, further incorporating language into my work and taking audio recordings of the landscape. From here, my recordings will be further experimented with in a Digital Audio Workspace called Ableton Live Lite. This time of sonic exploration will give me freedom to find the next step in my artistic practice conceptually and technically as my skills improve while also finding new ways to engage with my arts community in Winnipeg. I have chosen to participate in this residency because there are not many sound-specific residencies in Manitoba, and the opportunity to research and work at Studio H is especially exciting because it's run by Heidi Bergstrom, another visual and sound artist. I will learn a lot about being a professional artist by speaking with Heidi during studio visits over the course of the residency. Additionally, to support my individual research and sonic experiments I will be visiting artist-run centres and galleries local to Victoria and Metchosin. Exploring, researching, and creating in these new places will be a generative networking and learning experience for me. I will have the opportunity to meet many curators, artists, and other cultural workers, as well as be able to see what kind of work is being produced across the country. I am particularly excited to visit Open Space, an artist-run centre that supports experimental projects across many disciplines. As an emerging artist, the opportunity to research, experiment, and create outside of my home province is relevant to expanding my practice and making connections on a national level. It offers the chance for me to share elements of my work in a brand new place, broaden my worldview, and connect with others. As mentioned earlier, I also hope to bring home new skills in sound composition, recording, and production to share with my community in Winnipeg as well.	Zoë LeBrun	Create	$ 6,212

2025-06-18	Refining "ImMORAL injury": Crafting a polished production-ready script exploring [redacted] 18.1(c)(i)	I am seeking funding to develop and finalize the script for "ImMORAL injury", [redacted] 18.1(c)(i) With support from the Canada Council for the Arts, the first draft of "ImMORAL injury" was developed and presented in three staged readings. I received written and oral audience feedback following each staged reading. Additionally, I participated in the 2024 "Acting to the Gods" intensive in Hydra, Greece, supported in part by a Manitoba Arts Council professional development grant. During this program, I conducted a private reading with theatre peers and received dramaturgical feedback from Hydrama artistic director, Corinna Seeds. These experiences have affirmed the play's potential and highlighted areas for further refinement. Audience feedback, particularly from veterans, alongside the dramaturgical insights I received in Greece, has provided a wealth of perspectives and suggestions. This grant will enable me to undertake a focused period of script development to fully integrate these lessons and feedback, ensuring the play reaches its full potential as a compelling and authentic work. As the project lead, I will work closely with my co-playwright and dramaturge, Aaron Coates. The scope of his role in this project phase and his expertise is outlined in further sections and attachments. The project is vital to my artistic practice. My goal is to deepen the play's emotional and narrative layers, ensuring the story resonates with authenticity and impact. The development process will involve reworking dialogue, refining character arcs, and integrating feedback from previous readings to create a script that is theatrically compelling and true to the lived experiences it represents. I aim to contribute to the broader discourse on healing and justice while pushing the boundaries of my own creative practice. The Manitoba Arts Council's support will allow me to dedicate the time and resources necessary to bring this script closer to production. This project represents a pivotal step in my artistic journey, reinforcing my commitment to creating work that bridges classical theatre and contemporary social issues. Through this development process, I hope to create a play that not only honors the stories of veterans but also inspires broader conversations about resilience, healing, and the human condition	Andrea Greening	Create	$ 5,625
2025-06-18	Creating Place-Based Paper, Ink, and Dyes from Common Plants and Weeds for Sculptural Book Art	I am seeking funding to explore papermaking, ink-making, and natural dyes from local plants for use in sculptural book art. This project will [redacted] I hope to gain proficiency in papermaking using [redacted] This project represents a significant evolution in my artistic practice. Until now, I have relied on commercially made and externally sourced handmade paper. [redacted] Unlike traditional kozo fibers, these materials are structurally unpredictable, demanding innovation in fibre preparation, drying techniques, and binding agents. Beyond material experimentation, this project [redacted] This project also expands the sculptural potential of book arts. [redacted] The Sointula House Residency provides the ideal setting for this research. Located on Malcolm Island, a place I have visited for over 25 years, it offers direct access to coastal plant life, which is central to my material exploration. I have built meaningful connections within the island community, and this residency will allow me to engage with locals, learning from their knowledge of the region's ecosystems while sharing my artistic research. The secluded setting will allow me to focus without distraction, refining techniques through hands-on experimentation with seaweed-based fibers and natural pigments. This project will challenge and expand my artistic practice by introducing new materials and technical approaches. It will also contribute to broader discussions on sustainability, material innovation, and place-based book arts. By merging foraged materials, handmade paper, natural dyes and inks with sculptural bookbinding, I am developing a site-responsive book art practice that positions my work within contemporary conversations on sustainability, material storytelling, and experimental book structures. all readactions in description - 18.1(c)(i)	Debra Plett	Create	$ 7,500
2025-06-18	Process-based short film production emanating from allochthonous plant research in [redacted] 17.1 and 17.2(i)	This project involves creative site-specific research in [redacted] and follow-up process-based short film production sparked by an interest in the [redacted] 17.1 and 17.2(i) 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This production project has two stages - first, production / production research activities, where Franci Duran and I will each technically support the other in our individual but complementary research production work, and then in the second, post-production stage (following the [redacted] residency), break off to engage in individual production completion work that emanates from our on-the-ground activities. 17.1 and 17.2(i) This project scope includes pre-travel research and preparation, to support the on-site process-based production research (which will incorporate analogue film, video and sound gathering work). After the on-site production research activity, I will undertake this second-stage work in Winnipeg, where I will use the same process-based creation and editing process that I have in that past, as described previously, to develop an experimental short film or short experimental documentary film that emanates from this process-based research footage. 17.1 and 17.2(i) This project emanates out of my artistic interest in the human relationship with local geographies. I have touched upon the impacts and legacies of the [redacted] dictatorship throughout my artistic career, as my family arrived in Canada as refugees feeling the [redacted]. Over time, my work has evolved to consider more land-based and ecological notions of home, examining [redacted] as a home I am in the process of losing for a second time - the first, due to exile; and the second currently in-progress, due to the passage of time as older generations pass away, forever taking with them undocumented family memories and stories. 17.1 and 17.2(i) 17.1 and 17.2(i)	Cecilia Araneda	Create	$ 11,250

2025-06-18	Sointula Art Shed, Creation-Based Residency	I am seeking funding to support a creation-based residency in Sointula, British Columbia, to expand a mixed media installation project, for which I am its archivist. The project is titled [redacted] 18.1(c)(i) 17.1 and 17.2(e) The Sointula Art Shed is a small artist-run residency in Sointula, British Columbia that is hosted in a cottage, a repurposed work/net shed, and in the home of [redacted] The residency was established in 2013 by visual artists Kerri Reid and Tyler Brett. Sointula is a small coastal fishing village of approximately 600 people in the unceded territories of the 'Namgis, Mamalilikala, and Kwakiutl Nations. The Sointula Art Shed residency is located at the ocean's front door on the Broughton Straight and is the perfect location to continue this work. 18.1(c)(i) [redacted] - now specimens, found and collected at the edges of various bodies of water, including rivers, lakes, oceans and seas. The herbarium is a collection of dried plants for scientific study, originating in 16th century, Italy. The Vascular Plant Herbarium in the Department of Biological Sciences at the University of Manitoba, houses the most extensive and broadly representative collection of vascular plants of Manitoba. In 2022, I participated in a weekend workshop at the Vascular Plant Herbarium as organized by its Assistant Curator, Diana Sawatsky. The idea for The Plasticarium, as an artistic project, was inspired by the [redacted] 18.1(c)(i) During this residency, I will continue to work on The Plasticarium by further investigating the processes and procedures used by the herbarium to collect, catalogue and preserve once living plants. I will read herbarium handbooks, investigate label etiquettes, interpret various stamps, understand the herbarium numbering systems, as well as its mapping and naming conventions. [redacted] Each specimens origins and materials will be researched, and the locations where found, will be mapped [redacted] all exceptions in paragraph - 18.1(c)(i) My aim is that through this residency, the work made will result in the potential to produce a large multi-media installation, for exhibition submission. 1. https://winherbarium.weebly.com/ accessed February 3, 2024 2. https://greystonebooks.com/collections/ana-pego-and-isabel-minhos-martins 3. https://www.sointulaartshed.ca/residencies/rebekahs-sointula-house-residency	Kristin Nelson	Create	$ 5,020
2025-06-18	Alternative photographic works exploring vulnerability, ambiguous loss/grief, and the relationship between nature, water and healing	At my June 2024 residency at CVAG, through evolving uncomfortable and challenging rituals, I explored embodied experiences of loss and vulnerability driven by my ongoing responses to my [redacted] 17.1 and 17.2(a) Located on the shoreline of the Strait of Georgia, surrounded by gardens and forest, the residency provided three distinct natural spaces to conduct my experimental site-specific rituals using analog photographic materials and processes. Along the shoreline I engaged with the stone beach and tide pools making over 100 camera-less lumen prints on Ilford/Hahnemuhle Art 300 Fibre-base darkroom paper. In the forest I used handmade pinhole cameras to record various engagements with a giant Douglas Fir. In the gardens I used pinhole and solargraphic processes in response to familial items from the cabin, using them to create garden tableaus. The forest and garden activities resulted in 120 pinhole images on ortho-litho sheet film. Since the residency I've furthered my efforts to minimize the environmental impact of my art practice by researching and testing plant-based developers and salt-fixing. By incorporating these methods into my darkroom processes I am acknowledging the reciprocal relationship I have with water: as water heals me, I must help keep water healthy. I conducted tests this past fall using spruce needles harvested locally for developing and salt harvested from the waters around Vancouver Island for fixing, and have just started processing the film and paper. Processing ortho-litho sheet film in trays with plant-based developers, as well as the extended fixing times when using salt-fixer, requires more hours spent in the darkroom than with commercial photo chemistry. Once processed, I will scan and edit the images digitally and make digital working prints, in preparation for a return to Vancouver Island. I have been invited back to CVAG for a three-week residency in June 2025. There I will [redacted] 18.1(c)(i) I have been invited to exhibit the finished works in a solo presentation for CVAG's April 2026 iteration of Return to Water. I am applying for funding to support the final stage of production, after the upcoming residency, for this large body of work. I will employ plant-based developers and salt-fix in the darkroom, scan the images and determine final presentation methods (potentially large prints, prints on fabric, video-works, or book-works) for my new alternative photographic works exploring vulnerability, ambiguous loss, ambiguous grief, and the relationship between nature, water and healing.	Sarah Crawley	Create	$ 11,250
2025-06-18	Guilty Pleasures	I am applying for this grant to fund a continuing body of work for an upcoming solo exhibition at the Saskatchewan Craft Council later this year. The funds would go towards purchasing some supplies, such as clay, gold lustre, dry materials, but mainly I would put this grant towards a mold making workshop at Medalta Potteries in Medicine Hat Alberta. The workshop I plan on attending takes place Monday July 28th to Sunday August 3, 2025 and is instructed by ceramic artist Jocelyn Reid. Reid is a Canadian ceramic artist with a specialty in creating plaster mold from soft objects. During my residency at Medalta I found out about this workshop taking place in the summer and was able to register for it. When other ceramic artists and staff at Medalta saw my work they all highly recommend I take this workshop to help me improve my mold making skills for soft objects, such as different forms of meat and food I use in my sculptural work. I have a basic understanding of mold making and its process, but certain molds I wish to create I do not have the refined skill set for items such as my whole silicone chicken. I first made the silicone mold while on residency at the Banff Centre, but felt baffled by making this into a plaster mold. This item has many undercuts and pieces I would need to create and I need to help and advice from an expert mold maker. I believe this workshop will help me learn more professional mold making skills; provide me with a greater knowledge and and expertise in my skillset as a ceramic artist. The workshop at Medalta provides the proper space and all the tools necessary to create elaborate and messy molds. This is not something I would be able to do as easily in my own studio space as I do not have all the essential tools for making more complex molds. Once the molds are completed I would be using this main chicken mold to slip cast approximately 5-7 for my solo exhibition. I wish to soda fire these and have them hanging as if in a factory. Once I have completed this mold I wold be able to cast it and manipulate it to use in other sculptural work. Other molds I create would also be used in sculptural work for pieces for my solo exhibition. Once the mold is created I am able to use them for years to come and will have the silicone positive piece to create more molds from at a later date, if and when needed.	Julianna Zwierciadlowska-Rhymer	Create	$ 7,500
2025-06-18	Maze for Acrobatic Meandering will be a large painting of a bizarre labyrinth.	MAZE FOR ACROBATIC MEANDERING In my new 2.1 x 5.5 m painting, I would like to create a [redacted] My project is to learn how to create a convincing eerily impossible space Detailed description [redacted] Artistic Research Building on past experiments, I am excited continue my passion for deceiving the eye while building a fictional space. [redacted] This will be separately funded Summary My new pandemic-inspired work will make allusion to oddball architecture of the past, to underground oases of the present, and to below-ground antidotes for an apocalyptic future. all exceptions in description - 18.1(c)(i)	Bev Pike	Create	$ 11,250

2025-06-18	Experimental Film Residency	I will be researching camera-less filmmaking in 2025 from August 4th to 29th while attending the Fish Factory Residency in Stöðvarfjörður, Iceland. I will be delving into various direct animation techniques, which includes drawing, etching, painting, gluing, cutting, and stamping directly onto film. There is also a printing facility with a printing press I could use to print onto my film's emulsion, I will be using clear leader film, found film, and previously shot and phytogramed 16mm film of varying patterns and textures. Phytograms are made by soaking plant matter in a solution of water, vitamin c powder, and washing soda, then placing the plants onto the film to create a haunting impression. I will go on walks to collect fallen debris to make imprints on my film like seaweed, algae, leaves, grass, driftwood, dirt, and rocks, being mindful to not disturb the environment, but to collaborate with it. Also, in Iceland in August the sun never fully sets, so it will be interesting to test exposing my phytogramed film in any hour of the day/night! I chose the Fish Factory to undergo my project because of its avocation for collaboration and community building. My goal is to connect with the environment and deepen my relationship with myself and my work, while broadening my community. The processes I typically are drawn to tend to be very solitary, so the aim for this research is to surround myself with others in this open studio space, so to inspire thinking outside of my normal way of working. I am also hoping to open the studio to the local community, to invite knowledge sharing from outside perspectives with different lived experiences from mine. Living in Winnipeg I typically see the same group of people in the art scene, in the same urban landscape. Branching outside of my home country allows me to recenter myself and my goals in a completely different context. I would also like to offer a free phytogram workshop during the residency, letting participants collect their own materials to then compose their own image from the land. Overall, I want to explore these hands-on techniques because of the intimate nature of handcrafting, it feels more personal, as my fingerprint becomes an integral part of the end product. I want to treat film not as documentation but as expression, as something to touch and feel	Madelyn Gowler	Create	$ 6,562
2025-06-18	Creation of a new series of sculptures and interactive artworks tentatively titled Play	The proposed project is the research and creation of a new series tentatively titled 'Play', a collection of large scale, interactive, mixed media sculptures. This series will extend my exploration of concepts related to relationships, identity, and the body while building on a growing interest in exploring these ideas in relation to the concept of play My past work explored themes of, 1. identity, femininity, and constructs of relationships by exploring the impact of statistical information and labeling on humans ("Subjects"); 2. abject emotions, physical/mental states of discomfort, and the disconnection of people from their bodies ("Self Portrait"), and 3. the effects of uterine conditions (disease, illness, malformation) in relation to female role, experiences, and reproduction ("Barrens"). Each series turned my thinking towards my childhood and adolescence; specifically moments which interfered with my ability to engage in typical activities such as play [redacted] 17.1 and 17.2(a) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] Working from my home studio and garage I will dedicate 3-4 days/week towards the project's completion and dissemination. Documentation will be ongoing and used for social media, future calls for exhibition, residency, and grants. Manitoba Arts Council support would enable the completion of this project at a professional level and the meaningful continuation of my art practice	Nichol Marsch	Create	$ 11,250
2025-06-18	Quota	I am requesting funds to direct Quota, a short film about a [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] This project will challenge me to learn what constitutes radicalism in classical music. I was inspired by Glenn Gould, the Canadian pianist renowned for his idiosyncrasies and experimentation—leaving his humming, chair squeaks, and coughs in his compositions. Gould showed me that radicalism doesn't have to be grand or technical; it can be as intimate as a tiny gesture. This is important for me to not feel the need to overburden my story with technical intricacies, as also for my character whose one small act of rebellion is still important to her. Rebellion is often the difference between dormancy and self-fulfilment especially for one in unwelcome territory. In Quota, I was interested in exploring this idea by placing two seemingly incongruent things (Africans and Classical Music) together. Classical music is a genre that is historically hostile to Black women (think Nina Simone), but much like how Free Jazz became deeply intertwined with Black liberatory movements in the 1960s as the soundtrack to rebellion, Quota operates similarly—though on an intimate level where radicalism exists not in grand protest but in personal resistance. I have written and will be directing Quota under the tutelage of my mentor, the renowned film director Sean Garrity.	Nnadozie Ekeocha	Create	$ 7,031
2025-06-18	Who We Were Before & After Breakfast, a short film project	I am seeking support to create "Who We Were Before and After Breakfast", a follow-up to my first short film, "Spirits of Abstruse Lizards". This new project deepens my exploration of the uncanny in everyday life, using film to examine [redacted] Expanding into short films marks a natural progression in my evolving art practice. In 2022, I self-funded and directed my first short film, which has since screened at local Manitoban film festivals, including OURTOBA Film Fest (2024) and the Centre for Cultural and Artistic Practices' correspondent screening program. In November 2024, it was featured in a special screening of Winnipeg filmmakers at the Walker Art Centre, curated by Métis filmmaker [redacted] Building on this momentum, I aim to expand my filmmaking with a larger crew, enhanced production design, and deeper narrative complexity. "Who We Were Before and After Breakfast" will be a nine-minute short film produced in collaboration with independent filmmaker and animator Laina Brown. A University of Manitoba graduate and skilled scenic artist, Laina will help bring my vision to life. The film follows [redacted] 17.1 and 17.2(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] Funding will support the community members involved in production, allowing for high-quality props, wardrobe styling, and set design. I plan to collaborate with local Winnipeg costume maker Halequin for prop and wardrobe rentals. Laina Brown will oversee cinematography, pre- and post-production editing, and colour grading, with the addition of a camera assistant to expand the crew. A portion of the funding will go toward a Video Pool membership, granting access to essential filmmaking equipment such as filters, lenses, and film-digital hybrid options. Video Pool, a key media arts distribution space in Winnipeg, currently distributes my first film and has expressed interest in hosting a local screening of this project, ensuring accessibility to my community. This film represents a significant evolution in my practice, introducing a more structured production process. I will direct and perform multiple roles, portraying the main character as well as three supporting figures—building on my experience from Spirits of Abstruse Lizards. My support materials include samples of my paintings, where I stage myself in various personas—a technique inspired by Cindy Sherman—along with a copy of my first film. This short film is a critical step in deepening my engagement with the moving image. I look forward to bringing this work to life, fostering community dialogue, and further establishing my voice as an emerging filmmaker	Ekene Emeka Maduka	Create	$ 7,031

2025-06-18	Theatre of War (installation & solo Art exhibition)	I am requesting funding to work on a series of 8 or 12 large scale paintings. I intend to present a new series of multimedia paintings. I plan on expanding the content of this earlier work that further explores the theme of dysfunctional and insecure education in [redacted]. I will continue employing the techniques I have developed that emphasize the urgency of this crisis. This solo exhibition will be a significant milestone in my practice, allowing me to showcase the evolution of my work while creating a space for critical conversations about education, security, and social justice. 17.1 and 17.2(i) 17.1 and 17.2(i) This project holds deep personal significance for me. As a young pupil, I experienced firsthand the inefficiencies of the [redacted] education system. I attended school in a dilapidated, leaking classroom, often bringing my own chair from home due to inadequate infrastructure. The experiences continue to inform my artistic practice and my commitment to addressing societal issues through art. Part of [redacted] today, the safety of an average school child is uncertain due to an ineffective security system. 17.1 and 17.2(i) For these painting i will be incorporating art installation that employs walls with bullet holes and dozens of empty bullet cases: visual and tangible signifiers of war that represent the battle field. 17.1 and 17.2(i) My challenges in painting this project included sourcing relevant materials, such as student school uniforms with face caps, empty bullet cases, newspaper headlines and magazine cutouts, to portray battlefield where war is going on due to lack of insecurity in [redacted] education system. Parents live in fear for their children's protection, southwest region and northern regions where terrorist attacks, banditry, and kidnappings are rampant. These violent disruptions have further weakened an already fragile school system, threatening national development and leaving little hope for the future of [redacted] children. Through my work, I aim to amplify these concerns, draw attention to the crisis, and be a voice for the voiceless. 17.1 and 17.2(i) Another challenge is by putting myself in the shoes of those I am representing. This required deep empathy and understanding of their experiences, which was emotionally tasking. I also struggled with how to visualize complex ideas in a way that viewers would easily grasp the artist's perspective.	Habeeb Andu	Create	$ 8,812
2025-06-18	Preserved and fleeting Waterbodies of past, present and future' - glass cast sculptures and camera-less prints.	Preserved and fleeting. Waterbodies of past, present and future From June 2025 to May 2026, I would like to create two [redacted] These investigations come from my long-term study of waterbodies as deep breathing systems, and of ground surfaces as ecological skins. I am curious about what lies on a glacier's surface and what is preserved within its depths. Research & Production - Canadian Ice Core Lab, Edmonton In June 2025, I will begin a twelve-month Learning Partnership with Dr. Criscitiello of the Canadian Ice Core Lab in Edmonton. This includes a two-week residency and access to ancient glacial ice cores [redacted] Research & Production - Snow This project also builds on my series of [redacted] All these works, preserved and fleeting, will intend to transform any gallery into an imaginary cryosphere of icy bones and snowy membranes inspired by the human body. I am imagining humans as direct descendants of glacier ecosystems. Also, I am investigating ways in which glacial forces may impact the evolution of humanity, reshaping habitats and cultures. I will share this new body of work with curators through in-person studio visits and email I plan to also research an Arctic residency (to be funded separately). all exceptions in description - 18.1(c)(i)	Tracy Peters	Create	$ 13,125
2025-06-18	Completion of my arrangement of J S Bach's Goldberg Variations for oboe, English horn, and bassoon	This project is to complete my arrangement of J.S. Bach's Goldberg Variations for oboe, English horn, and bassoon. Arranging the remaining 13 movements will allow for performances and recording of the complete work with my colleagues from the Manitoba Chamber Orchestra, Tracy Wright and Allen Harrington I have performed with Tracy and Allen in hundreds of concerts with the MCO, the WSO, and other ensembles, over a period of 15 years. The three of us have developed our sounds, our style of playing, and our artistic concepts influenced by each other, as well by the the same external forces. This is the first arrangement of the Goldberg Variations, originally for harpsichord, for this instrumentation. Our three instruments have a similarity of tone colour that allows us to blend seamlessly, and yet sound different enough that it's possible to clearly hear our individual interweaving lines. It's a combination of instruments that brings out the beauty and satisfaction of Bach's sliding harmonies, and reveals the genius of his imitative counterpoint. My basic task as an arranger is to divide the voices of the keyboard original amongst the three instruments, and it is sometimes obvious which instrument should play which line. More often, though, there are multiple possibilities, and choosing imaginatively, so as to capture and magnify the character of the original, is essential; this is what makes a successful, artful, arrangement. A few of the movements of the Goldberg Variations are for four or even five voices, and some go well beyond the registers of our instruments. Finding solutions for these challenges requires creativity; it is the part of the process I enjoy the most. Using only three notes at once, and writing in a way as to suit our instruments, I strive to arrange these movements in way that sounds complete and true to Bach. The end result is full of character and personality, and in keeping with Bach's own artistic practices. Arranging is an art form that is not well understood, and even less well respected. Part of my aim through this project is to help elevate the role of arranger to its proper place. Occupying a unique space which is neither composing nor performing, but its own creative form of interpretation, the art of arranging creates a diversity of ideas and interpretations. It is a field that so few musicians explore, but which has so much potential. I hope that my work will inspire my fellow musicians to delve deeper into their own art, and to see a score not as the immutable word from a person long dead, but as a living entity which breathes and changes as it flows through us. By conversing with old scores through the art of arranging, we challenge traditional concepts of who has access to these works and who is "allowed" to perform a given composition. Arranging old music for new instruments expands concepts of "correct" performance practice, an effect which ripples through the entire field of classical music and beyond.	Caitlin Broms-Jacobs	Create	$ 3,315

2025-06-18	Combining movement, filmmaking, and intimacy coordination to create a series of queer dance films	For this project, I will choreograph and film three, three-minute dance films exploring queer intimacy. As a certified Intimacy Coordinator, my aim has been to integrate the principles of intimacy coordination into my dance theatre practice. With this project, I seek to deepen my approach to intimacy choreography while creating a space that prioritizes consent, agency, and affirmation. This project builds on a creative process I began in 2021 called I Will Fall, a work exploring the dynamics of connection in relationships through the perspectives of queer, genderqueer, trans, and non-binary individuals. I collaborated with seven dancer/actors and two musicians for a week-long residency, where we developed material with the intention of creating a full-length scripted dance theatre work. While my move to Winnipeg in August 2023 paused the project, the themes and ideas we explored during that time are informing this dance film series. While I want these films to not explicitly be sexual, they will evoke a deep narrative of intimacy through movement. With over a decade of experience as a choreographer, videographer, editor, and producer, I bring the technical skill and creative vision necessary to bring this project to life. This experience will be instrumental in fulfilling the vision of these films. I am inspired by metaphor and poetry, which are central to my choreographic process. Each of the three films will be based on a theme and short passage that will serve as the starting point for their aesthetic and conceptual development: Film One: [redacted] 18.1(c)(i) Film Two: [redacted] 18.1(c)(i) Film Three: [redacted] 18.1(c)(i) Having recently relocated to Winnipeg, I am eager to continue to connect with local queer artists interested in exploring intimacy on camera. I plan to put out a call for participants who have a movement practice and a shared vision for this project. The call will prioritize BIPOC artists, and all participants will be invited to identify within the 2SLGBTQIA+ spectrum. The aim is to foster collaboration, build community, and ensure that every artist involved feels informed, supported, and affirmed throughout the process. With this funding, I will initiate a call for artists, curate and rehearse with each pair and choreograph three dance films. The process will culminate in filming and post-production, where I will edit the footage to ensure a cohesive and impactful series. In a second phase of the project, where I will seek additional funding, I will collaborate with three local composers/sound designers/vocal artists to score the films, deepening their emotional resonance and enhancing their overall artistic impact.	Aria Evans	Create	$ 11,250
2025-06-18	River Digest 2: video poem series	For River Digest 2' video poem series, Heather and I will create 4-5 short videos / stop-motion scenes and compose a collaborative spoken word poem that will add a multimedia component to our body of work. Heather and I connect artistically and personally through [redacted] 18.1(c)(i) We have become keenly aware of motion in our work—paddling the river, walking the shoreline, stirring pulp vats, handwriting in our journals. We are finding ways to embrace the challenges of our materials: thistle seeds opening in our palms, catching the wind, soaring away! Stop-motion and video are natural extensions of the time-based, motion-filled processes of our papermaking and writing. Our ideas come directly from the surprising characteristics of our materials—thistle seeds fanning in our palms like a book, expanding geometrically into a star, Burdock leaves resisting a flat form, curling at the humidity of our hands, resisting new shape, as if returning to their original leaf form. Our activities have two main components that will happen in process together. 1. Shoot footage and edit a series of 4-5 stop-motion/live-action videos Heather and I will collaborate on the shooting and editing of stop-motion and live-action video scenes. We will experiment with different media: existing iPhone footage, DSLR photos, video camera and Super 8 film. We will rent a Zoom microphone and capture the intricate sounds of our materials and locations for future sound design. Our scenes will include: 18.1(c)(i) [redacted] 2. Compose a collaborative, spoken word poem. As we did in the first phase of our project, we will generate poetic lines as we interact with our materials in our video/stop-motion shoots. We will listen for new ways to express our themes of grief and renewal. I will lead the creation of a weaving of our voices into a poetic conversation. Once the videos are complete and we have a solid draft of our spoken word poem, we will experiment with pairing our words to the videos, creating spoken word poem scripts for future recording of our vocal tracks. The creation of this video poem series will give motion to our tactile, sculptural pages, lift our voices into the air, and finalize River Digest for exhibition.	Jennifer Still	Create	$ 11,250
2025-06-18	The Surveillance, first and second draft of a novel manuscript	I am requesting funding to write a novel about surveillance culture. This will include a six-month leave of absence from my day job to focus exclusively on writing the first draft, followed by six months of revision and refinement. [redacted] 18.1(c)(i) My inspiration for this project stems from the pervasive and increasing surveillance we experience in everyday life – the ubiquitous presence of satellites, public and private security cameras, and surveillance by and with our phones has become so normalized as to be unnoticed in the day-to-day. As our global human culture becomes more and more connected online, we have less and less privacy. In this way, modern society has unconsciously facilitated the construction of Bentham's panopticon on a massive scale. And yet, the globalization of social media and online access has created unprecedented opportunities for connection, regardless of geographic and/or social confines. [redacted] 18.1(c)(i) I believe completing a project of this length and scale will be a significant challenge but one I feel I have been 'practising' for over the last several years. If the novel is eventually published, it will be a significant milestone in my writing career but even if it is not, its completion will be triumph in my artistic practice.	Erin McGregor	Create	$ 7,838

2025-06-18	Creation of new work for an exhibition at the Comox Valley Art Gallery in 2026	I am requesting funds to create two installations. Following visits to my studio, I was invited by the Comox Valley Art Gallery (CVAG) to a curated residency on Vancouver Island in May 2023 and again in May 2024. I will return to the residency in May 2025 to prepare for a solo show at CVAG in 2026 that will feature work that speaks to the landscape and history of that area and of my own on the prairies. I have applied separately for travel grants for the residency; this request is for creation of new work as it will require sustained time in my Winnipeg studio. I will create two installations that focus on these landscapes by "twinning" the two places in a way that suggests both migration and rootedness. For the first installation I will create [redacted] This is a visual expression of the connection I feel to both places and a broader statement about the movement of people and objects. The reference to [redacted] 18.1(c)(i) For the second, I will create a companion piece, using similar methods as I did for "A Kind of Map: RMNP" described in other sections, for Strathcona Provincial Park on Vancouver Island which, like RMNP is both a large popular park for pleasure activities but one which also remains relatively undisturbed in many areas. In May 2025 I will [redacted] 18.1(c)(i) The solo exhibition at CVAG in 2026 will be my first national solo show and is therefore highly significant to my career and development as an artist. The exhibition will feature these new installations along with existing works about place, time and connection, selected in collaboration with the curator, including works made from local organic and thrifted materials during my residencies in 2023-2025. Equally significant to my practice is my expansion to larger sculptural works while continuing to refine my conceptual and material skills working with jewellery. Learning the new skill of slip casting in porcelain demonstrates my desire to experiment with new materials and processes and my comfort with new approaches to art making.	Patricia Wasney 18.1(c)(i)	Create	$ 7,500
2025-06-18	The Hauntings of Print Media: New Work for an Exhibition at Martha Street Studio	I will create new work for an upcoming exhibition at Martha Street Studio, a printmaking artist-run-centre in Winnipeg, Manitoba. Starting June 13, 2025 - January 13, 2026, I will produce a series of 8 - 10 prints that range in size from 11x14 inches to 22x30 inches. Beginning with digital collages, I will produce printed images using screen printing, copper plates etching, and photo intaglio, three processes which all allow for the combination of photographic and drawn information. Last, I will build an installation featuring both my collaged printed images and inkjet prints. This installation will move my prints off the wall and onto two wooden structures which resemble the wood framing of a home interior. This project continues research begun during my MFA studies at the University of Manitoba. My MFA work (documentation attached) proposed memory and print media as hauntings. I drew from personal archives to build images haunted by repeating fragments of photographs and the visual artifacts of print media. I proposed that the hauntings of print media—resulting from contact between matrix and paper*—parallel the hauntings of memory, of our contact with one another. As I continue my research, I will shift my focus to exploring the links between theories of haunting and the nostalgic impulse which I believe drives me to revisit and rearrange personal photographs. I will challenge myself to subvert nostalgia by making etchings which include drawings of the present combined with photographic print media. I will develop my practice to be more flexible and sustainable by making prints using previous silkscreen positives to build images unplanned by digital collage. Throughout the suite of prints, images will gradually become more overtly manipulated. Collaged fragments will begin to escape the image frame, forming an installation, a corridor of wooden structures and printed images which immerse the viewer (see image 14 for the first iteration of this installation). I will further investigate the links between haunting and nostalgia by reading an anthology titled The Spectralities Reader edited by Maria del Pilar Blanco and Esther Peeren. This book will introduce me to the theoretical connections between haunting, hauntology, and the imagined and idealized pasts I sense in my own nostalgia. To conclude, I am applying for funding from the Manitoba Arts Council as their support would allow me to dedicate full-time hours to producing my proposed work. With funding, I would reduce my work hours, rent studio space, and have a larger budget for materials and large-format inkjet printing. I would have more time to practice new techniques in copper plate etching and photo intaglio. After the completion of this project, I could share my stronger technical skills with my community by proposing new courses and workshops in photo intaglio printing which not currently taught at Martha Street Studio. *I am drawing on art historian Jennifer L. Roberts' lectures on the conceptual implications of print media processes. This 2021 lecture series, titled "Contact: Art and the Pull of Print", is available at https://www.youtube.com/watch?v=BiasyX2h22g&list	Agata Garbowska	Create	$ 7,031
2025-06-18	Ralph and Donny's "No Show" Show - TYA Show Development	I am requesting funding to continue the development of a theatre piece, Ralph and Donny's "No Show". Show is a theatre show for young audiences aimed at celebrating the act of play and creation. [redacted] 18.1(c)(i) This project will be developed with my brother Cuinn Joseph. Cuinn and I have been creating together for several years. The characters of Donny and Ralph are reflections of our younger selves and how we began telling stories as children. Through One Trunk Theatre's Knock Knock Ginger Series, Cuinn and I have created three short theatre pieces featuring the characters of Ralph and Donny Skleepo. Since then, the Skleepo Brothers acts have been invited to perform at various events such as the Zoo Lights at Assiniboine Park and Canada Day at The Forks. With extremely positive feedback from audiences, we are excited to challenge ourselves by bringing these characters to life at a larger scale. The inclusion of physical theatre, clowning, magic and music are essential to the piece and reflect the uninhibited nature in which children play. We want to highlight how important play and imagination are as we grow and develop, even as adults. The show's themes focus on how play and creation shapes one's identity - determining our sense of self, reconciling differences and collaborating. Studies have shown that play is crucial in developing and reflecting children's social and identity values. By exploring and following your imagination, you validate and uplift your authentic sense of self. Imaginary play and creating without limits is an act of independence and self discovery for young people. This is how Cuinn and I continue to work to this day. We intend to develop this project through six devised workshopping sessions. During these sessions, Cuinn and I will develop a one-hour theatre piece from beginning to end. We will also contract director Gwendolyn Collins to help shape the story. Gwen directed our three Knock Knock Ginger shows with One Trunk Theatre and was a vital player in the development of the Skleepo Cinematic Universe™. By the end of this project, we plan to have a fully developed theatre show. In our sixth workshop, we will hire a photographer/videographer to record our realized piece. Our ultimate goal for Ralph and Donny's "No Show" Show is to mount a full-scale production. Having professional photos and videos of this work will provide proof of concept and support us in achieving our goal. As educators, we are passionate about developing a safe and creative space for youth. Cuinn currently works as a high school teacher and I lead arts education programming through several organizations. We strive to create theatre that engages young audiences. It is our hope that this show allows young audiences to learn and grow alongside Donny and Ralph.	Kara Joseph	Create	$ 7,500
2025-06-18	Residencies Unlimited: Artist Residency in Brooklyn, NY	I am seeking funding for a 3 month residency at Residencies Unlimited (RU) in Brooklyn, NY from April 1 to June 30, 2025. I submitted an extensive application to RU in 2024 that went through a rigorous juried evaluation with a curatorial team, including staff and board members at RU. Attached is a letter of invitation from RU, signed by the Executive Director, Nathalie Anglés. This residency is a project-based residency, focusing on creative production, community building, critical feedback, and cultural exchange. I have a confirmed solo exhibition at Plug In ICA in Fall 2026 with the working title Queer Interiors that I am building towards, and I have chosen to participate in the RU residency to further develop this body of work. Queer Interiors will feature at least 12 larger-than-life oil paintings of 2SLGBTQIA+ friends in intimate spaces, coupled with experimental installation. As seen in Jessie in Blue, my previous work was void of spatial context or background. I am proposing to create immersive paintings that investigate the complexities of interior spaces. RU will provide me with a private studio space where I have 24/7 access to work on my project. There will be an opportunity to present my work publicly in a group exhibition at the end of the residency, as well as field-trips to Manhattan, Queens, and surrounding areas to visit museums and collections. RU will organize weekly studio visits with an international network of curators, artists, scholars, gallerists, and critics, where I will be able to receive critical feedback on my project. I will also undertake self-driven research at major New York art institutions and collections including MoMA (the Museum of Modern Art), the Metropolitan Museum of Art, the Guggenheim and Leslie-Lohman Museum of Art. Much of my research on painting has been through books and online reproductions and having the opportunity to spend time with paintings in real life will undoubtedly push the development of my work further. The timing of this residency is crucial as I have clear direction for my project but still have room for growth before my 2026 exhibition. RU is the ideal place to develop my ideas through research and conversation, and receive critical feedback from visiting arts professionals. Spring in New York is filled with openings, lectures, and countless art events, which I will attend to build relationships with artists, curators, scholars, critics, and gallerists. Having a studio to showcase my works-in-progress to these art world professionals is an exceptional opportunity that will greatly expand my networks. RU has the structure, networks, and resources to enhance my artistic practice, build meaningful international connections, and push me to create truly innovative and impactful work. Winnipeg's art scene, though vibrant, is relatively small, limiting opportunities for dialogue with international curators and arts professionals. This once-in-a-lifetime opportunity to spend three months living and working in New York City, an artist's dream, will connect me with new audiences and facilitate conversations about my work, contextualizing it within figurative painting's resurgence in contemporary art	Laura Lewis	Create	$ 9,375

2025-06-18	[redacted] to finish and distribute a feature documentary 18.1(c)(i)	I am requesting funds to complete filming and post-production of [redacted] a feature documentary about [redacted] [redacted] This is my first feature film. It is an exciting challenge. Leonard Yaki*r*, an experienced feature filmmaker, will provide support and guidance along the way. I am hiring a sound editor (Johanna Schmidt) and composer (Tanjalee Kuhl). I have already licensed "I Am Blessed," a song by Desiree Dawson. I have initiated negotiations to license "Crumbs" by corook. Filming has been intermittent since October 2024. It continues through May 2025. I've chosen to use a cell phone camera with a small external microphone. There is no crew. I prefer to capture the raw moments in the least intrusive way possible. This allows me to express my thoughts and emotions without reservation. The cinematography might be jagged at times, but it captures an authentic experience. I occasionally use wide shots from home security cameras. These reveal the magnitude of the problem or time-lapses of activity. Post-production begins June 2025. I am editing the film by myself, because I love the process of weaving a story from threads of video. At times, I linger on intense moments or long conversations. As an audience, it can be uncomfortable to sit with those emotions, but real healing is uncomfortable. I have already made a short 35-minute documentary, "[redacted]: Part 1: Commencement," which screened at aceart gallery in November 2024. The short film didn't capture the entire story, because it is still unfolding. I am going to re-edit the short and wrap it into the 60-90 minute feature. The film starts with [redacted] [redacted] all exceptions in description - 18.1(c)(i)	Allison Stevens	Create	$ 8,750
2025-06-18	Weaving All of My Relations	I am requesting funding to create an interactive multimedia installation, exploring the themes of interconnectivity and Wâhkôhtowin. This project spans from concept to realization. "All of my relations" is an Indigenous phrase, one that I grew up hearing. Hello-to-all-of-my-relations is a sort of greeting, and a way of relating to the world. Not just to people, but to all living and nonliving beings: plants, animals, soil, water, rocks, air, and more. It describes a kinship between all things [redacted] This worldview is an Indigenous way of knowing, and is only now being echoed in Western academic fields such as quantum physics, unified field theory, network theory, cybernetics, etc. 17.1 and 17.2(i) [redacted] 18.1(c)(i) [redacted] [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) I aim to invoke a sense of dematerialisation, where scale and space become abstract and fluid. The ever-changing light and sound within the shifting forms will produce an intangible environment, heightening the sensation of the immaterial and altering the perception of space. This creates a sense of transformation, shifting into an unfamiliar state. The sense of interconnectedness on both macro and micro, or—another one of "our relations." The process begins in the research phase. I'll study sensors, soft-circuits, responsive lighting/sound, and computer-vision. With this knowledge begins the development phase. This stage involves assembling the arrays, integrating sensors, circuits, and finalizing the translucent forms. Once all components are assembled and calibrated, final construction will begin. With the functioning circuitry out of the way, the focus will shift to experimenting with different materials of the forms, and refining their construction. As the viewer is enveloped within the work and the forms respond to them, they will become a part of it, dissolving the boundary between observer and participant. And with luck the boundary between observer and all our relations.	Brady Allard	Create	$ 5,625
2025-06-18	"Whatever I Did Not Do," first draft of a novel set in Winnipeg	I plan to spend nine months (August 2025 to May 2026) completing a first draft of a novel with working title, "Whatever I Did Not Do." This work will include a qualitative research phase which involves traveling to the Polish/Ukrainian border in early fall 2025 to conduct interviews. When Russia invaded Ukraine in February 2022 and Canada quickly issued temporary resident visas to those fleeing, I had many conversations with my Syrian friends. I'd been intimately involved with their own refugee journeys to the Canadian prairies, and the same thermobaric bombs that had destroyed their homes were now falling on [redacted]. For many Ukrainian-Canadians, even those with no family ties left there, [redacted]. Like many opening their homes and their wallets, I assisted this new wave of refugees whenever and wherever I could. I also began asking myself hard questions I could not answer – a sure sign that a story is brewing and will not be denied. 17.1 and 17.2(i) Our story begins at [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] "Whatever I Did Not Do" will not be a comfortable read for many, which is probably why I feel such urgency to write it. 18.1(c)(i)	Brenda Hasiuk	Create	$ 10,275

2025-06-18	Bridging the Gap, post-production process	I am requesting funds to complete the post-production process of "Bridging the Gap", a 22-minute documentary. With the help of this grant, I hope to hire both emerging and professional creatives to help me complete the final edit of this film. This documentary is about myself, a [redacted]-Canadian woman, travelling to the country that my family escaped from. With stories told by myself, my father and my grandmother, I want to close the generational gap in culture that affects those who faced war trauma and forced assimilation. As a second-generation Canadian, I want to connect the dots of my family history and preserve them all in one place; one documentary. This film is a work in progress, with 95% of the content already being filmed. I shot interviews and video diaries of myself before and after my trip, where I explained how going to [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This film is an important milestone in my artistic development as a filmmaker. It is the longest film I have attempted to create, with the largest budget and overall most ambitious project. Not only did I travel across the world for the first time, but I did months of research, took language classes, purchased equipment, and shot 50% of the documentary myself. Now that I am approaching post-production, I want to be a director who can communicate confidently with crew members on a larger project. With this 22-minute documentary, I hope to demonstrate realistic storytelling that appeals to the audience and educates them on the history of [redacted] in Canada. I strive to continue making meaningful and professional documentaries that discuss nuanced and captivating stories. 17.1 and 17.2(i)	Sidney Phommarath	Create	$ 4,688
2025-06-[redacted]	[redacted] (Abandoned memories)	[redacted] means Abandoned Memories. The project Abandoned Memories involves research and creation of a series of mixed media works. I will be [redacted] I will use found materials to create two-dimensional work using various methods. I will modify images directly, digitally, rephotographing, documenting, printing, sewing, cutting, drawing, and painting on different surfaces. This project will take about two to three months to focus on researching the history of the photographs. In the next three months, I will experiment with [redacted] I will research about [redacted] immigrants' memories of their [redacted] As an immigrant in Canada, I find myself dislocated and it is hard to have a sense of belonging. I brought all my old photographs including family photos to Canada. The action of collecting and holding family photos becomes a way to remember my family and home. For this project, I will work to [redacted] In 2025 January, I traveled to [redacted] I found some old photographs ruined because of the humidity and even found some forgotten negatives in the old suitcases. A lot of family photos are lost and unable to be found. I find it difficult to remember the memories from childhood. Photos are important in our life to document our memories, but we still lose photos throughout our life. This project will allow me to discover both my own story and the story of others. all exceptions in description - 17.1 and 17.2(i), 18.1(c)(i)	HUIMIN WU	Create	$ 7,500
2025-06-18	Woven Narratives, Merged Landscapes: Experiments in photography, textile art, and diasporic aesthetics	In Woven Narratives, Merged Landscapes, I will embark on a research project that explores the intersection of photography and textiles, focusing on the intimate processes of darkroom photography and hand-crafted presentation methods. This project aims to create a body of black and white photographs that blend portraiture and still life, capturing the essence of diasporic identity through an experimental and tactile lens. By developing my images in a darkroom, I will engage in a hands-on practice that fosters a deeper connection with the materiality of photography and textile art. The main objective of this project is to develop a series of black and white photographs that go beyond traditional presentation formats. I will experiment with [redacted] 18.1(c)(i) 17.1 and 17.2(i) This work is driven by a desire to create a third space of identity and belonging as a diasporic [redacted] artist. Weaving [redacted] 18.1(c)(i) 18.1(c)(i) My artistic vision is to capture evocative textures, patterns, and subjects/objects while creating a rich, layered experience through the integration of textiles and collage techniques. Finally, I will explore [redacted] 18.1(c)(i) This project is relevant to the growing discipline of diasporic art referencing hybridity and re-imagining archives. [redacted] 18.1(c)(i) Logistically, the project will involve [redacted] 18.1(c)(i) Through this experiment into new methods, I will be considering the sculptural possibilities of image-making and presentation so that I can continue to push my photographic practice and combine my various interests into one body of work. Following this project, I will pick some of my favourite pieces that came out of it to develop a new focused project that I will apply for exhibition opportunities to present.	Christina Hajjar	Create	$ 7,500
2025-06-18	Chronically Online	Chronically Online is a book-length prose-poetry manuscript about [redacted] This manuscript is not only important to me personally, as a culmination of my thinking, writing, and lived experiences over the last 10 years, but also as an opportunity to address an [redacted] Chronically Online takes inspiration from [redacted] These books bridge the gap between creative non-fiction, poetry, and prose, often relying on fragments and referential writing. Similarly, Chronically Online incorporates both academic and "canonical" references alongside popular culture and less-recognized writers and thinkers. In doing so, I aim to archive a wide range of perspectives, as well as content such as memes and internet history that may otherwise be lost to time. all exceptions in description - 18.1(c)(i)	Eileen Holowka	Create	$ 5,625

2025-06-18	Facing the Music, a collection of essays	Facing the Music is a collection of essays about growing up with [redacted]. To date, I have written nine of these essays and published four in national literary magazines. I require roughly five more for a book-length collection and am seeking funding to draft, revise and workshop the next five essays for this work [redacted] Our world shattered, and in a way I have been putting the pieces back together ever since. This collection explores themes of destruction and rebuilding, humanity and humiliation, loss and identity I am aware that, as Mary Oliver writes, "the best use of literature bends not toward the narrow and the absolute but to the extravagant and the possible." I aim to avoid sentimentality and easy answers, and to complicate and expand the topics of my focus. I will be workshopping each essay, a process which not only affords me invaluable growth as a writer but, importantly, contributes to artistic community-building. I plan to work with mentors who will provide guidance and feedback to ensure the success of each essay (Erin Wood) and later, the book as a whole (Alison Pick). I am certain to emerge from this project a more skilled artist than when I began. There is a dearth of literature from the perspective of the [redacted]. I have not heard many of these stories and I believe they need to be told. I now have the time, skill and support to undertake such a project. This grant will provide an invaluable opportunity for me in that regard. It would allow me to complete the essays for this collection in roughly half the time that I could without it. I hope to add to the all-too-few voices writing about growing up with a [redacted] and to encourage people to tell their own specific stories. My hope is that readers broaden their perspectives of human experience and their understanding of the possibilities for human life. In empathizing with a family adjusting [redacted] readers may begin to dismantle [redacted] assumptions and replace them with a more nuanced understanding of life in a [redacted]. This is ongoing work and more is needed. As Melissa Febos writes of memoirists: "we are telling the stories that no one else can tell, and we are giving this proof of our survival to each other." In many ways, the process of shattering and rebuilding in which I am so interested echoes my development as a writer. Prior to my [redacted] I wrote and read constantly. Afterwards, those things were impossible. It has taken me 20 years to find my way back into the writing life, and it has come slowly. This grant would go a long way toward helping me continue to reconstitute my life as a writer by helping me to complete my first book. all exceptions in description - 17.1 and 17.2(a)	Jennifer Robinson	Create	$ 6,390
2025-06-18	The Invention of Null Island, a print and sculptural installation	"The Invention of Null Island" (TIONI) focuses on the unruly vibrancy of life that resists erasure by Western hierarchies of matter. Rooted in the entangled experiences of disability and mutual aid, the project embraces the paradoxes of interdependence and adaptation—where affinities take shape in unexpected ways. Slated for exhibition at Martha Street Studio (MSS) in September 2025, TIONI includes a suite of prints, a sculptural installation, and a mid-sized sculpture. The project emerged during a recent bed-bound period when I read Adolfo Bioy Casares's "The Invention of Morel", a novel about a fugitive on a mysterious island witnessing unexplainable phenomena. I felt an immediate kinship with this castaway—his navigation of shifting realities echoed my own experience of moving through medical systems and hostile built environments. Around the same time, I came across 'Null Island,' a fictional location at 0°N, 0°E—an invented non-place used by geographers to account for data anomalies. The combination of these references anchors this project, offering generative sites from which to transmute the contradictions of chronic illness and disability into a practice of possibility and play. PRINTS: "Models for Living and Nonliving Things". - A suite of 6 prints ranging from 1 large, 3 medium format and 2 small prints, made with watercolour monoprint and digital inkjet printing, moving between abstraction and representation and experimenting with colour and tonal variation in imagery suggestive of topography, microscopy, and interlocking systems. INSTALLATION: "Collagen [(Unless) (you) (find) (your) (edges) I will eclipse you]" Including: - A 10'X 3' X 8' installation, inspired by the molecular structure of my collagen (due to a [redacted], constructed out of colourful tube-like shapes held aloft by fabricated steel. - An array of small ceramic mixed-media works, currently 75% complete. I will finish these pieces by adding pliable elements through the centre of their shapes and wall-mounting hardware. 17.1 and 17.2(a) SCULPTURE: "Null Island" - A buoy-like sculpture, 2' round x 4.5' tall made out of hand-built modular porcelain panels that will be joined in a fabricated steel and foam frame. I began exploring watercolour monoprinting in 2024 while in residency at High Point Center for Printmaking in Minneapolis. The prints in this suite will push this technique further in combination with digital printing. Almost 20 years ago, I began printmaking through MSS's Youth Outreach Program and a subsequent mentorship with artist Ewa Tarsia, an experience that encouraged me to go to art school. Creating work for a solo show at MSS is a full-circle moment in my career and allows me to share gratitude for the community members and institutions that have supported my work. This exhibition will be the first to test "Beacons", an accessibility system that uses prototyped beaconing navigation technology designed for art galleries. Developed by Centre[3] for Artistic and Social Practice in collaboration with VibraFusionLab, and in partnership with MSS and Arts AccessAbility Network Manitoba, "Beacons" aims to reduce access barriers to contemporary art for Deaf and disabled communities. I am excited to collaborate with the team on its implementation for this project.	Andrea Roberts	Create	$ 9,375
2025-06-18	Dear Future Ancestors	I am requesting funding to create Dear Future Ancestors, a multimedia installation that explores [redacted] The installation consists of three key [redacted] [redacted] The immersive nature of this interaction creates space for the audience to imagine themselves as one or at least experience a close-up engagement with a figure traditionally shrouded in mystery. This digital recontextualization raises questions about cultural distance, accessibility, and transformation in a rapidly evolving world. [redacted] This visual element highlights both the vast diversity of existing masquerades and the infinite possibilities of those yet to be imagined. [redacted] In addition to working with 3D artist Michael Tella, who will sculpt and rig the interactive masquerade figures, I will consult with experts in real-time motion tracking animation to ensure the figures are dynamic and responsive. These collaborations will require significant technical resources, including computing power for AI training, motion capture, and animation. Dear Future Ancestors will challenge my artistic practice by pushing the boundaries of AI, interactivity, and animation. It will also contribute to my career by positioning me as an innovator in the african digital arts space, exploring the evolving relationship between culture and technology. I acknowledge Through this project, I aim to create a thought-provoking conversation about how African traditions can exist in the inevitable digital future, reshaping how these practices are experienced and understood. all exceptions in description - 17.1 and 17.2(a)	Aderemilekun Olusoga	Create	$ 6,094

2025-06-18	Earth Apple Instar: completion of a body of work	I'm requesting funding to complete the final phase of a body of work called Earth Apple Instar, involving two installations, an artist book and animation, from May 2025 to April 2026. Earth Apple Instar is an exploration of [redacted] and investigates memory, loss and transformation. Earth Apple Instar will be exhibited at Godfrey Dean Art Gallery, Yorkton, Saskatchewan from October - December 2026 17.1 and 17.2(a) Ephemeroptera One of the two installations in Earth Apple Instar is called "Ephemeroptera", and will consist of [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Instar The second installation in Earth Apple Instar is called "Instar." [redacted] 18.1(c)(i) Soft Sunday Supper My sister was fond of potatoes and I see them symbolizing her loyalty to the underdog and family. Earth Apple Instar includes an artist book and animation called "Soft Sunday Supper." I've created 20 lino-cut prints and I'm requesting funding to experiment with various book forms and create an artist book out of my prints. I am requesting funding for a five minute animation created from my lino-cut prints, including stop motion of potato peels, and a time lapse of a potato sprouting (shot with Super 8). I am hiring Christine Fellows as audio producer and sound designer. I have started writing a spoken word poem which Christine will record for a vocal track.	Heather Komus	Create	$ 12,188
2025-06-18	Legendary Allies series, books 3 and 4	With this grant, I'm going to write book #3 and book #4 of a new early chapter book series, Legendary Allies. This genre of books is aimed at young readers ages 6 – 9 and are highly illustrated. Each book will be 14,000 – 18,000 words. I have already written book #1 and book #2 in the series. Firstly, I will be working on a finalized draft of the third book, The Builder and the Dragon. [redacted] 18.1(c)(i) Secondly, I will be drafting and developing the fourth book, The Protector and the Lan. [redacted] 18.1(c)(i) For this age group of children's literature, book series are common as young readers enjoy reading what happens to familiar characters. For example, Dog Man series, Dragon Masters series, etc. I would like to continue to stretch myself as an artist in order to write this series. With this new project, each book, I want to challenge myself to write an independent story that is still linked together in the same fantasy world. Each book will contain a challenging adventure with high stakes, teamwork, and problem solving. This is new and different than what I did with the Nguyen Kids series about siblings. I will be working with my editor at Annick Press. The publisher will also engage with an illustrator. It is normally done this way with traditional publishing that the publisher hires an illustrator. It is a very collaborative process still with me as the author. I will be sending along notes for inspiration, themes, characters, and will be giving input and feedback throughout the writing process. My goals for writing these books is to give young readers stories that explore "big" topics for kids that may be challenging and hard to talk about, such as intergenerational trauma, unconscious bias, climate change, advocacy, etc. in age-appropriate ways. By exploring these topics in a high-fantasy (world not Earth) setting, it's safe and yet still relevant. This project is important overall because for readers at this age group, ages 6 – 9, are just beginning to read independently and starting to develop their critical thinking skills. I appreciate how young readers are open and curious and feel deeply. There's very little in the book market that addresses what I'm trying to do accomplish. For the books, I will write diverse characters and situations where some readers may see themselves reflected – their family dynamics, spiritual practices, food, their own questions of identity AND for readers who do not have these lived experiences, to see something different from what they know, to imagine what life is like for someone else. Both experiences are valuable, to be have oneself represented and to learn about something different. All of this to spark connection.	Yen Linh Trinh	Create	$ 12,000
2025-06-18	Prism a Graphic Novel	While drawing from drawing in part from [redacted] Prism's themes centre around the struggles and the demonizing of the few who do not conform to the masses. Through the lens of a fictional world, these Others are under pressure by a rigid, controlling hierarchy with a narrow view of perfection. They cope by blending in, by rallying in secret, or by performing small acts of rebellion. 17.1 and 17.2(a) and 17.2(i) Prism takes place in [redacted] 18.1(c)(i) I have a preliminary outline for the book, anticipating that it will total 160 pages. Told with traditional comic book sequential panels, consistent with my artistic style. It will have a queer subtext, but on the surface have the feel of a fantasy adventure. Another objective of the book is to broaden the diversity of characters. Chrys is a non-binary person, of a mixed ethnicity. Other characters will represent different orientations and genders, but also various ethnicities, and body types.	Scott Henderson	Create	$ 8,000
2025-06-18	Solo exhibition/artist talk by Black artist on identity, diaspora, and belonging at Gallery 1C03	I am applying for funding to support a solo exhibition and public panel discussion. The project will be in partnership with Gallery 1C03 and under the curatorial efforts of Jennifer Gibson. Though the project will serve as an artistic exhibition, it will also facilitate a critical dialogue of diaspora and identity to address cultural belonging. This will be achieved through the visual art pieces and a panel talk with local Black female artists from both a visual and literary background. The panel discussion will potentially be moderated by Dr. Ifeoluwa Adeniyi and include artists such as Ekene, Chim Undi, and myself in an interdisciplinary dialogue involving the visual and literary arts and underscored by the context of the University of Winnipeg's Creative Writing and Cultural Studies program. This project will challenge the focus on personal introspection to include a more collective exploration of storytelling. The project will bring together visual artists and writers to increase representation in the expression of cultural narratives. It will also establish a platform where BIPOC artists and writers show how they perceive of the cultural barriers that have affected them. The exhibition component of the project will demonstrate the connection between representation and artistic merit, especially amid current debates over equity and diversity in the arts. Furthermore, it will illustrate that diverse voices enrich and broaden the artistic landscape and elucidate the need for more agency when it comes to exposure for artists and writers of colour. The exhibition, through a curated approach, will leverage the narratives of the artists and writers involved, to amplify the messages we aim to disperse For my own practice, this project represents an evolution in my work by drawing on my artistic expression in a collaborative environment and amidst public discourse. The focus on BIPOC voices offers the bringing together not only the voices of artist but their stories and an opportunity for greater advocacy. Professionally, this experience can expand my engagement with interdisciplinary work to foster other collaborations. In addition, this project is not just advancing my own individual practice but the broader conversations about equity, cultural identity, and representation in contemporary art that can benefit from ongoing attention. From this point of view, this project is more than an exhibition, it is an invitation to challenge perceptions, rethink narratives, and engage in a deeper conversation about belonging.	Bria Fernandes	Create	$ 10,000

2025-06-18	In Revelations	As young women of an African migrant church softly go missing, witnesses to their disappearance begins to see spectacular visions.' In this feature film, we explore the intimate experience of [redacted] 18.1(c)(i) 18.1(c)(i) [redacted] Rather it is application, approach, as ruttier, it is an artistic compass—necessary navigation. At this writing stage, I have begun writing and entering into the final act of my first draft. This grant would give me the support required to finalize the draft, and enter into a place of comprehensive editing. Additionally this would give me an opportunity to work towards production, and begin the construction of fundamental creative documents that centre on prep (location, casting, storyboarding). I am working with my producer (award-winning producer Sahar Yousefi) this would also give an opportunity to deliver materials that will help the process of pre-production. As mentioned, I have scripted work in the past within my documentary and fiction influences throughout the short films and plays I have written and directed. This time would be an instrumental moment to combine and advance the artistic approaches I have worked with in the past whilst furthering my career, and presenting a complex voice/work in the Canadian and international filmmaking industry.	Omolola Ajao	Create	$ 7,500
2025-06-18	Set design for Tap dance/Jazz music performance: Entrelacés	I am asking the Manitoba Arts Council for $7500 to fund the development of an immersive set for (in)sight's new work, Entrelacés. I will work with my collaborator, David Lafleur, local woodworker Dustin Danyluk, and local artist Barb Bottle. David and I will collaborate to further conceptualize Entrelacés; Barb will create large knitted nets that will weave the set together, And Dustin Danyluk will create digital designs for the larger set pieces and consult on what materials will be needed. I will be able to spend dedicated time researching set design, purchasing pieces for the set, and create sculptural work that will become a part of the immersive landscape. With over 30 years of experience as a visual artist, Barb will also consult on the project as a mentor. Her expertise with large installations will benefit the project and my personal development as a creator. Entrelacés has a confirmed presentation in Montréal with Tangente in 2026. Entrelacés is a fully improvised exploration between pianist Deniz Lim-Sersan and Tap dancer David Lafleur. The performers question the role of virtuosity in search for authentic expression and creative flow. As shown through the video support materials provided, the setting and use of technology in this work has already evolved instrumentally. Further development of Entrelacés has included mentorship by Marco Pronovost and the exploration of accessibility in Tap dance work thanks to the support and advice of Deaf visual artist Tiphaine Girault. To enhance the experience of Entrelacés for Tangente in Montréal, I will create a cinematic and immersive set design that plays with verticality, perspective, shape, colour, and abstraction. My work plays with the line between art and craft, as I use mediums such as plaster, household objects, found objects, and sewing. The set design will include all of these elements and more. From paint, to fabric, to knitted nets, to three dimensional plaster creations, I will design a set that is unique to my vision and perspective. I will discover how to design a unique space for spontaneous discovery by David, Deniz, and the audience. In addition to dreamlike and whimsical elements, I will nod to Tap dance history by using staircases and built up wooden platforms. Inspiration for the set design will include historical Tap dance footage, Jazz clubs, film noir, the dreamy landscapes of the work of David Lynch, and detailed immersive productions such as "Sleep No More." I am also inspired by the landscapes of Slab City and Bombay Beach in California, place that are filled with outsider art. Through the set design of Entrelacés I will give the audience the feeling of stepping into something strange and new. As I develop as an artist I am working to discover how my practices as a Tap dancer and visual artist can coexist. This project leads me closer to that discovery. In addition to integrating my artistic practices, I will also gain new knowledge and skillsets. It is my goal to have this work debuted in Winnipeg in 2026.	Ella Steele	Create	$ 5,625
2025-06-18	Big Band Composition	This application is to support the completion of a full concert's worth of big band arrangements of my original compositions. This project could impact my career dramatically. With a program of music for big band, I would be in a wonderful position to perform with bands all over the world. There are many organizations that have reached out to me with interest to have me come play with their group on the condition that I am able to provide my own original program of music. I have had to decline these offers because I don't yet have an original book of music, I am confident that completing this project is currently the single thing that would make me more appealing to jazz organizations around the world. I have been performing in big bands for my entire life as a jazz musician. While I have written several big band charts, and multiple nonet charts for myself and other musicians, I don't have a full set of charts based on my own compositions. My arrangements feature the guitar in a unique way that big band composers often deploy, and this will result in a set of unique, fresh music that can add diversity to the lexicon. I am excited to challenge myself to bring my creative voice to the big band format, developing parts that capture the energy and power of the large ensemble. I have performed in numerous big bands over the years, and have many colleagues who regularly gig with big bands around North America (including the very talented Winnipeg Jazz Orchestra here at home). I have years of experience in what makes a great part and a great chart and an intimate understanding of the ways I can create exciting interplay between instruments that are challenging and rewarding to the players, and exciting for audiences. My compositional style lays strong rhythmic foundations that allow lots of space for both expressive solos and orchestrated interplay. I will have opportunities to have this music performed by the Winnipeg Jazz Orchestra, Jazz YYC in Calgary, Birdland in NYC, Savannah Jazz Festival, the Brevard Jazz Institute (South Carolina), and the numerous North American university programs that I work with. It will also give me another option to present to jazz festivals. Particularly in Canada, where the Canadian Jazz Festivals network has been so supportive of me. To document the project and connect the creative process to my international audience, I will create several videos of my work, sharing highlights and struggles and ideas I'm excited about.	Jocelyn Gould	Create	$ 6,000
2025-06-18	Song Creation Summer/Fall 2025	I am applying to the Manitoba Arts Council Create Program to begin writing a set of songs that will comprise the foundation for my next full-length release. Inspired by my time spent in Louisiana during a Residency in 2022, I will build on that experience and explore the connection between the landscapes of Lousiana and Manitoba. Both the lands of the Red River and that of Southwest Louisiana have left indelible marks on me over the course of my lifetime, and I now consider both "home." The lands and the stories of the Red River and the Mississippi are interconnected through both their histories and their peoples. In both regions, Indigenous perspectives of the land are valued, as is the Indigenous understanding to water in these natural flood plains. This relationship to the land and water has fostered trade and exchange, and shaped society and culture. As a [redacted] artist, I recognize and value the unique role that language and music have played in preserving this relationship to the land,water and the culture of these areas. 17.1 and 17.2(i) With this project, I will explore these experiences in both the Mississippi and Red River valleys, and research themes of "closeness" – specifically how we connect to one another and to the land, and what role the land and the water play with regards to our sense of belonging to, and within, both the natural world and our communities. The ideas of near and far, and the function that distance and perception play on how we relate to one another, and how we understand each other. And in this context, I am intrigued how intuition affects our perception, allowing or hindering us to take risks and explore places beyond those that we know - or to even further explore those places that are already familiar to us. Sonically, I want the record to explore the sounds of the environs that I have come to love. This ranges from acoustic songs that create a tender and intimate atmosphere - to songs that feel "swampy" with an undertone of RnB sensibilities shaped by vintage reverb. I want to create a sonic landscape that feels both like the prairie and the bayou, with their tenderness and tragedy all woven in. The two songs that I have submitted in this application are examples of the style that I hope to delve into during this project. Though they are at varying ends of the spectrum, I am excited to build the musical landscape to bridge them. I am inspired to be spending three separate and distinct seasons in Manitoba for the writing of this project. I want to explore field recordings by bringing my portable recording studio into the woods and near the water to record and capture the sounds that inspire me throughout the year. That kind of connection to the land is one I hold very dear in my songwriting.	Andrina Turenne	Create	$ 12,500

2025-06-18	Wave of Light	I am requesting funds to create a new work for wind band and choir. The new work will be suitable to be performed and sung by beginners and professionals alike and will be available free of charge to all Manitoba bands and choirs. The piece is to be performed as part of the Wave of Light project - a collaboration between the Manitoba Band Association (MBA) and the CancerCare Manitoba Foundation (CCMF) The Wave of Light project will bring together communities for performances in the Month of May 2026 (May is annually proclaimed Music Month by the provincial government), united across the province through the power of music, with its intrinsic values of hope, love, empathy, compassion, joy, beauty, and healing, and the shared experiences of battles with cancer that have affected all of us in one way or another. The new work will be available free of charge to all participating programs and organizations (the materials will be distributed by the MBA), who will all also receive fundraising and CCMF awareness materials. This will allow for the removal of financial barriers to organizations and programs, allowing for the widest reach and engagement as possible. The piece will be composed in three versions. The beginner version will be composed for flexible instrumentation, performable by any 4 players or more (making this ideal for beginner programs, and smaller programs - which often exist in more rural areas). The intermediate version will be for a small band (suitable for larger beginner programs, community ensembles at all levels). The third version will be more advanced, suitable for high school ensembles, community ensembles, and professionals. There will also be optional choir parts in 1, 2, or 4 voices, parts of which will be designed to be teachable to the audience, allowing the music to be a central place for all to come together. All the different variations of instrumentation and choirs will be fully compatible with each other, allowing beginners to perform the work alongside more advanced players, family members, and other members of the community. I believe the unique nature of this piece, and its accessibility (both in terms of cost and performance level), will allow for healing, hope, and create many, many new advocates for music and music education, and its intrinsic power. The unique requirements to achieve all of this provide an exciting challenge to me as a composer, which will hopefully allow for further work in the area of mixed level ensembles (something lacking from the wind band repertoire). My own personal experiences of cancer have often been linked to music and music advocacy - my work with the Cancer Blows foundation, which has since become part of an award winning documentary (Song For Hope: The Ryan Anthony Story), has been part of my own healing process. I hope that this new work, Wave of Light, will be something where I can share that experience and that it will be a place to heal for many others in our province.	Peter Meechan	Create	$ 10,804
2025-06-18	Public Art Installation Research	Throughout the course of the late Spring, Summer, and early Fall of 2025, I will work to develop hybrid sculptural pieces that will serve not only as public artworks, but will also expand my current practice. I have never created a public artwork and am eager to play within my practice to develop the backing behind and practical components of artworks in this format. Namely; I'm eager to [redacted] 18.1(c)(i) The first area of exploration will be in thinking through developing a living sculpture, planting Willow as its framework alongside other native species. I will work to build [redacted] We're between worlds, and the engagement brought about by public engagement, I'm hoping will increase the reaches of my practice and aid in sharing important dialogues around human impact on the earth. 18.1(c)(i) In line with this research and experimentation, I will also be creating 'Forever Fossil' (working title) [redacted] These sculptures, come public art, act as an invitations to contemplate. In this critical time "Think We Must" as Donna Haraway reshares Virginia Woolf's words 18.1(c)(i) As I develop these sculptures and seating areas, I will also present "silent discos" where I will invite small groups ranging from 5-15 people to listen to the space that they're sitting in. I will set up the synthesizer that I've built to play plants as music and invite listeners to sit in commune with the more-than-humans around them. This will provide an opportunity to test seating and experiment with soundscape design.	Helga Jakobson	Create	$ 9,375
2025-06-18	Holland: production draft with consultants	I am applying for funding to complete the production draft of my play "Holland," which will be staged in the upcoming RMTC season, and to hire accessibility consultants from within the play's represented community to ensure the play's integrity. "Holland" is about two loving, scattered, busy parents – Carrie and Paul – and their two kids, Josh, and Daniel, the latter of which has Cerebral Palsy. Although we never see the children in the play, they are a big part of the story. The final key character, Alice, is Daniel's social worker and represents almost everything that is wrong with social services bureaucracy and systems that hinder instead of help. The title of the play is taken from an essay entitled "Holland", by Emily Perl Kingsley, about being the parent of a child with a disability, and how wonderful and special it is. The essay is often given to parents to "inspire" them and is subsequently referenced in the play a few times. My play, however, is less about inspiration and more about disenchantment. Over the course of the play, several extremely upsetting and frustrating things happen, leaving Carrie and Paul holding on by a thread. Eventually Carrie snaps, shoves Alice in a hockey bag and, and without telling Paul, takes her hostage. Once Alice is safely tucked away in Carrie's art studio, Carrie presents herself as Alice's temporary replacement and begins approving everything Alice wouldn't. Carrie and Paul's lives become so much better. Items and support that they were fighting for finally arrive. However, Carrie still must hide, feed and care for her hostage and Paul begins to sense that while everything is better, something isn't right. Hilarity ensues and, in the end, they are all – even Alice - saved by community. Without community – and this is what universalizes the issue and this play - I don't know where we'd be. Advocating for your child isn't the worst part, it's the sense of feeling alone. It's feeling like you are supposed to be doing something else, something more, and your child is suffering because you don't have the right equipment or resources or information. This play shows us a reality that is unfamiliar to many audiences but is one that I am very intimate with. I don't want the audience to have sympathy or pity for the characters, but rather, I hope to simply introduce them to what it is like for those with vulnerable children. As someone who must use these services regularly, so that my son can lead the active, inclusive life we all want for him, I have found that so many of our social safety net systems appear to be breaking down. I see this work being a comedic bridge to some very serious discussions about disability, inclusivity, and systemic discrimination. I want audiences to laugh and think, while considering a different perspective. Add to portray that perspective correctly, I will be working closely with the accessibility consultants that I am hiring for this project.	Patricia Cooper	Create	$ 12,188
2025-06-18	Compose a new work for saxophone quartet and electronics	I am honoured to have been asked by Canada's most industrious, adventurous, and experimental saxophone quartet—the Quasar Quartet—to compose a new work for saxophone quartet and live electronics. The work will be approximately 15 minutes in duration and feature surround-sound (octophonic) audio electronics alongside the saxophone quartet. I plan to begin work in June 2025 and complete the project by June 2026. Known for their energy and bold innovation, Quasar regularly travels across Canada and worldwide presenting new, innovative works. The group's ventures include notated instrumental music, improvisation, soundtracks, music with electronics, and music for theatre and dance. The ensemble has worked with dozens of leading Canadian and international composers, recorded award-winning albums, and been awarded an astounding 10 OPUS prizes by the Conseil Quebecois de la Musique, including "Artist of the Year." In addition to rehearsing and performing the proposed future work of mine, Quasar has generously offered to read through my upcoming sketches in the fall of 2025, allowing me the opportunity to explore a variety of experimental performance techniques. These collaborative sessions will include individual meetings with each of the four players, as well as several ensemble workshops featuring the entire quartet. I have included a letter of commitment from Quasar in which they outline these workshops, as well as premiere performances in Winnipeg and Montreal in 2026. As a composer, I endeavour to create a genuinely new and unique work each time. In the proposed project, [redacted] For the live performance, this piece will require a multi-speaker sound system, microphones, and multitrack audio playback software, all of which are commonplace within this aesthetic. 18.1(c)(i) In closing, I would like to reiterate how thrilled I am with the opportunity to work with one of the country's most talented and prominent saxophone quartets, the Quasar Quartet. Moreover, I am pleased that the quartet has agreed to workshop my future sketches with me at their studio in Montreal, before sharing their performance of the completed work some months later with Manitoban audiences. The chance to experiment during the compositional stage will contribute to a truly collaborative and organic creative process. More generally, I am delighted with the opportunity to build on my recent work exploring the immersion of acoustic performers in a live, interactive electronics environment. Thank you for considering our request.	Gordon Fitzell	Create	$ 5,410

2025-06-18	The Crossroads - an audio-video road movie experiment	Since moving to Manitoba, I have had this on-again / off-again crush on this place. Winnipeg, for example, is a nice size for a city, where you can get to know folks no matter who they are and what they do, but it's spread out so much the infrastructure is crumbling. We're not known as a 'have' province... we're not oil rich and we're not a holiday destination, but we love what we have and appreciate the quirks of this overlooked province at the heart of the country. Sometimes our roads don't quite meet up, and we always wait until the last minute to repair them — the freeze/thaw cycle is devastating to our roadways and is now just a part of our shared culture. The Crossroads is, in many ways, a silly proposition. . it's an admission and embrace of our inability to fully care for our infrastructure. It requires the open prairie road and beautiful fields, the wind rushing past our car as we hug the road. It requires that we don't see that. The Crossroads will focus on the rhythms and cadence of Manitoba's highways, made from the patched and tarred cracks and bumps of too many winters. The Process [redacted] 18.1(c)(i) The Art I will work with Julie Gendron to manipulate [redacted] 18.1(c)(i) This will be my homage to Manitoba, my sonic version of confusion corner, where we embrace and exemplify what Manitoba is.	Michael Hendrix	Create	$ 6,742
2025-06-18	Dis/Re-orientation. International Residency Participation + Solo Exhibition	With the support of the MAC Create Grant I will attend the NARS International Residency (Brooklyn, NY, April 1 - June 20), during which I will develop a new body of work to be exhibited at aceartinc. (Winnipeg, MB, November 2025). During the NARS Residency I will expand my exploration [redacted] Rather than cull from Google Images, the residency will allow for a new kind of field research, as I intimately confront the surfaces of paintings from which I so often borrow. During this time, I want to embrace the disorientating effects of unknown places, unforeseen pathways, unfamiliar dialogues - all while seeking a kind of re-orientation; reorienting my material methods, my concerns as a painter, and my engagement with a broader global community. While the proposed work will dig into the concept of disorientation, I anticipate that the period of travel, as well as the unfamiliar methods I will embrace for this project, may evoke an embodied disorientation, described by Ahmed as "bodily experiences that throw the world up, or throw the body from its ground." 18.1(c)(i)	Mary Sparks	Create	$ 9,375
2025-06-18	Création de nouvelles chansons pour un album complet (Flora Luna)	Je demande un financement pour la création de [redacted] chansons en vue de l'enregistrement de mon prochain album pour mon projet solo nommé Flora Luna, [redacted] Ce projet représente une étape clé dans mon évolution artistique, me permettant d'approfondir mon identité sonore et d'explorer de nouvelles textures musicales qui reflètent ma vision actuelle. Objectifs et vision artistique [redacted] L'écriture et la composition de ces nouvelles chansons seront l'occasion d'expérimenter davantage avec la production sonore dès les premières étapes. [redacted] Pertinence du projet Ce projet marque une progression naturelle après le succès de mon EP L'autre bord du mur. Après avoir consolidé ma présence scénique et affirmé mon identité musicale, j'ai maintenant l'occasion d'affiner ma signature sonore. Je suis aussi engagée à mettre en avant les voix féminines dans l'industrie musicale. Ce projet me permet de poursuivre cet engagement à travers mes choix artistiques. Impact sur la scène franco-manitobaine et la communauté [redacted] Collaborateurs et impacts sur ma carrière Bien que l'écriture soit un processus solitaire au départ, je collaborerai étroitement avec [redacted] dont l'approche complémentaire apportera une dimension supplémentaire à mes compositions. Ce projet me permettra de solidifier ma place dans l'industrie musicale avec un nouveau répertoire, ouvrant la porte à des tournées, festivals et collaborations internationales. Il s'agit d'un jalon crucial pour le développement de ma carrière, qui me permettra d'élargir mon public et d'atteindre de nouveaux marchés, tant au [redacted] All 18.1 (c)(i)	Geneviève Freynet	Create	$ 7,500
2025-06-18	The Ghost Book	I am seeking funding to complete The Ghost Book, a hybrid poetic memoir that explores [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Structurally, The Ghost Book is built around excerpts from my mother's journals, interwoven with my lyric reflections, archival discoveries, and cultural criticism. Like the hybrid poetry memoirs of Claudia Rankine and Anne Boyer, it resists conventional storytelling, blending poetic inquiry with social critique to push back against capitalist narratives that frame illness as personal failure. I envision it as both deeply intimate and politically engaged, using my mother's story as an entry point into broader conversations about gender, sickness, and silenced histories. The Ghost Book will resonate with those navigating chronic illness, mother-daughter relationships, and alternative spiritual traditions. Ultimately, it challenges how we understand illness—not as failure, but as a lived experience shaped by culture, history, and personal narrative. In doing so, I hope to create a work that both honours my mother's life and extends a conversation about how women write themselves into history—especially when their bodies, and their voices, are under threat of disappearance.	Sandy Pool	Create	$ 12,000

2025-06-25	Grit & Glamour Tour throughout Manitoba Communities	For this project, I am planning an acoustic tour throughout rural Manitoba to coincide with the release of my Grit & Glamour EP. The show will feature intimate performances with a focus on storytelling, highlighting the meaning behind the songs on the EP. To keep costs manageable and accessible for rural venues, I am presenting a scaled-down acoustic show that includes a Métis fiddle player, bringing an authentic cultural element to the performances. Touring is a vital part of releasing new music. It allows me to connect directly with audiences and grow my fan base. By focusing on rural Manitoba, I aim to build and strengthen touring routes in smaller communities where live music is often more limited. These audiences value cultural storytelling, and I think my music, rooted in [redacted] will resonate deeply with them. 17.1 and 17.2(i) This tour also reflects my commitment to showcasing Métis talent and culture. Three out of the four members of my band are Red River Métis. By performing in rural communities, we aim to inspire Métis and Indigenous youth. Artistically, the acoustic format highlights the emotion and storytelling in my songs. It creates an intimate atmosphere that invites audiences to engage with the themes of resilience, identity, and connection woven throughout my Grit & Glamour EP. I think the raw story telling mixed with a confident, unfiltered edge will be fitting in these intimate settings. I have fought for my place in music and think this EP has depth and beauty that audiences will identify with. I am prepared to undertake this project with careful planning and an understanding of the challenges of rural touring. I am learning each time I tour, and I am getting better at planning the logistics. I am touring in mainly in April and October due to weather and summer festival performances. This tour will not only support the release of my EP but also lay the foundation for sustainable touring in rural Manitoba and beyond. I am looking to anchor both the Erickson and Russell dates into Saskatchewan and Alberta. I have applied to showcase at the Arts Touring Alliance of Alberta and Organization of Saskatchewan Arts Council showcases.	Brandi Vezina	Share - Tour	$ 3,968
2025-06-25	Regional Tour 2025/2026 Hockey Mom, Hockey Dad	Selecting a play for our tour each year is a thoughtful, complex process, considering what will resonate with a wide range of audiences, while also providing an artistically enlightening experience for them. Our Regional Tour presenting partners are not homogenous, but their overarching desire is for a show that will draw a crowd for its single performance in their town. For some, this means that they want "a name" – a show from the classical canon that is familiar. Others persistently request something funny and light. Others are up for the rigor of a new play and a provoking conversation. Balancing these disparate needs can be challenging as many of our communities continue to recover from the loss of audiences and volunteers, so we have to be cognizant about the size and scale that we can send on the road. The impacts of the pandemic have been significant across rural communities, and we're still seeing that reflected in the number of volunteers they provide for our load-in and load-out. We have developed over our years of touring an efficient time-tested system to deliver the best possible productions to our community partners. Our tour schedule and route are carefully planned to accommodate local schedules while upholding travel and production efficiency. We take great pains to schedule the tour around each community's specific requests to accommodate access to venues and competing events. Rural touring relies on community and volunteer leadership in small towns; they joyfully embrace and support the work. This extends to the presenters who provide a venue and an audience, but also to the audience itself, who trust our theatre enough to come and see a play that doesn't always have a well known title. Beyond our professional team who drive the icy roads between each venue, the Regional Tour requires dedicated volunteer enthusiasm in each town. The 2025/ 2026 regional tour production of HOCKEY MOM, HOCKEY DAD will mark our 55th regional tour. We are proud of our touring history, and grateful for the ongoing support and demand for our visits throughout the province. We have recently tilted towards sharing more Canadian creations on the tour, and while our presenters largely seek titles that they are familiar with, we look to balance their needs with the creative impetus that aligns with our artistic mission. We recognize that post-pandemic, arts organizations large and small are struggling to welcome back audiences to live events. We know that the future of the tour relies on the energy and enthusiasm of our presenting partners. HOCKEY MOM, HOCKEY DAD by award-winning Canadian playwright Michael Melski is a slashing two-hander about two lonely single parents who meet and fall in love while watching their kids play a season of minor hockey. In their section of the bleachers in an old rink, they find the best and worst in themselves reflected by the game. Love and violence collide in this tender, uproarious, and sometimes disturbing story about our national obsession.	Royal Manitoba Theatre Centre Inc.	Share - Tour	$ 43,750
2025-06-25	WSO 2025-26 Rural Touring and Community Outreach	For many, attending a WSO concert is more than just a performance—it's a meaningful tradition. As Lorna Knight, Executive Director of Prairie Fusion, shared after a past tour stop: "This annual event has become a family tradition! One particularly touching story was of a woman whose mother always brought her family to the orchestra. Even after her passing, they continue to attend each year to honor that tradition." While the orchestra's home is at Centennial Concert Hall, we recognize that not everyone can travel to Winnipeg to attend a performance. Rural concerts bridge divides, bringing orchestral music to new ears. Witnessing artists in a new environment unveils the magic behind the concert hall curtain, something that creates a profound unity between audience and musicians. By touring, we meet audiences where they are, ensuring that cost, mobility, or distance are not barriers to experiencing world-class symphonic music. We acknowledge that many in these communities may be hearing a live orchestra for the first time, so we design our concerts to be immersive and personal. Local participants are integrated into the program, performing, or narrating as opportunities allow. The conductor provides personalized spoken introductions for each community, and the repertoire is often curated for seasonal and regional relevance when possible. The selection of works is chosen to mirror the diversity of our audiences, which is why we prioritize performing an elegant balance of beloved orchestral classics and newer, adventurous pieces that subvert expectations. Touring in Manitoba presents unique challenges, from vast distances to unpredictable weather and logistical complexities. However, it also offers extraordinary opportunities. Each venue brings distinct acoustic properties that allow us to showcase the orchestra in new ways, sometimes even capturing performances in ways not possible in our home concert hall. Some spaces lend themselves to a warmer, more intimate sound, while others provide a grander resonance—each performance is uniquely shaped by its setting. Beyond nostalgia, this tour is about looking forward—about taking creative risks, exploring new ways to engage listeners, and challenging preconceptions about classical music. As we continue to recover from the challenges of the pandemic, we see this as an opportunity to reconnect with rural communities, rekindle the magic of live performance, and offer a new vantage point for audiences—especially younger generations—to the beloved qualities of traditional orchestral music. Our deepest desire is that our audiences share the excitement and love for symphonic music that we feel. In 2019, we commemorated over sixty years of performances in Brandon, and with the aid of the Manitoba Arts Council, we are committed to providing these performances for many years in all regions of Manitoba. If funding allows, we hope to expand our outreach through additional initiatives such as small ensemble visits to seniors' homes, allowing those unable to attend a full concert the chance to experience the music up close. Similarly, educational initiatives like the Rural Bach to School tour provide an interactive way for students to learn about orchestral instruments, fostering curiosity and musical appreciation among younger audiences.	Winnipeg Symphony Orchestra	Share - Tour	$ 43,750
2025-06-25	MCO Southern MB Communities Tour	We are planning a tour to southern Manitoban communities in May 2026 to offer music education and community engagement to children, youth, their families, and surrounding communities. The tour will include evening concerts featuring a 10-piece chamber orchestra, and daytime workshops and concerts for kids featuring smaller duos or trios. We hope to partner with some local organizations to present the evening performances. We will work closely with music teachers, principals and community leaders to deliver programming for students. Online bilingual learning resources will provide supplemental educational resources. Our Director of Education and Community Engagement will develop additional supporting materials and workshops tailored to each community's requirements. We have expanded our music education offerings to include more programming for children in nursery to Grade 3 (introducing the musical language, encouraging participation with singing, clapping rhythms, dancing and asking questions in the safety of their own small peer group); several successful programs that integrate storytelling with music-making (also incorporating hands-on participation for kids); and have expanded the instrumentation from fiddle/string-based ensembles to include percussion, guitar, and woodwinds. Each year, our outreach ensemble travels to different parts of Manitoba, covering most communities over a three-year period. We will contact local school divisions, connect with music instructors (when available) and administrators in advance to determine programming that would be most engaging to their students (considering the children's age, level of music education, time, curriculum, and culture, etc.) We then work out an efficient itinerary that allows our musicians to visit as many schools as possible in a short amount of time (while the larger ensemble rehearses for the evening concert). Music education, particularly in rural and remote communities, was profoundly impacted by the pandemic. The process of rebuilding this programming is much slower than in urban areas. There are fewer full-time music teachers in rural school divisions, and we work closely with them to support their efforts to deliver meaningful programs related to the provincial music curriculum. The MCO provides support and encouragement to students and teachers as rusty skills are re-learned. We share the many benefits of in-person performance and experiencing live music. In addition to working in schools, we will perform evening concerts in several community hubs. The program will feature a selection of works from our 2025-26 season, including Piazzola Four Seasons and Rameau's Suite from Nais. We perform a range of pieces that offer exceptional artistry while being accessible for a broad audience. As we contemplate our programming options, we try to keep this goal in mind. "To energize, stimulate, and inspire our audiences through our innovation, curiosity and creativity." By combining familiar classical repertoire with traditional works and new works, we hope to achieve those goals. The MCO has toured widely (from Manitoba, Canada and internationally) with the full orchestra since 2003. We have undergone annual education and engagement tours with an outreach ensemble throughout Manitoba for eighteen years. Our capacity to deliver rich, impactful engagement to a wide variety of audiences continues to deepen.	Manitoba Chamber Orchestra Inc	Share - Tour	$ 10,000

2025-06-25	Threads of Identity: Myths, Muses, and the Wilds of Manitoba	Art provides a unique lens to explore history, culture, and personal experiences, sparking conversations and challenging perspectives. The Manitoba Arts Network Touring Exhibition program brings these transformative experiences to rural and northern communities, connecting them with artists across the province. This initiative fosters artistic exchange, ignites dialogue, and enriches cultural landscapes—opportunities that would not be possible without the support of MAC. With your support, the Manitoba Arts Network will tour five juried visual art exhibitions to twelve under-served Manitoban communities, accompanied by twelve interactive activities such as workshops, artist talks, guided tours, and school presentations. These exhibitions will also be showcased in our online gallery, making them accessible to all Manitobans and expanding their reach beyond provincial borders. To further support local artists, visiting artists will offer one-on-one consultations, providing valuable professional feedback—an essential opportunity for rural artists who often work in isolation. Additionally, we will develop digital engagement tools to boost audience participation and attendance. This will include teaser social media videos to promote live attendance, a time-lapse recording of the installation process, a video exhibition tour, and promotional social media content. We will also use hashtags to encourage public participation and audience growth. Program Benefits for Communities Our touring exhibitions provide: High-quality, low-risk programming with engaging exhibitions. Subsidized artist fees, easing financial barriers for host communities. Barrier-free access, ensuring all communities can experience professional art. Stronger connections between rural and urban artists, fostering collaboration and innovation. Exposure to diverse artistic styles and themes, broadening artistic appreciation. Expanded touring opportunities for professional artists, strengthening the arts sector. Community-focused programming, designed to engage new and younger audiences. Exhibitions Touring in 2026 These five exhibitions were jury selected for their artistic excellence, innovation, and social impact: "Portraits", Colette Balcaen – Sixteen no-sew quilted portraits of renowned Canadian female authors, reflecting their influence on Franco-Manitoban identity. "Muses", Martine Bilodeau – Sixteen oil paintings exploring young girls' self-perception and the importance of embracing their inner strength. "Walking in Iceland", Nichol Marsch – Twelve photographic prints documenting self-reflection and healing through an artistic residency in Iceland. "Woodland Grassland Wonderland", Earl Sinajon – Ten acrylic paintings capturing the beauty of Manitoba's boreal forests, woodlands, and grasslands. "Lansanity", Lars Stoltz – Ten hot-knife artworks inspired by Indigenous spirits, featuring mythological and symbolic figures. Expanding Artistic Reach Each year, the Manitoba Arts Network Touring Exhibition Program reaches 16 rural and remote communities in Manitoba, Northwest Ontario, and North Dakota, showcasing Manitoba artists to new audiences. With over 6,000 visitors annually and national recognition in Galleries West, the program continues to grow, attracting more artist applications each year. Free gallery access is the norm in rural areas, ensuring that cost is never a barrier for audiences. High shipping costs and limited exhibition opportunities create barriers to cultural exchange for artists in rural and northern Manitoba. The Manitoba Arts Network helps overcome these challenges through our touring program. MAC's support ensures professional, thought-provoking art reaches communities in need, inspiring future generations of artists and art lovers.	Manitoba Arts Network	Share - Tour	$ 17,987
2025-06-25	Tournée d'exposition La Maison x Winnipeg River Heritage Museum	Bien que son mandat soit provincial, La Maison des artistes est principalement active à Winnipeg et rejoint peu le public rural. L'organisme souhaite élargir son rayonnement à l'échelle provinciale grâce à une tournée artistique de l'exposition du 25e anniversaire de La Maison. Celle-ci débutera en décembre 2025 avec une exposition à Winnipeg, puis se déplacera au printemps 2026 au Winnipeg River Heritage Museum, à Saint-Georges. Cette initiative vise à rendre l'art contemporain accessible aux collectivités francophones et bilingues hors de la capitale, renforçant ainsi les liens culturels avec les régions rurales. L'objectif de cette tournée est double : d'une part, offrir une programmation artistique enrichissante aux collectivités éloignées, et d'autre part, établir des partenariats pérennes avec des lieux d'exposition et des organismes culturels locaux. À mesure que notre équipe affine sa capacité à coordonner plusieurs projets simultanément et que nos partenaires développent leur aptitude à accueillir de tels événements, nous aspirons à élargir progressivement ce réseau de diffusion. L'enjeu central est de construire une infrastructure durable qui permettra, année après année, d'accueillir des expositions itinérantes et d'accroître la visibilité des artistes francophones du Manitoba. Cette tournée est particulièrement pertinente pour les collectivités que nous visiterons, car elle répond à un besoin réel d'accès aux arts visuels contemporains en milieu rural. Loin des grands centres urbains, ces communautés disposent rarement d'une offre culturelle diversifiée. En leur apportant une exposition de qualité, nous contribuons à l'enrichissement du paysage culturel local, tout en favorisant des rencontres et des échanges entre artistes et résident·e·s. De plus, nous travaillerons en concertation avec les partenaires locaux afin de garantir une programmation inclusive et engageante. Les choix artistiques qui guident ce projet s'inscrivent dans la mission de La Maison des artistes visuels francophones, soit la promotion de la création contemporaine en contexte francophone. L'exposition du 25e anniversaire témoignera de l'évolution et de la diversité de la scène artistique francophone au Manitoba. La sélection des œuvres établie par la commissaire et directrice de La Maison, Lou-Anne Bourdeau, reflétera un équilibre entre tradition et innovation, offrant ainsi une vision riche et dynamique de notre milieu artistique. Nous avons les capacités nécessaires pour mener à bien cette tournée grâce à notre expérience en coordination de projets artistiques, à notre réseau de partenaires établis et à notre engagement envers le développement des arts en région. Toutefois, nous prenons en compte plusieurs facteurs logistiques et contextuels dans la mise en œuvre du projet. L'éloignement de certaines collectivités exige une planification rigoureuse des transports et de l'installation des œuvres. La collaboration avec des institutions locales nous permettra d'optimiser ces aspects, tout en garantissant une diffusion artistique adaptée aux réalités du terrain. Finalement, cette tournée représente une opportunité exceptionnelle de renforcer les liens entre La Maison des artistes et les communautés francophones et bilingues du Manitoba. Elle jette les bases d'un circuit d'expositions évolutif et durable, contribuant ainsi à l'épanouissement du secteur des arts visuels en français dans la province.	La Maison des artistes visuels inc	Share - Tour	$ 9,761
2025-06-25	ImagiNorthern Tour: North to North	See Additional Records document	Roy Mexted	Share - Tour	$ 25,361
2025-06-25	MTYP Provincial Tour 2025-2026	MTYP affirms children and youth are an audience that matters. They deserve plays appropriate to their developmental stage that include content relevant to their experiences. Chosen plays provide for learning, empathy-building, and new ways of thinking about the world, while creating opportunities for shared moments of joy, laughter, and emotional resonance. This application reflects plans for 12 weeks of touring TAD AND BIRDY by Manitoban playwright Anika Dowsett, from February to May, with a one week hiatus at March break. The play centers around the friendship of Tad, a bird-voiced tree frog tadpole, and Birdy, a lovebird who knows everything except how to be happy. As Tad emerges into the world, they find themselves in a messy bedroom, where Birdy has been residing much longer. Birdy does not have hope or interest in the world beyond their window. The optimistic Tad eventually breaks through Birdy's resistance. Through the ups and downs of their friendship, they grow to appreciate each other and inspire one another to move beyond limitations in their life, both real and perceived. MTYP will produce the show with Manitoban artist directing; confirmation underway. A design team for costumes, sets, props, lighting, and sound will be identified over the coming months. MTYP has a long history of building effective, collaborative Manitoban design teams. In fact, numerous working Manitoban artists can identify MTYP as their first opportunities for professional work. Priority will also be given to Manitobans for artists engaged for stage management and the two actors, with auditions scheduled for spring 2025. MTYP is proud of its history of bringing together teams of artists of varying professional experience to foster collaboration, mentorship, and strengthen the local sector. The three artists will travel in one vehicle that will contain all sets, props, and costumes, and any personal items needed. Doing so minimizes MTYP's environmental impact while ensuring the play can feasibly reach more remote and rural communities. Itinerary routing minimizes the total kilometres undertaken. Northern locations are scheduled in the final weeks of tour to mitigate winter weather challenges. Touring allows MTYP to contribute to the sector while also supporting efforts in the development of new and re-imagined works that portray the experiences of young people. As they experience this play, they will have opportunity to observe how the characters build their relationship by learning about one another, adjust to circumstances imposed on them and, by play's end, surpass their own, and others expectations of their abilities. We hope our young audiences gain appreciation for the strengths found in our diversity, and foster empathy for themselves and others faced with difficult circumstances beyond their control. Resource study guides provided to educators provide for deeper engagement with the play; an understanding of theatre and live performance; and to create connections to curriculum outcomes. We hope touring this play will provide young and old in the audiences an opportunity to consider what is possible when we work with others as we grow, learn, and set out into the larger world.	Manitoba Theatre for Young People	Share - Tour	$ 43,750

2025-06-25	Free operatic performances for Manitoba children in July/August 2026	Over July and August 2026, our Neighbourhood Opera Tour will present Rufus and Rita following the same model as 2024. Over seven weeks, we will visit libraries, care homes, daycares, northern Indigenous communities, and continue partnerships with other Winnipeg charities. Performed by four professional singers and a pianist and utilizing a travel-friendly set, this show presents the opportunity for geographically-diverse communities to hear live opera singing for free. The goal of this tour is to provide a professional quality, and free, gateway into the operatic artform that is not only accessible, but fun. This adorable, light-hearted opera tells the story of a girl and her zany dog. The script features several forks in the road where the story will pause and the audience votes on what should happen next. For example, the pianist will turn to the crowd and ask "Will Rufus find a dog treat? Yes or no?" Audience members raise their hand for the option they prefer and either "The Dog Treat" or "Fido's Lament" happens next based on their votes. Audience answers dictate the ultimate conflict of the story. Will the decisions made lead Rufus to a vet visit or to grandma's house to make cookies? This level of audience engagement is virtually unheard of within the opera world. This tour creates a place for our community to gather and direct the story themselves. Winnipeg Public Libraries is an official partner with our tour. MUO works with Winnipeg Public Libraries to build on the relationships they have with the community and to present unique programming to diversify their summer activities. They handle a majority of the administrative work including scheduling, coordination, and provide marketing to a larger audience than MUO could. WPL also compiles survey results from attendees to monitor audience reception. We're delighted to hear every year that our programming always ranks high in their summer activities. Working with WPL for the majority of our local performances frees up administrative time to put more attention into our rural engagements. Rural communities don't have access to live opera singing so this tour is fundamental to introducing this artform. This year we are re-engaging Rhonda Head as an intermediary to book tours with Indigenous communities. We learned that communication is very difficult without access to regular wifi and telephone service. Upon arrival, the communities were very welcoming of our tour and we look forward to learning and continuing to build strong long term relationships. Legendary tenor Ben Hoeppner grew up in a rural community and only discovered opera through a touring production. This moment inspired him to pursue opera leading to his international career. There are Manitoban "artists-in-waiting" across our province who need to experience more art. This tour also provides a longer engagement for opera artists. In a time where many companies are reducing their activities and opera is notoriously known as one of the most expensive mediums, these contracts are instrumental in keeping our Manitoban artists working.	Manitoba Underground Opera	Share - Tour	$ 25,781
2025-06-25	Neurohilarity Rural Tour	We plan to do stand-up comedy shows in Brandon October 17th with the Brandon Legion group and Steinbach November 7th at the Steinbach Arts Council Centre. The comedians who we are partnering with for these shows are Rollin Penner and Danielle Kayahara, Carole Cunningham and Adam Schwartz. Adam will be hosting the shows. Each performer will do 15 minutes. Brandon's Legion club will be supporting us by providing us with marketing support through their newsletter, mailing list as well as putting up posters at all the legions throughout Brandon. They will also be providing us with a venue and technical equipment. Danielle Kayahara will also bring an additional microphone and equipment since we have never used the venue in Brandon, therefore, we want to avoid any technical difficulties by having a back-up plan. The legion will also be handling ticket sales and have made the show into an event where people who purchase tickets will also get a dinner as part of the package. The show will be from 8-9pmpm and all the comedians will leave the city at 3:30pm in order to be there by 6:45pm. We will drive back after show. We do not have a previous relationship with them, but, reached out to all the Legions in Manitoba to see who would be willing to partner with us. We have also did a show in Brandon in partnership with Family Advocacy Network who will help us connect with the local neurodivergent families they have been supporting over the last five years. We are also renting space in the Steinbach Arts Council's building. We don't have a previous relationship with them, we decided to produce in Steinbach for a number of reasons. The main reason is that they are not currently producing any neurodivergent comedy shows there, but, we know that they have a small group of families there who Family Advocacy Network are already supporting who we believe we will be able to get out. Rollin Penner one of the comedians from the show is originally from there so has some friends and family that we believe we will be able to get out to the show to come and see him. Therefore, we tried to find space. Steinbach Arts offers an extremely affordable rate. Another reason we chose Steinbach is it's proximity to Winnipeg, only one hour travel time each way so we can drive home after show. We felt that this is important, when planning our first out of town shows. We believe that their set-up of chairs and microphone should be adequate for our needs as multiple arts groups we know have produced shows there and we have contacted them to find out about their experiences. The show will be from 7:30pm-8:30pm with Adam confirming the pre-bought tickets at the door from 6:45-7:15pm. We will we meet in Winnipeg at Adam's house which is a central location so Carole can drive us at 4pm and arrive by 5:15pm at latest.	Neurohilarity	Share - Tour	$ 3,894
2025-06-25	On The Edge Tour 2026	The Royal Winnipeg Ballet School's On The Edge Tour is a dynamic two-week initiative that brings the artistry of the Anna McCowan-Johnson Aspirants to communities throughout rural & Northern Manitoba. This tour not only showcases captivating performances but also enriches local engagement by incorporating energetic dance workshops tailored for each community. These workshops offer participants a hands-on opportunity to explore the world of dance, fostering a deeper appreciation for the art form. Since its integration into the RWB School's annual touring program in 2020, the On The Edge Tour has become a cornerstone of the organization's outreach efforts. In the spring of 2026, the RWB's Anna McCowan-Johnson Aspirants will embark on a tour to share their passion for dance with audiences of all ages in schools and community venues across Manitoba. The Aspirants represent the next wave of emerging dancers and choreographers, poised to transition into professional roles within the dance world. Through the Anna McCowan-Johnson Aspirant Program—a comprehensive two-year, post-secondary training program—they receive advanced education and gain invaluable experience by collaborating closely with the RWB Company, often participating in company classes and performances. The On The Edge tour offers these talented artists the opportunity to perform leading roles for diverse audiences, thereby enhancing their performance portfolios and providing firsthand experience of touring dynamics. Concurrently, it brings high-caliber dance performances directly to communities in rural and Northern Manitoba, fostering a deeper appreciation for the art form and inspiring future generations of dancers. The On The Edge program presents a mixed repertoire that combines timeless classical ballet pieces with innovative works from both established and emerging choreographers. The RWB's artistic priorities account for an organizational commitment to EDI, antiracism, and Reconciliation. A central tenet of the RWB's progressive planning is "artistic immersion & exploration" with an emphasis on the engagement of guest choreographers who represent racialized & marginalized perspectives and lived experiences. The RWB has deep relationships with partners across Manitoba, which helps to ensure that the Tour will be presented with relevance to the communities we visit. Presenting partners are identified in underserved regions where a desire for engagement with the arts is demonstrated. Performance content is carefully chosen to be varied, diverse, and accessible. The On the Edge Tour will continue incorporating the delivery of RWB Community Dance Workshops to encourage and increase audience education, participation, and engagement. Community Dance Workshops is a community outreach initiative of the RWB School that grew from the Sharing Dance project previously organized in partnership with Canada's National Ballet School. It is founded on our shared belief that all people should have access to the physical, emotional, and social benefits of dance. Dance workshops delivered with the Tour are designed to foster artistic engagement, build self confidence, and develop physical literacy in children and youth.	The Royal Winnipeg Ballet School	Share - Tour	$ 16,875
2025-06-25	WJO 25/26 Manitoba tour	In the 2025/26 season the Winnipeg Jazz Orchestra would like to perform concerts in Portage la Prairie, Swan River, Dauphin, Brandon, Winkler, The Pas, Flin Flon and Ashern. The goal of the WJO is to be an instrumental force in the promotion and development of big band jazz in Manitoba, not just Winnipeg. The WJO has performed well over 150 different concert programs in Winnipeg, we and would like to establish regular concerts in other locations in the province The WJO can expose audiences to a repertoire and genre of music that is not commonly heard in a live concert format. Because of the nature of a large jazz ensemble, the WJO is able to intersect with many different genres, from various periods of jazz - to popular music - to rock - to world music. The energy and sonic colour of a big band (5 saxes, 5 to 10 brass, piano, bass, guitar, and usually guitar & vocals) is quite remarkable, and we believe that some of the greatest musical compositions were written for big band (Ellington and many others). The WJO has developed several programs that we are able to present on tour, and we are always developing new programs that we feel will connect with listeners in Manitoba communities. There are many misconceptions about "jazz" and "big band" .. that it is hard to understand or listen to, that it is loud, or that it is 1940's swing. However, the WJO has programs that are entertaining and engaging, and that provide a means for new audiences to approach the genre. In addition, most of the music presented at these concerts is arranged by Manitoba writers We gave the communities the option of choosing between six different concert programs. Portage La Prairie is hosting "What the World Needs Now - The Music of Burt Bacharach" – a program we are performing in Winnipeg this fall. The other communities have chosen to present: "Music From a Charlie Brown Christmas" – a program the WJO created in collaboration with Quinn Greene, who with narrate the project. This December will mark the 60th anniversary of the Charlie Brown Christmas television special, which was premiered in Manitoba four days before the rest of North America. The Winnipeg Jazz Orchestra has the experience in and the commitment for undertaking and completing this project. The WJO has successfully completed several tours in the last few years, performing in Winkler (2x's), Carman (2x's), Souris, Oakbank (3x's), Minnedosa, Portage La Prairie (4x's), The Pas, Flin Flon, Swan River, Steinbach, Gretna, Gimli, and Selkirk.	Winnipeg Jazz Orchestra	Share - Tour	$ 31,125

2025-06-25	Grant Update Form for application #2023-3947	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	India School of Dance Music & Theatre Inc	Support - Operate	$ 25,000
2025-06-25	Grant Update Form for application #2023-3868	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	PLATFORM centre for Photographic Digital Arts	Support - Operate	$ 45,000
2025-07-08	Grant Update Form for application #2023-3892	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Association of Manitoba Book Publishers	Support - Operate	$ 50,000
2025-07-08	Grant Update Form for application #2023-4099	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Mid-West Arts Council Inc.	Support - Operate	$ 20,000
2025-07-08	Grant Update Form for application #2024-4334	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Jazz Winnipeg	Support - Operate	$ 59,000
2025-07-08	Grant Update Form for application #2024-4361	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Pas Arts Council Inc.	Support - Operate	$ 30,000
2025-07-11	[redacted]	I'm seeking funding to produce and promote my [redacted]. This includes mastering, album cover design, and a music video. This project has been [redacted] but I will be seeking support for additional [redacted] [redacted] [redacted] will also add on Artwork on top of the album cover. [redacted] This project raises awareness of [redacted] by amplifying Indigenous perspectives. It offers space for healing, inspiring hope for creators and listeners alike. Addressing universal themes—[redacted]—it provides insights into Indigenous culture and contemporary struggles. [redacted] By discussing these themes in lyrics and visuals, we spark vital conversations. If this project guides even one person to a better path, my goal will be fulfilled. With your support, we can bring this vision to life, creating a musical narrative that fosters connection across cultures. This project impacts my artistic career by showcasing my storytelling, production, and visual artistry on a larger scale. It strengthens my identity as an Indigenous artist, expanding my reach while addressing vital social issues. Collaborating with industry professionals will refine my craft, opening doors for future opportunities and meaningful connections. I will present my work [redacted]. My main audience includes Indigenous communities, [redacted], and alternative music listeners seeking meaningful storytelling. The project also aims to reach a broader audience by addressing universal struggles and resilience. All 18.1 (c)(i)	Glenn Audy	Indigenous 360	$ 9,012
2025-07-11	Gidoojijaakominaan onji Dbaajimowinan: From Our Spirit Come Stories	Myself and my Indigenous Programming Co-Facilitators, Jacqueline, Kat and our newly added Marlena Muir are asking for $15,000 from the Manitoba Arts Council to support the artistic and cultural aspects of Holiday Alley's Indigenous Programming. Our participation in 2025 will include [redacted] In the [redacted] we'll share traditional knowledge to approximately [redacted] through [redacted]. This is programming that we have facilitated for the last 3 years with great success. As teachers and knowledge keepers we have first-hand experience at seeing how important it is to share this knowledge, giving Indigenous [redacted] a gateway to connect with their culture in a hands-on way and sharing Indigenous heritage with non-Indigenous [redacted]. I will teach [redacted], including [redacted]. Jacqueline will share and teach a series of [redacted] teachings. [redacted] Kat will create [redacted]. Marlena will assist us in all program delivery. In 2023 we also invited an Elder to be present with us as a volunteer for one afternoon. In 2024, we had paid Elder positions for both days, and will continue this work in 2025 Although we bring Indigeneity to our [redacted] and work regardless of what we are teaching, to carve out this space over 2 days for [redacted], to create relationships with each other and their culture, is something truly special. In 2025 we will again extend this invitation to both [redacted], and [redacted], and bring them in for a half day to join in the [redacted] community. We acknowledge that geography can be a barrier to access - we look to integrate this invitation for [redacted] to join us and see it as integral work to ensure that these spaces & opportunities are available to all wishing to learn these teachings. As in past years, we will partner with the [redacted] to serve as the hub space over the 2 days All 18.1 (c)(i)	Jeannie Red Eagle	Indigenous 360	$ 13,125
2025-07-[redacted]	[redacted]	[redacted] is a spoken word piece that fo[redacted]. It is three acts. [redacted]. The piece looks at [redacted] and hope 17.1 and 17.2(a) I plan to present this spoken word piece in a [redacted] format. This project is important to me because I feel like [redacted] is still not talked about enough in Indigenous communities. There was this belief when I was little that if you talked about things like [redacted], you were calling it into your life so it was best not to speak about it. I think this spoken word piece can have a positive impact in the community by finally opening up the conversations about [redacted]. It will also make them laugh. I have been working on this piece on and off for the last two years. I wasn't sure what format would fit the concept. I tried [redacted], and [redacted] but presenting the piece in a spoken word format at [redacted] has felt like the right format for me. I think this piece will help me grow as a storyteller not bound to a specific medium. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Sonya Ballantyne	Indigenous 360	$ 3,750
2025-07-11	Drum making/sacred teachings	This project will combine Indigenous culture, traditional teachings, ceremony and art in the form of hand made drums created from, mother earth herself, harvested from treaty 1 territory. It will involve [redacted] Knowledge Keepers and artists who will mentor youth from various Indigenous backgrounds and introduce them to our Cree and Ojibway teachings and knowledge, which has been handed down in these families for generations [redacted]. I am contracted through [redacted] and [redacted]. I would love to be able to run my own programming with my young men and youth, and this will help me do exactly that. Since we work with diverse youth from different First Nations we feel it is important to have Knowledge Keepers from those communities to work with these youth, having both [redacted] teachings [redacted] Our goal is to guide these young men through a new journey of cultural identity, to achieve inner healing through our ancestral ways of song, prayer, art and drum. I hope to steer them in a direction of connecting back to our roots and having a tool of their own, which is a drum to embrace that with, in which they made with their own hands, from start to finish. I most definitely know the difference it has made for me, and many friends and brothers of mine. So I know this will do amazing things for these young men I hope to help these young relatives, find their purpose, whether that's becoming tree fellers, painters, drum makers, wood workers, singers, pow wow dancers or many other possible routes I feel this will continue to help me understand woodworking more and the gift and art it is to create drums. The sacred teachings in the drum and help heal more people as a whole. Exactly what the medince medicine wheel shows. People of all four directions. We will be taking this art work to [redacted], with hopes to perform with these drums and sing traditional songs we have learned I hope this kick starts job opportunity or entrepreneurship for the young men and youth that will be part of this. By seeing the change their amazing art work has on people All 18.1 (c)(i)	Tyler Reimann	Indigenous 360	$ 14,062

2025-07-11	Oshkagoojin Indigenous Theatre for Youth Living Stories in Motion	Over the next [redacted] and beyond, I will deepen a path that nurtures young Indigenous voices and reclaims narrative sovereignty through the creation of Oshkagoojin Indigenous Theatre for Youth (OITY), an extra-curricular theatre program for Indigenous youth. Through seasonal intakes, ensemble work, and traditional knowledge, OITY supports young people in finding their voices, and connecting to theatre as a tool for expression, kinship, and resurgence. OITY will run [redacted] during the school year. Each intake will offer [redacted] classes [redacted] that culminate in seasonal performances tied to the Fall, Spring, or Summer Equinox. Over [redacted], the program will welcome [redacted] Indigenous youth [redacted] with culturally affirming theatre courses blending performance, ceremony, and ensemble building. Youth will engage with theatre through [redacted]. Each group will focus on age-appropriate learning and ensemble work. Younger participants are guided by [redacted], while older cohorts explore [redacted]. OITY will uplift the Manitoba Indigenous community by nurturing the next generation of storytellers in an accessible, safe space. Programming will be offered [redacted] for all students. Classes will take place at [redacted], at the heart of Winnipeg's [redacted] area, an accessible and welcoming space for Indigenous youth. By [redacted], OITY ensures that Indigenous youth can engage with theatre in ways that centre their experiences and traditions. Students will see themselves reflected in the experienced Indigenous teaching staff, which will include everyone from [redacted]. Additionally, OITY will work in partnership with [redacted], which hosted the [redacted]. In collaboration with [redacted], OITY educators will receive creative mentorship, and students will participate in artistic opportunities at the [redacted]. Artistically, this project reflects the deepening of my own practice as a theatre artist, educator, and leader. I have spent years building trust through drama outreach, youth mentorship, and performance across Manitoba, and this project is a natural evolution of that work. OITY represents a vision for a theatre practice that is reciprocal, cyclical, and grounded in Indigenous pedagogies. Through this initiative, I will continue to grow as an artist and facilitator, developing new curriculum, fostering partnerships, and engaging in a creative dialogue with youth that challenges conventional theatre forms and expands what Indigenous performance can look like. The program's seasonal structure, [redacted], creates a meaningful connection to traditional cycles of renewal and growth, nurturing both cultural and personal development. OITY will have a meaningful and lasting impact on the Manitoba Indigenous community by nurturing the next generation of Indigenous storytellers and performers. Ultimately, this project is both a community offering and an act of personal artistic resurgence, reclaiming space for Indigenous expression and leadership in Manitoba's theatre landscape. All 18.1 (c)(i)	Nova Courchene	Indigenous 360	$ 14,062
2025-07-11	[redacted] Indigenous-led short that [redacted]	[redacted] is a [redacted] short film that blends [redacted] using genre to explore [redacted] As an Indigenous woman and filmmaker, I'm deeply committed to telling stories that reflect our strength and complexity. This film centers an [redacted] This project also represents my desire to uplift the Indigenous arts community in Manitoba. I plan to bring on inspiring Indigenous artists—especially those looking for their start in film—offering professional experience and a space to build their creative voice. From emerging crew to on-screen talent, I want this film to be a meaningful platform for growth and community connection. Artistically, [redacted] is a major shift for me. While my background is predominately in documentary, this film marks my evolution into [redacted]. I'm especially excited to explore [redacted] elements—something new for me as an artist. This approach allows me to merge personal expression, Indigenous storytelling, and [redacted] into something that feels fresh, bold, and emotionally resonant. I look forward to pushing my creative boundaries and discovering new cinematic tools to tell powerful stories. We plan to premiere [redacted] followed by [redacted]. Our audience includes [redacted], Indigenous and [redacted] communities, and anyone who believes in storytelling as a tool for truth, resistance, and healing. All 18.1 (c)(i)	Dinae Robinson	Indigenous 360	$ 13,125
2025-07-11	25-'26 Winnipeg Indigenous Filmmakers Collective Monthly Meetings, Workshops & Outreach (Regular Programming)	The Winnipeg Indigenous Filmmakers Collective (WIFC) represents a vibrant community of Indigenous filmmakers ranging from emerging talents to seasoned professionals. Founded in 2013, the WIFC creates a safe, collaborative space for learning, mentorship, artistic expression, and community growth, bridging grassroots studios and major productions. We come together in celebration of Indigenous storytelling, community building, and artistic excellence. Our proposed project is to continue the WIFC's monthly meetings and workshops on Treaty One Territory. Through regular networking gatherings and technical workshops, we aim to grow skills, foster collaboration, and expand our membership to ensure Indigenous filmmaking thrives for generations to come. With continued support from the Manitoba Arts Council, we have been able to adapt our programming to meet the evolving needs of the community. The importance of this project lies in reclaiming space within historically colonial industries by fostering Indigenous-led initiatives and decolonizing creative methods. Our work provides practical training in directing, screenwriting, producing, pre-production, post-production, acting, camera and lighting, set etiquette, and more, while empowering Indigenous storytellers to maintain narrative sovereignty. This project will positively impact the Manitoba Indigenous community by providing free, accessible training and opportunities to develop skills, showcase work, and gain employment in the growing film and television industries. Our workshops help close the economic gap, as shown by past participants who have secured grants, awards, and paid film industry positions. The project also strengthens the artistic development of WIFC leadership and members. By organizing and facilitating these sessions, we continue to build curatorial, teaching, and creative leadership skills, ensuring the sustainability of Indigenous storytelling traditions and innovation. Our work has already led to notable successes. WIFC filmmakers have been featured at major events such as the Gimli International Film Festival (GIFF), where Joyce Delaronde's short film, One Sidedness, won the Warner Bros. Discovery Access Award in 2024. Alumni have also screened work at the Toronto International Film Festival, Dreamspeakers, imagineNATIVE, LA Skins Fest, Red Nation International Film Festival, and Pocahontas Reframed Film Festival, among others. Our films and collaborations have been recognized across Canada, the United States, and internationally, raising the profile of Indigenous creators worldwide. The WIFC will continue to present work at public events, including our annual anniversary gathering and short film screenings. While our core audience is Indigenous creatives seeking artistic growth, our public programming also engages the broader Manitoba arts community.	Winnipeg Indigenous Filmmakers Collective	[redacted]	$ 14,062

2025-07-11	[redacted]	[redacted], is a new body of beadwork and fashion-based textile art that [redacted] Rooted in the teachings I carry as a knowledge keeper from [redacted] Nation [redacted]), this collection is both a reclamation of visual language and a bold assertion of Indigenous presence in global fashion spaces 17.1 and 17.2(i) and 18.1 (c)(i) This work builds on the success of my previous collection, which was featured at New York Fashion Week — a milestone that affirmed the rightful place of Indigenous fashion on the world stage. Now, I am creating a series of [redacted] 17.1, 17.2(i), and 18.1 (c)(i) 17.1 and 17.2(i) [redacted] 17.1, 17.2(i), and 18.1 (c)(i) [redacted] As I develop this work, I will also [redacted] Each will complete the project with their own small-scale piece and a [redacted] helping prepare them for future opportunities in Indigenous arts. [redacted] is central to my practice and ensures our practices remain living, breathing, and accessible. After [redacted], the collection will [redacted] for a public presentation and community celebration. This event will include [redacted]. This grounding in community ensures that the project is not just about external recognition — it's rooted in our ways and for our people first. This project is both timely and urgent. At a time when Indigenous identity is increasingly commodified in fashion without credit or care, [redacted] asserts our right to define our own image and hold space in the global art world on our own terms. It challenges the erasure of Indigenous arts from mainstream spaces while affirming beadwork as a high art form and vital cultural practice For my own career, this is a transformative moment. It brings together two decades of making, teaching, and learning, and it opens doors for future collaborations, exhibitions, and mentorship. But more importantly, it contributes to a larger movement. This collection is not just art — it's a declaration. It says we are still here, still creating, and still leading. Through every bead, we stitch together the past, present, and future of Indigenous beauty and brilliance. All exceptions are 18.1 (c)(i) unless labeled otherwise.	April Slater	Indigenous 360	$ 13,125
2025-07-11	[redacted] - 2 day event for school children and public sharing Métis culture	[redacted] designed to immerse students and the public in the rich heritage of the Métis people, with a focus on [redacted]. Set in an [redacted] environment, this event will feature [redacted] Purpose and Goals - This project aims to: Celebrate and share Métis culture through hands-on learning and storytelling. Foster understanding and appreciation of Métis contributions to Canadian heritage, especially within the fur trade. Provide a platform for Métis artists and knowledge keepers to share their work and teachings. Support reconciliation by creating space for dialogue, learning, and cultural exchange between Indigenous and non-Indigenous peoples. Reduce financial barriers to participation, ensuring accessibility for schools, families, and community members. Provide hands-on arts and cultural activities to an under served part of rural Manitoba. Key Activities and Presenters [redacted] Accessibility and Subsidy - Grant funding will allow for the subsidization of key costs, such as Honorariums for Métis artists, knowledge keepers, and presenters Materials and supplies for workshops (beads, textiles, tools). Transportation support for school groups and rural participants Free or low-cost admission to ensure broad community access. Safety measures and equipment (e.g., waivers, signage, insurance) for experiential activities like [redacted] Impact - [redacted] is more than a cultural event—it is a journey into the heart of Métis identity, resilience, and artistry. By creating opportunities for hands-on participation and genuine cultural exchange, this event promotes reconciliation and shared understanding. It offers a dynamic way for both Indigenous and non-Indigenous participants to connect with the stories, skills, and spirit of the Métis Nation. All 18.1 (c)(i)	Melanie Gamache	Indigenous 360	$ 13,617
2025-07-11	[redacted]	I'm proposing an intensive [redacted] development & research period to create [redacted] of a [redacted] script. It's a [redacted] film which centres the story of [redacted] [redacted] The research portion of this grant will help me build the world of [redacted] My research will pursue the following themes [redacted] My preliminary research will inspire the form of the visual research - a process entailing working with a camera to begin defining the visual language of the film (I'm very visual in thought and always one of the cinematographers of my films). I'll study both [redacted] representations and Indigenous space (immediately I'm thinking of [redacted] work which has been very inspirational). I'm also a big fan of [redacted] and inspired by his take on [redacted] too My interest in narrative sovereignty continues with this project, deepening my interest in layered storytelling, complex characters, and future gazing by showing and not telling. I'm interested in a process of finding a story through the use of nuance and a multiplicity of audio/visual layers to remove the non-Indigenous gaze from a story. My productions always engage with a for us, by us ideology and seeks to move the considerations of Indigenous cinema (both in process and form). I hope that my work continues to inspire others, and show myself (as a director) what is yet to be discovered in cinematic approaches and languages All 18.1 (c)(i)	Rhéanne Vermette	Indigenous 360	$ 11,250
2025-07-11	Indigenous cultural fashion arts and disciplines	Projects currently in process with indigenous cultural fashion arts and knowledge keeper teachings. Consist of [redacted] setting up [redacted] The locations in [redacted] and [redacted] with various locations for [redacted] currently at alternative groups and [redacted] organizations. Also [redacted] for [redacted] which beginning [redacted] The indigenous awareness has given a great impact in many other races and cultures to learn hands on about the way of life All 18.1 (c)(i)	Lana Sinclair	Indigenous 360	$ 4,688

2025-07-11	[redacted] Clay workshop at [redacted]	[redacted] is an Indigenous-led, community-based art initiative that seeks to revive the traditional practice of woodland pottery through a series of hands-on workshops in [redacted]. This project will bring together Elders, adults, and youth in a shared creative and cultural process, engaging in the holistic art of creating ancestral clay cooking vessels. Through this initiative, I will facilitate [redacted] pottery workshops that aim to (re)connect Inninew and Anishinaabe participants with the knowledge, techniques, and teachings of woodland pottery. The first session will be held during [redacted]. This interactive experience will generate interest and sign up participants for the [redacted]. The [redacted] will be more in-depth, [redacted] focused on traditional pottery methods. They will begin with [redacted]. Participants will learn how to [redacted]. I am seeking funding to support artist fees, travel, meals, and materials essential to conducting these workshops. My goal is to empower Indigenous communities by reclaiming artistic and cultural practices that were suppressed through colonization. Reviving woodland pottery is not only an artistic act—it is a spiritual, political, and relational one. These vessels carry teachings of interconnection, care, and sustainability. They also support the movement for Indigenous food sovereignty by restoring our ancestral culinary knowledge and reclaiming tools used to nourish our families for generations. This project will positively impact the Manitoba Indigenous community by offering access to cultural revitalization through collective learning. It will create space for intergenerational knowledge sharing, healing, and artistic exploration grounded in Indigenous worldviews. Community members will reconnect with land-based materials, ceremonial teachings, and ancestral technologies that promote autonomy and resilience. As a knowledge keeper dedicated to preserving woodland pottery, this project is a vital step in expanding my research and artwork. I have already facilitated workshops at the annual Nibi (Water) Gathering in Bannock Point, but these workshops allows me to reach more communities, create larger vessels, and deepen my research on pottery as a collective practice. It also provides an opportunity to train emerging artists, strengthening the continuity of this tradition. The workshops will be presented in [redacted], with the main audience being Anishinaabe community members of all ages. By engaging community members where they live and celebrate, this project will foster cultural pride and spark long-term interest in Indigenous artistic practices. All 18.1 (c)(i)	Karen Adams	Indigenous 360	$ 3,000
2025-07-11	Indigenous Knowledge Keepers' Collaboration with Youth Filmmakers on Video Art for [redacted]	We would like to develop multiple small videos focusing on [redacted]. The communities are dealing [redacted]. We agree with our Elders, who tell us that these [redacted] are symptoms of colonization faced by our community members resulting from the ongoing genocide, that has disconnected us from our traditional ways of living in close connection with the land and the Great Spirit. The solutions, our Elders tell us, are to [redacted]. We wish to create videos to introduce an Indigenous knowledge-led, united and comprehensive [redacted] approach to [redacted]. The Elders have instructed us to focus on [redacted]. We believe the most effective solution to [redacted]. [redacted] All 18.1 (c)(i) We believe the [redacted] has the capacity to promote wellness and balance for our member communities from a spiritual, emotional, physical, and mental perspective, in keeping with our Indigenous knowledge, teachings and protocols, and cultural, spiritual and land-rooted practices. We recognize commitments made by [redacted] to support UNDRIP and the Truth and Reconciliation Commission Calls to Action, including Call to Action [redacted]. This project engages Knowledge Keepers from our member communities in ceremony vision and guidance for the project. We will engage community youth in outreach to share what film approaches would allow messaging to best reach them, and invite selected youth or to be interviewed/filmed participating in cultural activities, along with the Elders, or to be mentored in elements of video production and animation. Indigenous youth filmmakers [redacted] and [redacted] would take the lead on video production, animation, storytelling, video art and youth mentorship. The Elders would maintain final say and editing authority. The videos are important to share our process with parents, children, families, community members and community organizations involved. We anticipate sharing them at [redacted] to help get the word out to our communities.	Gilgewigamig First Nation Health Authority	Indigenous 360	$ 12,188
2025-07-11	Camps d'été Métis	Le projet Camps d'été Métis prévoit l'organisation de [redacted] camps estivaux : [redacted]. CAMP [redacted]. Les camps réuniront jusqu'à [redacted] participant.e.s [redacted]. Parmi les activités du camp nous retrouvons : [redacted]. CAMP [redacted]. Le camp accueillera environ [redacted] participants, [redacted], permettant une diversité intergénérationnelle riche et un partage de savoirs tout au long de l'événement. Parmi les activités animées par des experts et des Aîné.e.s de la communauté nous retrouvons [redacted]. L'Union a une grande capacité à entreprendre et à mener à bien ce projet, car il s'agit d'une formule bien établie depuis plusieurs années. Comme l'a démontré le succès des camps lors des dernières années, l'Union organise ces événements sans accroc, avec ardeur et toute la sécurité et les assurances nécessaires. En plus des animateurs des ateliers, les camps sont encadrés par des parents volontaires. Ces camps sont essentiels pour notre communauté car ils offrent une plus grande connaissance et appréciation des traditions Métisses et renforce des relations entre les générations au sein de la communauté, tout en encourageant notre fierté identitaire. De plus, nous sommes fières de sensibiliser les participant.e.s à la préservation de l'environnement et aux pratiques durables, en lien avec les savoirs ancestraux. Les camps que nous proposons bénéficieront aux animateurs Métis francophones manitobains (en ville et surtout au rural ou auront lieu les activités) où leurs savoirs seront grandement valorisés et diffusés à leur communauté. Camp [redacted]. All 18.1 (c)(i)	Union nationale métisse Saint-Joseph du Manitoba	Indigenous 360	$ 14,062

2025-07-11	Research period of curatorial project	I have been invited by [redacted] in [redacted] to co-curate an exhibition on [redacted]. The exhibition and will take place in [redacted]. It will focus on [redacted]. [redacted] will cover the costs of the exhibition, which includes my time, artist fees and all costs of install and running the exhibition, along with some support of artists leading up to the exhibition. In the lead up to the exhibition [redacted] and I will be doing studio visits and learning from the community about [redacted] in [redacted]. The funding I am applying for will: -help in the research process with a trip to [redacted], and a trip to [redacted] to do studio visits; -allow me to offer honorariums to artists, knowledge keepers and an Elder who share their knowledge with me about Indigenous [redacted]; -offer payment to someone who can support me while I travel as I [redacted] issues and find it much easier to travel with a trusted companion 17.1 and 17.2(a) Being able to have funds to do studio visits and offer honorariums will ensure that the exhibition is being thoroughly researched, while allowing me to build more knowledge of Indigenous [redacted] and provide financial compensation to those meeting with me [redacted] This is just the beginning of our research that will be expanded on. The project takes an overall look at the prairies, but will include Manitoba artists. The research component of the project will access and support Manitoba Indigenous artists working in [redacted], while also creating an opportunity to be part of a larger discussion during the exhibition [redacted]. This project looks at a region of cultures that span over the territories of three provinces, it acknowledges that our communities hold relationships that are not bound by the border of the the provinces and explore how knowledge is shared between communities. I am excited to share the work of Manitoba artists and their impact within this broader framework. As a curator this will be my first opportunity to curate in a gallery outside of Manitoba, but I am also grateful that it is still within the homeland of my people and that I am still able to share stories from these lands. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Jennifer Smith	Indigenous 360	$ 4,583
2025-07-11	[redacted] from Rez to Runway	on work garments. Each piece will be rooted in Indigenous teachings, stories, and pride. My goal is to honour the tradition of [redacted], while continuing to grow it as a living, evolving art form. This collection will be celebrated in two ways: [redacted] and then [redacted]. It will be the first time Indigenous [redacted] work is presented at [redacted], and I am deeply honoured to carry our art and stories into that space. Through this project, I hope to achieve two things. First, I want to create a body of work that shows the depth, beauty, and power of Indigenous artistry — not only to the world, but especially to our own people. Second, I want to expand the ways that Indigenous fashion is understood, showing that our work belongs at the highest levels of artistic and fashion expression, without compromising who we are. This project is important because it carries forward a living tradition. [redacted] is about more than [redacted] — it is a cultural language. [redacted]. In a time when Indigenous cultures have been under attack for generations, creating and sharing these pieces is an act of love and resistance. The impact on the Manitoba Indigenous community will be both immediate and lasting. Locally, I will be sharing the collection [redacted]. I hope this will inspire others to take pride in our art forms and see new possibilities for their own creativity. For my own artistic career, this project marks a huge step forward. It will allow me to push myself creatively, challenging my skills in design, construction, and storytelling. It will also give me the opportunity to represent Indigenous excellence on [redacted] platform, building connections and opening doors not just for myself, but for other Indigenous artists who are coming up behind me. The main audience for this project will include the Manitoba Indigenous community, Indigenous youth and emerging artists, and international audiences through [redacted]. I want Indigenous people to see themselves celebrated in spaces that have historically excluded us. I want the world to witness the beauty and strength of Indigenous design, made by our own hands and shared on our own terms. All 18.1 (c)(i)	Alyssia Sutherland	Indigenous 360	$ 12,188
2025-07-11	To organize and present the second Kiyanaan Indigenous Theatre Festival in 2026	The Kiyanaan Indigenous Theatre Festival is a celebration of Indigenous-led live theatre rooted in community, culture, and connection. Held at [redacted], the festival uplifts First Nations, Métis, and Inuit artists through performance, mentorship, and intergenerational storytelling. Following the success of our pilot festival in January 2025—where we welcomed over 300 guests, supported and properly compensated 75 Indigenous artists, and developed three new theatre works—we are excited to grow this initiative for 2026. Our 2026 programming continues to center Indigenous sovereignty in theatre. We will present and support the development of [redacted], including pieces by [redacted]. Kiyanaan's vision follows the teachings of the Anishinaabe Medicine Wheel—reflecting all stages of life through four streams: ELDER (honoring legacy), CHILD (inspiring future artists), YOUTH (highlighting emerging voices), and ADULT (celebrating where we are now). Programming is designed to include all generations and disciplines, ensuring accessibility and cultural relevance. We are proud to build on partnerships that support Indigenous self-determination in the arts, [redacted]. This festival directly addresses the lack of dedicated Indigenous theatre spaces in Winnipeg, which has the largest Indigenous population of any Canadian city. By presenting Indigenous works and hiring local performers, designers, and directors, we are nurturing a theatre ecosystem by and for our communities. The need for Indigenous arts workers is growing, and our festival responds with skills development, mentorship, and visibility. Audience members include Indigenous communities across Manitoba, artists, cultural workers, and supporters of Indigenous arts. [redacted]. Artistically, this project continues to shape our growth as Indigenous producers and creators. It gives us the tools and platform to carry forward our stories, create opportunities for others, and strengthen the future of Indigenous theatre in Manitoba. With continued support from [redacted] through our [redacted], and a dedicated advisory council, the Kiyanaan Festival is on a path toward long-term sustainability. This project is not just a festival—it is a movement to create sovereign spaces for Indigenous creativity and cultural expression. All 18.1 (c)(i)	Echo Theatre	Indigenous 360	$ 15,000
2025-07-11	Wiidanoklimaang Working With Them	This project will take the creative results of a Manitoba Museum multi-year cultural project in which we have been involved, and bring these art, language, and history resources into communities in a dynamic and hands-on way. This project will center around [redacted]. Led by knowledge carrier, [redacted], this project will support the professional artistic development of [redacted] by giving them an opportunity to create and share innovative creative resources based on their writings. The main audience for this project is [redacted]. This project proposes workshops for teachers and youth that will connect them with these new publications, and provide inspiration for new writing and artwork. By undertaking this project, we will build capacity to bring Anishinaabe language, culture, and artworks into community and classrooms in meaningful and celebratory ways. The first phase of this project is [redacted]. The second phase will include [redacted]. This will inspire ideas from students and teachers to further develop creative activities and lessons. [redacted] was involved in the original project, mostly in the area of [redacted] to the Nametwaawin Project. For this new project [redacted] is teaming up with [redacted], Anishinaabe writer and educator, in order to create additional follow-up resources and host the workshops in the communities. At the start of the Nametwaawin Project, [redacted] was the original Anishinaabemowin transcriber and translator. He passed on, but his contribution continues. This project is vital in activating Anishinaabe art and history knowledge at a grassroots level. It will impact the Manitoba Indigenous community in important ways, the uniqueness of the bilingual texts are essential to language reclamation efforts, and support cultural reclamation through the artistic practices they document. These heritage resources are specific [redacted]. This project will amplify the accessibility of these resources by providing capacity building creative workshops in the First Nations. All 18.1 (c)(i)	Carol Beaulieu	Indigenous 360	$ 15,000

2025-07-15	CIRCUS! Goes to Churchill	I will provide a free presentation of my indoor theatre show CIRCUS! to my hometown The initial matinee presentation would be just for the School/Daycare followed by a weekend show open to the broader community at no cost Following the school show, I will provide 4 days of afterschool Circus Arts workshops in the Gym with the assistance of the local school. On these same days I would also provide free community workshops, later in the evening, in the curling rink (Same building) I think it's important for the community to have recreation options, especially in the deep winter, that get youth out of the house and into social or semi-social settings without competitive sport or high expense Churchill is one of few northern communities with the infrastructure to support year round juggling and circus arts With my presentations in the Theatre as well as free Workshops in the Gym & Curling Rink, I hope to plant seeds that might see Circus Arts grow in the town Also the "Bosses Voicemail" from the show clearly establishes they are enroute to Churchill ..so it feels appropriate. This would be a type of "Full Circle" presentation in a personal, professional, and meta-story telling sense. I'm extremely comfortable, and familiar, with the entirety of logistics, culture, and norms of the north It's for this reason I'm choosing Churchill as it's an ideal place for the shows and following art share It has a beautiful (underused) theatre, youth population in need of low cost non-competitive recreation and hobbies, and the spectacular infrastructure that can provide said youth a training space after I've left. The towns growing arts scene is also exploring new developments of expression and I'd like to make it clear to my hometown community that I am willing to support where I can with my expertise.	Isaac Girardin	Share - Artists in Community	$ 6,900
2025-07-15	Workshops and Shoot Days for Black Film Collective Winnipeg	We are planning to do five (5) workshops between October 2025 and March 2026. We want to hire Manitoban Black Filmmakers to run the workshops. If we cannot find a Manitoban Black Filmmaker then we would look for Manitoban people of colour. Workshops would include Directing, Line Producing, Sound Mixing/Boom Operator, Lighting & Grip, and Camera Operating. Additionally, we would be planning five (5) shoot days where we would get our members to come learn practically how to shoot a film. Shoots operate by having them be available to members to reserve for a specific project to be completed in the allotted time. We have an experienced Director of Photography, Cyril Karwa, that helps new members understand camera, lighting, and grip gear and how to light for a specific look. Overall this is a collaborative experience that emphasizes the importance of sharing knowledge with one another. With funding, we pay our members that have equipment and rental fee to use it for the shoot. This project is important to our community as there are tangible needs for these programs to address the disparity of Black artists being able to participate in film. There are so many Black artists that don't know how to get started in film and we have a proven track record of opening doors for them by creating space our shoot nights to learn about filmmaking and coming to our workshops. Our ability to undertake this project is reflected by how we have been able to begin working towards this goal for the past 2 years with our monthly workshops and shoots. It is a priority for us to pay people for their time to teach us about filmmaking, so we can continue doing programming and be able to grow the collective. With that growth, we would also like to have one out-of-town workshop facilitator in the winter which means we would have to travel them here and put them up in an accommodation for one night. We would plan this out ahead of time and one of our admin team would help get the facilitator around the city and to the workshop location.	Black Film Collective Winnipeg	Share - Artists in Community	$ 6,562
2025-07-15	Enchanted Forest Trail: Interactive outdoor storybook art installation along the Icelandic River, Arborg Manitoba	I will be creating all artwork, interpretive panels and flora illustrations for the Enchanted Forest Musical Adventure Trail, which is an interactive outdoor storybook for all ages written by [redacted] The Story book will be located on Treaty 2 Territory, on bank of the Icelandic River, in Arborg MB. In consulting with members of our community we have gained the full support of many collaborators Visitors will proceed on a meandering 750ft fully accessible pathway surrounded by trees, grasses, berry bushes and native species. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This is a community collaboration but the only aspect of funding I am applying for is for my part in the visual arts creation of the story book, which includes the interpretive panels and character installations. Process overview Phase 1: - Staking out plots throughout the trail for each chapter, taking reference photographs, measurements and making sketches. - Sourcing materials: Aluminum composite board from Airmaster Signs Paint and brushes: I prefer to try redirect as much paint from the landfill as I can by sourcing from the restore, market place, kijiji and by using mis-tints. Phase 2: - Sanding the aluminum composite board to prepare for painting. - Clean (isopropyl alchohol) - Prime (commercial grade bonding primer) - Hand drawing and painting each character [redacted], and accompanying mushrooms and flowers - Cutting out each artwork using a jig saw and 36 TPI blade. - Painting on outdoor liquid clear sealant. 18.1(c)(i) - Each interpretive panel will be paired with 5 to 10 of these art pieces, for over 60 pieces in total Phase 3: - Designing each Interpretive panel with 13 vignettes -Drawing, painting then digitally transferring them to be edited on my ipad - Merging the story and vignettes cohesively, getting them printed on to the Aluminum composite board. Phase 4 - Sourcing materials for installation from Arborg Home Hardware: 4x4 treated lumber, fasteners, Quickrete, tools, & paint - Hydro will be contacted to asses the land for digging. - On site installation of all the visual art pieces and the Interpretive panels. - I along with community members will be using a post auger to dig all the holes, place the posts, pour/stir the Quickrete, and check the level. We will then fasten all pieces to the posts. This project is a large undertaking. Drawing on my experience from large scale art installations for Winnipeg Folk Festival where I created 15 pieces in a month, along with the immense passion I have for the project and community, I know I can do it	Laura Lee Harasym	Share - Artists in Community	$ 11,250
2025-07-15	Sheltering In Stories, 4 Oral Storytelling Sessions	I am planning to provide two sessions each at the two different types of organizations. One is a newcomer organization, IRCOM, Immigrant and Refugees Community Organization of Manitoba. The 2nd community is WCWRC West Central Women Resource Centre. I will provide two sessions each. The first session will consist of interactive oral storytelling performance. I deeply research stories that fit the themes and adapt them to contemporary needs of the community I research stories from different cultures and traditions that provide healing. In the 2nd session we will embrace a story circle and a mini performance so participants can feel comfortable sharing their own stories or cultural narratives. The importance of this project is exposure of oral storytelling as an art form that will connect many people to their own storytelling traditions that they have sometimes forgotten or set aside because of the toll of being immigrants, refugees or being in situations of trauma because of family violence Oral storytelling is one of the earliest and most accessible art forms. I have seen oral storytelling work in many contexts and this will allow more people to benefit from a living art form. I have a lot of documented evidence of using storytelling in various contexts. I first used oral storytelling in a Families Canada pilot project Intergenerational Volunteering for Newcomer Seniors with Preschoolers and their Families This project showed the amazing stories that newcomer older adults had brought with them to Canada and how much they enjoyed being given a chance to pass those stories on to the next generation in some meaningful way and form I have also done CommuniTea for Manitoba Museum that incorporated three different forms of storytelling, personal, traditional and artifact storytelling to bring diverse communities together. Cultural protocol include honouring traditions that the stories are embedded in my culture or drawn from the cultures represented in the gathering And travelling is not a concern as both organizations are local	Amna Burki	Share - Artists in Community	$ 1,000
2025-07-15	Churchill Band Travel for Harvest Moon Festival	This project will support my band to travel from Churchill to southern Manitoba to perform at the Harvest Moon Festival (September 14, 2025)—a rare opportunity for northern artists to showcase original music at a major Manitoba festival. Performing live at Harvest Moon will help us reach new audiences, gain touring experience, network with other musicians and industry contacts, and capture content to promote northern music stories. It's a stepping stone toward our long-term goal: the imagiNorthern Tour: North to North in spring 2026, connecting Churchill, Thompson, The Pas, Snow Lake, and Flin Flon with live shows and workshops. Travel from Churchill is a huge challenge. Flights to Winnipeg can cost up to $1,500 one-way. To make this trip possible, we've planned a cost-effective route: I'll take the train with Jeremi Lesage (keyboard) to Thompson, pick up my RV stored there, and drive 900km to the festival. We'll stay in the RV at the festival site, saving hotel costs, then drive back and catch the train home. Joe and Eric, our bassist and drummer (will already be in Winnipeg, so they will cover their own costs to and from Churchill) will meet us at the festival. This plan cuts thousands in travel costs, though it adds days on the road—the kind of sacrifice northern artists regularly make to access opportunities others take for granted. We're requesting support for return train tickets for two, RV fuel, RV rental costs, and per diems: 6 days for Jeremi and me, 3 days for Joe and Eric. No promo funds are requested, we'll self-promote via social media, creating video content before, during, and after the festival. Beyond our Sunday performance, we'll use the first two festival days to network, observe other acts, and connect with organizers—learning from peers and building relationships. This project isn't just a gig; it's a launchpad to bigger opportunities and a chance to represent northern Manitoba on a respected stage. We have the skills, equipment, and team to make this happen. Our tight-knit band knows how to problem-solve, having performed many shows in Churchill under tough logistical conditions. Our partnership with imagiNorthern gives us access to a wider support network if needed. This project lets us bring northern music to new ears, while strengthening our capacity as a band preparing to tour more widely in 2026. It's a critical step in moving from isolated performances at home to participating in Manitoba's broader music scene.	Roy Mexted	Share - Artists in Community	$ 4,190

2025-07-15	Cultural performance in Fort McMurray for [redacted] Fest 17.1 and 17.2(i)	I've been invited to perform at [redacted] Fest in Fort McMurray, a community celebration that highlights [redacted] culture, music, and identity. This project involves traveling from Winnipeg to Fort McMurray to deliver a live performance that blends original [redacted]-inspired country music with storytelling rooted in my [redacted] heritage. The event provides a meaningful platform to celebrate Indigenous voices, and I'm honoured to represent our community through music. At the show, I'll perform songs that reflect the joys and struggles of being [redacted] today with themes like cultural pride, land connection, humour, and resilience. I've also been asked to conduct a "Line dancing" tutorial with the audience before the show begins, where I can connect directly with attendees, including youth, Elders, and other Indigenous artists. These engagements allow me to contribute beyond the stage, helping inspire the next generation of [redacted] musicians and fostering cross-community relationships. This project is important because it provides visibility for Indigenous artists in a genre where we are still vastly underrepresented. It also responds to the call for authentic representation in Indigenous-led events. As someone who has spent years crafting music that weaves together my Indigenous identity and country roots, I know that performance spaces like this are rare, powerful, and necessary. I have the experience and support systems in place to carry out this performance smoothly. I've worked in similar communities, am familiar with travel logistics, and understand the importance of respecting local protocols and cultural dynamics. I've also consulted with event organizers to ensure my performance aligns with the festival's values and audience. With my team supporting travel, production, and cultural prep, I'm fully prepared to deliver a performance that is not only entertaining, but meaningful and grounded. This project is part of a larger commitment in my career to create space for [redacted] and Indigenous stories in mainstream music, and to use each show as an opportunity to connect, uplift, and celebrate who we are all exceptions in description - 17.1 and 17.2(i)	Jerry Sereda	Share - Artists in Community	$ 1,000
2025-07-15	[redacted] 18.1(c)(i)	What are you planning to do? Write a sequel play, [redacted] 18.1(c)(i) Why is this project important? As in the first play, this sequel will show different [redacted] 18.1(c)(i) As an example, in the 2024 pirate play the visually impaired character used their heightened senses of listening as an effective tool to get the better of their enemies. In addition, the crew members with physical challenges showed that their problem-solving skills were their strongest asset. Finally, the deaf crew members displayed augmented sight and observation and communicated secrets with one another using ASL. In the astronaut play, a crew member with cerebral palsy utilizes their difference in speech to confuse and best their opponents. What is your ability to undertake this project? [redacted] who has a unique and genuine perspective 17.1 and 17.2(a) -Ample opportunity working with [redacted] disabled artists representing various disabilities -40 years of theatre experience – writing, directing, and performing -Dedicated core of supporters – including Indigenous, 2SLGBTQ+ and disabled artists – who are eager and willing to provide feedback and critique through the writing process. Consider factors beyond your project, for instance, timing and logistics of travel, cultural protocols, etc I intend to interview various artists & professionals to gather more perspectives for each character. Thus, I will need to schedule travel to each interview/discussion. I will need [redacted] for that travel – [redacted] I also plan to subscribe to a yearly membership to an online social network like Zoom in order to have meetings with artists outside of my local area 17.1 and 17.2(a) I have reached out to some indigenous artists and cultural informants. As well as [redacted] artists within my community, to ensure correct representation 17.1 and 17.2(a)	Michael Krohn	Share - Artists in Community	$ 5,625
2025-07-15	A Painting Series Weaving Family, Fabric, and Filipino Identity"	Project Overview 17.1 and 17.2(i) I am applying for support to create a new body of work, a series of eight oil and embroidery paintings exploring the intergenerational narrative of my family's immigration from the [redacted] to Canada. The project weaves together personal history, visual storytelling, and textile symbolism to reflect the resilience, sacrifice, and cultural identity passed down through my grandparents and parents. It marks a pivotal evolution in my practice — from fast-paced commercial mural work to a deeply introspective, gallery-focused process. Each painting will explore a theme tied to memory, family labor, and generational identity, integrating traditional oil techniques with embroidery elements inspired by my parents' work in the garment industry. My father was a tailor, and my mother worked for decades in elder care after starting in garment factories. The embroidery component pays homage to this legacy, adding tactile depth to the paintings while symbolizing labor, patience, and care Over the last 10–15 years, my practice has largely consisted of commercial murals and scenic work with short deadlines. These opportunities helped me survive financially, but left little room for personal exploration, experimentation, or refinement. I've never had the means or time to create a cohesive body of work that reflects my lived experience as a [redacted] Canadian artist. Nor have I had the opportunity to exhibit in a professional gallery setting since my first and only solo show in 2010. This project will help me bridge that gap and build a stronger presence in the exhibition world 17.1 and 17.2(i) This work also represents a technical leap. While I am confident in my painting ability, I am still learning how to integrate embroidery — both physically and conceptually — into my compositions. This process demands time, experimentation, and materials I currently cannot afford without support. I intend to spend roughly one month per painting to allow for deep layering and storytelling, something I've rarely had the opportunity to do. It is a slower, more contemplative rhythm than I'm used to — and one I believe is necessary for the evolution of my voice. 17.1 and 17.2(i) In April 2025, I traveled to the [redacted] with the support of a Manitoba Arts Council Travel Grant, where I conducted interviews with family members, photographed ancestral homes, and gathered stories related to my parents' and grandparents' experiences. That research trip laid the foundation for this body of work. While that grant supported the initial phase, I am now seeking funding to fully realize the creation phase. This project will allow me to take artistic risks, honor my heritage, and invest in a vision that I've held for years but could never afford to pursue. With support, I will be able to work with intention, care, and cultural integrity — creating a series that bridges generations, mediums, and personal milestones.	Nereo Eugenio	Share - Artists in Community	$ 7,500
2025-07-15	5 weaving workshops with increasing levels of difficulty for the Miami Arts Association in Miami	This fall, I will be leading a series of five 4-hour weaving workshops for the Miami Arts Association at their Arts Centre. During these sessions, participants will explore traditional band weaving techniques using the floor inkle loom. The completed works will be displayed at the Miami Fall Arts Exhibition. September 7 - We begin by reviewing the basics: how to create a pattern, prepare the loom, and weave a simple band. I will introduce the story of the ceinture fléchée, a culturally significant sash woven by and for the Franco-Manitoban and Métis communities. A finger-woven sash—what I call a "real" ceinture—is displayed as I explain its origins, including its ties to the First Nations, the Voyageurs, and the Métis people. We'll also discuss why weaving moved from finger techniques to loom-based methods, connecting craft with cultural evolution. September 14 - In this session, I introduce the Baltic style pick-up technique, teaching participants how to read a simple pattern, dress the loom, and begin weaving. I share the cultural history of Baltic weaving traditions, offering context to deepen appreciation for the technique. September 21 - I offer the Celtic knot pattern, which is more complex or invite the participants to create their own Baltic style pick-up pattern. Participants will prepare their looms and begin weaving. We then explore how to transform woven bands into functional, creative items—bookmarks, lanyards, purse straps, and small pouches—using leather, hardware, and other materials I provide. To support ongoing exploration, I will leave looms, tools, and materials at the Miami Arts Centre so participants can continue working independently over the next two weeks. October 12 - Participants will show their creations. Then I'll introduce our final project: weaving a name or word into a band. I guide each participant through designing their pattern, dressing the loom, and starting the lettering process. October 19 - Participants will complete their word-weaving projects I encourage all participants to display their completed works at the Miami Fall Arts Exhibition. I will also contribute to the exhibit by displaying a loom with a work-in-progress and a selection of my own woven pieces, including examples of finger weaving, to help illustrate the origins and evolution of the ceinture fléchée. By the end of the workshop series, participants will: Know how to read and design patterns Prepare and dress a loom Weave using basic techniques, including Baltic pick-up and lettering Create a variety of useful and decorative objects They will have engaged in a safe, welcoming space that promotes creativity, personal expression, and community connection. A relaxed atmosphere allows people to learn at their own pace, take risks, and feel encouraged. This kind of space supports well-being and builds strong local ties. Teaching traditional crafts like weaving helps nurture cultural identity, especially when passed to younger generations. It fosters a sense of purpose, continuity, and pride in heritage. I have been teaching basic inkle loom weaving for many years, and each new group inspires me. The act of gathering to learn, create, and share keeps these rich traditions alive	Gisele Rondeau	Share - Artists in Community	$ 4,569

2025-07-15	Audio and sound design assistance for a 6 minute animation	Funding from the Manitoba Arts Council would cover professional fees for sound artist Kelly Ruth who would assist me in the completion of the audio portion of a six minute animation entitled, Weeping and Gnashing of Teeth. The funding will also cover my travel and accommodation expenses for a three day working trip to Winnipeg, where Kelly and I will collaborate on this essential part of the project In August 2025, Kelly and I will work together over three days, working four hours each day. On the first day, using Video Pool's Multi-Channel A/V Creative Lab and their professional sound equipment we will record all the voiceovers and sound effects. It is crucial we record in a controlled environment because it minimizes background noise and allows for consistent sound levels, which is important to achieve a polished final product. On the second day, again using Video Pool's Creative Lab and equipment we will focus on editing the audio and crafting the sound design. On the third day, using my personal computer we will sync the audio with the animation. After our meeting, I will continue working independantly on the project for the remainder of the day. Staying in Winnipeg is crucial for troubleshooting any issues, such as re-recording missed sounds or getting immediate assistance from Kelly After our Winnipeg meeting, we will continue collaborating remotely using Zoom and Google Drive to share files and provide feedback. Kelly will compose the music and assist with sound editing. My goal is to have the full sound design for the animation completed by February 2026. This project is deeply important to me, both personally and professionally. I really enjoy creating this animation, and with funding I am excited to bring Bosch's painting to life with a compelling soundtrack. The opportunity to collaborate with Kelly and learn from her will further my professional development of sound design and audio production key components in completing this piece at a professional level. I am committed to producing high-quality work and ensuring fair compensation for all collaborators. Beyond the technical aspects, this project holds significance as it represents my effort to reconnect with the Winnipeg art community, as well as my goal of expanding my collaborative practice across Canada and eventually internationally. With Kelly's expertise and support, I am confident in my ability to successfully complete the proposed project. Moreover, I am also building momentum in my professional development through the grants I have received from the Manitoba Arts Council and Mawa. In March 2025, I was awarded the Share Artists in Communities grant to support Mawa's Rural One-on-One Mentorship with Nicole Shimonek. This grant covered travel and accommodation expenses for my meetings with Nicole in Winnipeg, the use of animation software during and after the mentorship and living expenses for the duration of the animation work.	Victoria Lowenberger	Share - Artists in Community	$ 4,487
2025-07-15	Spence Neighbourhood Association Photo-voice Project	This photovoice project will explore the concept of home being made up of the collective experience of a neighbourhood. Through amplifying individual youth perspectives of shared, safe, or familiar spaces, we will create a [redacted] 18.1(c)(i) Outside perspectives of a neighborhood, in the media or otherwise, often fail to consider the individual lives, and shared human experience that is encapsulated by a block, a street, a park, etc. This project allows youth to form their own narratives and explore their own feelings about the place they live, in an empowered, creative act of photography. Photography is a largely accessible medium for self expression. Using disposable film cameras allows participants to remain in the moment and less self critical while creating their work, focusing on the process rather than the pictures themselves The photo show and photobook will allow the spirit of the project to extend and endure beyond its creation, it will be there to empower and inspire others to feel proud of their block, their favourite spots, themselves , and their loved ones. As a professional photographer with over 15 years of shooting experience, and having led over 40 photography workshops over a wide range of demographics and experience levels, I will be there to provide technical support, encouragement, and direction if needed along with my collaborator Gabrielle Funk. But our instructive styles allows for participants to form their own ideas, and encourages them to pay attention to what is most interesting to them first and foremost. I have ample experience in the printing and framing process, I've organized and curated my own and other group photography shows, and I've designed and published my own photography book called "from here and away" which also became the name of the photography community that I ran for multiple years before the pandemic. Logistically, we will use the MERC as our main meeting point for bi-weekly gatherings in the month of August, where we will host photowalks with 10-15 youth participants each (30 youth total) we will be collaborating with leaders and staff from Spence Neighbourhood to insure familiarity and cultural integrity throughout the project. After the work is developed, we will meet again at the end of august to review and curate the show and which images will go into the photobook with the participants of the project. They will be able to see the photos they took and select the ones they love, or that mean the most to them. This will create a collective visual blanket that will be represented to the wider community through the photoshow and photobook.	Joseph Visser	Share - Artists in Community	$ 6,562
2025-07-15	Ruby Chopstix's The Velvet Rope: An All BIPOC Showcase	For the fourth chapter of The Velvet Rope, I plan to hold a festival spanning four days that will showcase not only BIPOC performers but also BIPOC-owned businesses, food vendors, and content creators. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) At The Velvet Rope, we encourage performers to take risks with their art and experiment with new types of performance such as having backup dancers, using projected art backgrounds, or incorporating acrobatics. We aim to have a wide variety of performances that impact many different groups in our community. Last year, an Indigenous drag performer did a pole dancing routine for the first time, and my mother joined us on stage singing in [redacted] 17.1 and 17.2(i) The last segment of The Velvet Rope would be a classic drag brunch featuring three local drag performers and a small BIPOC business and organizations market that will consist of artists, craft makers, non-profits, and content creators showcasing what they have to offer!	Alexander Nguyen	Share - Artists in Community	$ 5,625
2025-07-15	Sprkl Studio Youth Rock Band Camp in Altona	From July 21 to July 26 Sprkl Studio will host our fourth annual Rock Band Camp in Altona, MB. The camp offers musicians ages 7-17 the opportunity to spend a week playing music in a group of their peers culminating with a performance on the Main Stage during the Manitoba Sunflower Festival. The camp is held in the Altona Curling Club Lounge, a space generously donated by the Town of Altona. Our maximum capacity (depending slightly on instrumentation) is 20-22 registrants. The campers will be divided into three ensembles based on age and experience. Throughout the week we work with the younger, less experienced campers on the basics of playing in an ensemble, honing their skills on their individual instruments in sectionals, learning about rehearsal strategies, discussing performance tactics and stage presence, and jamming on a variety of instruments. The curriculum for older groups includes the opportunity to write music in smaller groups we call "side projects". In past years the groups have consisted of vocals, keyboards, guitar, ukulele violin, bass, and drums but we are open to instrumentalists of all kinds. The groups will each prepare songs for the final performance which will also feature a number from all the campers, the Sprkl Studio All Stars. New this year, we are offering an "Advanced" session in the evenings to work more intensely with older students who have done the camp a few times. Instead of focusing on learning material for the performance at the end of the week, these sessions will help participants build skills to take their musical projects out into the world on their own. We will work with them on skills including songwriting, arranging, recording, rehearsal techniques, branding, social media, and more. This project offers young people an opportunity to grow as musicians, play their instruments in a new context, learn from professionals, collaborate and bond with peers outside of their normal friend groups, and perform in front of audience. For many past participants this experience has created lasting memories and formed friendships, becoming an event that they look forward to all year. Each summer we have a solid core of returning campers and welcomed a few new faces. We have witnessed the positive energy created by this program reverberate throughout the community in response to the young performers. The project is important because it offers an experience to young musicians that is not available in many rural communities. Young musicians mostly practice their chosen instruments in solitude and rarely have the opportunity to participate in communal music making. Our camp offers them a concentrated dose of the joy of playing music with others We have learned a lot about how to make this camp work from our first three years and have received generous support from the Town of Altona and from other community volunteers. We hope to continue to develop the program in new and exciting ways and provide a "big city experience" in a small rural community	Terrance Braun	Share - Artists in Community	$ 2,350

2025-07-15	Intergenerational Shorebird carving for FortWhyte Farms youth - indigenous and newcomers	Participants will carve and paint a traditional shorebird silhouette, a style of decoy historically used by hunters to attract birds. Decoy carving is a centuries-old art form rooted in North America's unique waterfowl hunting tradition. The Carving Guild's mission is to preserve this heritage. This project not only sustains a valuable tradition but also enhances the lives of participants through creative expression, skill-sharing, and meaningful social interaction. Decoy carving transforms a simple block of wood into a lifelike representation of nature, stirring deep emotions in both the carver and the viewer. Each cut, groove, and texture carries the weight of my intent, evoking a sense of admiration, nostalgia, or even reverence for the natural world. The result often makes viewers pause and engage on a deeper level. For some, it recalls childhood memories of hunting or birdwatching; for others, it challenges perceptions of craftsmanship and artistry. A well-carved decoy can spark conversations about tradition, conservation, the delicate balance between human creativity and nature's beauty, and a profound appreciation for the hands that shape it. I am a retired teacher who now enjoys mentoring new carvers. I have co-taught three six-session classes and one three-session class, and I regularly mentor carvers at the Carving Guild's weekly meetings. Additionally, I have taught at the annual Prairie Canada Carvers' Show. I feel confident in taking on this project. I will provide expert-level instruction supported by Carving Guild members. Participants will learn valuable skills in a unique and traditional art form that they may not otherwise have access to, while also promoting intergenerational connections between youth and senior Guild members. Participants will have an opportunity to showcase their work at the Prairie Canada Carvers' Show and the Carving Guild Show. There are no entry fees for junior participants (under 18), and the Prairie Canada Show offers prize money for top carvings.	Susan Cowtan	Share - Artists in Community	$ 1,000
2025-07-15	Space the New Frontier	My goal is to complete 25-30 Impressionist Abstracts of celestial images, using these new techniques and skills I've began to develop this past year. Like I said in my title of this project, this is a new frontier. I have been asked many times from other artists and the general public how do you do that? I believe as well as fellow collogues that work that I'm experimenting with is something new, new techniques, new skills, a new style. Many of these techniques I've developed and created out of trial and error. I have other ideas that I'm going to try on new creations. I think I'm just on the tip of an iceberg of some wonderful new ways of creating art. I believe this project is an important development to something new and exciting. I'm Excited! I never know what I'm going to achieve and create. I start with a concept for a piece and the experimentation takes me elsewhere to a final piece As for my ability to complete this project. As I have said above I have struggled with [redacted] 17.1 and 17.2(a) these past 18 months. I've anticipated that I may struggle with these challenges for a while longer. That's why I have extended the time to complete this project to twice as long as it would take if I was at full health. These new Impressionist Abstracts take me for one to three days to complete. Sometimes as fast as 30 minutes. All depends on which techiques I use, drying time, layering etc Twelve of the pieces I completed for my solo exhibition this past March took two weeks to complete. So I believe 25-30 pieces can be completed in 3 months, but I've given myself 6 months to complete the project due to my health concerns As a member of the Boreal Shores Art Tour, Artbeat Studio, and the Birchwood Art Group I'll be able to continue to display theses works at these venues. I looking at other venues including Astronomical Groups, the Lac du Bonnett Art Group, and other venues to put of public exhibitions of the completed works. I was planning to show at Cre8tery Galley but it has closed. I'm working with fellow collegues exploring new venues This is a project of new work, a new direction, and so new experimentation in new techniques. I've given myself plenty of time to complete the project., and I more than likely surpass the number of 30 works As if looking to the Heavens on a Starry Starry Night in the woods on lake Winnipeg is agaze into what is out there. This project is that same feeling as whatelse is out there to create	James Hogaboam	Share - Artists in Community	$ 4,375
2025-07-15	Writing Workshops and Performance Coaching to Bring Newcomer Stories to Arts/Culture Festival in Selkirk, Manitoba	Project Title: Newcomers' Storytelling Café (Selkirk) Artistic Discipline(s): Literary Arts / Public Performance Presentation Start Date: August 18, 2025 End Date: November 22, 2025 The Newcomers' Storytelling Café offers Selkirk's newest residents a transformative arts experience that combines story writing and live performance. I am an experienced author and trauma-sensitive writing coach who will be collaborating with actor and performance coach Rachel E. Smith and facilitator and communications strategist Cate Friesen to deliver this project. Over eight weekly writing workshops, participants will craft original short stories reflecting their journeys of immigration, transition, and belonging. Following this phase, participants will engage in four one-on-one performance coaching sessions with Rachel E. Smith, gaining the skills and confidence to share their stories on stage. Rachel will also provide overall direction for the live performance, which will take place during the Holiday Alley festival from November 20 to 22, 2025. On the day of the performance, Cate Friesen will facilitate a talk-back session, creating a space for audience members and performers to engage in meaningful conversations that encourage a deeper understanding of newcomer experiences while strengthening Selkirk's social and cultural fabric. This initiative promotes artistic practice and cross-cultural exchange, builds confidence in English communication, and enhances public performance skills. Audience members will gain insight into the challenges and resilience of newcomers, fostering community connection and mutual understanding. Skills Participants Will Learn: 1. Creative Writing – Participants will learn to structure compelling narratives, develop character and voice, and enhance emotional resonance, applicable to journaling, memoir writing, public speaking, and advocacy. 2. English Language Proficiency – Through writing and storytelling, participants will expand vocabulary, refine grammar, and improve fluency, helping them in personal, professional, and educational settings. 3. Public Speaking & Stage Presence – Participants will build confidence in voice modulation, body language, and pacing, which is valuable for job interviews, leadership roles, and personal expression. 4. Performance Techniques – Coaching will include overcoming stage fright, audience engagement, and authentic emotional expression, skills transferable to future artistic performances. 5. Self-Reflection & Emotional Expression – Writing and performing personal stories will encourage self-awareness, resilience, and emotional intelligence, strengthening identity and well-being. 6. Cross-Cultural Communication – Participants will learn to communicate effectively across cultural backgrounds, promoting mutual understanding and helping them build new community networks. 7. Collaboration & Feedback – Participants will develop essential teamwork skills by giving and receiving constructive feedback - applicable in both professional and community settings. 8. Event Preparation & Performance Logistics – Participants will gain practical experience in preparing for and participating in public events, useful for future community or professional engagements. By equipping participants with these skills, this project empowers Selkirk's newest residents to share their stories confidently while fostering a sense of belonging and creative self-expression. Through my extensive experience as a writing coach and trauma-sensitive facilitator and the expertise of Rachel E. Smith and Cate Friesen, participants will receive high-quality mentorship and culturally appropriate support. The Newcomers' Storytelling Café integrates artistic development with personal growth and community engagement, strengthening both individual participants and Selkirk's cultural landscape.	Patlee Creary	Share - Artists in Community	$ 5,625

2025-07-15	Namumulaklak (To Bloom)	NAMUMULAKLAK is a [redacted] group visual art exhibition that builds on the evolving exploration [redacted] identity in Canada. Following the exhibitions KATAUHAN (Personality, 2023) and SEREMONYA (Ceremony, 2024), which centered on self-definition and cultural practice, NAMUMULAKLAK asks: What is blooming from this foundation within our diaspora? The exhibition invites artists to reflect on what is emerging in their personal and collective experiences—creatively, spiritually, and politically—in the context of diasporic life. 17.1 and 17.2(i) 17.1 and 17.2(i) This project is organized by Antoinette Baquiran and Charles Romero Venzon (AB+CRV), both experienced artists and cultural workers with long-standing commitments to Winnipeg's [redacted] community. The exhibition will take place during the Kultivation Festival (August 18–25, 2025) and will run for two weeks in Winnipeg's Exchange District, with installations across the ART Space lobby, Cinematheque, and PLATFORM Centre. [redacted] will feature a mix of established artists (e.g., Paul Robles, Leslie Supnet, Jonato Dalayoan, Randy Ortiz) and emerging talents (e.g., Erlina Pe Benito, Sharyn Gutierrez, Amber Ramos). Additional artists will be selected through an open call, ensuring broad community representation. To deepen intergenerational dialogue, the curators will facilitate filmed studio visits and interviews with selected artists, generating promotional and archival content while offering professional development opportunities. Community engagement is central to the project. A month before the exhibit we will schedule studio visits between the emerging and the established artists. Programming includes an artist talk (Day 2 of the exhibition) and artist-led workshops tailored to the mediums presented. These activities will create meaningful interactions between artists and the public, sharing knowledge and fostering cultural literacy. A team of 10–15 volunteers—comprising artists, students, and cultural advocates from the Filipinx community—will support installation, programming, and documentation. This project is timely. In the wake of the Lapu-Lapu Festival tragedy on April 27, 2025, NAMUMULAKLAK offers a space for healing, resilience, and creative regeneration. It responds directly to the community's need for connection, visibility, and affirmation. This will not be an exhibition that presents only beauty—it will be layered, poetic, and open to diverse interpretations. It asks: when we are hurting, what can still bloom? When loved ones are ill or dying, how do we offer them their flowers while they're still here? As the next generation holding vigil for our elders, we carry this responsibility with care. NAMUMULAKLAK acknowledges this role and honours our collective need to grieve, celebrate, and grow. AB+CRV are well-equipped to lead this initiative. Both have successfully curated exhibitions, managed public programming, and secured funding at municipal and federal levels. Their previous work includes collaborative and community-centered projects supported by the Canada Council for the Arts and Manitoba Arts Council. By showcasing diverse voices, NAMUMULAKLAK strengthens cross-cultural and cross-generational bonds within the community. It builds on the legacy of KATAUHAN and SEREMONYA, while sowing new seeds of expression, identity, and belonging. This exhibition will not only celebrate what is in bloom—but also lay the groundwork for what is yet to come.	Charles Venzon	Share - Artists in Community	$ 8,750
2025-07-24	QuickBooks Business Accounting: Business Accounting Development Initiative and Office Space Set Up	We intend to upgrade all aspects of our business, especially our Accounting Unit, embracing technology to enhance efficiency and productivity. Part of our grand plan is to purchase the QuickBooks Accounting software as a solution to all our existing accounting challenges, get our staff trained by an experienced accountant and set up a unique office space for our Accounting Unit. We have identified that QuickBooks remains one of the most efficient business accounting software to help Griots Lounge Publishing achieve our goals. We intend to purchase the QuickBooks Desktop Pro 2024, office equipment and furniture for our Accounting Unit QuickBooks is important to Griots Lounge Publishing Canada because it streamlines financial management, automating tasks like invoicing, expense tracking, and payroll. It also provides real-time insights into financial health, helping businesses make informed decisions and track their progress. Furthermore, QuickBooks helps businesses stay organized and compliant with tax regulations, making tax preparation easier. Benefits of QuickBooks Small Business Accounting Software: 1. Automation and Efficiency: QuickBooks automates repetitive tasks like creating invoices, tracking expenses, and processing payroll, significantly reducing manual effort and improving efficiency. By automating these tasks, QuickBooks will help Griots Lounge Publishing Canada save time and resources, allowing them to focus on core business activities. 2. Financial Insights and Decision-Making: QuickBooks provides real-time access to financial data, enabling businesses to monitor their performance and make informed decisions based on accurate information. The software offers a wide range of reports, allowing businesses to track key metrics like income, expenses, cash flow, and profitability. By analyzing historical data and trends, QuickBooks can help businesses predict future financial performance and make more strategic decisions. 3. Organization and Compliance: QuickBooks keeps all financial data in one place, making it easier to track transactions, organize records, and access information when needed. QuickBooks will help Griots Lounge Publishing Canada stay compliant with tax regulations by tracking deductions, managing tax liabilities, and preparing tax forms. The software simplifies tax preparation by generating reports and providing the necessary information for tax filing. 4. Invoicing and Payments: QuickBooks will allow Griots Lounge Publishing Canada to create professional invoices with customizable templates and payment reminders. The software integrates with payment gateways, enabling businesses to accept online payments and manage cash flow efficiently. 5. Scalability and Integration: QuickBooks can be adapted to the specific needs of different businesses, from small startups to larger enterprises. QuickBooks integrates with many other popular business tools, such as CRM, e-commerce platforms, and payroll services. Other Upgrades We would love to set up our accounting space as we are upgrading to the use of more efficient technology. This will enable our accounts team to grow and improve. This project will include the purchase of equipment and furniture, such as a printer/scanner/fax machine, file cabinet, desk, chair and a computer dedicated just to accounting. This will enable the efficiency and productivity of our accounting, which seems to be the most important part of our business that needs an urgent fix.	GRIOTS LOUNGE PUBLISHING CANADA	Support - Strengthen	$ 3,000
2025-07-24	Film Equipment Purchases	This project is to purchase an analogue equipment kit to support our programming: two super-8 projectors, two super-8 cameras and one 16mm projector. For 20 years now, WNDX has been strongly associated with our marquee One Take Super-8 Event community program, that has helped launch the careers of an entire generation of Winnipeg filmmakers. At the time of program inception, it was undertaken as full equal partnership with the Winnipeg Film Group, with the WFG looking after the production elements and WNDX looking after the presentation elements. In 2024, however, following the death of Jaimz Asmundson (at the time the Cinematheque Director and the longest serving WFG staff leader, with a 12-year tenure), the WFG informed us that no longer wished to co-run the One Take, so if we wanted to continue it, we would gave to do so as a solo effort. They could, however, help with equipment rentals. Despite WNDX having an org budget of approx $125,000 vs the WFG's $1.3M, we did still attempt to keep it running by by allocating over $4,000 more than we had been budgeted to make up for the shortfall the WFG's withdrawal caused. Later, the WFG informed us shortly after they did not actually have a sufficient number of working cameras and we had to spend an additional $1500 more to buy three low-end cameras. The WFG also rented a 'confirmed working' super-8 projector to us for the final screening that does not actually consistently work and at times does not, and this caused an hour delay at the final screening. Additionally, neither of the two 16mm projectors that the WFG rented to us as 'confirmed working' worked, nor did their 16mm xenon projector they have set up in their Cinematheque. WNDX does have one working lower-end (classroom style) projector that we use for workshops, that we were able to quickly clean in order to support screenings at the Cinematheque - it was not an ideal projector, but it was the only working projector available. Historically, WNDX did not feel the need to obtain our own analogue equipment, as we could rent from the WFG. However, as analogue equipment / support is no longer an area of focus for the WFG, the only viable solution to support our long-standing historic programming framework is to acquire our own equipment. WNDX plans to buy an analogue equipment package of two super-8 cameras (bringing up our current total to 5), two super-8 projectors and one 16 mm projector. As the super-8 cameras we purchased last year were lower-end with minimal user control, the ones we have planned to purchase for this project are higher end ones that facilitate more user control, such as stop motion and time lapse. For the projectors, we always need a back-up available (a minimum of two), but as we already have one lower-end 16 mm projector that can serve as a back-up, we are in need of only one more. No equipment will be de-commissioned as a result of this project.	WNDX Inc.	Support - Strengthen	$ 5,000

2025-07-24	Cluster HQ: Building Capacity through Office Infrastructure	[equipment purchase list] - 1 large work desk - 1 office chair - 1 monitor stand - 1 secondary display monitor - ASUS pro art - two folding tables - 8 stacking chairs - 1 storage shelf system (cabinet, shelving, drawers and pegboard) Ikea - BROR - 4 heavy duty bins - 2-in-1 folding hand truck - 1 stereo amplifier - QSC K8.2 8" Active 2-Way Loudspeaker x 2 - QSC 8" speaker case x 2 - Hercules Stage Series Speaker Stands w/Bag [rationale] Cluster is in an exciting period of growth, having recently acquired its very first dedicated office space in the Artspace Building as well as operational funding support from MAC and WAC. These milestones marks a turning point in the organization's development, providing a physical home base from which to support year-round operations and deepen engagement with artists and the broader community. Currently, the space is minimally furnished and lacks many of the essential tools and equipment required to operate efficiently and serve its intended functions. Through this funding proposal, we are seeking to outfit the office with foundational infrastructure that will enable us to fully realize the potential of this new space. These capital purchases—including desks, chairs, storage solutions, and technical equipment—will provide the necessary environment for staff to work effectively and for artists to feel welcomed and supported Cluster's new office will serve multiple purposes: as an administrative hub, a community gathering site, and a production space for artists. We plan to use the space to host intimate workshops, community events, and collaborative sessions that support the development of experimental music and sound practices in Manitoba. To do this, we need flexible furniture solutions such as folding tables, stacking chairs, and modular storage to accommodate a range of configurations and users. The inclusion of heavy-duty bins, a hand truck, and storage shelving will allow us to keep gear organized and safely stored between uses—crucial as we frequently moves equipment between venues during the festival. Importantly, this grant would also allow us to purchase audio and digital equipment that supports both in-office and offsite programming. Items like the ASUS ProArt display monitor and monitor stand will allow staff and artists to work on documentation, video editing, and technical planning with proper ergonomic and visual support. The QSC active loudspeakers, stereo amplifier, and Hercules speaker stands will serve double duty: enhancing the sound environment in the office for listening sessions and workshops, while remaining portable for deployment at festival events. These tools will dramatically increase our capacity to support artists year-round, helping them to prototype and present new work in a well-equipped, welcoming environment. Overall, this investment will help Cluster create a functional, flexible, and inspiring space that strengthens our ability to deliver programming, support artists, and build community. It will not only improve our operational infrastructure but also further Cluster's long-term vision of supporting the development and presentation of risk-taking sound art in Manitoba.	Cluster: New Music + Integrated Arts Inc.	Support - Strengthen	$ 5,000
2025-07-24	Building MAP's Archive and Increasing its Accessibility: Phase 1	We are proposing an ambitious, multi-phase project with two goals 1) To sort MAP's historical materials and add them to our archive 2) To make MAP's archive more widely accessible. Since our founding in 1979, Manitoba Association of Playwrights (MAP) has played a major role in the evolution of theatre in Manitoba. We have nurtured and supported countless local playwrights whose plays have gone on to local, national, and international productions. We have worked with all local theatres to amplify the voices and build the skills of Manitoba theatre creators, adapting our programs and services to meet the changing needs of our community. We maintain invaluable records through our Sydney & Margret Jarvis Resource Centre, including the largest existing collection of unpublished Manitoba-written manuscripts, which we make available as a lending library. We house the archives of historically significant Manitoba companies and playwrights: Agassiz Theatre, Adhere and Deny, Alf Silver, Daphne Korol, Rosemary DeGraff, and Brian Drader. We would like to expand this, offering to include Theatre Projects Manitoba and smaller companies MAP has supported. However, given our many activities and limited resources, archiving is usually not our top priority. This project began when the ArtSpace Building proposed a renovation (pending funding) which would allow MAP to move our resource centre onto the same floor as our office and studio. Investigating this opportunity led us to look through our storage room, where we discovered that MAP's founding Executive Director, Rory Runnells, kept everything – every annual report documenting MAP's activities, every grant application and final report, all correspondence with granting bodies and partners as our organization grew. Much of this material is deeply valuable to Manitoba's theatre community and local historians, and there's too much to sort through on our own. We connected with Mary Horodyski, a passionate and experienced archivist who spearheaded RMTC's archives. Mary made an inventory of our materials (see attached estimate) and recruited librarian Shahida Hosein as an assistant. Archiving consists of Appraisal – looking at the material closely and determining if it has archival value, or should be shredded, or retained for only a specified period of time. Processing – putting the appraised material in labeled folders, performing basic preservation as necessary. Arranging – determining how to order the material into series (categories or groups) and sub-series, and Description – creating detailed records to make the materials accessible. We are applying for funding for Phase 1: Appraisal, Processing, and Arranging of all MAP historical materials (24 boxes in storage room, several in archive – see Timeline). MAP is mostly focussed on the present and future – rightly so, but we have also played a key role in the evolution of Manitoba theatre. When MAP was founded in 1979, there were limited-to-no production opportunities for local playwrights. Now, we have a robust theatre community with a variety of production companies committed to local work. As we all forge our paths forward, it is important to have access to the insights gained by previous generations of trailblazers	Manitoba Association of Playwrights Inc	Support - Strengthen	$ 4,375
2025-07-24	Development of a Women in Harmony website for our voice group	Women In Harmony is seeking financial support/grant to use in the development of a website for our organization. We have been without a website, and with celebrating our 50th year we feel it is beyond time to progress with the times to showcase our community of singers with an online presence, sharing of information and education to help understand what we are all about. We are aware that the consumer behaviour has changed and that we will need to adapt to the technologies of the digital era. We want to have credibility when people ask if we have a website. Our organization relies on membership fees and fundraising to pay for music, education, and marketing so it has been difficult to come up with extra funds to create a website from our operating budget. We would like a simple search of "groups for women" to lead a person to our website. We want individuals to see our mission statement that welcomes all women, from all cultures and diverse backgrounds, and accessibility needs. A website would provide a platform for marketing efforts, customer engagement and assist in collecting valuable feedback. We would be excited for people to have the ability to view clips that showcase our performances, rehearsals, and events, while witnessing the friendships, bonds and community we have established. We hope that women may gain a feeling a personal connection to what we are about, and that such a connection through our website will generate interest and growth of membership by reaching a much wider audience. We have a plan to hire Julia Teichroeb to work with our appointed members in the building of a website that will include up to eight pages, three dynamic elements, and interactive tools to enhance the user experience. Our contract will include a hosting plan, a widget plan, and domain registration, as well as user training. With the assistance of a local MP, we have found that the Manitoba Arts Council may be the perfect fit to help get our project off the ground with a website available to women who may want to join us in one of the oldest forms of human arts using voice. N/A. This project will not include a capital or equipment purchase. It is a website development.	Women in Harmony	Support - Strengthen	$ 1,353

2025-07-24	Updating technology and equipment	Tiger Hills Arts Association (THAA) would like to purchase new office equipment, specifically: (1) a laptop, (2) corded/cordless telephone and answering system, and (3) a heavy-duty jam proof paper shredder. Currently, THAA's Executive Director uses her own personal laptop, mobile phone and paper shredder to conduct THAA-related activities. These are not convenient business practices. As part of the organization's succession planning we therefore wish to purchase the above-mentioned equipment. (1) Laptop: THAA has an account with Dell Canada. The organization would like to purchase a Dell laptop, with Windows 11 Pro and WIFI. The laptop would be used by THAA staff and board members for arts programming and meetings. Approximate cost for a new laptop: $2500 before taxes (2) Phones: THAA has an account with Staples / EWAY Canada. The organization would like to replace its cordless phone with a corded phone and two cordless handsets and answering system. The cordless phone THAA currently uses is an old phone that was donated to the organization many, many years ago. Some of the push buttons on the handset do not work and the display screen is partially blank. Approximate cost for a new corded/cordless telephone with two handsets and answering system: $110 before taxes. (3) Paper Shredder: THAA has an account with Staples / EWAY Canada. THAA would like to replace its paper shredder. The auto feed & reverse no longer function and some of the cutters are broken. The organization would like to purchase one that is sturdier and has jam protection. Approximate cost for a new shredder: $440 before taxes. The outgoing equipment would be sent to an e-waste facility.	Tiger Hills Arts Association Inc.	Support - Strengthen	$ 3,416
2025-07-24	Mentorat pour la direction générale	Du 10 mai jusqu'à la fin de l'été 2025, les Éditions du Blé mettront en place un mentorat ciblé pour soutenir le retour en poste de leur directrice générale, [redacted] revient à la tête de l'organisme dans un contexte stratégique exigeant. 17.1 and 17.2(a) Ce projet va bien au-delà d'une simple transition : il s'agit d'un accompagnement structuré visant à consolider ses compétences de gestion et à renforcer son leadership, tant sur le plan opérationnel que stratégique. Le mentorat sera assuré par Anne Molgat (éditorial - commercialisation - production) et Emmanuelle Rigaud (administration - finances), toutes deux anciennes directrices générales de la maison. Elles assureront un transfert actif des dossiers en cours et une montée en compétences dans des domaines clés. Les objectifs sont les suivants : - Assurer la continuité des opérations éditoriales et financières / 25 heures (mai) Transfert des dossiers, outils et processus liés à l'éditorial, la comptabilité, les ventes, les échéanciers de production, etc. Activité soutenue et prioritaire. - Renforcer les capacités de planification, d'organisation du travail et de gestion de production / 10 heures (juin) Accompagnement à la structuration du calendrier éditorial, gestion des priorités, organisation du temps de travail. - Développer des habiletés de positionnement stratégique auprès des bailleurs de fonds et partenaires du milieu littéraire / 10 heures (juin) Partage de connaissances sur les stratégies de rayonnement, les attentes des bailleurs, la communication avec les partenaires (autres éditeurs, diffuseurs, médias, salons ,) et les représentations sectorielles - Structurer les rôles de gouvernance / 10 heures (juin) Clarification des rôles CA-direction et différentes tâches afférentes - Outiller la direction pour accroître et diversifier les revenus / 15 heures (juin-juillet) Soutien à l'élaboration de pistes de diversification, analyse budgétaire, réflexion sur les tarifs et la vente des livres, recherches de nouveaux revenus (ou économies) publics et privés. À ceci s'ajouterons 15 heures en banque pour des suivis et questions dans les mois qui suivent. Ce mentorat permettra d'établir une base solide pour le développement futur de l'organisme, en misant sur une gouvernance renforcée, une direction stabilisée et une vision renouvelée. Dans un contexte budgétaire contraint, il représente un investissement essentiel pour assurer la pérennité des Éditions du Blé	Les Éditions du Blé	Support - Strengthen	$ 5,000
2025-07-24	Artsjunktion Community Host Support	Artsjunktion currently holds two open days a month, where the public can come and shop at our take-what-you-need, pay-what-you-can arts and craft recycling depot. Beginning in September 2025, our goal is to increase our hours and hold one open day a week. During open days, we see, on average, between 100 to 150 people in our depot, and typically measure over 500 kilograms of art supplies taken from our space. Visitors come from all walks of life, including some of our Main Street neighbours experiencing homelessness, and often intersecting with mental health challenges and substance use. We are proud and aware of our proximity to this community, ever increasing our ability to serve those who access our services with a greater need by upgrading our designations in Indigenous led, community focused safety solutions. We have limitations as a small organization with three staff, and although our staff undergo regular retrainings in de-escalation and first aid, we are cognizant of the issues that we face in our neighbourhood, many of which are greater than what we can address or solve as individuals within an arts organization. To assist in creating a culture of safety, we are building a team of individual contractors who have experience working in harm-reduction, de-escalation and community services. We will be hiring these experts on a rotating basis to be present for our open days, acting as Community Hosts, and assisting ArtsJunktion in bridging the gap between staff, volunteers and our most vulnerable visitors. The role of the Community Host is to connect with all visitors during our open days, and develop relationships with our regular visitors, alongside our Community and Outreach Coordinator, which is a joint position that is held between Artsjunktion and Spence Neighbourhood Association. The Community Host would support staff in employing de-escalation tactics as needed, and assisting staff in implementing evacuation and lockdown protocols should there be an incident that has the potential to impact the safety of our staff, volunteers and customers. As we see spaces shift from traditional modes of carceral security enforcement and towards a more holistic, community minded approach, we know that initiating this program would have a great impact not only on our visitors, but also on the mental health of staff, adding significant support in our roles and lessening the outcomes of burnout and turnover. From having conversations with colleagues in the non-profit arts sector, we know that there is an incredibly strong and growing desire for this type of service work, however, there is a lack of formal infrastructure to assist in implementing these positions prevents many organizations from being able to get started. If we are able to launch this program successfully, we will be able to be a resource for other organizations looking to gain Community Hosts, and share our developed resources along the way. In short, what seems like a small addition to our team, we know would have a massive impact on our organizations stability and longevity.This funding will support the implementation of the Community Host Program at Artsjunktion for the first six months. Funds will cover the hourly rate of the contractor, based on a fair and competitive rate within that area of the social service sector. The funding will also cover initial legal fees to hire counsel from Pitblado Law to ensure the implementation of this role is positioned properly and without risk to either the contractors or the organization, and follows safe workplace standards in Manitoba.	ArtsJunktion	Support - Strengthen	$ 5,000

2025-07-24	Green Kids Strategic Planning and Rebranding	Green Kids has been using theatre as a vessel for environmental education since 1991. We began as a touring company, creating plays for mostly grades 1-6 and presenting them at schools and festivals across the province. Over the years we have added programming for grades 7-12 as well as for families and the general public [redacted] This got our board talking about how to best go about this (very big) change. [redacted] What we know is that we will continue to produce productions for the public, TYA shows for schools and festivals, and school workshops, but how we go about these activities and their subject-matter (within climate change and sustainability themes) could change. [redacted] And then the roll-out! Letting everyone we know and the folks we don't know yet, who we are and what we do. People knowing that we have more programs to offer, targeted for various ages, will boost our credibility as both an arts and environmental organization. We need people to know we do more than just young children's programming. We do theatre for the planet, for everyone. Another reason a strategic plan would be great for us In all of our 35 years, we have received only project funding. Over the last few years, our programming -especially programming for the public- has grown exponentially and we are a great candidate to apply for -and receive- operational funding. Having a strategic plan could help us secure consistent funding, which would strengthen our small company by ensuring its sustainability for the future.N/A all exceptions - 18.1(b)	Green Kids Inc.	Support - Strengthen	$ 3,750
2025-07-24	Square Terminal Purchase	The NorVA Centre accepts two forms of payment for art sales and class registration fees: cash or e-transfer only. We've encountered many situations where the public wants to pay with a credit card or debit card, and we've had to turn them away. We have definitely lost sales and potential revenue because of our limited payment options. For the last few years, our summer students share this feedback - a tourist visits the Centre and wants to purchase an artwork priced well over $200, and wants to use their credit card. Since we cannot process this payment type, the tourist leaves without buying anything. My volunteers also provide me with this feedback and I've had these experiences myself as manager; I've had people tell me they don't have enough cash on them and/or do not send e-transfers. We've been a bit concerned about the transaction fees charged with POS and payment processing services but the reality is, we can either give up 2.65% from a $500 artwork sale, or give up the $500 artwork sale altogether because the customer walks away when they cannot use their debit or credit card. Therefore, we would like to purchase a Square Terminal, a card-reading device that will enable us to take credit and debit card payments. Modernizing our payment options will allow us to process more sales and transactions, which will benefit the artists selling work at NorVA Centre. I know we can sell more of our artists work, more often, if we can accept debit and credit cards. And because we take a 20 - 30% commission from art sales, NorVA would see an increase in revenue which will strengthen our organization's budget. Bringing in more revenue from sales would allow us to decrease the amount needed to be raised through raffles, auctions, etc. This would lessen the workload for our fundraising committee, who volunteer countless hours to generate funds for NorVA. Any initiative than can help reduce burnout for our fundraising committee is going to help strengthen our organization. When we can take focus/time/energy away from fundraising efforts, we can instead focus on programming and community capacity building	NorVA Centre	Support - Strengthen	$ 580
2025-07-24	Strengthen Artistic and Administrative Infrastructure	We plan to purchase three key pieces of technology to strengthen our organizational infrastructure: Lenovo ThinkPad T14s Gen 4 laptop – to support our communications and design needs, including creating outreach materials, social media graphics, and promotional content for artists and exhibitions. Microsoft Surface Pro 9 – a portable 2-in-1 device to support flexible administrative and program delivery needs, including presentations, meetings, and event support. reMarkable 2 tablet – to streamline our artist contract process at Upbeat Artworks, replacing our current paper-based system. This will save time, reduce printing and scanning, and simplify document management for both staff and artists. These tools will directly strengthen our capacity to communicate professionally, work more efficiently, and support our artist community through improved workflows. The upgraded equipment will allow our small team to focus more time and energy on creative and relational work, rather than technical or administrative barriers. We plan to responsibly recycle or donate outgoing equipment that is still functional. Any devices that no longer meet our operational needs but could serve others in basic computing will be offered to artists in need, or repurposed for training or light-duty tasks within our studio.	Artbeat Studio Inc.	Support - Strengthen	$ 3,742
2025-07-24	Achat de nouveaux gradins	La Chorale possède depuis 40 ans, des gradins d'un seul niveau, construits de bois épais et lourds et peinturés noirs qui sont encore utilisés aujourd'hui, cependant, ils sont lourds, usagés et la couleur s'estompe. Ils sont très difficiles à transporter, assembler et entreposer, ce qui requiert la main-d'œuvre de plusieurs volontaires. Nous avons besoin de nouveaux gradins depuis longtemps car ce que nous possédons ne rencontre plus les normes de sécurité ni de réglements pour les bâtiments publiques. L'achat des nouveaux gradins est envisagé pour plusieurs raisons. Nous constatons actuellement un renouveau remarquable de notre chorale, marqué par une augmentation de 25 % du nombre de membres dont plusieurs sont de trente à cinquante ans au cours des deux dernières années. Dans un concert public c'est crucial que les spectateurs puissent voir et entendre les chanteurs. Monter une chorale sur des estrades est la façon reconnue mondialement pour rendre les présentations plus efficaces. Des nouveaux gradins permettraient une meilleure visibilité des chanteurs pour le public. Nous faisons des spectacles ou des présentations dans des foyers avec des personnes âgées ou des personnes ayant des défis de la motricité. Les résidents des foyers ainsi que les spectateurs dans les lieux publiques ont souvent des difficultés de la vision et de l'ouïe. L'emploi des gradins qui permettent l'emplacement des choristes à multiples niveaux améliorent leur visibilité ainsi que le volume et le ton des voix. En plus les choristes qui sont placés dans les rangées au fond du groupe auront plus de facilité à voir le directeur. Les gradins que nous voulions acheter sont bien conçus et pourrons améliorer la projection des voix des différentes sections de la chorale qui est important lorsque nous faisons des concerts devant un publique plus large. D'après notre recherche, Les gradins plus modernes sont développés pour répondre aux besoins ergonomiques des choristes et leur offrent un confort qui peut améliorer leur concentration et leur performance. Ces nouveaux gradins ajoutent une apparence neuve, dynamique et professionnel à la Chorale lors des concerts devant le publique. Enfin la construction des nouveaux gradins d'un matériel plus stable et léger, sont pliables et mobiles, ont des roues et peuvent être configurés de différents façon. Ceci demande moins de main d'oeuvre et facilite le transport, le déplacement et le rangement des gradins. La sécurité des choristes et des volontaires est plus assurée en employant des nouveaux gradins. Notre chorale a déjà l'habitude de prêter nos gradins aux autres groupes et nous sommes prêts à continuer ce partage; c'est un moyen d'appuyer la communauté de chorales ici à Winnipeg Nos plans sont de réutiliser les anciens gradins pour placer les musiciens, car les pièces sont assez grandes et le nombre d'instruments est limité (guitare, violon, mandoline, etc.). Le recyclage des gradins permet non seulement d'améliorer le son grâce à leur positionnement élevé, mais également de donner une seconde vie à ces matériaux tout en permettant aux musiciens de voir le chef de chorale	La chorale des Intrépides	Support - Strengthen	$ 4,375
2025-07-24	Rainbow Harmony Project Bylaws and Policies Update	Rainbow Harmony Project (RHP) is Winnipeg's 2SLGBTQIA+ choral community. RHP was founded in 1999 by 2SLGBTQIA+ persons and their allies to meet a great need for understanding in a marginalized community. Board governance bylaws were adopted upon incorporation in 2001, followed by a Policy Manual in 2003. The current board has identified an urgent need to present bylaw changes to the membership for their approval, and to update our policies. Due to the urgency, we are seeking to employ the expertise of a governance consultant, familiar with non-profits, to expedite the process for implementation in our 2025-2026 season. The factors of pressing concern are a) the introduction of a Youth Choir program in 2021, and b) the need to accommodate rapid growth and change over the entire organization, especially in the last few seasons. a) RHP acknowledges the complexity of power and vulnerability present in a 2SLGBTQIA+ Youth Choir and seeks to mitigate this complexity with clear definitions of youth members' (and guardians') rights and responsibilities within the bylaws, and clear policies to govern youth choir management and participation, for staff, volunteers, collaborators, singers and their families. b) RHPs exciting dynamism is due to prioritizing increased visibility and strengthening our staff/leadership, particularly since 2023, when we launched a new Strategic Plan and rebranding initiative. We require guidance in reconstructing our bylaws to ensure better continuity of leadership, and better use of representatives' skills, for our volunteer board. We also require guidance on updating our Policy Manual to meet the diverse needs of our growing membership with safety and respect. This includes particular consideration of policies regarding accessibility and equity. Updates to our bylaws and policies will increase the sustainability of our governance board, and bring clarity to our membership policies. Clarity is the foundation of trust and safety for our members and leadership. A stronger organization allows us to remain a vibrant presence of support and celebration for the wider queer community in Winnipeg and beyond, and grow our collective voice for inclusion and social change.	The Rainbow Harmony Project, Inc	Support - Strengthen	$ 4,375

17.1 and 17.2(e)

2025-07-24	Strategic Planning for Plume Winnipeg	After over 20 years in a leadership role, our Executive Director Charlene Diehl [redacted]. From a modest six-month programming contract in 2003, she has spearheaded the development of a nationally-respected literary festival with English and French programming and a strong curatorial vision championing marginalized voices and styles. She has also developed an organization with year-round programming, extensive community partnerships, and broad-based funding. The organization has also secured major grants for several large-scale projects including a showcase of prairie writers at the Edinburgh International Book Fair, a New Chapter project featuring over two dozen Indigenous writers, a Digital Now Indigenous video mentorship project called Story Lodge, and a multi-year Treaty One writing residency. Most recently, she initiated and secured funding for a comprehensive rebranding initiative and the rebuild of an aging website. As often happens with long-serving leaders—especially ones who find roles which fit their skills and [redacted] 18.1(b) We are thrilled to have secured interest from [redacted] 18.1(b) Our ultimate goal is to facilitate the [redacted] 18.1(b) With a solid strategic planning and sensitive support in place, a rebuilt Plume Winnipeg team will be re-energized to continue actively and creatively serving this community, a role it has done with pride since its first modest festival in 1997.N/A	Plume Winnipeg	Support - Strengthen	$ 4,375
2025-07-24	Prairie Books NOW SWOT Analysis	PRAIRIE BOOKS NOW SWOT ANALYSIS The Association of Manitoba Book Publishers (AMBP) plans to engage a skilled consultant to develop a SWOT Analysis (Strengths, Weaknesses, Opportunities, Threats) for our publication Prairie books NOW. This crucial analysis will provide valuable information to help us build capacity and guide us through the next few years, and a shifting (and unfortunately more unstable) environment as we support local publishers and authors. ABOUT PbN PbN promotes Prairie authors and publishers to a large audience of book buyers and readers. Each year, two issues, jam-packed with book coverage, are available free-of-charge at bookstores, libraries and schools across the Prairies. Our print edition reaches an estimated 90,000 readers with our digital edition receiving about 15,000 page-views from 6,000 plus visitors. We provide stellar coverage of 300+ Canadian-authored books annually, including books by Indigenous writers, bilingual coverage of French-language books, and books by a myriad of writers from different cultural backgrounds. We provide creative employment opportunities for Manitoba-based editors, copy-editors, writers, and designers, and print PbN in Manitoba. Over the past few years, we've been diversifying our contributors list to be more reflective of the books we cover, and welcoming new voices and perspectives. Many of our contributing writers (20 out of our 30 regular contributors) are also based in Manitoba. BACKGROUND The AMBP has coordinated PbN since the early 1990s, and it continues to be an effective project. We have successfully navigated format and editorial changes and developed an enhanced website presence as we continue to reach readers. WHY NOW? Shifts in funding and a challenging publishing landscape make this planning process crucial. [redacted] 18.1(b) STRENGTHENING PbN & THE AMBP PbN is a key project for the AMBP and the SWOT Analysis is an essential next step For individual publishers, the costs of reaching such a large audience would be prohibitively expensive, but the collective reach of PbN provides an effective way to reach readers across Canada. Our members continue to identify PbN as a top priority. Book buyers order books for their stores and libraries The general public seeks out these books. PbN is especially important now as large multi-national corporations with vast resources dominate the market in Canada Canadian-owned publishers have only a 5.3% market share of the English-language market (Statistic from the Association of Canadian Publishers).Yet, most of the books by Canadian authors are published by Independent Canadian publishers Our members publish local authors, develop first-time writers and ensure local stories are told. PbN supports our members in this important work. A healthy PbN will help support a strong, local publishing sector.	Association of Manitoba Book Publishers	Support - Strengthen	$ 5,000
2025-07-24	The Art City New Media Amelioration Project	The New Media Amelioration Project will enhance our Digital Art Program with the replacement of two desktop computers for use in programming. This project will support and strengthen our community in vital ways. With new computers in place, our ability to serve the community in providing free and accessible new media art instruction will improve significantly. Not only will we be able to offer new resources such as high resolution video editing and rendering, complex digital animation, augmented reality applications, and 3D modelling and rendering, but we would be able to utilize the latest and most advanced features of the programs that we currently use the most. Currently, with the state of our out-of-date equipment, more and more time is spent on resolving issues caused by poor processor speeds and program crashes, limiting the time that participants can spend on their artwork. An update to our suite of iMacs will also allow more time in the Digital Art Lab to be spent on art-making and less time on troubleshooting. With this update, we will open the doors to new and innovative modes of expression, serving even more kids and families with the free digital resources that they cannot afford or access elsewhere The project will promote active engagement in the arts in Manitoba. Participants will physically join us at the Digital Art Lab and many participants are local community members who walk to our location Our Digital Art Program features computer-based art making (new media), building invaluable technology skills while fostering high levels of self directed creative expression. Led by Art City Instructor Ron Perez, they learn to use a wide variety of digital media equipment and programs to create artwork, including visual art, music, animation and 3D printed sculptures. We have seen the impacts of this program extend well beyond the development of artistic skills. For example, some participants who have challenges with emotional regulation in our regular programming are uncharacteristically focused and calm during the surprisingly contemplative Digital Art Lab The older computers that are being replaced will be repurposed for use in our Ceramics Studio and in the office for daily logbook entries, participant database, etc. The current logbook computer is so obsolete that we can no longer get updates and it is not functioning well.	Art City Inc	Support - Strengthen	$ 4,978

2025-07-24	New website and logo	We are seeking funding to collaborate with Verda Design, a Winnipeg-based web design company, to redesign and relaunch our website herizons ca This project will result in a modern, responsive, and user-friendly site that better reflects our brand identity, supports future digital growth, and meets the expectations of our readers, subscribers, and advertisers Our current website is outdated, slow, and prone to technical issues, negatively affecting user experience and limiting sales. Customers have reported frustration with site glitches, slow load times, and a lack of mobile compatibility—often abandoning transactions as a result. These usability issues have not only hindered subscriptions and advertising revenue, but also diminished confidence in our brand. We believe a professionally designed, SEO-optimized website will reverse this trend, boosting engagement and credibility. Our goal is to increase subscriptions and ad revenue while reducing inefficiencies in operations and creating new monetization pathways Verda Design builds fully custom websites that are mobile-optimized, secure, and easy to update. Their content management system will give us full control over our web content—allowing us to manage articles, web posts, banners, and e-commerce functions independently. The new site will support modern features like digital subscriptions (which we will introduce in the near future), online marketing strategies, and advanced analytics. The project will unfold in several phases. In the planning stage, we will work with Verda Design to clarify project goals, refresh our brand identity, and edit all current web content. This will be followed by design and development, including the creation of a new logo and layout. A collaborative revision period will allow us to refine visuals, content, and digital strategies. Upon launch, we will promote the new website to our subscribers through a letter campaign, encouraging digital renewals to reduce reliance on physical mail-ins This project will significantly strengthen our organization by: - Brand credibility and professionalism (for readers, advertisers, donors, etc) - Better user experience= more engagement (faster load time, mobile optimization, easier navigation) - Improved search engine optimization (more traffic, broader reach, more influence in conversations around feminism and social issues) - Monetization opportunities (subscription models, e-commerce, ads) - Editorial flexibility (efficient publishing, dynamic design, multimedia content, staying relevant and timely) Currently, our outdated digital archive features only old issues and fails to represent our present-day quality. The new site will include previews of current issues to boost reader interest and sales. Enhanced mobile functionality will be crucial in attracting younger audiences as our core subscribership ages On the advertising front, a professional site will instill greater confidence in potential partners and allow us to gather and share data insights for marketing purposes This is a foundational investment in our long-term financial sustainability and digital relevance. It will also serve as an important professional development opportunity for editor Christina Hajjar, who is leading this transformation. Ultimately, this project will allow us to better serve our mission and our community in the digital age.	Herizons Magazine	Support - Strengthen	$ 3,750
2025-07-24	Imagine Canada Accreditation for PLATFORM	PLATFORM is seeking support from the Manitoba Arts Council's Strengthen grant to pursue accreditation through the Imagine Canada Standards Program. This nationally recognized framework offers a rigorous structure for evaluating and enhancing governance, financial accountability, transparency, and ethical leadership within registered Canadian charities. As Manitoba's only artist-run centre dedicated to the expanded role of photography in contemporary art and the operator of Winnipeg's only publicly accessible darkroom, PLATFORM plays a vital role in the province's artistic landscape. As we move through a period of strategic growth, this initiative is a direct extension of our current Strategic Plan, particularly its focus on institutional sustainability, leadership development, and equity-informed organizational practices. Imagine Canada accreditation would not only support our internal efforts toward operational clarity, but also solidify PLATFORM's position as a reliable and resilient arts organization operating at both regional and national levels. The project will unfold over a 12-month period and includes a comprehensive gap analysis against the 73 Imagine Canada standards, working with a consultant to guide policy development and implementation, and the preparation and submission of all accreditation materials. Funding will support consultant engagement, policy review, application preparation, and board/staff training and leadership development. This process is timely and essential as we continue to refine our governance systems, improve internal communications, and build trust with public funders, donors, artists, and community stakeholders. Accreditation will directly enhance our capacity to fundraise, plan long-term, and demonstrate accountability to the communities we serve. The alignment with our Strategic Plan is deliberate: we are working toward an adaptable and values-driven organizational model that embeds care, responsiveness, and transparency across all aspects of our work. By strengthening our operational foundation now, we are setting up the next generation of leadership—staff, board, and artists—for long-term success. Imagine Canada accreditation is not simply a badge of compliance; it's a commitment to best practices that will echo across all of PLATFORM's activities, from how we care for artists to how we govern, report, and evolve. This support will allow us to continue that work with the clarity and structure required to do it well n/a	PLATFORM centre for Photographic Digital Arts	Support - Strengthen	$ 4,375
2025-07-24	WJO Artist development	Project purpose: to further the quality and maturity of the organization artistically through professional development opportunities aimed at both "up & coming" performers and writers and established musicians. For reasons of equity and inclusion, the WJO increased the number of professional musicians performing in the ensemble to over 70 during a season (85 in 2024/25) Because of the nature of professional ensembles, all rehearsals must be paid union scale, leaving no time for developing the ensemble or individual players (or arrangers) We would like to host professional development sessions to: 1.focus on performance-related issues that there isn't time to address in regular rehearsals. For less-experienced players this may have to do with balance, articulation, phrasing, preparation and other guidance. These sessions also give us a chance to meet and hear younger musicians .sort of a "pipe-line" for future WJO players. In addition, it will give regular WJO musicians the opportunity explore music that they would not have time or opportunity for during a regular season. 2.explore aspects of composing/arranging...such as how to write effective drum parts, or the approach of a guest composer. 3.provide WJO writers a forum to hear some of their music played and receive feedback. All WJO's writers (12 in 24/25) are interested in developing their skills, plus we intend to develop additional local writers - and these sessions would be especially valuable for them. Specifically, we would like to host the following: 1.Three on-line workshops dealing with writing/arranging for large jazz ensemble: This interactive lecture and Q+A will be led by an established Canadian jazz composer or someone with specific skills (drummer, latin percussionist, etc). These sessions would be free to participants, and would also be open to registrants from across Canada, as we want to develop ties between artists across the country. 2.Workshop sessions for developing performance skills: We would like to host four sessions dealing with various jazz styles, world music, understanding complicated feels/rhythms and improvisational issues in a big band setting. A few select professionals would be paid, in order to ensure we have sufficient mentors and enough key players to fill sections (rhythm, trombones, saxes, trumpets). There would be no charge for participants. 3.Reading sessions for composers: These sessions would be tied to the performance skills sessions. A minimum call for professional musicians (for the 6 to 8 hired mentors) is three hours. The first half of the session would be focused on performance skills and the second half would focus on reading material by participating composers/arrangers. Again, there would be no charge for participants We would like to offer these sessions for no cost, as many of the young artists that we want to reach may be deterred by a fee We hope to identify sponsors for these activities for future seasons. We would also like to record and post the on-line workshops on the WJO website, but this will require the consent of the presenters involved.No equipment purchase involved	Winnipeg Jazz Orchestra	Support - Strengthen	$ 4,375

2025-07-24	much needed computer and office equipment upgrade	We are planning to purchase a new computer, printer, monitor, debit machine and software. The current computer that the organization is using is from 2016, it has had a good life and seen us through many interesting years. It is slow, has loose ports, and does not enjoy the thought of upgrading to Windows 11 in October when Windows 10 is no longer supported. Having updated equipment will enable us to utilise newer programs that our current model does not. We will be able to create better posters, and advertising faster and more efficiently. It will streamline online grant application processes. It is our fear that as time passes, our old unit will not be able to access newer programming. Increasing our frustration and making applying even more difficult than it needs to be. The new model will be equipped with a camera, and have the power to use it. Zoom and Teams meetings are still a big part of long distance networking, with a proper set up our organization will be better able to join the meetings. Instead of using the cell phone, that can be awkward when it comes to note taking, screen sharing, and setting a professional appearance to others. It is our organizations plan, after we upgrade equipment, to than apply for professional assistance in creating a strategic plan. With the use of zoom, it will save a lot of commuting time, money, and having a lesser impact on the environment. The second monitor is very handy when working on projects, financial reports, and cross referencing multiple documents at once. Staff uses a split screen a lot. It removes the need for printing off copies and wasting paper, again lessening environmental impact. The new computers don't support the connections that the older monitors require. We would also like to purchase a new printer, as it has not been upgraded for 5 years as well. Board members have commented on the slowness, and poor print quality of some of the posters and pages that are presented during meetings. The old printer is impacting our organization as well. The new printer will be equipped with refillable ink cartridges, that will save us money and make less of an impact on the landfill. We need a debit machine of some sort, not being able to take debit payments has been a great frustration when selling tickets, registering for workshops, and selling other products. The old computer isn't fit to be donated to another organization. So after our tech manager removes all of the important data from it, it will be recycled. The printer could be donated if there was a need for it, or sent for recycling. None of our old equipment will find its way to landfill	Burrows Trail Arts Council	Support - Strengthen	$ 4,046
2025-07-30	Formulaire de mise à jour de la demande de subvention n° 2024-4453	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Le 100 NONS	Support - Operate	$ 30,000
2025-08-13		The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact – particularly in underserved communities. A project title and description was therefore not requested in the application process.	Manitoba Opera	Arts and Culture Sustainability Fund	$ 20,000
2025-08-13		The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact – particularly in underserved communities. A project title and description was therefore not requested in the application process.	Royal Winnipeg Ballet	Arts and Culture Sustainability Fund	$ 70,000
2025-08-13	Taiko Drumming: Ross L Gray School	We start the project with a demonstration for the whole school by the two founding members of Fubuki Daiko. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance for families on the final day.	Fubuki Daiko	Learn - Artists in Schools	$ 3,184
2025-08-13	Taiko Drumming: Ecole New Era School	We start the project with a demonstration for the whole school by the two founding members of Fubuki Daiko. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. Due to holidays and PD days, we will spend a total of 8 days at the school over two weeks. Lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance for families on the final day.	Fubuki Daiko	Learn - Artists in Schools	$ 6,271
2025-08-13	Taiko Drumming: Centennial School	We start the project with a demonstration for the whole school by three performers. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the group sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance by all of the classes on the final day.	Fubuki Daiko	Learn - Artists in Schools	$ 2,554
2025-08-13	Taiko Drumming: Ecole Henri-Bergeron	We start the project with a demonstration for the whole school by three performers. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will borrow from Louis Riel School division. We will focus on Grades 7 and 8 and alter our instruction to accommodate the ability, sensibility, and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance for families on the final day.	Fubuki Daiko	Learn - Artists in Schools	$ 1,908
2025-08-13	Taiko Drumming: Inglis School	We start the project with a demonstration for the whole school by the two founding members of Fubuki Daiko. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged. Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school plans to either purchase and make on their own, or borrow from Grandview School. We alter our classes to accommodate the abilities of each grade level as well as the sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance for families on the final day.	Fubuki Daiko	Learn - Artists in Schools	$ 4,044

2025-08-13	Taiko Drumming: Falcon Beach School	We start the project with a demonstration for the whole school by the two founding members of Fubuki Daiko. In addition to collectively experiencing the visceral excitement of the performance, all those in attendance learn about the history of the art form and the instruments. Questions are encouraged Workshop sessions will be facilitated by Hiroshi and Naomi. The lessons are conducted on our hand crafted taiko and on practice drums made from Rubbermaid garbage cans which the school will be renting from us. We alter our classes to accommodate the abilities of each grade level as well as the sensibility and energetic inclination of each classroom. Students first learn how to hit the drums together as one, how to take turns, and simple group drills. Subsequent days include light warm up exercises and drills, a review of the previous day's lesson, and instruction in a song that becomes more complex with each follow-up meeting. We conclude each session with a mindfulness exercise. The project will culminate with a performance for families on Thursday evening as part of the school's annual holiday concert. The concert is well attended by the community members and will be a perfect opportunity to expose our art form to a broader audience.	Fubuki Daiko	Learn - Artists in Schools	$ 3,056
2025-08-13	Circus Program and Showcase - St. Andrews School	This project has several goals. Firstly, I will work directly with the teacher involved to show her how to teach circus skills to the students. We will focus on basic techniques and beginner-friendly tricks and progressions. This way, the teacher can continue to implement circus arts into her curriculum in future years. We will work together to teach these skills directly to the students. The circus skills will include hula hooping, juggling, spinning plates, flower sticks, poi, and rola bola. Throughout the circus lessons, we will also focus on the broader benefits of circus, such as building confidence, encouraging physical activity, developing self-esteem, and fostering resiliency. I will be working with the students over two weeks to teach skills and create unique and creative routines. These routines will be showcased to the school community on the final day. Students will not be required to perform but will be encouraged if they are interested. The goal of the showcase is to empower the students, help them find their artistic voices, build confidence, and allow them to take pride in what they have worked so hard to accomplish.	Sarah Teakle	Learn - Artists in Schools	$ 6,449
2025-08-13	Circus Program and Show - Daerwood School	This project has several goals. Firstly, I will work directly with the teacher involved to show her how to teach circus skills to the students. We will focus on basic techniques and beginner-friendly tricks and progressions. This will allow the teacher to continue incorporating circus arts into her curriculum in future years, helping sustain the impact of the project after I am done teaching at the school. Together, we will teach these skills directly to the students. The circus skills will include hula hooping, juggling, spinning plates, flower sticks, poi, and rola bola. Throughout the circus lessons, we will also highlight the broader benefits of circus, including increased confidence, physical activity, self-esteem, and resiliency. I will work with the students over the course of two weeks to help them learn new skills and develop their own unique, creative routines. These routines will be showcased in a school assembly on the final day of the project. While participation in the performance will be optional, students will be encouraged and supported if they choose to take part. The goal of the showcase is to empower students, help them find their artistic voices, and celebrate their hard work and growth.	Sarah Teakle	Learn - Artists in Schools	$ 6,110
2025-08-13	Kelsey Community School Hallway Mural	Our plan is to create a mural at the end of the school's recess hallway. The mural would be made up of four 4 x 8 panels, with dimensions totaling 8 x 16 feet. The school will look after purchasing and priming panels prior to my arrival, as well as sealing and installation upon completion. A suitable location will be designated to work with the students for the two-week duration. Kelsey Community School has been in contact with an Elder and Knowledge keeper who will collaborate and help with the design process, which will take place prior to my arrival. Staff and collaborators will work with students in their classrooms (and community members during community nights) to discuss mural themes and make sketches. These drawings will be forwarded to me as inspiration and raw materials to use for compiling a mural design. I will blend all ideas into a 'final' design which will be circulated within the school/community for further suggestions and input. As always, the design is simply a place to start. It will evolve and change as the painting process is underway. Our mural theme will be further developed as school staff, community liaison and Elder/Knowledge Keeper come together to discuss ideas and design criteria. However, currently we are thinking of focusing on the 'Community' element of the school and depicting features of the surrounding communities (town of The Pas, OCN, Clearwater Lake, Saskatchewan River, etc)	Annie Bergen	Learn - Artists in Schools	$ 6,595
2025-08-13	learning all about and then weaving ceintures fléchées in preparation for Festival du Voyageur	The project begins with an interactive lesson on wool—its origins and how it is transformed into usable fiber. Students learn about the steps involved in preparing raw wool, including washing and carding and spinning. They have the opportunity to try carding and spinning themselves. The dyeing process is also explained, helping students understand how raw wool becomes a versatile material used in weaving, knitting, and crocheting. For this project, however, we use commercially produced yarn, as it is more accessible and consistent for classroom use. Following this, students are introduced to the ceinture fléchée, a sash with deep cultural roots in French-Canadian, First Nations, and Métis communities. Historically worn by the Voyageurs, the sash served both practical and symbolic purposes. Students learn that the ceinture fléchée was used to wrap tightly around the waist to provide back support during long journeys and to secure coats in cold weather. The fringes could be used as ties or fasteners, and in some cases, the sash doubled as a small rope or emergency tool. The sash became a symbol of identity and pride, often worn during celebrations, traditional dances, and ceremonies. Before the workshop day, classroom teachers guide students in researching their own ancestry and selecting meaningful colors based on family symbols, flags, or heritage. Using these colors, students design a symmetrical pattern to weave. Working in pairs they prepare the looms and one student weaves while the other assists, then they switch roles. The weaving lasts approximately 90 minutes	Gisele Rondeau	Learn - Artists in Schools	$ 3,734
2025-08-13	Ashern Early Years Welcome Mural	We are planning to create a mural that reflects the core values and collective identity of the school and community. This project will consist of two interconnected murals designed to complement each other in both theme and style. The school entry has two large brick walls as you walk up to the doors of the building. We plan to create two large panel murals on the east and west wall as you approach the school doors to detract from the harsh institutional-looking brick. Both murals will be made up of two 4x8 panels, making a total of two murals each 8 x 8'. A central element of the mural will be the integration of the new school mascot, the wolf. The wolf symbolizes loyalty, family, and wisdom, qualities that align closely with our school's commitment to fostering a strong sense of community, cooperation, and personal growth among our students. Additionally, the mural will celebrate the rich cultural diversity within our school. By incorporating elements that represent our multicultural community, we aim to create a welcoming and inclusive visual statement that honours the unique backgrounds and contributions of all students and families. This mural will serve not only as an artistic enhancement to the school environment but also as a lasting symbol of shared values and aspirations.	Annie Bergen	Learn - Artists in Schools	$ 5,834
2025-08-13	Brightening our school and Connecting through Student Led Mural	We are looking to make our hallway space on the main floor bright and full of life for our students and community members. The school will look after purchasing panels prior to my arrival, as well as sealing and installation upon completion. A suitable location will be designated to work with the students for the duration of our project. A total of four 4 x 8 panels will be mounted to make up a mural with the final dimensions of 16 x 7'. The school will look after cutting the extra foot off the top of each panel. I will paint the cut offs with students as well. The mural theme will be further developed as school staff and Elder/Knowledge Keeper come together to discuss ideas and design criteria. However, some potential themes that have emerged include: IAA (Seven Sacred Teachings), our school community, and keeping the history of our school alive. The Elder or Knowledge keeper will come into the school throughout the fall to review the Seven Sacred Teachings with the students and staff. This will be done over a couple visits to ensure the students are familiar with the teachings and that they can successfully speak about them. As we start to design the mural the Knowledge Keeper/ Elder will consult with the design team (teachers, students and artist) to make sure what we are doing or thinking about is culturally appropriate and best embodies the teachings.	Annie Bergen	Learn - Artists in Schools	$ 4,868
2025-08-13	Playing with Nature: Animated Mockumentaries	This project invites students to bring their science curriculum to life through the magic of stop-motion animation. Students will create 1–2 minute animated fake nature documentaries (mockumentaries), narrated in the style of David Attenborough's Planet Earth. This format uses voice-over narration, humor and animation to explore topics such as habitats, ecosystems, climate change, and land stewardship. Working individually or in teams of two or three, students will use storyboarding worksheets (provided by me) with structured prompts to guide the story development process. They will select a topic and visualize it through drawing and writing, similar to a comic book. Storyboards will be presented to peers and teachers to gather constructive feedback. Using their storyboards as a guide, students will identify key characters and settings needed for their story, such as animals, landscapes, weather phenomena, etc. I will introduce students to a variety of materials and techniques, including claymation, paper animation, digital drawing, and more. I will demonstrate how to create backgrounds using cardboard, construction paper, and craft materials, along with strategies for building characters. Students will be encouraged to choose the methods that best suit their individual vision. To complete their mockumentaries, students will write and record voice-over narration in English, adopting the classic Planet Earth tone. While the workshop will be taught in English, teachers will support students in translating their narration into French, and I will assist them in recording a second version in French—creating a fully bilingual final project.	Lasha Mowchun	Learn - Artists in Schools	$ 6,663

2025-08-13	Nelson Mac Quest program mosaic	The school knowledge keeper will lead the students through a 7 teachings intensive. Students will chose a teaching that they have life connections too. They will explore through story telling using the medicine wheel to guide them how the teachings can apply to their lives, past, present and future. They will then create their own stories through their drawings. I will work with them to create those stories into a mosaic. We will have students create a substrate structure that then will be installed as a mural inside the school. It will be the students vision that will decide on the way the project will be pulled together to be many stories in one. Students work can be accompanied by written word or this be integrated into their art piece. Students may focus on one teaching or as many that apply to them or their experience	Ursula Neufeld	Learn - Artists in Schools	$ 5,413
2025-08-13	Waywayseecappo - Circus Third Year	This project is the third year cumulation of a growing relationship with the Waywayseecappo community school and it's students. In this third year we will be further refining skills, learning new ones, focusing on team and partner work, and working toward a community show performed by the students. In particular, we will be further developing a "Balance Arts" section of instruction with the inclusion of more unicycles for younger grades, stilts across all grades, and a slack line as well. Our first week will be spent reviewing, building, and introducing new skills, while our second week will continue this with an emphasis on performance structure and familiarization of a basic show. ig. Cue to Cue and basic run through of a performance	Isaac Girardin	Learn - Artists in Schools	$ 13,641
2025-08-13	AIS - Manitou School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. 17.1 and 17.2(i) Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 3,858
2025-08-13	Strathclair Mural Academy	We're planning a 14-day Mural Painting project that is inclusive to the whole school. The younger students (k-4) will create art and generate ideas that older kids can choose to reproduce for their murals. The older students (5-12) will create art, generate ideas and paint small scale murals. Murals can then be hung in the school and around the community. I will work with the k4 students to come up with mural ideas. I will introduce them to the elements of art, examples of how artists have used them and how they can be used in art to create different effects. I will project images that we can discuss and allow them to visually see the elements. I will also use illustrated interviews to spark ideas, I will ask the students questions or give them prompts and they draw the answer. An example of a question 'what makes you happy?' Or 'draw your favourite spot on earth', 'what is a message you d like to share with everyone?' 5-12 students will go through a similar idea generating process, inclusive of images, talking about the elements of art and looking at visuals of the elements and artists work as well as illustrative interviews. They will work together or on their own. They will decide on a design and colour palette, project their image on their board or freestyle their idea and then paint.	erica lowe	Learn - Artists in Schools	$ 4,526
2025-08-13	Re-sequencing the 5 w's to create spoken word pieces	Who, What, When, Where, and Why are used to structure story writing and comprehension. I decided to alter that model, after my time in Denmark, studying under world renowned playwright/ director/storyteller Ulla Rhym. Along with being a prolific artist, she works as an anthropologist and from her studies of ancient civilization dig sites, she ascertained that all human stories and works of art are greatly inspired and altered by the struggle to survive within the challenges of where the person lives. Her process was so very rooted in setting as the fundamental ingredient, I began showing how beginning with the Where can liberate students who may be daunted by the "not knowing how to start" phenomena. Once we have the where, we move on tgot he "what" because characters are driven by their actions. When we've established their actions, the audience is ready to know more about them, why do they do what they do. By following the where (when), what, who, why pattern we reveal that character actions are quite often driven by the environment, the setting and all of the minute and fundamental details therein. It all comes back to our need to survive, whether that be a harsh desert terrain, or a crowded high school hallway, we are constantly attempting to maneuvre ourselves so that we have the best possible outcome, as we would define it. This project will allow students to work within the resequenced pre-writing process while incorporating spoken word elements to tell their tale.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 2,797
2025-08-13	Telling Our Newcomer Stories/ Creating a Newcomer Story-theatre play Together	The residency will start with my storytelling performance for the entire school. I'll be sharing about my newcomer experience when I moved to Japan, how I had to adapt to new weather, new insects and animals in my backyard, new foods, new clothing, and new customs. I'll focus on new games that I learned to play and how the children were my teachers. These shared life experience tales are meant to encourage the students to think about their own newcomer stories. Then when I get to work in each class, each student will have the opportunity to share their own newcomer experience, be it to coming to Canada, First day of school, or joining a new team/club for the first time. We'll spend two x 30 minute sessions listening to each other's stories and placing them in the categories of weather, animals, food, clothing, customs, games. We'll then take these categories and ideas from individual tellers as artistic inspiration for a class created newcomer story. It will be approached as if we're creating the genre of newcomer stories as we find similarities in what we've told each other. On the final day, students in grades 2 and 3 will read their story together. Students in kindergarten and grade one will play the story as the teacher reads it to them. We'll be using simple dramatic tableaux techniques to illustrate the story as it's read. We'll learn about tableaux earlier on, when we play back our stories for each other.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 2,263
2025-08-13	AIS - Hazelridge School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. 17.1 and 17.2(i) Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 2,275
2025-08-13	AIS - Minota School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. 17.1 and 17.2(i) Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 4,066
2025-08-13	AIS - Minto School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. 17.1 and 17.2(i) Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 4,001

2025-08-13	AIS - F.W. Gilbert Elementary School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted] in [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families 17.1 and 17.2(i)	Evans Coffie	Learn - Artists in Schools	$ 3,100
2025-08-13	Stories From Home: 100 Years of Gordon Bell	Over the last two years, we've helped students produce thirty seven short documentaries about graduates from the 1960s to the early 2010s who have shaped the school's history. A young gymnast interviewed a famous circus artist. A newcomer Canadian interviewed a woman who broke from her Indian family's strict traditions. Next year, we hope to work with grade nine and ten students to interview grade twelve students who are currently graduating. Gordon Bell serves many students who face challenges including teenage parenthood, involvement in the justice system, poverty and more. These factors shrink the graduating class. At Gordon Bell, graduating high school is not taken for granted—it's a big deal. This project will encourage graduating students to reflect on their growth, future plans, and the challenges they've overcome. As Grade 12 students share their stories, they'll offer peer mentorship and wisdom to the younger students interviewing them. Once interviews are filmed, we will teach storytelling and video editing techniques to help students turn their raw footage into three-minute films. After editing, students will learn animation techniques like digital animation, animating paper, drawings, and plasticine. They'll animate 5–10 second segments of content to add visual interest to their interviews. We hope to present 15 - 20, three minute long documentaries to represent the graduating class at the 100 year anniversary in 2026. This will be a time capsule which connects the present moment with the history of the school, which we have previously captured.	Joel Penner	Learn - Artists in Schools	$ 14,728
2025-08-13	St. Malo School mosaics	It is a small town, the Principal of the school is linked to the many elders, and knowledge keepers of the community. The Principal, who is part of the community, would like the school to reflect the history of the town. This includes the strong Red River Metis roots, the Crow Wing trail, and the Rat River. Then a focus on the evolution with the trains arrival and the many cultures and industry that changed the town. There will be two murals and if possible we would use real clothing, sashes that would be resined, to reflect the history as well. The Manitoba Metis Federation are in support of this project. They have guided me to reach out to certain contacts. They will also be involved as we go through the creation of the murals. We will created two mosaic murals, created with the guidance of Dolores Gosselin and St. Pierre-Joly Museum Curator and Artist, Sol Desharnais. They will present the history of the area through stories, photographs and cultural items. I will be part of the learning so that we can then create the stories in mosaic. The students and teachers will take what they have learned. Each class will create their vision of the historical stories. We will then collaborate on the final design. The students will work with me to create 2 mosaic murals. I will teach them how to shape tile and glass to fit into the designed mural.	Ursula Neufeld	Learn - Artists in Schools	$ 13,350
2025-08-13	Sagkeeng High School 7 teachings	Prior to my arrival the students will be taught the lessons of the 7 sacred teachings. The teachers and I will work with the students to create their images to recreate each teaching. We will be working as a team were the two Art teachers will help guide the students in their creating. The pottery Artist will work with our group to support students to create pieces that will support the vision. Each class will select a student that will be part of the Mosaic Advisory committee. These students will finalize the images we will use and report back to their classes. Once approved a group of student Artists will draw the images on the plywood. A school carpenter will then cut the pieces as presented. We will assign each grade a teaching. Once the students finish their pieces I will move on to the next class.	Ursula Neufeld	Learn - Artists in Schools	$ 7,489
2025-08-13	Showing the Story- Using Physical Theatre to Represent Reading Comprehension	Thus far I've worked with staff and students to create original stories. For this project, we'll be using theatre and improvisation to express personal and group understanding of a known or recently learned narrative. I'll be sharing a story on day one for each class. We'll then delve into the world of that story by using tableaux to show understanding of structure and how one action, causes a reaction, as the story creates the building blocks and pathways for literacy. We'll improvise the voices of characters from the stories and use physical theatre games such as The Living Storybook, with one student telling a portion of the story, while others become the illustrations, using their bodies to express how a character's action might look and feel. By the end of our week together, teachers and students will have a new toolkit that they can use to explore other stories that might be a part of their class curriculum across subject areas. At all times we'll go back to the question, "What does it mean to be literate?" We'll create a list of how we can use our bodies and our minds in constant relationship, in order to show what we know and express understanding.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 1,888
2025-08-13	All About Creative Drama	I will be working with the students and staff to create a unique toolkit of activities which utilize many forms of drama, some to hone in on character building through improvisation, some to challenge the physical actor (from my training in the Sazuki method of physical theatre) and some to draw out narrative for the end goal of creating original scenes. It's important to note that all of our time will be spent in learning games and activities. There is no product for this residency, rather the students and teacher will be gifted an understanding of how to use the form to further their exploration as dramatic creators even after the residency is over. That will be the greatest impact for them, the sustainability found in learning the form and being given the tools to know how to manipulate the art form for their longterm learning. Our goal for the end of the residency is that I should leave them with great confidence in their abilities to work together to continue deepening their understanding of how to incorporate the toolkit on a daily basis and apply it across the curriculum. This was what the principal was interested in providing for her school community. In her words, "We have no real experience with teaching drama and would like to learn how to do this with your safe and guiding hand."	Leigh-Anne Kehler	Learn - Artists in Schools	$ 2,528
2025-08-13	Kindness, Courage, and Resilience-3 characteristics of story heroes/heroines to help create individual and class stories	On the first day I'll share heroic legends with each of the classes. (Learned from my travels and gifted to me at storytelling festival.) During the first week of the residency we will use personal connections through memory stones of kindness, as it has been to shown to us and as we have shown to others. For grades k-4 we'll use drama to bring these stories to life. For grade 5-8 we'll be doing storytelling circles. In the second week we'll create original stories by looking at resilient/courageous characters, which might include animals for the younger grades. Grade k-6 will be creating class stories. Grads 7/8 will be creating individual stories. As a way to further instil what we've learned during the residency, each student in grades k-6 will have the opportunity to get a sense of her/his/their own heroism by creating a visual art representation of their own heroic selves. This is done by drawing outlines of each student on large roll out paper. They then colour in the eyes, nose, ears, mouth and give themselves a "costume" to wear. The students fill in the outline with personal statements such as "My eyes are kind when they see someone who needs a friend." "My ears are resilient when they tune out insults." "My mouth is respectful when I wait for my turn to speak." I am a hero/heroine! The principal has asked that for the grade 7/8 class I focus more on their work as writers.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 2,467
2025-08-13	Broad Valley Colony School Five Day Printmaking AIS Residency	I intend to collaborate with the principal, teachers, and students at Broad Valley Colony School to deliver a 5 day Artists in Schools printmaking residency in early October 2025. This five-day program will introduce students to the creative and technical possibilities of printmaking—a rare opportunity for students living in a rural Colony setting with limited access to formal art education. Students will explore two main techniques: reduction relief and collagraph printmaking. Reduction relief involves carving and removing areas from a block in stages, printing each layer with a new colour. This method teaches sequencing, planning, and how subtraction can build complex visual compositions. In contrast, collagraph printmaking involves building up a textured surface using recycled materials, which is then inked and printed—offering students a tactile, additive approach to image-making. Throughout the week, students will learn to experiment with shape, colour, texture, and layering, gaining a deeper understanding of how images are constructed and transformed through printmaking. They will make creative decisions about subject matter, composition, and colour use, resulting in bold, original prints that reflect their ideas and individuality. Nothing will be wasted. The blocks will become finished pieces of art once the prints are completed. I will also share a Google Doc presentation introducing contemporary printmakers to expand students' understanding of printmaking as a living, evolving art form. By engaging in hands-on artmaking while seeing their experiences reflected in the work of working artists, students will develop pride in their abilities and a sense of possibility for creative expression.	Karen Cornelius	Learn - Artists in Schools	$ 3,921
2025-08-13	apprendre au sujet de et se tisser une ceintures fléchées	Le projet débute par une leçon interactive sur la laine, où les élèves découvrent ses origines et son processus de transformation. Ils apprennent à reconnaître la laine brute, puis explorent les étapes de préparation comme le lavage, le cardage et le filage, qu'ils expérimentent eux-mêmes. La teinture est également abordée, leur expliquant comment la laine devient un matériau prêt à être tissé. Pour des raisons pratiques, le projet utilise du fil commercial, plus uniforme. Les élèves sont ensuite initiés à la ceinture fléchée, un artefact profondément enraciné dans la culture canadienne-française, autochtone et métisse, historiquement portée par les voyageurs, cette ceinture avait un usage fonctionnel — soutenir le dos, garder le capot fermé, servir de corde pour en nommer quelques-uns — mais aussi symbolique, marquant l'identité culturelle et la fierté. On la retrouve encore aujourd'hui dans des contextes festifs ou cérémoniels. Avant de commencer le tissage, les élèves effectuent des recherches sur leurs ancêtres et choisissent des couleurs représentatives de leur patrimoine, inspirées de symboles familiaux ou de drapeaux. Chaque élève choisit ses couleurs pour créer un motif symétrique original et personnel. En partenaires, les élèves tissent : l'un tisse pendant que l'autre assiste, puis ils échangent les rôles. L'activité de tissage avec ces âges dure de 90 à 100 minutes, leur permettant de créer une œuvre personnalisée tout en explorant les techniques traditionnelles et leur propre héritage culturel.	Gisèle Rondeau	Learn - Artists in Schools	$ 841

2025-08-13	Texture Tiles at Westwood Elementary	In this project the students will begin by designing and carving 1-2 stamps and then using their stamp and others provided they will create a unique wall tile that can be hung and displayed. The project will be broken up into 3 working days and 1 discussion day at the end. At the end of the project students will have 1-2 Bisque fired clay stamps that they have carved and a glazed decorative tile that can be hung on the wall. They will learn to carve clay stamps, roll out clay and turn it into a tile, and how to paint and glaze a piece of pottery	HANNAH PRUDER	Learn - Artists in Schools	$ 7,490
2025-08-13	Marble Ridge Colony Five Day Reduction Relief and Collagraph Printmaking AIS Residency	I intend to collaborate with the principal, teachers, and students at Marble Ridge Colony School to deliver a five day Artists in Schools printmaking residency in October 2025. Larissa Malenchak is principal of both Marble Ridge and Broad Valley Colony schools. **This five-day program will introduce students to the creative and technical possibilities of printmaking—a rare opportunity for students living in a rural Colony setting with limited access to formal art education.** Students will explore two main techniques: reduction relief and collagraph printmaking. Reduction relief involves carving and removing areas from a block in stages, printing each layer with a new colour. This method teaches sequencing, planning, and how subtraction can build complex visual **compositions. In contrast, collagraph printmaking involves building up a textured surface using recycled materials, which is then inked and printed—offering students a tactile, additive approach to image-making.** Throughout the week, students will learn to experiment with shape, colour, texture, and layering, gaining a deeper understanding of how images are constructed and transformed through printmaking. They will make creative decisions about subject matter, composition, and colour use, resulting in bold, original prints that reflect their ideas and individuality. I will also share a Google Doc presentation introducing contemporary printmakers to expand students' understanding of printmaking as a living, evolving art form. By engaging in hands-on artmaking while seeing their experiences reflected in the work of working artists, students will develop pride in their abilities and a sense of possibility for creative expression.	Karen Cornelius	Learn - Artists in Schools	$ 3,959
2025-08-13	Workshops in African Dance, Storytelling, and Instruments	In this project, I will teach students the art of African Dance, Drums (Djembe and Conga), 2 African Musical Instruments (Sekere/Shaker and Agogo/Bell, and engage the students with traditional African storytelling. The children will also be taught how to make their own special cultural bracelet. The project will run for a week, March 9 - 13, 2026, from 9.20am - 3.20pm each day. The kingdergarten students will be taught to sing along, with simple dance steps while I drum to their dance movements. A daily classroom schedule will be attached to this application which the school already drew out. A group of 22 students will be in the classroom at a time to learn the art of Dance, Musical instruments and also, Story involving the craft of making cloth bracelets. Students will experience the importance of discipline in promoting self dignity through the works of arts.	Bola Oriyomi	Learn - Artists in Schools	$ 1,475
2025-08-13	Storytelling and Development through Shadow Puppetry	**Storytelling and Development through Shadow Puppetry is a week-long, in-person arts residency designed for Grades 3–5 students at Heyes School. This hands-on group story making project introduces students to the unique and expressive art of shadow puppetry, blending visual art, storytelling, and** performance into an inclusive and engaging classroom experience. **Over the course of the week, I will work with 10 classes, each receiving two sessions of 60–75 minutes. In the first session, students will explore the basics of shadow puppetry: how light, shadow, movement, and sound come together to create visual stories. They will then design and build their own** shadow puppets using materials such as cardstock, recycled plastics, and sticks. The second session will focus on performance and collaboration, as students develop and present short scenes or stories behind a shadow screen using simple light sources. This project supports creative development, communication skills, collaboration, and confidence. It is structured to encourage student voice and self-expression, while also aligning with curricular goals in literacy, visual art, and drama. Teachers will receive optional extension activities to continue classroom engagement beyond the sessions. **The residency culminates in a class to class sharing opportunity that celebrates the students' hard work. The school is limited in the space available for large community shows. Storytelling and Development through Shadow Puppetry provides a unique, accessible way for young learners to see themselves** as artists and storytellers, discovering the power of their imagination through the interplay of light and shadow.	Jody Dixon	Learn - Artists in Schools	$ 5,469
2025-08-13	The Bridge Program: Music for Life	In 2024-25 the Bridge program operated five days per school cycle offering 11 separate classes in addition to five lunch hour open sessions. In addition, a growing group of alumni met on Monday evenings from 6-8pm and, based on interest (and an ever-growing number of graduates), we are looking at creating a second alumni band next fall. Instructors engage with students in a hands-on approach to music learning. Since many students are just learning English, the Bridge is taught by ear with an emphasis on playing together rhythmically. Students start playing their instrument quickly, making sounds together and connecting with other band members. Repertoire consists of popular music past and present - often suggested by students - alongside music from other parts of the world and jazz standards like Night Train and Caravan. In the jazz tradition, songs are learned by ear at first and scaled down to fit the technical ability of newer musicians. As those students develop technique on their instrument songs evolve and become more complex. This quick connection to their instrument leads to early success which, in turn, builds enthusiasm for music and keeps students engaged in music year after year.	Neil Watson	Learn - Artists in Schools	$ 11,625
2025-08-13	Student-Led Production at Gonzaga Middle School	**Considering Meraki Theatre is Winnipeg's only student-driven Theatre company, the project we want to implement with the students at Gonzaga Middle School is a completely student-led play creation, but this time we are hoping to put on a full-length production with their students! Students will share** ideas, create characters and ultimately build their very own collective musical theatre production where all of their voices are represented and heard. At Gonzaga Middle School, students will collaborate on sharing and generating ideas, writing a fully realized script, creating characters, choosing their own props and costumes, and crafting their own set; which will ultimately lead to their very own collective musical production where their voices are heard and their ideas are brought to life. This past year, we were able to create mini creations with our students at GMS, as we had each group of 8-week blocks. Next year, we hope to be able to work towards a full-year production where students are able to perform the production in a theatre for audiences and families to be able to view for free. This student-led play creation will not only encourage student creativity, curiosity, and imagination, but will further **students' understanding of dramatic forms, artistic tools, and will build off of their current knowledge that Meraki has already taught them this past year. This will further utilize Meraki's student-led foundation as current students who we teach will mentor those who will be brand new to the school in** September (incoming Grade 6 Students).	Meraki Theatre	Learn - Artists in Schools	$ 15,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Prairie Canada Carvers Association	Support - Community Impact	$ 3,750
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Eastern Manitoba Concert Association	Support - Community Impact	$ 5,500
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Manitoba Writers' Guild	Support - Community Impact	$ 15,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Kaleidoscope Concerts Inc	Support - Community Impact	$ 3,500
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Chai Folk Arts Council Inc.	Support - Community Impact	$ 12,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Prairie Vision Arts Council Inc.	Support - Community Impact	$ 15,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and descriotion are therefore not requested in the application.	Gimli Barvinok Ukrainian Dancers Inc.	Support - Community Impact	$ 7,500

2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Strathclair and District Theatre Committee Inc.	Support - Community Impact	$ 8,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Winnipeg Gay and Lesbian Film Society	Support - Community Impact	$ 8,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Selkirk and District Ukrainian School of Dance Inc.	Support - Community Impact	$ 5,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Rusalka Ukrainian Dance Ensemble Inc.	Support - Community Impact	$ 15,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Cinémental Inc.	Support - Community Impact	$ 5,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Minnedosa Performing Arts Committee	Support - Community Impact	$ 5,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Manitoba Great Wall Performing Arts Inc.	Support - Community Impact	$ 10,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	The Rainbow Harmony Project, Inc	Support - Community Impact	$ 15,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Sunrise Performing Arts Centre of Excellence (the SPACE) Inc	Support - Community Impact	$ 10,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Arts West Council Inc	Support - Community Impact	$ 4,250
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Southwest Showcase Inc.	Support - Community Impact	$ 6,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Manitoba Fibre Festival	Support - Community Impact	$ 15,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Women's Musical Club of Winnipeg	Support - Community Impact	$ 15,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	La chorale des Intrépides	Support - Community Impact	$ 4,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Cypress River Resource Centre	Support - Community Impact	$ 8,635
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Beau Head Arts Fest	Support - Community Impact	$ 3,358
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	We Rock Winnipeg Inc.	Support - Community Impact	$ 10,000
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Aurora Borealis Council (10)	Support - Community Impact	$ 4,922
2025-08-13		**Support – Community Impact** is an annual grant that supports community arts/cultural organizations in delivering impactful programming. It supports programming and administrative costs associated with delivering programming. A project title and description are therefore not requested in the application.	Prairie Arts cARTel	Support - Community Impact	$ 6,082
2025-08-18	Opera From Scratch Workshop, Composer's Travel	This August I will fly to Halifax to attend Opera from Scratch as a participating composer. OFS is an intensive one-week workshop for six composers and six performers which takes place in Halifax, Nova Scotia each year, culminating in a gala performance. This year I will be working on a new opera with Émilie Versailles, a non-binary soprano based in Montréal. I will also be attending masterclasses and lessons by this year's faculty James Rolfe (composer) and Janice Jackson (soprano). I hope to create a 10-minute opera with Émilie which, in the short term challenges both of us as artists and in the long term can be expanded into a larger opera. Past participants of this workshop have gone on to expand their work with repeat performances across Canada. This was what I had in mind when I applied. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i)	Willyn Whiting	Learn - Travel/PD	$ 875

2025-08-18	Fantasia International Film Festival Jury	The purpose of this project is to attend the 29th Fantasia International Film Festival which occurs in Montreal, Quebec between July 17 - August 3 as an esteemed invited juror. I have been invited by Carolyn Mauricette, the Director of National Programming at the Fantasia International Film Festival for the Septentrion Shadows section, a curated spotlight on Canadian genre feature films. This trip is a necessary obligation for meeting new professional contacts and developing relationships that have been established remotely and require in-person and on-the-ground progression. In addition to seeing and assessing films, my goal is to discuss and network about programming, collaborations, and partnerships with filmmakers, film programmers, and distributors across Canada. The Fantasia International Film Festival is a legendary presentation of fantastic worldwide cinema taking place each July in the heart of Montreal. This festival showcases the most exciting and innovative examples of contemporary international genre cinema from every corner of the globe. This will be my first time attending Fantasia, and it is an honour to be invited to be a jury member. While this jury position is unpaid, I feel as though this opportunity will provide me with a rare chance to engage with transgressive Canadian and international genre cinema. I look forward to expanding the curatorial skills that I've learned through various professional projects while engaging with Montreal's arts and culture milieu. I am currently the only film programmer at the DBC and creator of two monthly genre film series, Bikini Drive-In and Cult-O-Rama. The purpose of both of these series is to showcase and celebrate horror, cult and underground cinema. It is crucial to my personal practice and my work with the DBC that genre cinema is taken seriously as an art form, and I believe attending Fantasia will contribute greatly to my personal and professional goals. The DBC is the only independent arthouse cinema in Manitoba and is a critical source of groundbreaking and genre-expanding film, cinema and media art. As an emerging film programmer, and the sole programmer at the DBC, traveling to Montreal exposes me to new and exciting films and provides me with excellent insight, tools, support and community to expand my curatorial skills. By attending Fantasia, I will bring everything I've learned to the Manitoba film scene, and activate DBC's mandate of screening international and Canadian feature films, as well as introducing Winnipeg audiences to high quality genre films that one could not see at other cinemas in the province. As a film programmer, it is essential to my curatorial practice to attend networking events and film festivals, as these experiences give me the opportunity to expand my programming skills and bring international and Canadian cinema to Manitoba audiences.	Olivia Norquay	Learn - Travel/PD	$ 375
2025-08-18	To attend the talent lab at Reykjavik International Film Festival.	Talent labs in the film industry are specialized programs designed to provide intensive training, mentorship, and networking opportunities for emerging filmmakers. Labs are most often held during film festivals so that participants may have access to masterclasses, screenings and Q & As, as well as industry players in attendance Talent labs are meant, first and foremost, to develop and advance the careers of filmmakers. They are an essential part of the burgeoning filmmaker's career, and an unmissable opportunity for a filmmaker, such as myself, to connect with industry experts, practice pitching my work to producers, and make connections with fellow filmmakers from all over. In my experience, it is the best setting to grow, and grow quickly. But, these labs are highly selective and only admit a select few participants who have applied to the program with all the submission requirements. And, they cost money. Which is only natural, as organisers put together a packed schedule of workshops and masterclasses taught by industry experts. There are not many talent labs in the world. And I, incredibly, got accepted into a major one. The Reykjavik International Film Festival (RIFF) in Iceland will celebrate its 22nd year in 2025. It's a medium-scale film festival, though the largest in the country, that hosts each year fantastic guests of honour and holds unique screenings. For many years, RIFF has offered a talent lab for filmmakers from around the world who are currently making their first feature film. And that's exactly where I am in my filmmaking career. So when I got accepted into the talent lab at RIFF, I was ecstatic. RIFF's Talent Lab is held over five days in Reykjavik, from September 30th to October 5th, 2025, the last day being a travel day. The lab accepts around 30 to 40 filmmakers from around the world, who will all stay at the same hostel and attend the lab's programming together, which is filled from morning to night. To get into the lab, I had to submit a recent short film; I submitted my newly completed erotic thriller SLURP, which will have a screening at the festival as part of the lab. It's an incredible opportunity to get personal time with industry experts who can offer me advice and guidance while I am making my first feature film; to listen and learn during organised panels and masterclasses; to watch international cinema and watch my peers' short films, to have others view my work and offer me feedback; to build an international network of filmmakers who are at the same place in their careers as I am; and to absorb as much information as I can in order to make me ready to pitch my feature film to future investors, producers, and distributors. I'm incredibly excited about the talent lab at the Reykjavik International Film Festival, and honoured to have been selected among so many applicants. I hope you'll support my journey there.	Elena Sturk-Lussier	Learn - Travel/PD	$ 875
2025-08-18	Mentorship and Research on Dakota Saulteux for book	I would like to travel to speak to various elders in different communities, for my research for my book. I would like to continue my research. [redacted] all exceptions - 18.1(c)(i) I'm compelled to write about this part of our history. Letting our people know what happened in our territory, for our youth to learn not only about European History. My ability to undertake this project will start in September, and I will continue and complete my research. I love doing this, my drive is to complete the book and have it published. I have considered the factors beyond my project, including the climate, and getting from one destination to another. Reaching out to meet people in Wahpahton, Sisseton, and the Traverse Reservation. To travel remotely to the warpath, taking pictures of the locations	Diana Traverse	Learn - Travel/PD	$ 875

2025-08-18	Everything Has Disappeared, Presentation at Rosendal Teater, Trondheim, Norway	I have been invited to travel half-way around the planet to perform Everything Has Disappeared , a hyper fictional performance-based galactical TedTalk-meets-mentalism-act, which challenges the head-tilting question "what would happen if every [redacted] person in our society suddenly... disappeared?". There are many components involved in remounting, touring, and performing this production. Each time we bring it to a new location—especially internationally—it requires fresh coordination, rehearsal, and adaptation to the local context. In many ways, the process feels like re-creating the work from the ground up. This grant application is to support my travel expenses to Norway, where I will be immersed in that intensive process of rebuilding and re-staging the piece for a new audience. By accomplishing all of this, I will—very evidently—deepen my artistic methods, practices, and capacities as a touring artist, performer, creator, and collaborator We are returning back to Trondheim to reignite our relationships and begin new connections with the [redacted] community to not only serve the purposes of our production, but to learn about the local history of migration that without this project would likely not ever be recorded and shared publicly with intention. It is a deeply fulfilling opportunity to learn about my [redacted] heritage by inviting folks to share aspects of their lives through their labour history. It's an opportunity to record stories, create history, make note of humanity within the act of export-human-labour and labour migration. Touring EHD to Trondheim will inform my artistic practice and approach to socially-engaged and community-based theatre processes that involve key elements of devised theatre: gathering, sharing and working with personal stories which come from the diaspora in new communities In this particular case, my process for engaging with our "cast" in Norway will require extra time and care with our approach to interviews and script development, such as: Re-connecting and Forging Relationship - 2 weeks (Aug): Conduct interviews with [redacted] community about their entire personal history around labour, recruit 2-4 community members for mentalism acts. Re-writes - 1-2 weeks (Aug): Include new stories from the cast of [redacted] participants into the main script Memorization and Re-block the performance - week (Aug-Sep): Emelia Symmington Fedy (Artistic Director, The Chop) will direct and ensure the smooth running of mentalism acts Travel, Present, Perform - September 10 - 18, 2025: We re-connect with the local diaspora, rehearse sections where they are physically involved on stage (Choir sections) and ensure their confidence as featured performers. Returning to Trondheim will reinforce the initial connection I built with the local community, particularly with the [redacted] diaspora. I will rely on these foundational relationships to collaborate meaningfully and involve them in the public presentation. At its core, EHD is a celebration of gratitude for migrant labour—shining a light on the often overlooked contributions of migrants and acknowledging the difficult, often unjust circumstances that compel their journeys. Touring EHD is deeply important for me to pursue. It will not only help continue to shape my career and art practices, informing how devised theatre reshapes, but clarifying what touring EHD involves. all exceptions in description - 17.1 and 17.2(i)	Valerie Venzon Oro	Learn - Travel/PD	$ 875
2025-08-18	Délégation à la Biennale Bonavista	À l'été 2025, l'Association des groupes en arts visuels francophones (AGAVF) souhaite organiser, pour la première fois, le déplacement d'une délégation francophone à Terre-Neuve pour participer à la Biennale Bonavista, un événement majeur en art actuel au Canada atlantique. Cette initiative de mise en marché vise à établir des liens durables entre les communautés francophones en situation minoritaire (CFSM) et les structures artistiques anglophones, autochtones et régionales de Terre-Neuve-et-Labrador. La délégation sera composée de la codirection de l'AGAVF et de trois membres de son réseau, dont Lou-Anne Bourdeau, directrice de La Maison des artistes visuels francophones (MDA) à Winnipeg et présidente du conseil d'administration de l'AGAVF. Elle participera à une série d'activités clés, notamment les événements d'ouverture de la Biennale et son symposium soulignant le 5e anniversaire, des rencontres avec les directrices générales et artistiques de la Biennale (Sue Bailint et Rose Bouthillier), ainsi que des visites de lieux artistiques comme Union House Arts (Port Union), The Rooms et Eastern Edge (St. John's). Des échanges sont également prévus avec des artistes francophones tels qu'Anastasia Tiller, Nathalie Beausoleil et John A. Cosgrove, ainsi qu'avec les organismes FrancophoneNL et Le Gaboteur. Une distribution ciblée de la revue FR, publiée par l'AGAVF, est aussi prévue pour faire connaître les artistes francophones en milieu minoritaire. Le choix stratégique de Bonavista repose sur les nombreuses affinités entre la Biennale et les réalités vécues par les organismes membres de l'AGAVF. Contrairement aux biennales souvent ancrées dans les grands centres urbains, Bonavista se distingue par son implantation en milieu rural, son ancrage local fort et sa volonté de mettre en valeur des pratiques artistiques émergentes et régionales. Ce modèle résonne profondément avec les valeurs du réseau de l'AGAVF, qui dessert des artistes souvent isolés géographiquement et œuvrant dans des conditions inégales de diffusion. La Biennale Bonavista est également un moteur de revitalisation culturelle et économique, démontrant que des contextes décentralisés peuvent produire un impact culturel significatif – en témoigne sa fréquentation de près de 20 000 visiteur·euses en 2023. La participation de Lou-Anne Bourdeau à cette délégation représente une opportunité concrète de représenter la MDA et les artistes manitobains dans un contexte national d'échange et de développement. Elle permettra d'identifier de nouveaux partenariats interprovinciaux, d'approfondir ses compétences en commissariat et de s'inspirer de pratiques artistiques adaptées aux milieux ruraux. [redacted] Enfin, cette mission s'inscrit dans une perspective à long terme : créer les conditions pour que les artistes des CFSM aient accès à de nouveaux marchés, soient mieux représentés dans les grands événements nationaux et puissent dialoguer avec une diversité de communautés artistiques, au bénéfice de l'ensemble du milieu. 18.1 (c)(i)	Lou-Anne Bourdeau	Learn - Travel/PD	$ 875
2025-08-18	WILD WRITERS LITERARY FESTIVAL Waterloo - memoir panel - November 8, 2025	I have a book published by Guernica Editions April 1, 2025, Seeking Spirit: A [redacted] Memoir 17.1 and 17.2(i) 17.1 and 17.2(i) A summary: In her memoir Seeking Spirit: A [redacted] Memoir, Linda Trinh says she had everything she thought an immigrant woman should want: motherhood, career, and security. Yet she felt empty. Growing up in Winnipeg, Linda helped her mom make offerings to their ancestors and cleaned her late dad's altar. These were her mother's beliefs, but was [redacted] Linda's belief? In her late-twenties, Linda sought answers in Egypt and China and prayed during corporate downsizing, seeking meaning in contemporary life. Via a collection of essays, she plays with form and structure to show the interconnection of life events, trauma, and spiritual practice, to move from being a passive believer to an active seeker. 17.1 and 17.2(i) The Wild Writers Literary Festival happens in Waterloo, ON and features readings from the latest great Canadian books, thought-provoking conversations, and inspiring writing workshops over a three-day literary weekend. (https://wildwriters.ca/) I have been invited as part of a panel on memoir writing. This will be a moderated discussion with Tamara Jong (tbc) and Antonio Micheal Downing (tbc) with Susan Scott as moderator and this would be a rich conversation and one that would be of great interest to our audience. They will have their bookseller Words Worth Books on hand to take care of sales. As a participating author, I'll be able to 1) do a reading from my new book and talk about memoir writing as part of the panel 2) sign and sell copies of my book 3) interact with other authors and with readers 4) post my time at the launch on social media to further promote the book. The publisher, Guernica Editions, is a small independent press. They will not provide any financial support for travel expenses related to going from Winnipeg to Waterloo, ON. As an author who lives outside of Ontario, I have a disadvantage as there are a lot of festivals around the GTA and other locations in Ontario, so I have the extra barrier of travel expenses. Authors in Toronto / Ontario already have exposure. By supporting my travel expense, this provides access to me as an artist, access I wouldn't have otherwise. By having the funds to allow me to attend, I am raising my exposure and profile as a Manitoban author, which is beneficial to me professionally, but also beneficial for readers and educators to know that authors in Manitoba are represented. I can grow my audience beyond Manitoba to become an author with national presence. By having the opportunity to meet other authors and readers, this will benefit me greatly as I continue to grow and develop as an author. Reading from my book and speaking about the craft of writing, this will hopefully inspire others to become writers (some who may have never thought they could be writers, like I used to think about myself growing up) and in this way, I'm giving back to the writing community.	Yen Linh Trinh	Learn - Travel/PD	$ 750

2025-08-18	Attend a screening of my films at Cinematheque's 50th Anniversary	I am seeking funding from the Manitoba Arts Council to cover my travel and accommodation expenses for a four night stay in Winnipeg as well as a general membership to Winnipeg Film Group (WFG). I have been invited to participate in the WFG's 50th Anniversary programming, September 23 - 26, 2025. My films will be screened in the shorts program curated by Winnipeg filmmaker James Pomeroy. My work will also be featured in a WFG commissioned film by Manitoba based filmmaker Danielle Sturk. Also, I have also been invited by Jillian Groening, the Distribution Director at WFG, to meet for a coffee and tour the WFG offices and film vault. I am requesting funding to attend this specific event because it is a valuable opportunity to connect with highly esteemed industry professionals such as Danielle Sturk and James Pomeroy. Given the significance of this screening as part of Cinematheque's 50th Anniversary, I anticipate many professional artists will attend, making it an ideal opportunity for networking and meaningful connections. My goal is to engage with fellow artists and professionals, seeking opportunities for collaboration and mentorship that will directly support and enhance my artistic practice. Attending this screening is very important on a practical level. For example, I need guidance on which film festivals and galleries to submit my work to, as it has been over 10 years since I last applied. The timing of this event is perfect because it coincides with the opening of the fall submissions for the Winnipeg Film group's Marketing Fund. Applying for this fund is a key step in distributing my current animation and submitting it to film festivals and galleries. Therefore, building in person relationships with staff from the WFG such as Jillian Groening is invaluable. As mentioned Jillian has invited me to have a tour of the WFG during which I would get a membership and information regarding what equipment and workshops are available. As a rural artist building connections with artists from Winnipeg opens the possibility for future collaboration and access to equipment for video/film production such as cameras, audio recorders, actors, and a crew. I would love to get back into making work using 16mm film with a cast and crew. I understand the importance of being involved in this community because prior to moving these connections aided in my work being shown locally, nationally and internationally Lastly, with support from the Manitoba Arts Council and Mawa, I am building momentum in my professional development. These grants have helped me reconnect with Winnipeg artists and learn current editing and animation programs for my current animation. As a rural artist funding for travel is essential in this regard, as it will allow me to meet artists in person, strengthen current connections, and foster future collaborations, all of which will contribute significantly to my development and success as a professional artist	Victoria Lowenberger	Learn - Travel/PD	$ 750
2025-08-18	Ian Mozdzen instant dance presentation tour 2025: Mexico City, Fort McMurray & Edmonton	In 2025, I will present my original solo working, NEW DANCE NOW, at three significant performance events across North America. Each was selected for its alignment with my evolving practice, audience reach & potential to deepen visibility, connection & dialogue through spontaneous performance. This tour includes: 1.Festival Internacional de Danza Contemporánea de la Ciudad de México (FIDCDMX) – August 7–17 2.Athabasca Tribal Council Cultural Festival (Alberta Culture Days) – September 11–14 3.Mile Zero Dance's 40th Anniversary Season – November 21–22 At FIDCDMX, I will perform in the International Gala for Mature Contemporary Dance Soloists, alongside established artists from around the world. The platform offers critical international exposure & the chance to engage with artists, audiences & curators working at the forefront of contemporary dance. This experience will directly inform the development of my movement research & deepen connections with global peers. In Fort McMurray, I will perform & lead a participatory workshop at a festival hosted by the Athabasca Tribal Council, grounded in Cree, Dene & Métis cultures. Sharing my process—instant, intuitive, non-choreographed movement—in this setting supports cultural exchange & encourages embodied creativity across experience levels. The invitation reflects trust & mutual respect. I will approach the workshop with care, sensitivity & openness, offering a form of dance responsive to context & community. In Edmonton, I will present a full-length solo within Mile Zero Dance's milestone 40th anniversary season. One of Canada's leading spaces for experimentation, Mile Zero will provide production, venue & outreach support. This performance allows me to share my work with a national audience while fostering local dialogue through accompanying workshops. These engagements build directly on momentum in my career. As I write this application, I am currently in residence in Spain with IBÉRICA // Festival Internacional de Performance Art, curated by Hector Canonge. I perform June 27 in Cañada del Hoyo (Cuenca) & June 29 at Madrid's Museo La Neomudéjar, alongside artists from 15 countries. This residency has catalyzed international connections & sharpened the clarity of my work. Presenting NEW DANCE NOW across Mexico, Alberta & Canada sustains this trajectory—grounded in presence, invitation & cross-cultural dialogue. This project supports a crucial next phase: establishing a sustainable touring practice, expanding my audience & refining the pedagogical tools behind my SCHOOL OF NATURAL DANCERS. These international presentations lend credibility & visibility to my work—not only as a performer but as an artistic leader with a distinct voice. As recognition grows, so does the perceived value of working with me, supporting my goal of formally inviting international artists to engage with my methods. This tour will help build the trust, visibility & momentum necessary to expand the school as a mobile, collaborative space where instant dance is cultivated, shared & evolved globally. I will document performances, audience responses & workshop experiences to inform future residencies, workshop-leader opportunities & long-term invitations. All travel is feasible within 3 5-months. I have confirmed invitations from each presenter, with travel support, accommodations, in-kind production & community partners secured or pending. The tour is well-organized, intentional & integral to my continued artistic evolution as a late-blooming artist whose career is actively flowering on international stages	Ian Mozdzen	Learn - Travel/PD	$ 875
2025-08-18	Studying Flamenco and Spanish dance in Spain	In Spain, my intention is to attend two different workshops, one in Madrid and the other in Jerez de la Frontera. I will be accompanied by emerging artist members of Bolero Dance Theatre, who are travelling to Spain to study for the very first time. In Madrid, I have personally requested a workshop at the ExpresArte school in two styles of Spanish dance: folkloric and classical (or estilizada). I chose this school, because I have previously studied with teachers from there, Beatriz Barceló, Mamen Tejedor and La Popi, and they have a close connection with Bolero Dance Theatre. All the teachers at ExpresArte are extremely knowledgeable and experienced. Firstly, what I have arranged in folkloric dance is to learn a choreography from the region of Valencia. Currently, no companies in Manitoba have dances from Valencia in their repertoire, so this is an important addition to showcase the full range of Spanish dances in performances here, as the dances from that region are very different from anything we perform. The second style, estilizada, is also something that is less commonly taught outside of Spain. Classical dance has a tendency to be less popular around the world than flamenco, as it requires some ballet technique and the castanets are complicated. It is therefore necessary to travel to Spain to receive training that both keeps me up to date on current trends and practices and provides me with a sufficient level of technique to improve my skills in that particular style. Finding training in this style closer to home is difficult, and I am striving to change that by continuing to study in Spain and bring back the knowledge I have acquired. In Jerez de la Frontera, I will be participating in the Fama flamenco course. It is an international course that provides training to all levels. It also gives participants the opportunity to perform what they have been taught at the end of the week. I have previously attended this course and it was an excellent experience, which also allowed me to network with other teachers and performers from around the world, as it is run through the Spanish Dance Society. I will be taking the advanced level classes, which are geared towards dancers at a professional performance level. This course will immerse me in flamenco in one of its founding cities for almost a week. It is necessary for me as a performer, company director and teacher to stay up to date on trends happening in Spain, which is only truly possible when visiting the country in person and dancing in workshops and classes with local dancers. By studying in Spain, I will be able to further advance the level of flamenco and Spanish dance taught in Manitoba and showcased by local companies, such as Bolero Dance Theatre.	Geneviève LaTouche	Learn - Travel/PD	$ 875

2025-08-18	Travel to Montreal for Fantasia Film Festival for the screening of my film THE BEST	My latest short film, THE BEST, was invited to screen at the prestigious Fantasia International Film Festival. The Best was produced and made during my residency at the Norman Jewison Canadian Film Centre, Director Lab I am applying for funding to travel to Montreal from July 21st to July 24th of 2025, so I can attend the festival and present my work in person. Fantasia is a prestigious Canadian film event which is well respected by both the Canadian and international film community. Fantasia is regarded as one of the world's leading genre film festivals, attracting not only large audiences but also industry professionals including distributors, programmers, producers, and sales agents. Being selected is an honour, and attending in person is an opportunity for the professional, marketing, and business development of both this project and my filmmaking career. The Best is about a South Asian bodybuilder who is trying to internally pump himself up before having to give his father's eulogy, and the mental health he faces due to his upbringing. This is a personal film as it reflects many of the [redacted] I had during that time. 17.1 and 17.2(a) Montreal is a major artist and film hub and exhibition in this city will help stimulate a wider national and international recognition of the film. These events will also give me the chance to network with industry peers and forge new professional connections, which could open the door to future artistic collaborations. This festival will offer me the chance to take in new artistic works created by my filmmaking peers from across the world. Experiencing the latest in world cinema at film festivals is vital to my work as independent filmmaker as it provides many creative insights which stimulate the imagination toward the development of new ideas. The value of attending Fantasia is to also create buzz and network with other industry professional, as I complete the post-production on my feature film, STRONG SON. THE BEST and STRONG SON (the feature) share similar themes and qualities and therefore makes it easier to showcase what my future project will be and is about. This might open doors into finding a future distributor, or crew such as an editor. Professionally, my primary goal is to build relationships with festival programmers to support the future of my upcoming feature film STRONG SON. Fantasia's strong industry presence makes it a strategic place to foster those connections. From a marketing standpoint, I hope to connect with other programmers to secure additional festival screenings for THE BEST beyond Fantasia. These relationships are key to maximizing the film's reach. On the business side, Fantasia hosts the Frontières International Co-Production Market, a networking platform for genre filmmakers. Through my festival accreditation, I'll have access to this market and plan to use it to explore distribution and co-production opportunities for STRONG SON, as well as to engage with potential partners from Canada, Europe, and beyond.	Ian Bawa	Learn - Travel/PD	$ 750
2025-08-18	[redacted] film festivals, art, and nature 17.1 and 17.2(i)	I will be travelling to [redacted] for the first time this summer. I will be attending two film festivals, exploring art, and gaining a deeper relationship with the landscape, which informs much of my work. I submitted my film, The Landmarks of Memory (https://christinahajjar.com/art/the-landmarks-of-memory/) to [redacted] International Film Festival and [redacted] Mediterranean Film Festival (results pending). Regardless of the outcome, I will benefit from attending these festivals, since I will be able to perform research, network, promote my films, and learn from industry experts in a new context relevant to my [redacted] and practice. This opportunity is important to me professionally and creatively. As an artist raised in the diaspora, this trip marks a significant turning point in my practice: the chance to root my research + creative work directly in the geography, memory, and artistic communities of [redacted]. While much of my work has been created from a distance, relying on oral histories, archival material, inherited memory, and public domains, this journey will allow me to engage with [redacted] cultural + cinematic landscape in real-time. I aim to build lasting relationships with [redacted] filmmakers, artists, writers, and curators. Attending both the film festivals presents a rare chance to participate in growing independent film networks in [redacted], where transnational + diasporic collaborations are gaining visibility. As a filmmaker, it will be enriching to watch new works and meet creative professionals. As a film programmer and visual artist, it will be inspiring to imagine new ways of showing film/video. I will also use the time to gather footage, site-specific audio, and writing for future projects. In terms of community impact, I intend to share my findings and experiences with my artistic networks in Winnipeg and beyond. This will come through in my writing practice, where I often blend personal essays and art criticism. It will also come through in my work with qumra, which is currently in the planning phase issue 2. Community will also benefit from the films I will program in the future through screenings (SWANA FF is always free) and deepened cultural connections. I have chosen this opportunity because it directly supports my artistic growth and long-term goals. It allows me to bridge the gap between research + embodiment, theory + presence. My work often interrogates questions of home, memory, and violence—ideas that are abstract when examined from a distance, but which I hope to explore more sensitively by being there. I feel strongly equipped to undertake this project. I am used to working with minimal resources, adapting to challenging logistics, and travelling independently and with others. I have experience navigating politically sensitive and emotionally charged subject matter, and I approach these complexities with care and accountability. I have also spoken with friends, family, and [redacted] artists who have provided context around safety, cultural protocols, and the shifting realities of the region. Ultimately, this journey will not only support the development of new creative works—it will expand the way I approach storytelling, memory, and connection in my practice for years to come. all exceptions in description - 17.1 and 17.2(i)	Christina Hajjar	Learn - Travel/PD	$ 875
2025-08-18	Casalmaggiore Music Festival 2025	On July 4-23 of 2025, I will attend a three week music festival called the "Casalmaggiore International Music Festival" in Italy. Here I plan to work on designated scores with chamber musicians, including my own compositions in preparation for publication. This will be achieved through attending masterclasses (names listed under who I will be working on the project with), chamber rehearsals and taking time to notate and write out scores. I would improve my piano skills, chamber skills and work with string musicians to solidify notation for publications of my compositions and perform and present my work in recital halls throughout Italy. I also have the opportunity to perform and work with Italian composer Gabrio Taglietti and student composer Anna e Angelo. One of my students will also be traveling and attending the festival. Because much of my employment involves administrative work, my creative projects often get put aside or on hold. With an invitation to go to Casalmaggiore music festival, along with encouragement and financial support from my workplace to go, it created an important step forward for my career as a composer and pianist. The goal would be to create compositions of chamber music for students in the Conservatory and who study at Brandon University, where I am currently working on staff, and then to share my music nationally and internationally through various platforms and publishers. Having the opportunity to set aside time to also work on my craft as pianist would be important to my work as a collaborative artist, as a teacher and as a sessional professor in the school of music at Brandon University. Understanding, reading and working on scores to build my repertoire library is essential to being a strong collaborative pianist. I have considered applying for festivals in Canada, but most have a lengthy waiting list and spots are often limited. Megumi Masaki has already invited me to attend this festival, assuring acceptance to the program and providing musicians to collaborate with. Lodging and meals are included with the price of the festival and I have already secured some funding to help with the payment. I'm asking for financial assistance with the travel expenses which would be flight and train travel. The Casalmaggiore International Festival is unique among European Festivals in that performing opportunities, vital for preparing a career on the concert stage. Since 1997 our goal is to provide talented young musicians with the highest level of artistic training and meaningful performance experiences in order to prepare them for the world's concert stages, while broadening their cultural horizons by working closely with musicians from many countries. Musicians will participate in a three-week program of intense musical study with an outstanding international faculty. Professional training in the preparation of repertoire for the numerous rich performance experiences offered is emphasized. The program takes place in the beautiful, old town of Casalmaggiore, situated in Northern Italy on the Po River plain, in restored 17th and 18th century buildings, including a classical Italian style opera house.	Dianna Neufeld	Learn - Travel/PD	$ 875

2025-08-18	Presenting and Performing in a series of three performances in Guanajuato, Mexico, August 10–20, 2025	I am seeking support from the Manitoba Arts Council towards my participation in a series of three performances in Guanajuato, Mexico, scheduled for August 10–20, 2025. Performances in Guanajuato will be presented by Cultura Sor Juana, with productions at Teatro Aurora del Instituto Oviedo, Teatro María Grever, and Teatro Cervantes. The program will feature original choreography by myself, Ilse Torres (MX), and renowned Canadian choreographer Stephanie Ballard The performances will include an international ensemble: Ilse Torres (MX), Pryska Vargas (MX), Megan Henderson (MB), Anne Neudorf (SK), myself, and additional dance artists from the Cultura Sor Juana Dance Company. Each dancer brings a unique presence and energy to the project, and together we form a cohesive, expressive ensemble ideally suited for this repertoire. In addition to the performances, I will lead workshops and master classes for the community while in Mexico, expanding the project's local impact and fostering meaningful exchange. Strong relationships have been established with Mexican collaborators, most notably Ilse Torres and Cultura Sor Juana. Ilse and I worked extensively together during her time in Winnipeg and have remained connected since her return to Mexico. This project marks our first co-presentation and will be my performance and choreographic debut in Mexico. Sharing this work in Guanajuato deepens our artistic ties and brings a diverse North American perspective to local audiences. This Canada–Mexico initiative creates a rich environment for mutual learning, creative growth, and the development of future partnerships. The opportunity to work closely with Mexican artists, while engaging Canadian performers, fosters cross-cultural exchange, broadens artistic perspectives, and deepens mutual understanding. These relationships lay the foundation for future co-creations, touring possibilities, and reciprocal residencies. To further support this project, we will offer a local preview performance in Winnipeg prior to departure, with a formal presentation of the full program planned for 2026. This project will significantly enhance both my international profile and that of Canadian arts practice by positioning our work on respected global stages. Presenting in Mexico builds lasting international connections and promotes dialogue across artistic languages and traditions. I hope to strengthen international collaborations, expand audiences for Canadian dance, and inspire mutual artistic growth Upon returning to Canada, the dancers and I will share insights and outcomes with our local communities through performance, teaching, and mentorship further amplifying the international reach of Canadian dance. This initiative sets the stage for ongoing collaborations that transcend borders and contribute to a more connected, inclusive global arts landscape. It will offer invaluable experiences that enrich my artistic development, and I am honoured to represent Canada in this important cultural exchange. I look forward to sharing these insights with my community in Winnipeg through performances, teaching, and mentorship upon my return.	Kathleen Hiley	Learn - Travel/PD	$ 750
2025-08-18	Black and White Long Exposure Photography Workshop With Jay Vulture	I will be taking a workshop led by English visual artist Jay Vulture in black and white long exposure landscape photography that will take place in Iceland from September 15th- 22nd, 2025. During this workshop, I hope to learn as much about long exposure photography as possible. Through that exploration, I hope to develop a better understanding of long exposure photography, how to better use my camera and lenses as effective tools to capture them in order to incorporate long exposure techniques into my regular practice. I've chosen this particular opportunity mainly because I want to learn from and work directly with Jay Vulture. He is an expert that specializes in black and white long exposure photography, both technically and artistically, who is known for creating surreal landscapes and haunting minimalist compositions. I'm looking to learn from his unique visual philosophy in order to enrichen my own perspective. Jay's workshops are known for being a complete experience, from an immersive learning experience to a full stack of technical and artistic guidance. He teaches the full process: capturing long exposure shots using ND and graduated filters, composing strong minimalistic compositions in black and white and the complete post processing workflow (Photoshop, Lightroom, Silver Efex). Jay Vulture's portfolio is very well recognized as he's been featured by TimeOut London, Nikon, Flicker, 500px, and Getty Images. He's also listed among top photographers on 500px. This project is relevant to my goals as it will allow me to understand and develop a practice with long exposure in black and white as a means of artistic expression. Not only will I get instruction on how to take long exposures, but also how to compose them, what considerations are involved when working with this technique and its challenges, but also how to edit photographs created using this technique. More importantly, going elsewhere to take this workshop will allow me to completely immerse myself in a foreign environment, away from the trappings of my regular routine, allowing me to focus entirely on the experience of transforming my practice. I'll be able to gain getting a new perspective which will in turn inform my regular practice, to better reflect on it, to see it differently, to deepen it. Despite having to go far for this opportunity, the experience of working with Jay Vulture is well worth it. I was unable to find another option that could match this opportunity for learning, and growth as an artist. Though Iceland has its own unique visual identity, one that is characterized by its harsh climate, moody weather, uncluttered vistas, stark landscapes with contrasting elements and natural geometry, I think it would serve as an excellent place to learn from Jay Vulture. I also believe that the Icelandic landscape's characteristics aren't so dissimilar to those of the Prairies. The reason I'm taking this workshop is to be able to use the knowledge I acquire during it, to capture Manitoba's landscapes and share that work in an exhibition in 2026.	Robert Nicolas	Learn - Travel/PD	$ 875
2025-08-18	Professional Development program to prepare two opera roles with top experts in the world	I have been accepted into the prestigious Vincerò Academy, an elite online training program designed to prepare emerging opera singers for international careers. Over the course of the program, I will prepare two major operatic roles under the mentorship of 17 leading opera professionals. These two roles are currently in high demand in the opera industry which would make me very a competitive artist if I had them on my CV. The curriculum includes: 14 private music coachings 4 masterclasses 2 one-on-one career consultations 6 professional development seminars 2 full role run-throughs Weekly singer workshops Active participation in group opera classes The program culminates in a performance opportunity at Carnegie Hall in New York City in 2026. For the purpose of this grant, I am not requesting support for travel or performance activities related to Carnegie Hall, as they fall outside the eligible funding window. The program is already underway—I've completed three private coachings, which are excluded from this application and budget. This grant will contribute solely to activities occurring after this application is submitted. This project is deeply meaningful to me because it offers both world-class training and vital access to the global opera industry. The faculty includes top-tier professionals such as Abdiel Vázquez, Danielle Orlando, Carol Vaness, Frank Lopardo, and David Lomeli (faculty bios are attached). Working with these experts will help refine my technique, deepen my artistic voice, and open potential career pathways. While Canada has many small opera companies, there are only eight major opera houses across the country (one in Manitoba). I recently performed a supporting role with Manitoba Opera—a major career milestone—but opportunities for mainstage advancement are extremely limited. Since then, I've reached out to several classical music talent agents, only to learn that the shrinking Canadian opera market—due to funding cuts, political pressures, and waning public interest—prevents them from expanding their rosters. Many of the sopranos cast in lead roles are either represented by agents or part of Young Artist Programs, which I am now over the age limit to enter. That's why international opportunities like Vincerò are so crucial. This program allows me to demonstrate my readiness for major roles, improve my competitiveness on a global level, and potentially connect with professionals who can help shape the next stage of my career. Feedback I've received so far has affirmed that I am indeed performing at a highly competitive level. I also view this project as an investment in my local arts community. I teach a full studio of dedicated voice students in Winnipeg, many of whom aspire to professional careers. The knowledge, skills, and insights I gain will directly benefit them as I continue mentoring the next generation of Canadian artists. I've begun preparing the assigned repertoire and am working with local teachers and coaches to meet the program's high standards. I've been awarded a $2,400 USD scholarship, but the remaining tuition and program fees pose a significant financial challenge. This grant would allow me to fully participate in this transformative opportunity.	Karen Santos Galindo Ornelas	Learn - Travel/PD	$ 875
2025-08-20	Editing, Design, Printing and Release of Please Don't Interrupt	Please Don't Interrupt comprises short works of nonfiction, fiction, and poetry on the subject of interruption. The anthology promotes excellence in Canadian writing, provides an opportunity to emerging writers, celebrates diversity, and builds community. In Please Don't Interrupt, we hear from writers who [redacted] We hear from writers at different points in their lives and in their writing careers. Please Don't Interrupt was edited by two award-winning Canadian authors, Rona Altrows and Uchechukwu Peter Umezurike, who are from two different cultural communities that exist in Canada. All the contributing writers are Canadians from different, minor and important communities. 18.1(c)(i) For the first time, in an anthology, Griots Lounge Publishing Canada is able to bring writers from different communities, genres and experiences together to to lend their voices to a topical issue. This is a project that we consider as groundbreaking and an invention. We must agree that this project is important as we witness the voices of much established Canadian writers uplifting and giving courage to much newer writers as they share pages in the same book. This anthology is totally inclusive in all the meaning of the word Although a young press, we at Griots Lounge Publishing Canada have handled several book projects and continue to introduce Made in Canada books to the Canadian and global market. We have received recommendations from different government institutions, including the Manitoba Legislative Library, Manitoba Ministry of Culture, Heritage and Tourism and many more.	GRIOTS LOUNGE PUBLISHING CANADA	Share - Artists in Community	$ 7,500

2025-08-20	2025 Straw Symposium	We are seeking $15,000 from the Manitoba Arts Council to support the third ever Straw Sculpture Symposium at Holiday Alley in 2025. We will once again commission Anvil Tree as the Project Managers and Lead Artists for this project. Starting in the summer, our collaborators at Anvil Tree will create the design for the 2025 Straw Sculpture. They will then provide leadership as professional, multidisciplinary artists and guide young builders through the process of conceptualizing and constructing the sculpture in November, leading up to Holiday Alley. Specifically, we will partner with our friends in the Lord Selkirk School Division to work with mature students from the local secondary school who are completing their final credits to earn their high school diplomas later in life. We have previously partnered with this school and mature students, hiring them to design and build light up activities and installations for Holiday Alley's street party. We know that the instructors and students are creative, and up to a challenge. Through partnerships with Holiday Alley, the students gain hands-on arts experience and high school credits. Our planned mentorship with Anvil Tree will engage students in a new art form and provide them with valuable skills in art-making and creative expression. During this building process, to encourage more members of the community coming and interacting with the Artists, Holiday Alley also will host an "Open Shop" event, where members of the public and additional school groups can come and meet the artists, learn about the art of sculpture, and specifically, what it means to create a sculpture with straw. We then, as mentioned, culminate the symposium in a large community gathering where folks gather to view the final gigantic sculpture, before we … light them on fire! The burn on the mighty Red River is a giant bonfire that is a FREE, outdoor spectacle of ephemeral art, and the closing event of Holiday Alley. Holiday Alley welcomes over 8000 festival attendees every year from Selkirk, St. Andrews, St. Clements, Lockport, Winnipeg, and other neighbouring rural communities. The most popular events are the annual Burn and the street party. This project, alongside welcoming thousands of community members from Selkirk and the Interlake area, nurtures new talent while fostering artistic and cultural knowledge exchange between artists. For the public, it will encourage long term community engagement through hands-on experiences with public art, and build connections between artists and non-artists at Holiday Alley. With the help of funding, the project will furthermore establish a framework that we can continue to build on for future years	Holiday Alley	Share - Artists in Community	$ 13,125
2025-08-20	Welcome Place - Celebrating 80 Years of Welcome!	What we are planning to do: This ambitious and meaningful project is designed to celebrate community, culture, and the enduring journey of refugee settlement in Canada. Through art, history, and celebration, the project will honor the lives, stories, and resilience of newcomers, while strengthening the bonds between Indigenous peoples and immigrant communities. It will unfold through three interconnected components, each offering a unique lens through which the public can engage with the past, present, and future of refugee experiences in Manitoba 1. Collaborative Mural and Three-Floor Art Installation At the heart of the project is a collaborative mural co-created by Indigenous and newcomer artists. This large-scale public artwork will symbolize shared histories and promote cross-cultural understanding. It will reflect themes of resilience, belonging, and the interwoven narratives of Indigenous peoples and refugees. The mural will not only beautify our space but serve as a visual declaration of unity and creative partnership Accompanying this will be a three-floor art installation by a Syrian-born artist, transforming public spaces within our building. Each floor will present a unique visual journey inspired by the lived experiences of newcomers. This immersive installation will reflect the spirit of welcome and hope that defines the Manitoba Interfaith Immigration Council (MIIC), offering a contemplative and inspiring experience for all who enter 2. Hallway Timeline Exhibit. Complementing the art installation is a detailed hallway timeline exhibit that chronicles 80 years of refugee settlement in Manitoba. This exhibit will present archival photographs, personal stories, key milestones, and historical documents that highlight the evolution of refugee support and integration. Visitors will gain insight into the perseverance of refugee communities and the role MIIC has played since the 1940s. This dynamic display will offer an educational experience, connecting viewers with the struggles and triumphs of generations of newcomers. 3. Cultural Celebration – September 2025. To culminate the project, a large-scale public celebration will be held in September 2025. This vibrant community event will bring people together to honor cultural diversity and shared heritage. It will feature live performances from a variety of cultural artists, traditional foods representing different heritages, interactive heritage displays, and spaces for storytelling and dialogue. This celebration will invite all Manitobans to participate in a meaningful exchange of traditions, experiences, and collective joy Why This Project Matters: This initiative is a vital opportunity to document and elevate the voices of the diverse communities MIIC has served for over eight decades. By blending public art, history, and cultural celebration, the project creates space for recognition, dialogue, and healing. It specifically highlights the experiences of refugee and immigrant communities from Africa, the Middle East, Southeast Asia, and Eastern Europe—many of whom have shaped Manitoba's cultural landscape. Crucially, the project also features voices from Eritrean, Afghan, and Indigenous communities, fostering an inclusive narrative. By uniting people through creativity and storytelling, it builds empathy and positions refugee history as an integral part of Manitoba's shared cultural heritage.	Manitoba Interfaith Immigration Council Inc / Welcome Place	Share - Artists in Community	$ 12,188
2025-08-20	Dancing with Parkinson's Winnipeg	Using the Dance for PD® Method as our foundation, we will continue and expand our weekly dance program led by instructors Brenda Gorlick and Laura Kolisnyk. We will offer additional arts experiences to further encourage creativity and self-expression. In collaboration with DWP and dance instructor Brenda Gorlick, we will continue to build connections with the Manitoba arts community including the Winnipeg Art Gallery and the Royal Winnipeg Ballet. This will provide community-building opportunities for our participants to explore multidisciplinary arts exhibitions, performances and other public programs that align with the DWP dance/movement program and support holistic wellness. Selected multidisciplinary artists will be invited to lead special improvisational movement workshops and conversations inspired by their work This project will provide UTP the opportunity to continue our collaborative partnership with DWP, increasing access to and engagement with our DWP Winnipeg program. DWP's evidence-based program provides people living with Parkinson's in Manitoba an opportunity to manage their Parkinson's symptoms, in addition to creating social connections, mitigating social isolation, and maintaining independence and activity through creative self-expression Manitoba currently has the highest incidence rate of Parkinson's disease in the country, and more community support is needed. Recommendations from the Canadian Guideline for Parkinson's Disease state that the best interventions for slowing the progression of Parkinson's in one's body is to invest time in tailored exercise and wellness programming and to connect with others with Parkinson's. There is a growing body of research providing evidence that dance is a powerful and holistic intervention, which offers benefits for the brain, body and soul for those living with Parkinson's and other neurological disorders. The learning of choreography, remembering steps, creating movements as a form of self expression, helps build our cognitive reserves. The Dance for PD® method uses visualization, imagery and storytelling through dance, which help people living with PD access new neural pathways to initiate movements, and at the same time releases endorphins like serotonin and dopamine which help to combat depressive episodes and boost energy Building on the research-backed dance and movement method proven to alleviate physiological symptoms of Parkinson's and other mobility issues, DWP has developed multidimensional program adaptations that encourage connection and community through dialogue—extending opportunities for pre- and post-class chats where participants share stories, lived experience and knowledge—all of which contribute to lessening the mental health impacts of social isolation. Our bi-weekly "A Slice of Life" conversation series centres and amplifies the voices of our participants/dancers and allows them opportunities to get to know one another better, engage in meaningful conversations and learn something new from their peers – critical opportunities for social connectedness. By working together, DWP and UTP draw on our individual programming strengths, inclusive outreach strategies and connections to the local community. Our shared experience provides a unique approach and program that can provide benefits that adapt to changing needs of the Parkinson's community. We will expand our collective reach and impact through strong relationships with other local health and wellness programs and services, building on existing community-based supports	U-Turn Parkinson's	Share - Artists in Community	$ 15,000
2025-08-20	Seven week community art workshop and art show with artist Kathleen Shellrude	Chris Tetlock Place offers transitional housing as a safe and supportive environment for women & gender-diverse folks who are unsheltered and looking to participate in programs customized to their individual needs, and many have identified art making as one area they would like to explore. The North End Women's Centre (referred hereafter as NEWC) would like to offer a series of 7 workshops in the fall of 2025 for any of our residents interested. These workshops would focus on honouring women's lives and lived experiences, exploring alternative ways to care for themselves and their communities, and offering a healthy option to deal with stress, depression, isolation, and personal triggers. The workshops will be delivered by Kathleen Shellrude, an experienced community art facilitator. Participants would be led in mixed media, painting and craft-based projects that would be suitable for beginner and experienced artists alike. The techniques planned are: negative space family tree (stamping, collage, painting), chosen animal collage (collage), neighbourhood painting (acrylic painting), an abstract doodle figure (drawing), leaf dishes (sculptural), hand-painted cards, and still life flower painting (mixed media) At the end of the workshops, participants will be given an opportunity to share their work in an art show at North End Women's Centre. Pieces can be framed (when applicable) or otherwise displayed. Participants will be able to invite friends and family, participate in food preparation, setting up and cleaning up, and all staff will be invited to the celebration. Sharing artwork and celebrating the participants' hard work is another way to encourage positive self-esteem and offer opportunities for skill-building and connection. Participants will be given an honorarium for food prep, making the space ready, and may sell their work if they so desire. NEWC has a strong ability to host these workshops and its concluding art show as, after our establishment in 1984, we are the longest-running women's resource centre in Winnipeg's inner city. NEWC offers a variety of healing and wellness services, access to basic needs and community resources with an emphasis on culturally appropriate and non-judgmental programming and has hosted many community events and arts based groups. The workshops will be completed with the guidance of an experienced art facilitator and in the presence of a supportive group, with the support of staff when required These workshops are one more way we can help residents avoid isolation and foster positive community participation. The women we serve are often in need of help with supports for substance use, self esteem, grief and loss, gender based violence, and goal setting. Art workshops can help our participants access their strength, creativity, and personal healing in new and exciting ways. Offering an honoranum for showing their work and helping with the art show will cultivate responsibility and self confidence Participants will have no travel issues as they live onsite	North End Women's Centre	Share - Artists in Community	$ 7,250

2025-08-20	Building and bridging belonging and connection through traditional Ukrainian folk dance	We are planning to hold Ukrainian Dance classes and performances and support Ukrainian newcomer and recently settled children to participate. We have experienced success with newcomer participation in our programming this past year, however we have learned the importance of building and bridging a sense of belonging and connection. It is not enough to offer subsidized classes. We have had to learn to go above and beyond to help our dancers feel connected to the community and build engagement. We have created intergenerational dance opportunities with our new adult class. For this project we will have 12 classes from Creative Movement to Adults. This will consist of 58 rehearsals from September 2025 - May 2026. We plan to hold weekly classes for 28 weeks for each level/age range. The youngest dancers (School of Dance) range from 4-13 years and will practice on Wednesdays. The Junior class (~10-15 years) will practice on Tuesdays and the adult group (mainly parents) on Thursdays. Open Houses are planned for the first few classes in September, and again in March, where families can come in, watch classes, meet teachers and other families. Classes will be held at our donated venue, at the Holy Trinity Orthodox Cathedral at 1175 Main Street in Winnipeg. The year-end recital will be held at Jubilee Hall on Talbot Ave. in Winnipeg on May 6, 2026. This initiative has profoundly strengthened our connections with the community of newcomer Ukrainians seeking refuge from the war. It has deepened our ties to Winnipeg's North End, particularly with the Holy Trinity Cathedral, a vital cornerstone of our neighbourhood and key partner in this project. We have shared a compelling story in the Additional Information section to illustrate this collaboration. To tackle barriers and foster a genuine sense of belonging and inclusion, we participate in a variety of impactful projects designed to support our newcomer community. Together with the Holy Trinity Settlement Committee, we have created numerous avenues for support that enhance the social well-being and mental health of newcomer families. Here are some significant projects that Rozmai has been involved in with the Settlement Committee since 2022 - First Aid and CPR training - English as an Additional Language classes - Food Handlers Certificate classes - Resume writing and job matching assistance - Housing and furniture support in partnership with Sleep in Heavenly Peace - Ukrainian Makers Markets at the Cathedral - Rozmai Dance Camp, August 2023 - Weekly fellowship lunch following church services - Harvest Manitoba every third Sunday, Superstore food rescue every Friday at the Cathedral - In 2025 we assisted with free income tax services, art classes, potluck dinners organized by newcomers, and touring groups from Ukraine such as Gerdan Theatre Group, where newcomers were given free admission to this opportunity to connect with their culture By participating in these initiatives that go beyond dance, we are not just providing resources; we are building a vibrant, inclusive community where everyone belongs. MAC's continued support will help us extend this mission further, creating lasting positive change for newcomer families in our community	Rozmai Winnipeg CYMK Ukrainian Dancers Inc	Share - Artists in Community	$ 15,000
2025-08-20	Petits regards, grandes idées – Éveil en arts visuels à la garderie Le P'tit Bonheur	Le P'tit Bonheur Inc., centre de la petite enfance francophone situé à Saint-Boniface, propose un projet collaboratif en arts visuels visant à initier 159 enfants âgés de 2 à 5 ans à la création artistique. Ce projet sera mené par une artiste professionnelle francophone, en étroite collaboration avec l'équipe éducative du centre. Pendant plusieurs semaines, l'artiste Emilie Lemay accompagnera les éducateurs dans la conception et l'animation d'ateliers adaptés à chaque groupe d'âge. Les enfants auront l'occasion d'explorer divers médiums (peinture, collage, techniques mixtes, etc.) dans une approche ludique et émergente, mettant en avant la découverte, l'expression personnelle et la valorisation du geste créatif. La langue française sera utilisée tout au long du processus comme vecteur d'exploration, de dialogue et de narration, renforçant ainsi le développement langagier dans un contexte vivant et signifiant. Au terme de ces ateliers, une sélection d'œuvres créées par les enfants sera présentée dans le Studio de La Maison des artistes visuels francophones (La Maison). Cette exposition publique vise à souligner la valeur des démarches artistiques des tout-petits, à susciter un sentiment de fierté chez les enfants et leurs familles, et à inscrire leurs créations dans un lieu culturel reconnu de la francophonie manitobaine. Un vernissage réunira les familles, les partenaires communautaires et les artistes pour célébrer cette démarche collective. Ce projet est essentiel pour plusieurs raisons. Il soutient le développement global des enfants par l'art, renforce leur lien avec la langue française et leur identité culturelle, et favorise la reconnaissance du rôle des tout-petits comme participants actifs à la vie culturelle. Le P'tit Bonheur dispose de l'expérience, des ressources humaines et de l'espace nécessaires pour accueillir ce projet. Son équipe éducative est engagée, créative et déjà familière avec des approches collaboratives. L'artiste participante est expérimentée et connaît bien les dynamiques de la petite enfance. Le calendrier du projet tiendra compte des routines du centre et des périodes propices à l'accueil de l'artiste. L'exposition finale sera organisée en collaboration avec La Maison des artistes, qui soutiendra la logistique de montage et de diffusion. Tous les protocoles culturels et sanitaires seront respectés. Ce projet reflète la mission du P'tit Bonheur : offrir un milieu de vie en français, stimulant, inclusif et profondément ancré dans sa communauté.	Le P'tit Bonheur Inc	Share - Artists in Community	$ 6,562
2025-08-29	Second-Year Graduate Studies at The Manhattan School of Music	During my Master's degree, I plan to focus on my own path and improve as much as possible. In my first year I worked towards this in many ways. I started to plan my practice blocks every day so I'd be guaranteed to have time to practice, I made every effort to play in front of my peers in studio class and mock auditions, and most importantly, I took four orchestral auditions. All of these auditions were ran differently, which gave me experience navigating unfamiliar environments while already being nervous. I was advanced to the semi-final round of the New Jersey Symphony, and the experience gave me practice and confidence for future auditions. In my second year of my degree, I plan to continue all of this, but I also want to pursue new auditions and projects that will push my limits. I have multiple orchestra auditions planned, ideas for summer festival auditions, and a list of my goals for continued education after I graduate. By the time I graduate, I want to have advanced to the finals of at least one orchestral audition, get into one of my dream summer festivals, and have a post-grad offer lined up so I can continue to play horn and learn. Ideally I will join New World Symphony, but positions don't always open up every year, so my second choice is a one-year program at either my current school or Juilliard. I am already making detailed plans of how I want to achieve these. This project, my Master's degree in Classical Horn Performance, is important because it's an opportunity to further my knowledge and skill, while still getting to focus on myself and what I want in a career. During my undergraduate degree, I knew my entire class and we were close. I enjoyed this and made lifelong friendships from it, but I am choosing to make my time at MSM an opportunity to focus on my career goals and to put in the work necessary to get there. From doing repeated summer festival applications over the years and going from rejections to acceptances, I know that I am capable of success. I chose MSM over any other school in biggest part because of the location. New York City has endless artistic opportunities, and being surrounded by so many orchestras has already given me new experiences without having to travel across the country. For my career, I hope to one day play second or third horn in an orchestra, and would be just as happy if it was a symphony, ballet, or opera orchestra. I'd also love to be able to freelance, because the range of styles and people I'd encounter would be even more diverse than within a salaried position. Artistically, I want to make classical music accessible to everybody. I want to participate in removing the elitism that tends to surround classical performances and make all people feel like they belong in the concert hall, whether onstage or in the audience.	Sarah Bell	Recognize - Scholarships	$ 4,000
2025-08-29	To aid in my final year of my MFA program at University of Manitoba	Logistically, this funding would go directly to material costs for my second and final year of my MFA at University of Manitoba. I will be working on making custom frames for my photographs that will be in my thesis exhibition, as well as experimenting with building light boxes, and testing what photo material would work best for the installation. This graduating cohort has been in a unique situation, where many international students were accepted, but the Canadian government unfortunately rejected their visas, whittling down our graduating year to just myself and one other person. In discussing our thesis exhibitions, my classmate has decided to exhibit outside of the main gallery. This leaves the 3,000 square foot main gallery all for myself. This funding would allow me to scale up my work to adequately present in such a large space. In terms of the cultural impact of the work I will be presenting, I believe it is a very timely and important body of work. The work I've been developing over the past year-and-a-half is inspired by the trend of gender reveal parties turning into ecological destructions (forest fires, poisoned waterfalls, a pilot operating a plane emitting pink smoke lost control and crashed into a forest, etc). Utilizing my background as a drag performer, I have been asking myself "what might it be like to be assigned a forest fire at birth, rather than a cloud of blue or pink smoke?". This campy prompt has been the starting point of examining the cultural messaging these parties articulate, whether consciously or not. I have been interested in how this trend couples an anxious biological determinism ("there are only two genders, that's just nature"), with a complete disregard for the land we share with one another, human/non-human. The work for this project I completed in my first-year brought me to travel to Arizona, where I documented the plot of land where a border patrol officer/father-to-be filmed himself shooting a box full of Tannerite* and blue powder to celebrate his baby-boy-to-be, causing a fire that burned through 47,000 acres of land in 2017. I then flew to California to interview Jenna Karvunidis, an L.A.-based attorney and 2000s mommy blogger credited as the "inventor" of gender reveals. Both of these travels have been very important in the research-creation of my first year of studies, and will continue to make their way into work done in my second year. The work has been combining real-world interviews and research with science fiction to examine how the languages and technologies we use limit our worldview and fail us on an ecological, social, and personal level. *Tannerite is the brand-name for the shooting target explosive used. It is a combination of compounds that is known as a binary explosive.	Séamus Gallagher	Recognize - Scholarships	$ 3,000
2025-08-29	Brandon University Bachelors of Fine Arts Thesis Exhibiton	I am preparing to complete my thesis exhibition as part of my Bachelor of Fine Arts Honours degree at Brandon University. This exhibition represents a pivotal moment in my academic and artistic development, offering a unique opportunity to create and present a solo exhibition while receiving constructive critiques from my peers and professors. These critiques will allow me to refine my technical skills and strengthen my conceptual approach, ensuring that my work is of a high standard and well-prepared for the demands of a graduate-level program. Brandon University has been an ideal environment for my artistic growth, mainly due to its intimate class sizes, which foster one-on-one feedback with professors throughout the creative process. This close mentorship has provided me with valuable insight and personalized guidance, empowering me to push the boundaries of my artistic practice. By undertaking this project, I aim to challenge myself in both the intellectual and physical aspects of my work, training my mind and body to develop a cohesive and ambitious body of work that reflects the depth of my current artistic journey. The opportunity to work on this exhibition will not only prepare me for further academic pursuits, such as a Master of Fine Arts program but will also contribute to my long-term goal of becoming a university professor. I aspire to one day teach at the university level, sharing my knowledge and experience with future generations of artists and helping shape the next wave of creative minds. This exhibition marks an essential step in that journey, and I am committed to using this experience to propel myself towards more extraordinary artistic achievement and academic success.	Haylee Roesch	Recognize - Scholarships	$ 2,000

2025-08-29	Continued Development with the School of Contemporary Dancers	Attending my third year in SCD's Senior Professional Program is a vital step in my growth as an artist and aspiring dance professional. Over the past two years, I've deepened my understanding of who I am as both a person and a dancer. Now, I'm eager to explore who I am as a choreographer and creative while pushing my artistic boundaries My main goal this year is to develop my artistic voice, and begin expressing myself through creation. I want to produce original work, take creative risks, and refine my choreographic process. A program aspect that I'm particularly excited for is the composition class for third and fourth year students, where you have the opportunity to choreograph on your peers. I have only choreographed for children through my work, so I'm excited and curious to see how my ideas evolve when brought to life with more experienced artists. SCD is the ideal environment to help me reach my goals. They have a reputation for exceptional training, are committed to supporting their dancers' individual goals, and have deep connections to the dance community. At SCD I feel seen and encouraged. The mentorship I've received there has empowered me to pursue my career in a way that is authentic to me When I think about my future in dance, I envision a multifaceted career of performing, creating, and outreach. Growing up with limited access to dance, I know how many kids miss out due to cost or location. I aspire to form programs that provide youth access to the opportunities that I fought for. I would also love to one day perform with a company, such as Winnipeg's Contemporary Dancers. I have always loved the physical aspect of this art form, I am drawn to the disciplined, yet creative environment of professional companies. At the same time, I am also passionate about producing my own work. During my time with SQx, I helped create short dance films that were submitted to international festivals. That experience opened my eyes to the potential of dance beyond traditional stages- particularly in digital formats. It showed me how dance can engage people in new ways when made adaptable for different environments. I am curious to experiment with structure, and find ways to make contemporary dance more accessible for wider audiences. I've always had passion and determination when it comes to dance. I have done everything in my power to keep dance in my life, despite my difficult circumstances. After many years of training, going into my third year at SCD is about gaining tools to turn my drive into meaningful, professional work. With the continued support and guidance of SCD, I'm confident I'll take meaningful steps toward the future I aspire.	Sophia Paterson	Recognize - Scholarships	$ 2,000
2025-08-29	BFA, ISHKAABATENS WAASA GAA INAABATEG Department of Visual Arts(ceramics major) 3rd year. Project-Thesis Exhibition	A thesis exhibition is a unique way to show your work after striving for your degree. I'm going to be working with the highly skilled professors Lin Xu and Kevin McKenzie for my thesis exhibition; both of whom are knowledgeable and motivating. Working with Lin is such a joy. Her optimistic personality is contagious. Her expertise and strong understanding of ceramics has helped me see my failures as successes. She looks at art with a different lens and encourages experimentation keeping an open mind for the potential of unexpected results. She once asked what exactly does success mean to you for this project? Kevin taught me an online course which I look forward to working in person and getting to know him better. His quiet disposition and gentle instructions evokes a sense of someone who is approachable and patient. His artwork is similar to what I like to do with found objects. Both Lin and Kevin are professors who form a relationship with their students to allow for learning formally as well as informally. Under their advisement, I feel I will be able to achieve my very best results and expand as an artist Travelling to Brandon, small class sizes and classes online, resulted in more one on one learning and participation. The university of Brandon is diverse in culture with students from various backgrounds and continents, fostering an inclusive community. Brandon University welcomes seniors like myself as students to study and become part of their community I plan to do my Thesis Show "Crawling Sounds of Music. "My forms will be drawn from caterpillars and wildflowers in my vicinity in the prairie landscape using caterpillars as a metaphor. I will create quirky, whimsical, biomorphic forms as my imagined hybrid, each with their own narrative. My ceramic caterpillars will also serve as functional wind instruments, each one producing a unique sound. I have chosen this particular opportunity to exhibit at Brandon University gallery because it allows thesis students to exhibit a solo show. The gallery is a beautiful, open space for students to experience their exhibition in a professional manner. Seeing my pieces on public display in a bright, well-lit room—and outside the confines of the studio gives me the chance to meet people in person and talk about my art. My artistic interests and future career aspirations are to learn more about wild forged clays from different locations in Manitoba. This past semester I was able to coordinate with Ayat Baig from the Geology Department to analyze the wild clays to better understand their properties and how to work with them. This research is important in showcasing Manitoba in what we could do with the resources available around us with little cost. My rule most times is "I have all I need in the present moment from my surroundings to create anything out of nothing." Making something out of nothing helps lessen my carbon footprint and justifies to some degree the waste I do generate to achieve final works	Annette Henderson	Recognize - Scholarships	$ 2,000
2025-08-29	The Art of TJ Southam - To Complete My Degree	I am planning to graduate in January 2027 with a Bachelor's of Fine Arts, with minors in Religious Studies and Creative Writing. I've faced a lot of delays to get to this point, largely due to [redacted] However, I have been determined to complete my degree regardless of the challenges, as I genuinely love learning about art I will be taking seven more courses to complete my degree requirements. I will be taking two courses in Fall 2025, three courses in winter 2026, and two courses in fall 2026. I will be continuing at Brandon University, as it is a campus I am comfortable within, and where I have good support through the fine arts faculty and student accommodations. My goal is to continue to pursue a career in fine arts, including as an exhibiting artist. I want to continue making large-scale artworks and providing new perspectives and stories for those who are interested. I also want to expand my knowledge of different mediums so I can communicate more with my art as a multimedia artist. When I exhibited "Dysphoria", I was elated not just to have my first solo exhibition, but to have the chance to make a difference in the lives of others. My goal was simply to get people to think, and I feel I accomplished that. However, there is so much more than I can do. I want to build off of my skills in so many ways, not just with technical execution, but in conceptual development. In particular, I want to tell more stories with my work and branch out of the box. Why can't a gallery exhibition include the written word? Why can't a collection of fine art provoke a story? And how can I engage others to think deeply about what's in front of them, and allow one of my stories to live in their head? While I believe in my skills with verbal and written communication, I often struggle with small talk, and my mind is always alight with deeper thoughts about how the world is built and how I interact with it. In this way, storytelling is a joyful thing for me. I want to share that joy with others. I want them to revel in the delight of obsession. I am so close to completing my degree. I have the chance to learn more skills, build my breadth of knowledge, and continue interacting with a community full of thoughtful people. Once I am done, I will have more time and skills to devote to the projects that I want to share. I am so determined to get my diploma, and I am so close. I want to see myself post-graduation, and see what I'm capable of with this knowledge under my belt. I believe that with help, I will be able to do that and truly make work that I can be proud of 17.1 and 17.2(a)	Emma Southam	Recognize - Scholarships	$ 2,000
2025-08-29	MFA in Directing at the University of Alberta	I applied to the University of Alberta with a desire to acquire the skills necessary to elevate my career and transform the national theatrical landscape. My aspirations include establishing myself as a desired theatre collaborator and positioning myself to teach at the university level. I want to be an artist that is competitive on a national scale so I can make art, not only in my hometown of Winnipeg, but across Canada. Even though I aspire to make national contacts, I hope to fulfill many of my career accomplishments at home in Manitoba including sharing my new skills with our local talent and continuing to create and foster art in our province. My investment in further education has already started to pay off as Prairie Theatre Exchange has invited me back to direct the return of their Robert Munsch holiday show in December and Cherissa Richards asked me to assistant direct on "The Last Wife" at the Royal Manitoba Theatre Centre in early 2026. I chose the University of Alberta because of the program's strong sense of community and emphasis on mentorship; only two students are accepted into the directing program each year. By pursuing graduate studies, I have been strengthening my voice as an artist and sharpening my skills when it comes to leading a creative team. My thesis is the opportunity to culminate my training on a large proscenium stage at the Timms Centre for the Arts in Edmonton. It also gives me an opportunity to hone my artistic process. Rehearsal room culture is also a particular interest of mine. When I started my career as an actor, many rehearsal rooms were structured with hierarchical approaches and unrealistic demands, which often created dysfunctional or even toxic working relationships amongst the team. From my research, I aim to implement a series of best practices for structuring a creative and inclusive environment. I will apply my research of alternative rehearsal practices, as well as my physical theatre and comedy expertise towards the staging of Jen Silverman's Victorian Gothic parody, "The Moors", as my thesis production. "The Moors" is everything I love about art, it is smart, unapologetic, hilarious, subversive, and brimming with feminism. I have an innate sensitivity towards actors; the ability to challenge them and draw out excellent work while supporting them as individuals. I see "The Moors" as a bridge between my experience in clown and its applications to mainstream theatre. Simply put, funding for this portion of my degree is integral as it is the last step in the requirements for my MFA in Directing. The University of Alberta has generously supported me the last two years however there is no guaranteed funding for the thesis term. Without external support, it will be extremely difficult to support myself in this last chapter. The financial support of the Manitoba Arts Council would be invaluable towards the completion of this program	Alissa Watson	Recognize - Scholarships	$ 3,000
2025-08-29	Studying Piano at UBC	I am planning to pursue a Bachelor of Music degree in piano performance at the University of British Columbia. My dream is to become a concert pianist and share the transformative power of music with audiences around the world. I believe this program will allow me to develop my artistic voice, refine my technical and interpretive skills, and deepen my understanding of classical music. I am confident that I will be given the tools, resources, and opportunities to turn my dream into a reality. I started playing when I was four with the inspiration from my grandmother. Becoming a concert pianist is a goal I held since I first started, but as I gain more knowledge from years of studying, my goal has expanded beyond just performing. I now envision a career that combines both performance and education. My primary goal is to inspire audiences through expressive performances, but I am also passionate about nurturing the love for music in others. Piano is an oral tradition, and I plan to share insights that I have learned through my own journey beside performance itself. I also find great joy in collaboration, especially in chamber music, where working closely with others allows for a deeper exploration of musical ideas for both me and audiences. I am also an advocate for new music and look forward to working with composers to premiere innovative works, contributing to the evolving landscape of contemporary music. Finally, I envision recording albums that leave a lasting impact on both the musical community and the broader society. Through these efforts, I aim to inspire a new generation of musicians and remind the world of the profound beauty and connection that music can bring. My inspiration comes from many different places. Nature is among the most profound inspirations. Those details deepen my connection to music with the world I live in. Besides that, story and experience play a significant role in my interpretations. Interacting with different people also gives me new ideas I could put into use in my creativity. I find that everyone has something to teach, and you can learn from anyone. While I'm not an enthusiastic reader, I find immense enjoyment watching movies. Just like books, movies tell a story, except it is in a much concise format. Both challenges me to explore different emotions in music with respect to those experiences. Most importantly, I immerse myself in music itself by listening to a variety of interpretations and exploring different styles and genres to enrich my own playing. I see myself improving tremendously over the years, and I am confident to say that becoming a concert pianist is no longer a dream, but something within my reach with every step I take. While I have made great accomplishments in the past, there is still lots to learn. With this in mind, I believe that attending UBC will be a transformative experience that will allow me to take the next crucial step toward achieving my goal	Rencong Ding	Recognize - Scholarships	$ 2,000

2025-08-29	Master of Music Degree at University of Michigan	I am applying for this grant in order to support the pursuit of my masters degree at the University of Michigan. I have chosen to attend this school for two main reasons, the violin professor, and the abundance of creative opportunity. I believe that to be an impactful artist, musicians need a mentor and space to practice their craft (in my case playing the violin), as well as connection to opportunities to use that craft through presentation and collaboration. At Umich I will be studying violin with renowned violinist and pedagogue Danielle Belen. Ms. Belen's students have won awards in major international violin competitions, secured positions with major orchestras (such as the Winnipeg Symphony), and she is the founder and director of Center Stage Strings, a four week intensive music camp I will be attending this summer. Ms. Belen believes in building up young artists and supporting contemporary music and I could not be more excited to be studying with her. Through several trial lessons, I have no doubt that she is the best teacher for me at this time. My main goal whilst studying with Ms. Belen over the next two years is to solidify my violin technique. During my undergraduate degree in violin performance, I made huge strides both musically and technically, honing my own voice on the violin, but that does not mean that I achieve everything I do in the smoothest and most efficient way possible, both physically, and regarding the time it takes to prepare a piece for performance. Ms. Belen is known for instilling a healthy yet incredibly strong technical ability in her students, making it possible for them to pursue any track of the musical world. Because my masters degree may be the final stop in my formal musical education, I want to ensure that I leave it with no large gaps in my technique, allowing me to freely pursue the many musical interests I have, from classical concertos to sets of fiddle tunes. The second main reason I am attending the University of Michigan is the size and scope of the school. My undergraduate degree at the Robert McDuffie Center for Strings was in a tiny 27 person string program at a small university. While this was amazing for me at the time and gave me a lot of personalized attention from many faculty members, the width of creative possibilities was very small. I am a composer, creator and collaborator and thrive on personal interactions that spark new ideas and projects. The University of Michigan has one of the largest schools of music in the country and will be able to offer way more creative output opportunities than my previous school. They house numerous recording studios, concert halls and music labs and have a lively community of student composers working with well known faculty members. I have no doubt that I will be able to pursue original recording projects, collaborate with visual arts and mixed media, and study composition with excellent composers.	River Sawchyn	Recognize - Scholarships	$ 4,000
2025-08-29	Pursuing a 4-year BA Honours degree program in Theatre (Acting) at the University of Winnipeg.	My goal through pursuing my Degree is to make the world a better place through spreading meaningful stories (particularly about my culture and experiences) as well as smiles through the art of theatre. I wholeheartedly believe that theatre is one of the best ways to develop a connection with other human beings and endow new understandings to an audience. In other words, it is a really powerful storytelling medium that I intend to study and master; as mentioned in a previous answer, I believe especially here in Canada that we haven't heard enough [redacted] stories, so I seek to educate Canadian audiences with my rich culture and traditions, and break down the stigma and stereotypes that ultimately lead to acts of [redacted] and racism. I have never seen a [redacted] actor on stage here in Canada, so I like to go by my motto of "There is a first time for everything!" and believe that I am capable of making that change and becoming the [redacted] actor that I have spent my life wishing I could see. If I can't find representation in the field that I am most passionate about, I will strive to be the first. In addition to theatre, academic achievement also brings me fulfillment in life; I have spent my high school years being a high achiever in enriched classes, consistently winning awards for being top of my grade and class(es). I have involved myself heavily in over a dozen extracurriculars, which have all given me new perspectives and skills that I intend to take with me into university; I am highly committed to my studies and benefitting my community through any and all means. I strongly believe that pursuing higher education at the UW is important because it will allow me more opportunities to follow through with my ultimate goal towards creating and performing [redacted] stories, while integrating activism into my work. As well, I believe the University of Winnipeg in particular is a perfect fit for me, since its theatre program is well-known to be very effective at launching students into a successful career in the theatre industry; almost all of my connections within the industry have studied theatre there, and found it to be incredibly useful towards developing the skills needed for their careers. all exceptions in description - 17.1 and 17.2(i)	Menal Kashalo	Recognize - Scholarships	$ 2,000
2025-08-29	2025-2026	As an undergraduate student at the University of Winnipeg, my goal is to complete my three years of study and graduate with a Bachelor of Arts in Theatre and Film. Although I've been involved in theatre for several years, I want to expand my experience by performing on new stages and sharing my craft with wider audiences. One of my biggest dreams is to eventually travel with a theatre company and perform across different communities. As a backup plan, I would love to become a drama teacher either at an arts focused school or at any institution that values the performing arts. My mindset has always been: "If I can't do it, maybe I can help someone else try." I truly can't imagine a future without the arts by my side, in some form or another. I hope to graduate from university and gain opportunities to explore different styles of theatre from classical to contemporary and to discover what feels most authentic to me as a performer. I want to find my light and show others that it's possible to build a meaningful life through creativity. If I'm going to get up every morning and go to work, I want it to be something that makes me happy. This project is important to me because, from the moment I was introduced to acting, I felt like I had finally found my element not just something I enjoyed, but something that made me feel seen. As a kid, when nothing in school really sparked passion or confidence, theatre was the subject where I felt smart, supported, and truly myself. It gave me a sense of belonging and direction that I hadn't experienced before. I've worked hard to find opportunities that reflect who I am and where I want to go and this is one of them. I've chosen to apply for this opportunity not only to support my growth as an artist, but also to help ease the financial load on my parents. I'm not the only student in my family my siblings are also pursuing their paths so I'm doing what I can to take responsibility for my education. This scholarship would help me take the step forward, both personally and professionally. My artistic interests lie in live performance, especially acting for the stage, with a growing curiosity in film and devised theatre. I'm passionate about the emotional power of storytelling and the way it brings people together across language and background. As a Francophone artist from Saint-Boniface, I care deeply about representing my community on stage and screen. I believe bilingual and regional voices have a vital place in Canadian theatre, and I want to be part of expanding that space. In the future, I hope to work professionally in theatre and film, while also supporting projects that center underrepresented voices. Whether I'm performing, devising, or collaborating behind the scenes, my goal is to keep growing as a storyteller and contribute to a more inclusive and vibrant artistic landscape.	Winnie Nibikora	Recognize - Scholarships	$ 2,000
2025-08-29	Masters of Music in Collaborative Piano	I am requesting funding to complete the second year of my Masters of Music degree in collaborative piano at the University of Manitoba. The remaining coursework I have yet to complete includes a final recital which will be given in December 2025 in fulfillment of GRAD 7030: Practicum/Thesis. I will continue private piano lessons with my advisor, Dr. Judith Kehler-Siebert, and committee member, Dr. Laura Loewen, throughout the Fall 2025 semester in preparation for this recital. I look forward to presenting the cumulation of knowledge and artistry I have honed during my seven years of music study at the University of Manitoba. In preparation for this final Masters recital, I will first propose a program to my committee which is equally balanced between vocal and instrumental music. Vocal music selected must be varied between the four languages most frequent in classical music: German, Italian, French, and English. As an English speaker who has studied French, I plan to focus on German and Italian works as an opportunity to further familiarize myself with those languages in this recital. After approval from my committee, I will invite colleagues to perform and begin regular rehearsals. I hope to collaborate with high-level colleagues as well as professional, Winnipeg musicians on this upcoming recital. I am grateful for past opportunities to participate in professional projects while still a student at the University of Manitoba. Performance with professional musicians has grown both my technical and musical skillset. Collaboration at the professional level entails renumeration. Funding from the Learn Scholarship through Manitoba Arts Council would enable me to invite several musicians in the Winnipeg Symphony Orchestra to perform on this recital, whom I have maintained a positive, trusting relationship with through past collaboration. Upon graduation of my Master's of Music in February 2026, I plan to freelance as a collaborative pianist in Winnipeg. I aim to specialize in accompanying classical singers. A trip to Montréal this past February to study with Canadian pianists, Michael McMahon and Francis Perron, solidified my plan to apply for the McGill-UdeM Piano-Vocal Arts Residency in Montréal for the fall of 2026. Within the next five years, I will audition for Doctor of Musical Arts programs in collaborative piano, with the goal of holding a professorship in music. As a professor one day, it would be my dream to contribute to the development of collaborative piano pedagogy. Accompanying has traditionally been viewed as a lower, artistic form in comparison to solo piano performance. Leading programs in Canada for young, classical pianists are the Royal Conservatory of Music and Conservatory Canada, neither of which incorporate collaborative piano performance in their curriculum. While collaborative music-making may appear to shift focus away from technical development, I have experienced the opposite. My training as a collaborative pianist has not only bolstered my technical skillset, but also strengthened my ability to listen, multitask, and connect with others. Completion of my Master's of Music this upcoming year will propel my professional performance career and enable future doctoral studies.	Anica Warkentine	Recognize - Scholarships	$ 3,000
2025-08-29	Support for Second year Fine Arts at UBC	This year, I plan to continue immersing myself in my studies and on-campus extracurricular activities, building off the wonderful experience I had in my first year. Over the summer, I look forward to increasing my involvement with CiTR, the university radio station, by prerecording my show with my grandma, Val Vint, called Kookum's Crates. We'll review her record collection and discuss the stories that come along with the music. I plan to have the episodes recorded and ready by the time I return to campus in September. I am already on track, having completed the first episode. In addition to continuing my involvement in extracurricular activities, such as CiTR radio and the UBC fencing club, I hope to maintain high academic achievement. I am incredibly dedicated to the subjects I have chosen to study, and my passion for these courses remains a driving force behind my academic achievement. Having the opportunity to gain a broader understanding of ancient to contemporary art history has been incredibly valuable, as it has helped me understand how to establish my practice and think about my work in conversation with the gallery setting. Discerning the parameters and expectations of a given space to create personal art that thoughtfully contributes to discussion and critique within the environment it inhabits is something I look forward to developing and learning about. Being in an environment like UBC has enabled me to improve my academic literacy and writing skills significantly. My first year challenged me to confront my inexperience with 'traditional' art mediums, specifically painting and drawing. I found myself surprised by how comfortable I could become once I had developed stronger control and focus. I look forward to evolving these skills through similar classes next year and beyond. I believe that by building connections with peers, professors, and TAs in a variety of disciplines with different approaches to creativity and artistic expression, I am on the right track toward establishing myself as a multidisciplinary artist. I seek new perspectives and hope to share my own while expanding my connections within the local arts community beyond the UBC campus. Early in the school year, I got the chance to participate in Zee Zee Theatre's Rainbow Youth Storytelling. I was hired to tell a story from my life to strangers at the Vancouver Public Library. The event spanned two weekends, lasting all day and operated like a "blind date with a book" but with live storytellers. Through a two-day workshop before the event, I had the opportunity to connect with many new people involved in local arts and theatre while adapting my story to be understood by strangers. The results were incredible and sparked important conversations that further solidified my commitment to understanding how I can use my work as a tool for understanding and communication. I look forward to further developing my skills and expanding my comfort across all mediums, working toward establishing a conceptual vision behind my artistic practice.	Cooper Vint	Recognize - Scholarships	$ 2,000

2025-08-29	Third year student at The School of Contemporary Dancers	I am applying to the Manitoba Arts Council Scholarship to support my continued training in the Professional Program at the School of Contemporary Dancers. Entering my third year, I remain deeply committed to the daily rigour, discovery, and artistry this program demands. The opportunity to study at this school has already had a profound impact on my growth, not just as a dancer, but as a human being. I am physically stronger, creatively more confident, and increasingly able to articulate meaning through movement. Training from 9 a.m. to 5 p.m. each day is a challenge I embrace fully—it fuels my passion, pushes my boundaries, and continues to transform me. The School offers far more than technical training. I am constantly inspired by the generous and diverse faculty and guest artists, who bring a global perspective to our work. These artists share their processes with us in intimate, hands-on ways, helping shape my vision of what dance can be. I have developed a deep love for improvisation, partnering, interdisciplinary collaboration, and choreography, all of which have helped me discover my voice. This training is the foundation upon which I will build a sustainable career in the arts. Outside the studio, I work as the house manager and bartender at Théâtre Cercle Molière. This job helps support my education while keeping me connected to the broader Winnipeg arts community. I am constantly surrounded by artists—from designers to actors—and I hope one day to perform on that very stage. These kinds of intersections inspire me; they remind me that my career can hold many forms. I aspire to be a choreographer, a dancer, a filmmaker, and an actor. I am particularly passionate about creating dance that is visually cinematic—work that evokes emotion and tells powerful, layered stories. Already, I've begun developing independent projects with peers I've met in the program, such as In confidence, a short dance film co-created with Odéah Roy. We're now expanding that work into a full-length live performance. I deeply value these collaborations and see them as essential to my evolution. One of the most exciting aspects of the coming year is Composition. This opportunity allows students to choreograph original work on their peers and present it in a full production at the Gas Station Arts Centre. I had the privilege of dancing in this showcase last year, and it lit a fire in me. With guidance from an experienced mentor, access to technical and creative resources, and a supportive environment to take risks, I know I will create a piece that is meaningful and memorable. This program, and the vibrant community around it, is where I am finding my voice. My passion for dance is matched by my dedication to working hard and learning deeply. Receiving this scholarship would allow me to continue growing as an artist and to build a lifelong career rooted in creativity, collaboration, and integrity.	Anais Bosse	Recognize - Scholarships	$ 2,000
2025-08-29	Building Artistic Identity as a 3rd Year Art Student	I'm going into my 3rd year of university as a Bachelor of Fine Arts student and for this year, my courses are more concentrated in developing individual style in contrast to foundational classes in my first 2 years. I'd like to spend more time outside of class to build a consistent art routine and generate more personal pieces instead of only producing art for my assignments. This will enable me to explore my art style and ease into next year's graduating exhibition that requires art students to produce a thematic series of works that gets showcased every year-end. I still feel like I'm yet to define my artistic identity and with the studios in my university accessible 24/7, I want to use that advantage to further my practice. I've been developing ideas for a couple of art series and I think this year, I'll attempt to start at least two of them—a painting and a screenprinting series. I hope that with this project, I'll be able to hone my voice as an artist and push myself to be less dependent on photographic references, which I have grown accustomed to simply replicating without applying creative thought, resulting in generic art. I aspire to have my art series displayed in galleries across the world, and I believe the steps I'm taking now while in university will lead me to build a career as a professional visual artist.	Mary Claire Ines	Recognize - Scholarships	$ 2,000
2025-08-29	BFA Contemporary Dance (Year 4)	This coming year, I plan to dedicate myself fully to deepening my artistic voice, with a strong focus on choreography. I will be developing a new choreographic work that will be featured on the mainstage at the Boston Conservatory, giving me the opportunity to bring my creative vision to life in a professional setting. This project will allow me to explore storytelling through movement, collaborate with fellow artists, and refine my choreographic process on a larger scale. In the spring, I will participate in the Conservatory's senior trip to New York City, where our graduating class performs for a range of industry professionals, recruiters, and choreographers. This experience will be a critical step in launching my professional career, offering exposure, networking opportunities, and valuable insight into the dance industry at large. I plan to approach this experience with the same level of commitment and curiosity that has driven my growth thus far, as I continue building toward a future in both performance and choreography. This path is important to me because the education and professional experience I'm gaining at the Boston Conservatory are shaping me into the artist I aspire to be. The Conservatory offers rigorous training, inspiring mentors, and industry connections that will help launch the next stage of my career. My plans involve pursuing a career as a professional contemporary dancer, with a particular focus on joining a multicultural dance company based in Europe that tours internationally. I aspire to collaborate with diverse artists from around the world, exploring different cultural influences and artistic styles to create compelling and innovative dance performances. I believe that immersing myself in different cultures and dance traditions will broaden my understanding of movement and expand my creative voice. Touring will allow me to grow both artistically and personally, as I continue to seek opportunities to choreograph and collaborate with artists around the world. Through this journey, I hope to be part of something that inspires others and makes a lasting impact. I aim to form meaningful connections with dancers, choreographers, and communities globally, building a network that will one day support my goal of working freelance and ultimately starting my own dance company. I've also dreamed of creating a nonprofit organization that brings dance training to youth who may not otherwise have access to it. Growing up, I was fortunate to have the opportunity to train and perform—but I recognize that many do not, and I want to be part of changing that. Artistically, I'm drawn to choreography that tells stories, challenges perspectives, and bridges diverse styles and cultures. I'm passionate about contemporary dance, musical theatre, and creating work that speaks to the human experience. My long-term aspiration is to build a career that blends performing, choreographing, teaching, and community outreach—always with the goal of making dance more accessible, inclusive, and impactful.	Brianna Sullivan	Recognize - Scholarships	$ 3,000
2025-08-29	VCC/Arts Umbrella Post-Secondary Dance Diploma Year 2	This past fall, I began as a one of the select students within the Arts Umbrella Post-Secondary Dance Diploma Program and I look forward to continuing my artistic development within this rigorous and rewarding space. After undergoing the competitive global audition and interview process, I received an invitation to study alongside the next generation of contemporary dancers, under the direction of an accomplished faculty. The most prestigious and comprehensive dance program in Canada, Arts Umbrella only accepts the most promising aspiring dancers and is committed to helping each student be successful long after graduation. This is a rigorous 3 year program, in which we are in studio 6 days/week from 9:00am-4:00pm with the addition of more traditional classroom courses a few times per week, morning personal training sessions 3 times/week and additional evening rehearsals as needed. Prioritizing the importance of developing the whole person, Arts Umbrella ensures a well rounded education with courses in anatomy, performance psychology, career/audition preparation, media training, music studies and leadership. Here, I have been met with unparalleled love and support from peers and faculty, truly fostering an environment in which we as young people are given the space and resources conducive to immense personal and professional growth. A key value of the Arts Umbrella program is a dedication to providing students with a diverse range of repertoire. Designed to prepare its students for a sustainable career within dance, Arts Umbrella is particularly equipped for the preparation of working in repertory based contemporary dance companies throughout Europe and North America. They have an established and diverse network of choreographers from around the globe, providing us with the invaluable opportunity to develop our versatility as artists. Having this kind of exposure throughout the early stages of our careers provides us an opportunity to form valuable relationships with industry leaders and gain experience working in professional environments. This past year, I have worked with Lukas Timulak, Kevin O'Day, Ethan Colangelo, Cyril Baldy and Michael Garcia on brand new creations. In addition to this, I have been studying the works of Jae Man Joo, William Forsythe, Crystal Pite and more. From each of these processes I have taken away so much and it is with a deep level of humility and gratitude that I approach these opportunities. It is a privilege to experience this art form so fully and as I bridge the gap between student and professional, my passion only continues to grow. Instilling in me resilience, grit, curiosity, confidence and self-compassion, this art form has been deeply integral to the development of my character and the establishment of my values. Dance has shaped me into the person that I am today and I cannot express how fortunate I feel to be pursuing something that already lives so deep inside of me. It is with excitement that I look towards my second year, with an anticipation and eagerness to be entering this profession in the coming years.	Sarah Froese	Recognize - Scholarships	$ 2,000
2025-08-29	Continuing Education and Expanding Revoltingly Red (Awfully Alive)	Building on the foundation of Revoltingly Red (Awfully Alive) (my work utilizing blood-based printing methods), I am developing a new addition to the project that explores blood as a photographic developer, expanding my interdisciplinary practice that merges science and historical photographic methods. This addition involves capturing black-and-white film photographs of my partner and those closest to me, developing the film using blood, and subsequently producing darkroom prints from the developed negatives. The primary focus of this expansion is on film development, incorporating blood as an essential component of the developing solution. Traditional black-and-white film is processed using chemical developers containing alkaline agents like hydroquinone or phenidone, which interact with silver halide crystals embedded in the film emulsion. These crystals, upon exposure to light, form a latent image, which is then chemically amplified during development. Blood's organic composition, particularly the presence of iron-rich hemoglobin and albumen, offers a potential biological alternative for initiating the reduction process that renders the silver halide particles into visible metallic silver, creating an image. Through controlled experimentation, I am working toward refining blood as a developer, testing pH balance, exposure sensitivity, and chemical reactivity to create stable and reproducible images. Once the negatives are successfully processed, I will print them in the darkroom, further emphasizing the intimate and deeply personal nature of the imagery. This project seeks to challenge the boundaries between biology, material, and identity, using the medium of blood itself to inscribe memory, intimacy, and visibility into photographic work. It continues the conceptual trajectory of Revoltingly Red (Awfully Alive), asserting that blood holds both personal and political weight, particularly in relation to the historical exclusion of queer individuals from medical and social spaces. By employing blood in film development, I extend this commentary beyond static prints and into the mechanical process of image-making itself, reinforcing themes of transformation, preservation, and reclamation. This grant would allow me to focus more on my studies and fully dedicate myself to my craft. I currently work part-time during the school year and full-time in the summer while taking classes. With no financial aid from parents or other sources, I am funding my education entirely on my own. This grant would help offset both tuition costs and expenses for my experiments. Working experimentally is expensive, especially when results take time, and this funding would ensure I can continue developing my work without financial constraints limiting progress. I am deeply interested in the intersection of photographic history, experimental processes, and queer visibility. Through this work, I aim to push boundaries and blur lines between science and image-making. In the future, I plan to further investigate alternative photographic chemistry, ultimately bridging traditional techniques with biological and conceptual exploration to expand the possibilities of visual storytelling. My ultimate goal is to complete my Masters of Fine Arts and become a professor here in Manitoba and share what I have learned about photography and science to future generations of students.	Brody McQueen	Recognize - Scholarships	$ 2,000

2025-08-29	Graduate Diploma in Performance, McGill University	I am attending the Graduate Diploma in Performance Program at McGill University with Alain Desgagne from September 2025–May 2026. The solo repertoire I have chosen for my graduate recital focuses on my technical ability. This year, I am preparing to take Canadian orchestra auditions, applying for an Eb Fellowship through the Aspen School of Music, and auditioning for the WMC McLellan Competition. I hope to achieve the technical ability, performance skill, and musicianship required for an orchestral musician through this final year of music school. Audition experience, refinement of orchestral excerpts, solo opportunities in my hometown Winnipeg, and the experience of working with Joaquin Valdepenas at the Aspen School are goals I have set. In addition to developing my performing abilities, I plan to teach privately in Montreal. I will advocate for educational outreach and accessible opportunities in the McGill community and surrounding area. This mission of accessible musical performances (solo and chamber works) at local music schools and retirement homes strengthens the community. The positive impact of musical outreach in Vancouver was immediate; inspired students and audiences thanked us following our performances. Local schools and retirement homes near McGill Schulich School of Music will be offered a free clarinet clinic, and chamber and solo performances. The importance of this project is to share and teach classical music to audiences and students. The pandemic emphasized the importance of the arts in culture, and I believe traditional classical music must be taught and performed at high level yet remain accessible to audiences and students. The Schulich School of Music at McGill is a great choice for me due to having previously studied with Alain Desgagne. I worked with him at PRISMA, NYOC online, and NYOC 2024. I speak French at an intermediate level and wish to improve my fluency in this city. My career aspirations are to manage my own clarinet studio, to form chamber ensembles with local musicians, and to become a member of a symphony. Bringing awareness and recovery strategies to repetitive strain injuries that musicians are susceptible to is also a high priority.	Amanda Robertson	Recognize - Scholarships	$ 3,000
2025-08-29	Funding to support second year Graduate Studies	Over the course of my first year of study at McGill University, I feel I have had the opportunity to make great progress in my development as an improvising bassist. This has taken shape in both fundamental bass studies with Professor Ira Coleman, and through ensembles and improvisation workshops led by John Hollenbeck. I have also spent time improving my compositional skills and output, in both small and large group writing, through graduate courses led by Joe Sullivan. In my upcoming final year at McGill, I will be focussing on crafting my Masters Thesis. This will be presented in two formats: That of a recorded work, as well as a live performance/graduate recital. These projects will feature my original compositions, and I will spend the bulk of the year workshopping new music while studying privately with John Hollenbeck. Professionally speaking, I have enjoyed a productive first year in the city of Montreal. I have had the opportunity to perform with pillars of the local jazz community, including Kevin Dean, Marianne Trudel, Remi Bolduc, and Jean-Michel Pilc, and I feel as though I am in a healthy position to continue to develop my own voice as an artist, and to bring that perspective with me into any number of projects. Long-term career-wise, I want to be both a working bass player and a bandleader. I want to collaborate with other artists as a bassist - I intend to support their project and their personal vision, and I hope to do that by bringing the best version of myself to the music. I also want to have the freedom to lead my own projects with people I love to work with. I will execute my specific vision, and make records that I would be excited to hear. In short, I want to both pursue my own uncompromising vision as a solo artist, while being available as a bass player that can be called upon to support and ideally enhance any number of musical experiences and projects. I believe I am currently on a version of that path right now. I have continued to collaborate with my peers in Winnipeg and New York City, and I am excited by the prospects being presented to me in the city of Montreal. I have a third record set for release this summer, and a fourth and fifth being planned for release in 2026 - the music for which will be developed throughout my last year of study this coming year. In closing, music is incredibly important to me. It's provided comfort, excitement, connection, a sense of confidence, and has ultimately led me to discovering and exploring a truer version of myself. I feel most honestly expressive as a person when playing music, and I think the opportunity for continued study of this art form is the right decision for me at this point in my life. I look forward to finishing my studies at McGill, and I thank you for your consideration.	Devon Gillingham	Recognize - Scholarships	$ 3,000
2025-09-18		The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact – particularly in underserved communities. A project title and description was therefore not requested in the application process.	Royal Manitoba Theatre Centre Inc.	Arts and Culture Sustainability Fund	$ 40,000
2025-10-16	To participate in a workshop by Kelly Keenan in Montréal for one week and network	I will be going to Montréal for two weeks to participate in a week-long workshop with Kelly Keenan, network with established dance artists Katie Ward and Rob Abubo, and attend performances and galleries. I attended the International PuSh Festival in Vancouver in January and realized that I need to engage with dance communities in bigger urban city centres across Canada. I have developed meaningful relationships with smaller contemporary dance communities in Regina, Halifax, and Ottawa, and now I need to connect with cities like Vancouver, Montréal, and Toronto. As my work continues to grow I am eager to make connections with dance artists who work full time in their field. By participating in workshops I get to meet and develop relationships with many dance artists at once, and on an intimate level. Kelly Keenan's "workshop aspires to offer a space where participants can reinvigorate their personal and shared practice interests. Participants will be invited to attend to the specificity of the practice propositions, aligned with Isabelle Stengers' call that "no practice be defined as 'like any other'" (2005). By honing attention to practices as they diverge, Slow Build foregrounds the multiplicity of bodily ways of knowing, hence resisting universalizing conceptions of the body and movement." This style of workshop is important for me because it unlocks habitual ways of moving. There are few workshops offered in Manitoba, and when they are I know everyone. By stepping into another community that is unfamiliar, I am challenging myself to be open to new creative pathways in my body. I also witness and engage with current artistic choices and trends, therefore I keep widening my point of reference. In August I attended a workshop in Vancouver with world renowned, Brussels-based dance artist and icon Meg Stuart. I asked if they would let me talk about our dance community in Winnipeg. I felt a strong impulse to invite these artists to Winnipeg so that our communities can develop relationships and collaborations. The ripple effect of putting Winnipeg on these dance artist's map was felt. There were 30 dancers/choreographers in attendance from across Canada. I was able to see the impact that I create for our community when I travel to work in other places. I took detailed notes during the workshop and plan to share the exercises and transmit the energy Meg Stuart gives. I will do the same with Kelly Keenan's workshop. I will host a community gathering for dance artists at my studio in November. I will talk about these workshops with at least 30 dancers and choreographers. We have a great number of emerging dancers/choreographers because our training program, the School of Contemporary Dancers (SCD), graduates approximately 10-15 dancers every year. I will partner with SCD by asking them to share this event with their students and recent graduates. This 2-hour Q&A session will spark interest in and questions about how to apply for funding, how to find residencies and workshops across Canada, and what the challenges are.	Alexandra Elliott	Learn - Travel/PD	$ 875
2025-10-16	The Bottom Line Play - 1st Public Reading	I have been working in collaboration with The Royal Manitoba Theatre Centre to develop my first play. Ian Ross was our mentor through weekly sessions, where my cohort and I were able to come to together and develop our plays. Ian Ross was instrumental in teaching the mechanics of play writing, but more importantly, storytelling and how stories should be told with a good heart. I was fortunate enough to participate through Zoom, as the sessions were held online at the RMTC. Since I work and live in Brandon, the zoom sessions allowed me to be present each week with my cohort as we listened to the development of each other's stories. Pimootayowin, is an opportunity to give emerging Indigenous artists in Manitoba a place and space to develop new voices for the theatre, especially given that Indigenous artists are under-represented in this field. Being the original story tellers of this land, it is important our theatre space is reflected in that, which is why I applied to be a part of the circle as it gave myself and my cohort the opportunity to share our voices and our stories. The festival is a weeklong celebration where we showcase what each of us has worked on. Each night, one artist will be the focus as a public reading will take place, with professional actors reading our screenplays. Taking place in Winnipeg, I am hoping a travel grant will offset some of the costs for the week. It gives me the opportunity to finally be in person with my fellow cohort but also be present on the night of my screenplay's reading. There will also be a day to workshop my play, as I'll be working with the actors to get specific scenes, and their tone right for the reading later. Being from Brandon, Manitoba, I find that we are a community with a lot to offer but not necessarily the resources to express ourselves creatively. I'm hoping the momentum from this public reading will eventually develop into a full production at the RMTC but would also love to have a production in Brandon that my community can enjoy as well. My play, "The Bottom Line" tells the story of [redacted] 18.1(c)(i)	Danielle Morrisseau	Learn - Travel/PD	$ 875

2025-10-16	Sheet Copper Workshop	This November, I will return to LSW for a four-day Sheet Copper Sculpture Workshop to create new work and build skills in doming, repoussé, brazing, soldering, plasma cutting, and surface finishing (patinas and enamelling). These techniques are rarely accessible in Canada, making this training essential to my development My practice involves minimal, ephemeral sculptures and installations that balance physical strength with emotional resonance. Sheet copper's malleability, durability, widespread and historical use make it central to this direction. While in London, I will produce new copper works and continue developing my calm installation. I envision installing this work in a car park within the next year, where dim lighting, moisture, and transitional spaces create a charged atmosphere. This project builds on my experience with the sparks of welding and the raw yet striking qualities of mild steel, while drawing inspiration from the UK's culture of creative placemaking, such as experimental exhibitions at Chisenhale Gallery and the transformation of Brewer Street Car Park into a site for contemporary art. I will also reconnect with UK artist Rita Evans (https://ritaevans.com/) to exchange ideas and explore future collaborations. We have worked together before and wish to continue this dialogue, thus extending the international reach of my practice Artistic and Cultural Value Copper holds deep historical, cultural, and sustainable significance. These techniques will strengthen my work in sculpture, installation, and public art, while also enriching my teaching and mentorship skills This training will directly support: - New works for I've Got Something to Tell You. - Future sculptural and installation projects - Expanded material language through colour, patina, and metalwork My connection to metals began in childhood, when I assisted my father in his shop. Those early memories later drew me back to metalwork. Over the past year, I have expanded my skills in steel, MIG welding, CNC routing, sublimation printing, woodworking, and waterjet cutting, while maintaining studio access for producing large-scale work. Copper excites me for its versatility, which allows for flame-based shaping, mechanical fastening, patina development, and integration with textiles and wood Contribution to Artistic Community This training will deepen my practice and benefit Winnipeg's arts community through workshops, mentorship, and interdisciplinary dialogue. Combining copper with steel and textiles will open conversations about material culture, sustainability, and the relationship between industrial and hand-based processes. This opportunity is timely, achievable, and aligned with my artistic direction. It represents an important investment in both my growth and my contributions to the community.	Nicole Shimonek	Learn - Travel/PD	$ 788
2025-10-16	Invited to TIFF and the Ontario Creates IFF, focus on mentorship, participate in workshops & panels	Chris Sharpe – TIFF & Ontario Creates International Financing Forum (IFF) 2025 I am honored to share that my film in development, Kung Fu & Basketball, has been officially selected for the Ontario Creates International Financing Forum (IFF) at the Toronto International Film Festival (TIFF) 2025. Out of thousands of international submissions, our project was chosen as one of the featured selections, proudly placing Winnipeg and Manitoba on the global stage About the Film – Kung Fu & Basketball is a youth-driven, Jamaican and Winnipeg-themed sports drama that follows a young athlete torn between his love for basketball and the discipline of martial arts. Through this journey, he confronts questions of resilience, cultural identity, and belonging. At its core, the film is about empowerment, discipline, and the courage to dream beyond limitations. Told with authenticity and rooted in diverse experiences, it reflects both local community realities and universal themes of growth and determination Industry Engagement at TIFF. As part of the IFF, I will join a curated group of international producers, industry executives, and financiers for two days of targeted mentorship, financing sessions, and networking opportunities. Highlights include One-on-one meetings with industry leaders such as Matthew, Senior Project Manager at HKIFF Industry (Hong Kong International Film Festival Society), to explore funding and development opportunities in Asia. Discussions with Alba Pérez Puente of Seven Islands Film, focused on international co-productions and funding possibilities in Spain and Portugal. Participation in TIFF Industry Conference sessions, including masterclasses on producing and writing, panels on global storytelling, and workshops on the evolving landscape of awards bodies and international markets. The IFF agenda combines producer-to-producer networking, producer-to-executive meetings, and formal receptions—creating a strategic environment for advancing projects like Kung Fu & Basketball to the next stage of financing and development. My Goals. My participation at TIFF and the IFF is driven by three key goals: Strengthen industry connections across Canada and globally. Secure financing strategies and explore equity, pre-sales, and distribution opportunities. Position Winnipeg as a creative hub, ensuring Manitoba stories reach international audiences. Why This Project Matters. Opportunities like this are rare for filmmakers outside major production centers. Access to global mentorship, financing, and international market strategies through TIFF and Ontario Creates will significantly elevate the scope and reach of my work. At the same time, this project will amplify authentic cultural representation by drawing on both Jamaican heritage and Winnipeg's community spirit. Community Impact. This selection not only advances my personal journey as a filmmaker but also strengthens Manitoba's creative sector. It will allow me to Mentor emerging Black artists. Develop sustainable opportunities for local creatives. Expand culturally relevant storytelling that reflects underrepresented voices. My Readiness. With over 23 years of experience in concerts, festivals, film, and media production, I bring a proven track record in project management, marketing, and cross-cultural collaboration. From producing award-nominated documentaries to leading music and cultural initiatives, I have the expertise to leverage this platform effectively. Being selected for TIFF and the Ontario Creates International Financing Forum is both an honor and a responsibility.	Chris Sharpe	Learn - Travel/PD	$ 750
2025-10-16	To travel to Toronto to take part in the TIFF Every Story Accelerator Lab	As my first feature, moves through post-production, the TIFF Every Story Accelerator (Sept 4 to 14th) offers a strategic opportunity to position the film for its eventual release My feature film is entitled, Strong Son and is about a South Asian bodybuilder who has to move into his elderly father's house in order to take care of him, and the balance he must find in maintaining his strength and mental health, while becoming his father's primary caregiver. The TIFF Every Story Accelerator was created to support emerging BIPOC creators, and provides mentorship and guidance in areas such as distribution, festival strategy, promotions, and marketing, challenges that are often the biggest hurdles for independent filmmakers For me, as someone navigating the feature world for the first time, these resources are invaluable. The fact that the program is invite-only and limited to just two teams each year makes my acceptance and participation all the more meaningful. By taking part in the Accelerator, I will gain access to industry decision-makers, distributors, and experienced mentors who can guide Strong Son toward its full potential. My goals are clear First, I want to use this program as a launching pad, proving that I can successfully deliver a feature and building momentum that will allow me to develop future films. Establishing a track record is notoriously difficult in Canada, and this opportunity gives me a way to demonstrate both my ability and the viability of my work to funders, collaborators, and audiences. Second, I want to ensure the film reaches a wide audience, whether through festivals, streaming platforms, or theatrical release. The Accelerator will provide the tools and connections to move beyond a premiere and sustain momentum, ensuring Strong Son resonates with viewers across North America Third, I want to expand South Asian representation in Canadian cinema. Too often, South Asian characters are confined to Bollywood frameworks or stereotypes. My goal is to tell authentic stories that highlight family, vulnerability, and mental health, universal themes that connect across cultural boundaries. With TIFF's platform, my film has the opportunity to stand out and challenge expectations. In the short term, participation in the Accelerator will help me establish myself beyond Winnipeg and gain recognition at the national level. Filmmakers from smaller cities are often overlooked, but I want to prove that meaningful work can emerge from Manitoba and that we can compete on the international stage In the long term, my goal is to continue creating original films in Canada while mentoring other South Asian filmmakers who face barriers to entry. The Accelerator will give me the knowledge and connections to not only advance my own career but also strengthen Manitoba's film community. My success can serve as a model for underrepresented voices, showing that it is possible to break through, tell authentic stories, and build sustainable careers from smaller centers Ultimately, this project is about positioning myself, my community, and my province on the cultural map in a way that demonstrates the power of diverse, artist-driven cinema	Ian Bawa	Learn - Travel/PD	$ 875

2025-10-16	Levers premiering at TIFF	Toronto International Film Festival is premiering Levers, the enigmatic new film by Manitoban filmmaker Rhayne Vermette. As both a crew member and a friend, I am thrilled to attend its world premiere and celebrate this achievement with her. Over the past two years, I collaborated with Rhayne in multiple roles, including cinematography, casting, picture vehicles, and production assistance. To share in this premiere alongside Rhayne, other crew members, and actors will be an incredible privilege. Through Levers, Rhayne gathered a strong community of local talent, fostering creativity and collaboration where we all had the chance to learn and grow together. The skills I developed on Levers directly influence my own filmmaking practice particularly in working with actors to create authentic, natural performances on screen. This experience will be invaluable as I move forward with my next feature film. This will be my first time attending TIFF, and this project represents a significant opportunity for me. As I continue developing feature-length work, building professional relationships beyond arts council support is crucial for navigating larger budgets. Festivals are vital spaces to connect with filmmakers outside Winnipeg. While many artists eventually leave Manitoba to access broader peer-to-peer networks and funding, I am committed to remaining in Winnipeg. Support to attend TIFF will allow me to strengthen ties with an international community while continuing to build locally. While in Toronto, I will also reconnect with several mentors and collaborators. I plan to meet with Madi Piller, programmer at PLX Film, who hosted me as artist-in-residence last January. With Manitoba Arts Council's support, I learned specialized analogue techniques from Madi, including hand-processing colour film. I will also meet with Rob Butterworth, co-founder of the Independent Imaging Retreat ("Film Farm"), an artist-driven residency for experimental filmmakers. I have attended Film Farm twice and recently travelled with Rob to Barbados, where I contributed to his documentary project through filming, editing, and processing. I am eager to continue working with him and to learn about his upcoming projects. Additionally, I will meet with Scott Miller Berry, director of Rendezvous with Madness, the world's first and largest arts and mental health festival. My own experiences with mental health have motivated me to build relationships with others addressing similar issues in their creative work. Currently, I run a disability-led workshop series titled Everything Analogue, which provides artistic and professional support to a small group of filmmakers. Together we explore non-hierarchical, care-centered approaches to analogue practices that value the labour of learning and emphasize interdependence. The cohort was selected through the Arts AccessAbility Network Manitoba (AANM), a long-standing artist-run organization dedicated to the inclusion of artists with disabilities. Attending TIFF for the world premiere of Levers, the anticipated follow-up to Vermette's award-winning Ste. Anne (2021), represents not only a chance to celebrate a landmark Manitoban film but also a rare opportunity to deepen my artistic practice, strengthen professional networks, and bring those connections back to my community.	Heidi Phillips	Learn - Travel/PD	$ 875
2025-10-16	A Retreat for Storytellers in Alberta	What are you planning to do? I am an invited presenter at A Retreat for Storytellers hosted at Camp Kuriakos Centre in Alberta by the Storytelling Alberta. I will lead a Story Creation Workshop from 9 to noon on the Saturday of the event for professional storytellers living in Alberta. I will also participate in other learning sessions and evening Tellaround events (story circles). What do you hope to achieve? I hope to share my knowledge and learn from others. Why is this project important? This past year, I toured in Québec and Saskatchewan—both primarily French-language tours. I had the chance to meet many French storytellers, which was wonderful. This opportunity, however, is with an English-speaking group of storytellers. Along with making new connections, I will hear stories from a different Canadian perspective, which I can bring back to Manitoba and share with local storytelling groups. Where are you going? Camp Kuriakos Centre in Alberta. Who will you be working with? A small group of professional storytellers living in Alberta. What will be the impact on your community? I will return with new stories as well as training sessions and perspectives from English-speaking Canadian storytellers, enriching the storytelling community in Manitoba through sharing and exchange. Why have you chosen this particular opportunity? I was invited by Pearl-Ann Gooding, the organizer of the retreat and fellow storyteller I met through the Storytellers of Canada guild. How is this relevant to your goals? Networking with prairie storytellers who are new to me may open doors to future collaborations and expand my repertoire. It will also strengthen my presence in both English and French storytelling networks. I also look forward to the Workshop: Twisted Tales led by Bethany Ellis in which I will be a participant. What is your ability to undertake this project? I will drive across Saskatchewan over two days, camping at a free campground near Saskatoon along the way. I know the route well and have made this journey multiple times. My vehicle is in good working order. The $325 retreat fee (and food while there) has been waived since I am a presenter, although there is no additional honorarium because this is a small retreat with about 20 participants. To ensure safety, I will take two days for the 14-hour drive both ways, and if weather is poor, I may stay overnight in a hotel in Saskatoon.	Robert Malo	Learn - Travel/PD	$ 875
2025-10-16	Swing Dance Workshop in Edmonton	My project is to attend Lindy Harvest, an annual swing dance workshop hosted by Sugar Swing in collaboration with the Community of Jazz in Edmonton. Lindy Harvest is known for bringing together internationally respected instructors, live music, and a national community of dancers. Attending this workshop represents the next step in my development as both a dancer and a community organizer. It will allow me to connect with internationally recognized instructors such as Dr. Marie N'diaye, Ramona Staffeld, and Felix Berghäll, as well as cultural knowledge keepers including Chester Whitmore, Sugar Sullivan, and Barbara Billups. Over the course of the weekend, I will participate in classes focusing on both technical and creative development in Lindy Hop. The workshop also includes nightly social dances, which are a vital part of the art form: spaces where dancers exchange ideas, test new skills, and learn directly through improvisation and community practice. Objectives: My main goals are to strengthen my technical artistry as a leader—integrating rhythm, musicality, and partner connection more fluidly—and to expand my knowledge of Lindy Hop's cultural lineage. Learning directly from Chester Whitmore offers a rare opportunity to study with someone deeply connected to generations of jazz dance and Black cultural history. His decades-long career as a dancer, choreographer, and bandleader—working with icons from Lionel Hampton to Prince—represents a level of expertise not available in my local scene. Why now: I am increasingly engaged in teaching and organizing in Winnipeg, and it is essential that I continue to grow as an artist while grounding that growth in cultural respect. This is a moment to gain skills and perspective that will allow me to contribute more deeply to my community. Community impact: I will share what I learn through two main avenues. - Curriculum integration – embedding new material and historical context directly into River City Swing's weekly classes. - Enhancing social dance quality – introducing practice tools, exercises, and teaching methods that strengthen improvisation, rhythm, and partnership in our social dance spaces. By learning directly from cultural knowledge keepers, I will return better equipped to support a dance community in Winnipeg that values both artistry and cultural integrity. Feasibility: The workshop takes place in Edmonton in October, when winter driving conditions may pose risks. To ensure safe and reliable participation, I plan to fly and have confirmed in-kind accommodations. I am fully committed to attending the entire event and maximizing the learning opportunity.	Emily Sinclair	Learn - Travel/PD	$ 639

2025-10-16	Travel to Network and attend the Canadian Country Music Awards Week	My project involves travelling to the Canadian Country Music Association Awards (CCMAs) with my co-producers, Dave Temple and Johnny Gasparic, to participate in Canada's largest gathering of country music professionals. The CCMAs are more than an awards show; they are a hub for radio programmers, television producers, labels, publishers, artists, and industry leaders. This event offers professional development workshops, panel discussions, showcases, and networking sessions that are essential for artists seeking to grow their careers. Attending with my co-producers, who are well-respected in the industry, will provide additional credibility and open doors to connections that might not otherwise be accessible. At the CCMAs, I will attend workshops and seminars that focus on artist development, touring, publishing, marketing, and radio promotion. These sessions are designed to give artists the tools they need to sustain a professional career in the music industry. I will also take part in showcases and networking events, where I can meet with radio programmers, festival bookers, media representatives, and other artists. These interactions will create opportunities to build relationships, book performances, collaborate on songwriting projects, and increase my brand awareness within the national country music scene. This project is critically timed with the momentum of my most recent album and single Backroad Billionaire (June 2025), and the subsequent release of a new single This One's Gonna Hurt on August 25th. With new music coming, it is important to position myself nationally, ensuring radio programmers, television outlets, and booking agents are aware of my work ahead of the release. The CCMAs provide a rare opportunity to meet these gatekeepers in person, rather than from a distance, which greatly increases the chances of building meaningful, long-term connections. 17.1 and 17.2(i) As a [redacted] artist, I also recognize the importance of representation. Country music is one of the most listened-to genres in Canada, yet Indigenous voices are still underrepresented. By participating in this national gathering, I can demonstrate the strength and professionalism of Indigenous country musicians. My presence helps broaden perspectives within the industry, creating more space for Indigenous artists in mainstream country music. The benefits of this project extend beyond my own career. I mentor emerging Indigenous singers and share knowledge gained from my experiences in the music industry. By building stronger networks at the national level, I can bring back insights, opportunities, and pathways for other Indigenous artists, helping them navigate the challenges of building a career in music. This ripple effect strengthens the broader Indigenous music community in Manitoba and beyond. Despite the challenges of distance, travel costs, and the need to balance logistical factors, I am well prepared to undertake this project. The CCMAs offer a unique concentration of industry professionals that cannot be replicated elsewhere, and attending this year is an essential step in advancing my goals of reaching wider audiences, securing national performance opportunities, and elevating [redacted] and Indigenous voices within Canadian country music. 17.1 and 17.2(i)	Jerry Sereda	Learn - Travel/PD	$ 875
2025-10-16	Manitoba Arts Network - Manitoba Showcase 2025 Participant and Mentee	I will be going to the Manitoba Showcase 2025 (put on by Manitoba Arts Network) in Winkler later this month (Sep. 19-21). Manitoba Showcase 2025 is a conference that brings together emerging and established Canadian visual and performing artists, connecting them with presenters, galleries, agents, and industry professionals. Here I will learn more about the performing arts, network with other organizations and galleries, and scout for new performers for 2026/27. This event is incredibly important to our organization, as finding the right performers means the chance to engage and connect with more of the community. Manitoba Showcase 2025 is a place I can establish relationships with other organizations and galleries, as well as a place I can experience mentorship opportunities to better help me in my role as Executive Director for Prairie Fusion Arts and Entertainment. Prairie Fusion houses three gallery spaces, a visual arts studio, ceramics studio, dance studio, 400+ seat professional performance theatre, and gift shop which showcases a variety of artists from around the province. We are the cultural hub of Portage la Prairie, as well as the surrounding communities. We showcase local, provincial, national, and international artists and performers, as well as offer programming to community members of all ages. We are currently attempting to increase our visibility and impact within the community through cultural outreach and community led programming. These initiatives will be greatly helped through interaction at this conference as we hope to create partnerships across Manitoba. While I have had an extensive career in the arts sector around the province, this is my first time in the role of Executive Director. The chance to better understand this role through mentee/mentorship opportunities is invaluable. Attending Manitoba Showcase 2025 will help tremendously to further develop my skills and learn more about the performing arts, as I connect with industry professionals and artists alike. My hope is to leave this conference feeling more confident in my abilities, as well as to have a more clear and decisive idea of where to direct Prairie Fusion in the coming years.	Timothy Brown	Learn - Travel/PD	$ 400
2025-10-16	Edmonton Underground Film Festival Screening Attendance	I am planning to travel to Edmonton to attend the screening of my debut short film Stole Youth at the Edmonton Underground Film Festival (EUFF). This will be the first time my work is shown outside Manitoba, and it represents a significant opportunity to connect with a wider filmmaking community across the Prairies and beyond. My goal is to engage directly with audiences, speak about my work, and contribute to discussions around independent filmmaking. By seeing the films of other artists and learning from their processes, I hope to strengthen my own practice and bring new insights back to my community. The experience of participating in Q&As, panels, and informal conversations with filmmakers is crucial to my growth and cannot be replicated at home. This project is important because it will help me build relationships with artists, programmers, and collaborators from outside Winnipeg. As an organizer with the Black Film Collective, I will be able to share what I learn with our members and the wider local film community. In this way, the impact of this opportunity extends beyond me as an individual to the community I work within. I have already secured the invitation to attend EUFF and the screening of my film. With this support, I am fully prepared to undertake the travel and participate in the festival. Attending EUFF aligns directly with my goal of building a sustainable filmmaking practice that is both collaborative and community-oriented.	Ahmed Osman	Learn - Travel/PD	$ 500
2025-10-16	2025 [redacted] Filmmaker Summit 17.1 and 17.2(i)	Plan I am requesting $645.00, for myself, to travel to the 2025 [redacted] Filmmaker Summit (TFS) in Toronto, Ontario on September 7, 2025 Goal The film I pitched to win the 2025 RBC $15,000 Emerging Filmmaker Pitch Competition at the Gimli International Film Festival, Half-Naked is the third film in a trilogy expressing my [redacted]. Currently I am in the pre-production stage of creating that film. I view attending the TFS as an important opportunity to network with other directors, writers, actors, and producers to foster industry exchange and dialogue and to discuss ways to reimagine and improve [redacted] storytelling. My goal is to both apply what I learn at the TFS to my own film and to make meaningful connections that will potentially lead to future film collaborations in Manitoba. It is also an opportunity to nurture and educate emerging [redacted] talent like me by learning from experienced professionals in the film and TV industry familiar with and focused on [redacted] related content. Importance The TFS will have panel discussions about their programs for media advocacy, training and building the [redacted] community on set, working with [redacted] actors, support and mentorships for the [redacted] community, lessons from which I will apply to films I create in Manitoba. Impact Inclusion on and behind the screen matters in the film industry. The [redacted] Filmmakers Summit is dedicated to advocating, educating, and celebrating members of the community and removing barriers in the film industry, a priority for me as an emerging [redacted] filmmaker. Unique Opportunity The [redacted] Filmmaker Summit (TFS) is a one-of-a-kind event supporting [redacted] diverse filmmakers in Canada. Relevance The TFS is relevant to my goal as a [redacted] filmmaker as I begin work on my current film as well as to explore options for creating more [redacted] diverse film content in Manitoba, increasing representation and paving the way for more and better [redacted] representation and storytelling. all exceptions in description - 17.1 and 17.2(i)	Andé Brown	Learn - Travel/PD	$ 645

2025-10-16	Participation in exhibition 'echoes of states' installation and opening in Los Angeles California October 25th	I have been invited and selected through a juried process for an upcoming group exhibition at the Durden and Ray gallery in Los Angeles California The exhibition will run from October 25th to November 22, 2025, and is curated by artist and curator Valerie Wilcox. The exhibition opening is planned for October 25th 2025 I plan to arrive a few days prior to the opening to assist with the installation of my work before the opening and then tour the local area. There are several arts organizations and galleries in the immediate area and throughout the state that I plan to visit I have limited experience showing my work outside of Canada, therefore this is a great opportunity to expand my practice in a very influential arts city. I will be able to showcase my work and practice, in addition to networking with new artists, and arts professionals. I will be showing one piece from my recent series of works titled 'Self Portrait..." a body of mixed media/textile sculptures. This project was supported by the Manitoba Arts Council for its creation, and the Canada Arts Council for travel to a solo exhibition at the Mary E Black Gallery in Halifax Nova Scotia in 2024. I presented about the work in a recent residency and was invited to the proposed exhibition based on this presentation. Travel plans: I will depart for the installation/opening on October 22nd 2025 and return October 27th, 2025. My main priority is to install the work, and then attend the opening During my visit I will also plan to visit local arts and culture organizations as relevant to my practice and the residency programing For example there is a newly founded LA textile lab that is run by a peer from a previous residency which is located on the same block as the exhibition. I am applying for funds to assist with the travel expenses related to the installation and opening (travel and 3 days accommodation), and will cover the remaining expenses with personal savings.	Nichol Marsch	Learn - Travel/PD	$ 875
2025-10-16	Harmonizing Truth and Reconciliation: Expanding Indigenous Representation in Opera Lecture Recital at McGill University	Harmonizing Truth and Reconciliation is a bold initiative dedicated to [redacted] have been asked to present this important topic at McGill University, one of the leading musical institutions in Canada, in early October. Opera Director Patrick Hansen is assigning me a pianist for the performance. The presentation will be either October 1, 3, or 6th. and I will rehearse with the pianist in the days beforehand. 18.1(c)(i) Through an innovative lecture-recital and public discussion/Q&A, the project uses opera as a vehicle for truth, reconciliation, and education. Over the course of an hour recital, by showcasing the evolution of Indigenous representation in classical music from the 19th century to today, the presentation challenges stereotypes, and inspires new standards for cultural respect. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This targeted performance for a large Canadian music educational institution will allow access to influential performers, advocates, arts administrators, festival programmers, educators, and funders. This presentation will advocate for increased Indigenous programming and support among these fields, and actionable items will be given for how these arts decision makers can help combat the racist representational problems of the past. All events will be professionally recorded and livestreamed, with materials made available to academic institutions, Indigenous organizations, government agencies, production companies, and the public The accessibility of this information and music is crucial in advocacy and combatting Indigenous cultural erasure. This project is exactly the kind of work I want to continue doing in this industry. After doing a 3-date Lecture Recital Tour of this same material in New Jersey, I feel confident, comfortable, ready, and extremely excited to present this material to Canadian audiences, especially at one of the biggest and most influential music conservatories in the country. It is such an honour to be asked to present this impactful and unique topic at such an institution. Excerpt video https://youtu.be/m5SVeag2oWc?si=vPKjz03JFTs1Xfjy VITAL INFORMATION ON IMPACT IN "ADDITIONAL".	Camryn Dewar	Learn - Travel/PD	$ 875
2025-10-16	Perform at and attend the Indigenous Theatre Festival at University of Victoria	I will be attending The Indigenous Theatre Festival in Victoria B C September 12-13th, 2025 as an invited guest in my capacity as Artistic Producer of Kiyanaan Indigenous Theatre Festival as well as a performer with my theatre for young audiences interactive language workshop and performance Minoosh Doo-Kapeeshiw. I was initially contacted by Kirsten Sadeghi-Yekta, an associate professor at University of Victoria theatre department late July about attending an Indigenous Theatre Festival held at the University of Victoria as a guest because of my leadership in creating and co-artistic producing an Indigenous Theatre Festival here in Manitoba. In our talks together, Kirsten came to learn of my work with Southern Michif language revitalization and theatre as a tool to promote and learn this endangered language, and my TYA show which I have recently reimagined into an interactive Michif language performance and workshop. The organizers of the festival became interested in having a piece for children in their festival and invited me to perform as well. I am excited to attend this festival in its second year, as a new festival organizer of a festival in its second year myself, I believe I have a unique opportunity to learn from another organization on a parallel journey to showcase, present, and celebrate Indigenous theatre and culture including efforts towards language revitalization. I will be part of the workshops and events and will see how they organize and manage their festival, I will also be there in my capacity as an Indigenous arts presenter, making connections for possible festival collaborations such as with Deneh'Cho Thompson who oversees University of Saskatchewan's wîcêhtowin Theatre Program, and Utszan whose plays deal with language reclamation. From the language revitalization sphere, I will be engaging with artists who are using performing arts to reclaim and revitalize their languages like I am, and I'm excited to have the chance to learn and experience how they are doing this. I have the opportunity to be involved in workshops such as Dancing the Ktunaxa Language with Samantha Sutherland, Working with Languages that you Don't Speak with Deneh'Cho Thompson & Pedro Chamale , Accessing Language Through Blood Memory with Ceanna Wood & Jill Goranson and more. As a performer to have another chance to present the workshop that I've created from my established touring show, This new version has only been presented once before at the 2025 Indigenous Peoples Day at the Forks, The workshop allows me to interact with audience throughout and get them involved in speaking this endangered language by using tools of language learning like actions, gestures and repetition, I am excited to get another chance to work with this format for the show in front of an audience, and this opportunity at the University of Victoria's Indigenous Theatre Festival is an excellent one because of the tri-fold professional development that comes with it at this crucial point in the timeline of my festival, my language revitalization efforts, and where my TYA show is in its development.	Charlene Van Buekenhout	Learn - Travel/PD	$ 875
2025-10-16	Soft Power: Travel to NYC for Exhibtion Installation in November 2025 & Deinstallation January 2026	I have been invited to participate in Soft Power, a group exhibition at Galerie Shibumi in New York. I will be installing a large-scale draped painting for the exhibition, requiring me to travel to New York City for the install and de-install periods. The exhibition runs from November 18, 2025 - January 10, 2026 , and I will be installing the work November 15-16, with de-install to be scheduled for early-mid January . I first connected with Galerie Shibumi while attending the NARS International Studio Residency earlier this year. The curator expressed interest in my draped paintings, and has since put together this exhibition of artists working with "soft" materials, exploring ideas of softness not as weakness, "but a radical gesture. an insistence on tenderness, process, and care"(1). My contribution to this exhibition builds on my recent practice of cutting, draping, and layering painted canvas and fabrics to create sculptural paintings that move off the wall. These works explore the instability of representation and the malleable potential of painting. The piece in the show resists a fixed or static state, and instead presents the potential for limitless reorganization. The MAC Travel/Professional Development Grant will support my travel to New York to install my work in the exhibition. Because my process involves draping and shaping the canvas directly on site, my physical presence during installation is essential. The pieces are quite delicate to handle and prepare for shipping, so my presence during de-installation is also important. Soft Power at Galerie Shibumi provides an opportunity to present my practice within an international context alongside established artists. The exhibition's theme resonates deeply with my own exploration of painting as an unsettled, flexible form, and it allows me to share these ideas with new audiences. This project is a very exciting and meaningful opportunity to strengthen my connections to gallery networks outside of Canada. It will have a real impact on my growth and visibility as an artist. Showing at Galerie Shibumi builds directly on the support I've received from MAC for international residency participation, now extending the experimentation and relationships I began in Vermont and New York into a public, international exhibition. Opportunities like this are rare, and I see it as a pivotal step forward in my practice and career as an artist. Overall, I have the professional and logistical experience to transport my work to New York. The main challenge is travel and accommodations. With grant support, I will be able to travel to the gallery to ensure my work is received safely, installed properly, and deinstalled in the same way. The installation period is brief, as I must fit it around my work schedule, so I will only be in New York for three nights. Despite the short stay, accommodations are very expensive, making MAC grant support even more essential. Thank you for your time and consideration (1) Soft Power, Curatorial Statement by Folana Dione Miller	Mary Sparks	Learn - Travel/PD	$ 750

2025-10-16	Travel support to present PRINCESS DASHA performance at SoundsLike: An Audio Festival in Saskatoon	Sounds Like: An Audio Festival 2025 will be the 12th iteration of an amazing, prairie-based sound art festival. It is an honour to be invited to perform at the festival, which has committed to covering an artist honorarium and accommodations while I am in Saskatoon. However, a limited festival budget means that they are unable to cover transportation and per diem. Having these covered through a MAC travel grant will allow me to fully participate in the festival, both as a performer and artistic community member. My hope is to attend the duration of the festival, arriving the night before the festival begins and departing the day after the festival ends. This will facilitate my performance as well as meet and network with other artists and audiences at the festival. These connections will build on the rich history of prairie sound art community, including connections I've built in Saskatchewan with artists like Allnesik and Diatom, both of which have asked me to play with them while touring through Winnipeg. Having an immersive experience in the Saskatoon sound art scene will allow for artistic exchange and audience development. [redacted] performers have and continue to make incredible contributions to sound art as an artistic field, but many cultural barriers continue to exist for us as artists, most recently the difficulty [redacted] Canadian artists have experienced in getting work and touring visas to the United States, denied on the basis of [redacted] on our IDs. This makes receiving support to strengthen Canadian connections especially crucial for us as a community at this time 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i)	Davis Plett	Learn - Travel/PD	$ 712
2025-10-29		The Arts and Culture Sustainability Fund was a temporary funding initiative for organizations in the arts and cultural sector that were significantly affected by COVID-19. The Fund supported organizations to create and protect jobs, safely restore services, and continue to have a positive impact -- particularly in underserved communities. A project title and description was therefore not requested in the application process.	Winnipeg Symphony Orchestra	Arts and Culture Sustainability Fund	$ 200,000
2025-10-29	Grant Update Form for application #2024-4477	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	FascinAsian Film Festival	Support - Operate	$ 20,000
2025-11-14	Captain Ted: Disabled Astronaut- Rehearsal/Production Phase in preparation for a 2026 Fringe show	•What are you planning to do? This is the preparation phase of Captain Ted: Astronaut, a comedic Star Trek sci-fi parody play that showcases disabled, 2SLGBTQ+, and Indigenous artists. I intend to prepare the completed script, created through consultation with [redacted] disabled artists, to be presented at the 2026 Fringe. The play is the Captain's quest to be reinstated in a command role after a medical leave. It is his final probationary mission, diplomatic contact with the Eye-Horns. This adventure is reflective of [redacted] [redacted] In this phase, the cast and crew will use this time to work out the practicality and staging of the script. Transitioning from paper to stage brings new challenges and considerations when dealing with many varieties of disability. An example, [redacted] a simple written stage direction as changing seats, is much more difficult and complex when trying it in person. Or for a Deaf actor, a written word may not have an ASL translation. Only in rehearsals can these practical aspects be worked out. This prep time will also be crucial in working with Deaf cast members and ASL interpreters to learn and add ASL cue lines. These are lines that non-ASL fluent cast members will learn to provide all Deaf actors the correct prompt for their next line. We are adding three Deaf cast members in this production, while the 2024 play had only one. This makes it more crucial that all cast members learn some ASL to make the production more comfortable, accessible and efficient for Deaf cast members. •Why is this project important? Disabled artists have few places to showcase their abilities, especially in theatre. This play puts them front and center. •What is your ability to undertake this project? This is the sequel to a production that was presented in the 2024 Fringe Festival. I have also had over 40 years of theatre background, and over 20 years in leadership roles (8 years as Artistic Director of BS Comedy Players, 10 years as Artistic Director of Crosswalk Productions, 25 years with Crosseyed Rascals Comedy Troupe, and multiple other theatre company involvement). •Consider factors beyond your project. Due to the nature of the cast, many various disabilities must be taken into consideration. Financial barriers are a limiting factor. Accessible rehearsal spaces that would accommodate [redacted] are very limited and not very cost-effective. ASL interpretation is a critical component of this production and stands as another significant barrier. This play is primarily focused on the disabled community, however, as a consideration, due to feedback from the 2024 play, Indigenous and LGBTQ+ artists were also consulted during the creation and writing phase. Their voice and input will continue to be important while forming the play for the stage all exceptions in description - 17.1 and 17.2(a)	Michael Krohn	Share - Artists in Community	$ 11,250
2025-11-14	[redacted] Art Workshop in [redacted] 17.1 and 17.2(i)	This is the first time I will be involved with the [redacted] community since leaving my childhood home in [redacted] in 1994. I am certain there are a many changes that have occurred in [redacted] since that time. I am presently in contact with another master artist, Ayad Zrifi from the [redacted] community. Because I have been working on my own towards modernizing [redacted] art, I have been invited to attend a workshop of [redacted] masters called Promoting [redacted] through Modernism from December 17 to the 24th 2025 in [redacted]. The purpose of the workshop is to develop skills in the modernization of [redacted], advancing thoughts by sharing through discussion and critiquing the work of masters. The forums are certain to be heated and exciting! This project will be an essential opportunity for the emergence of change, possibly introducing western colors and the creation of [redacted] art on canvas. Traditionally, [redacted] art is created on hard surfaces such as wood and glass. This discussion of change is important to preserve, yet promote [redacted] artistic heritage, bring beauty and symbolism to a broader audience, connect with cultural identity and stay faithful to [redacted] tradition while adapting to modern context. It must be recognized that the ancient art of [redacted] is at risk of disappearing, possibly because it has not developed into a modern art form in any way at all. Change, which requires time and patience, may well encourage young people to take more notice and interest in creating [redacted] themselves. With exposure of the new art form to the public and the commitment of its modern form by the Masters of [redacted] art, we enhance the chances of success. This project would be a very significant step in the process of saving this art. [redacted] is meticulous in form and time-consuming to create, often requiring designers, painters, carpenters and restorers to complete large projects. A [redacted] art project is a fusion of heritage, craftsmanship and creativity. It requires careful planning, skilled abilities, cultural awareness, and patience. Its importance lies not only in decoration but also in preserving [redacted] artistic soul. In part, discussion will occur around the roles of each of these contributors to work towards defining what their new modernized role might be. I believe I have deep and solid ability to undertake this project. Since I learned [redacted] as a young person, I recall the steps and the challenges I had as a student. I have continued to create [redacted] for 40 years, and have taught my own children to paint [redacted]. I am comfortably capable in breaking the process down into small steps. I am told I have much patience and understanding of people and that I approach serendipitous opportunities with flexibility and insight. all exceptions in descriptrion - 17.1 and 17.2(i)	Ahmed Laarissa	Share - Artists in Community	$ 6,562
2025-11-14	Introduction to Metis Culture in Glenboro School	I am planning on using the 7 teachings as a starting point for all grade levels from k - grade 8. For all grade levels I will show my personal collection of beaded mukluks, moccasins, brooches, jewelry and furs, and talk about love of the animals and the land, and capturing the beauty around us with beads, quills, birch bark and caribou hair. For the k- grade 3 levels, I will have paper feathers to write the head words of the 7 teachings and colour them in while we talk about them at age/grade appropriate levels. Then they can cut them out, punch a hole in them and string them on a piece of leather. For grades 4-6, I will use the 7 teachings to start discussion as we make bracelets using leather and pony beads for them to wear and remind them of the teachings. For grades 7 and 8 I will use the 7 teachings as discussion while we make key chains using key rings, leather straps and pony beads.	Lisa Clouston	Share - Artists in Community	$ 1,000

2025-11-14	Sight and Sound Creative Camp	The Sight and Sound Creative Camp, an intensive 3-day hybrid songwriting event at Winnipeg's world-class No Fun Club from December 12-14, 2025. This project will immerse a select group of artists from Winnipeg's hip hop and R&B community in a unique, structured creative environment. The entire process will be documented by an on-location content team, turning the creative journey into a valuable asset. * Core Innovation: [redacted] This project is critically important because it provides a complete ecosystem designed to combat Winnipeg's "talent drain." More than a workshop, the camp is a strategic career incubator providing a comprehensive spectrum of industry access. Participants will engage with a network of professionals including * Music Publishers * Label Executives * Entertainment Lawyers * Sync Licensing Experts This holistic approach empowers artists to not only create exceptional art but to commercialize it effectively, transforming their passion into a viable profession. My ability to undertake this project is firmly established, built on a "dual threat" perspective combining 20 years of artistic experience with strategic expertise. My track record includes: * Quantifiable Grant Success: Securing over $100,000 in funding for artists from national bodies like FACTOR, the Canada Council, and the Ontario Arts Council * Successful Proof of Concept: Our 2024 pilot camp produced original, compelling music despite significant resource constraints. * Civic Validation. The Mayor's office has once again pledged its financial support, validating the project's community impact. All logistical components are meticulously planned. As a member of the community, my approach is grounded in creating a supportive, respectful environment where artists feel safe to share their authentic voices, a goal supported by wellness moments and clear guidelines that build trust. Day 1: Foundation & Energy (Friday, Dec 12) | 10 Hours * [redacted] Day 2: Creation Day (Saturday, Dec 13) | 10 Hours * [redacted] Day 3: Refinement & Industry Insight (Sunday, Dec 14) | 10 Hours * [redacted] all exceptions in description - 18.1(c)(i)	Bamidele Opaleke	Share - Artists in Community	$ 5,625
2025-11-14	Luminescence: Queer Futures Through [redacted] Art 17.1 and 17.2(i)	Luminescence is a community-rooted exhibition that honors the creativity, resilience, and cultural richness of [redacted] artists and their allies. As both curator and participating artist, I'm collaborating with Bahaghari Pride Manitoba and Matter MB Gallery's [redacted] Space initiative to present this exhibition from October 1 to October 24, 2025. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) The show will feature five artists: myself (Earl Rina), Ally Gonzalo (Jhapes), Daezerae Gil, Deonys Villanueva (Deonys The Villain), and Kathleen Nicanor (PaperKat). Together, we aim to create a vibrant and affirming space that uplifts our voices and showcases the depth of our artistic expression. This project is important because it provides visibility to [redacted] artists whose work is often underrepresented in mainstream art spaces. It also honors our lived experiences and highlights the activism, storytelling, and creative power that define our community. I bring strong curatorial experience to this project, having organized exhibitions both independently and in collaboration with Bahaghari Pride Manitoba. As a council member, I'm deeply involved in community engagement, planning, and outreach. My role allows me to facilitate communication between artists, venues, and partners to ensure the exhibition's success. Logistically, the timing aligns well with our community calendar and the gallery's programming schedule. All artists are based in Winnipeg, which minimizes travel barriers and supports local engagement. We are also mindful of cultural protocols, ensuring that the exhibition reflects and respects our shared heritage and intersectional identities. Luminescence is more than an art show, it's a celebration of who we are, where we come from, and the future we're shaping together.	Earl Sinajon	Share - Artists in Community	$ 5,625
2025-11-14	Seven Teachings Art Collective (STAC), Indigenous Art Workshops and Beading Circle	I am seeking funds on behalf of myself(Jessie) and Nichol, to continue offering free beading workshops as the Seven Teachings Art Collective (STAC). To extend our current series we want to run monthly workshops in the form of a beading circle, to allow new/past participants join us in and learn in a more community setting where we can teach new techniques and also provide support for independent projects that the students bring. We will host a total of 9 workshops/beading circles over the course of 9 months. Each beading circle will have a theme/project however the circles will also encourage participants to work on their own designs and project ideas. In addition to the beading circles, we will host one, 2-day ribbon skirt workshop as we have had several requests and there is a major barrier to folks to access these workshops due to the high costs. Nichol has extensive knowledge of sewing andaccess to sewing machines from friends and family that we will use, and we will reach out to our partners for additional. We will take a break from workshops in August and December as many people are on holiday and our partner organizations also reduce their programing during this time. We plan to host 1-2 sessions with guest instructors to expand our offerings and to assist Indigenous peers who are interested in teaching workshops but have limited opportunities for gaining experience. We have budgeted for assistants at the workshops, after running our initial workshop series we see value in having assistants to allow for additional participants at each session, increase safety of the instructors by not working alone, and to mentor up-and-coming artists interested in hosting workshops. Our intention is to provide a fun, positive learning atmosphere and to show the value of the arts and traditional crafts. We will work with Indigenous community members who may have limited to no access to Indigenous art programming. I was raised poor with little to no access to any extracurricular activities until adulthood, so I realize the importance of the need out there for these kinds of programs. Free Indigenous programming can create positive change at any age. This project is important because we see there is always a need for free art programming for Indigenous folks of all ages. I am asked often by participants/parents/workers when teaching in the community when I will return to teach again but I am never able to return frequently enough because of the budgets of the school/businesses etc. There are also barriers to participants as many workshop opportunities are for youth only initiatives, or require fees and/or supplies which some can not afford. Our goal is to fill the gap. We have verified workshop space to use for free at two Winnipeg art spaces. The main location we have been hosting workshops is Mentoring Artist for Women Artist (MAWA), and we have recently partnered with Artsjunktion. Our ability to undertake these workshops is shown in both of our 8-year art career experience.	Jessie Jannuska	Share - Artists in Community	$ 4,866
2025-11-14	Manitoba Developmental Centre (MDC) Artefact Project: Survivors transforming artefacts into artworks for public exhibition	The MDC Artefact Project is a transformative healing and creative practice for survivors that will develop artworks, stories, and documentation for a public exhibition. Goals for this stage of the project are (a) to develop new artwork, and bring current projects to completion, (b) document the stories that the artefacts hold for survivors, as well as dialogue around how they have chosen to transform or destroy them, and (c), prepare these works for public exhibition. Prior to working with us, the group made two decisions about the artefacts: First, to use them to educate the public about the MDC and what happened to them while living there, and second, to transform the artefacts into pieces that represent the freedom they now experience living in the community. As artist facilitators, we will develop artistic approaches that are appropriate for survivors' ideas and the artefacts. The artefacts include keys, restraint straps, offensive literature, archaic medical equipment, uniforms, cribs, "intelligence" tests, furniture, etc. There are well over a hundred artefacts in storage. Artistic approaches will include photography, mixed media, sculpture, collage, and craft, as well as audio and video storytelling and performance. The group consists of 7 survivors, 1 sibling of a survivor, Dr. Burghardt, 1 UofM student acting as an assistant, Toby, and myself. We will gather with the MDC Artefact Group once to twice monthly, in an accessible studio space donated by the SOX Building. Survivors will travel from Brandon, Portage la Prairie, Steinbach, and Winnipeg, accompanied by their support workers. The workshops will take place in fall 2025 and spring 2026, taking into account winter road conditions. At each workshop we will offer coffee, refreshments, and lunch. Workshop sessions will support the continued development of the artworks, in preparation for exhibition in a museum or gallery setting. Our creative process will begin in a circle around each artefact, sharing stories and emotional responses. As a group we will decide whether or not to alter the artefact, as individuals or as a group. In the first four sessions of summer 2025, the group began creatively transforming artefacts. So far, emergent themes include (1) children, family, and reproduction control, (2) keys, power, control, (3) thwarted education; (4) words/language; and (5) self-acceptance post-institution. We will continue working within these themes, as they tell the stories of survivors in the group, as well as institutionalization more broadly. At their very first meeting the group members decided their vision for the outcome of the project: that survivors' stories should be at the Canadian Human Rights Museum, because their human rights were violated. We have begun discussions with CMHR about the possibility of an exhibition. Institutionalization of people with disabilities still happens in Canada. The work made as part of this project will have a significant impact on local and national understanding of institutionalization and its harms. We are honoured to be invited to be part of this group, and believe that our support as artist-facilitators can be part of creative transformation and reparative justice.	Natalie Baird	Share - Artists in Community	$ 11,250

2025-11-14	Pagbuo (Development) Workshop for Filipino Storytellers, Manitoba-wide	The Pagbuo Workshop Series (PWS) is an urgent response to the growing artistic momentum within Manitoba's Filipino community. Filipinos are currently experiencing a fertile opportunity for collaboration and development, and the demand for culturally relevant mentorship has never been stronger. Pagbuo— "development" in Filipino—is the first initiative of its kind in Manitoba, created to meet the consistent need for mentorship and skill-building that UNIT Productions has witnessed over the 5 years through its work within the community. Currently, Filipino artists in Manitoba lack access to mentors and instructors who share their cultural backgrounds, limiting their ability to fully express their lived experiences, traditions, and identities in their art. This lack of representation stifles artistic growth and prevents artists from embracing their true identities without feeling the pressure to conform to dominant cultural norms. PWS will address those gaps, deliver three storytelling workshops focused on key areas of interest identified by the community: Drag: for Queens and Kings (24% interested) Playwriting (39% interested) Screenplay (21% interested) Other (16% interested) Pagbuo will extend UNIT's mission of elevating Filipino voices in Manitoba, bringing these stories into the mainstream. The workshops will focus on developing skills in Drag, Songwriting, Screenplay and Playwriting. By addressing issues of social equity, such as gender, nationality, and disability, the workshops ensure accessibility and inclusivity for all participants. UNIT will collaborate with esteemed artists and mentors like playwright Primrose Madayag Knazan, who will lead a six-week Playwriting program tailored to emerging Filipino artists. Additionally, we will work with drag queen Special Kay who will connect the group to various drag artists specialized in hair, mug, padding, dance and character. Fernando Dalaycan, an established and award-winning short-filmmaker and storyteller, will offer unique insights and mentorship that help take scripts to production. UNIT Productions has a rich history of collaborating with Deaf artists, demonstrating our commitment to inclusivity and accessibility. For Pagubo, we have budgeted for American Sign Language (ASL) interpretation, ensuring that all pre-registered artists can fully participate. This not only fosters connections between hearing and Deaf artists but also cultivates creative collaborations that enrich the greater artistic community. Additionally, we are offering online options via Zoom and livestreaming on UNIT's private YouTube channel for workshop auditors. Our in-person workshops will take place at our 600 sq ft. studio space, situated on the top floor of a historic artists' studio. This space features high-speed wifi, ample natural light through operable windows, and a layout conducive to creative movement and interaction. UNIT - rooted in personal connection, emotional support, and artistic experimentation - will foster an environment where participants can deconstruct, fail, and reconstruct their narratives, encouraging innovation and confidence. Representation through shared cultural backgrounds provides both practical guidance and invaluable role modeling, inspiring emerging artists to pursue their goals with greater confidence and authenticity. Funding PWS will support UNIT's ongoing efforts to elevate stories while contributing to a more diverse and inclusive arts landscape in Manitoba, building skills and confidence as storytellers within their communities and beyond.	U N I Together (UNIT) Productions	Share - Artists in Community	$ 5,625
2025-11-14	21 chamber music performances in care homes and seniors' residences	Manitoba Mobile Music plans to perform 21 concerts at care homes and seniors' residences in rural Manitoban locations between January 1st and April 30th, 2026. Seven of these performances will be with string quartet, 7 will be for violin duo, and 7 will be for French horn and violin. The performances will be 45 minutes in length. In most locations, there is both a care home and a seniors' residence in the same town, and we will play two performances as part of the same 3-hour service. For example, when we travel to St.-Pierre-Jolys, we will perform at Le Manoir (independent-living for seniors) and also at Le Repos (care home that is only 5 minutes away). For the duos, we will employ musicians who are current members of Manitoba Mobile Music to perform music for two violins, and for French horn and violin. For the string quartet concerts, in addition to our two violinists, we will employ a violist and cellist. These varied combinations of instruments will allow us to offer diverse and interesting programming to care homes and seniors' residences that is different from what community volunteers are able to offer in these locations. Our violin duo is excited to play repertoire ranging from Bartok to Beethoven and more. Our French horn and violin duo will explore arrangements of both popular and classical music including ABBA, Queen and famous opera selections. Our string quartet program will include arrangements of popular works such as movements from Vivaldi's Four Seasons and songs by the Beatles as well as movements of works originally written for string quartet by masters of the art form such as Beethoven and Mozart. This project is important because the seniors living in our rural communities deserve access to the arts. Many people currently living in care homes and seniors' residences find it difficult or even impossible to travel to listen to a live concert. However, they can still enjoy and benefit from live music if the musicians can visit them. Small group, chamber music played on acoustic instruments is ideal for a setting like a care home. This type of music fosters an intimate connection between performers and audience in a large room or small hall and can be profoundly moving. Our group is fully capable of producing these concerts at a very high level. We each have many years of experience as professional musicians who are able to rehearse efficiently and to a top standard. Care homes and seniors' residences that we have reached out to are enthusiastic about scheduling these performances. Staff typically invite interested residents for an early-afternoon, weekday activity in a common area. Many such areas have good acoustics with high ceilings, and all have adequate seating and space for residents and staff to gather. Due to the rural locations we plan to reach, we may need to re-schedule some dates in the case of poor winter driving conditions, but all planned locations are accessible by rural highways in southern Manitoba.	Manitoba Mobile Music	Share - Artists in Community	$ 5,621
2025-11-14	Teaching youth, young adults & mature adults to play & improve their guitar performance	I will teach/learn promptness, good attitude and willingness to survive the work ethic of a professional musician. I will teach/learn rhythm, melody & cooperation with fellow musicians in a combo situation. I will teach & train them for 3 hour intense sessions starting Sunday, October 5, 2025 until Sunday, June 28, 2026. I will rent guitars, amplifiers, a drum kit & a sound system for these sessions. Students can also bring their own instruments. Food & beverages will be provided for the students. A safe ride home will also be provided by WICM staff. My ability to undertake this project includes a 2 year tenure with the Feathermen in 1968 to 1969. Much later with bandleader Percy Tuesday 1980 to 1986, I learned the duties of a session man/guitarist/arranger & rehearsed and wrote many of the songs we performed. My travels abroad also included a 2 year tenure at the San Francisco School of Recording Arts in 1978-79 where I earned a diploma as a recording engineer/audio tech/performer/bandleader. From 1996 to the present I have been a proud band leader of my own 3 to 4 piece combos with various well playing musicians too numerous to mention. I've recorded 10 albums three of which were nominated for a Juno i.e. 2001, 2006 & 2009. The 2009 Juno may still be presented to me and/or other nominated artists. The 2009 Juno was tragically swept away by an artist that has now been defined as a Pretend Indian. This event also wiped away many opportunities that now remain incalculable. I have seen much promise in our youth, young adults & also mature adults that enjoy playing and listening to music performed live. I want to increase the marketability of these performers by developing their individual performing skills to a higher level with my on hands method. To add to these growing skills, I will also like to introduce them to a world where their work can be protected by copyright practises that are equally important to their artist development. I hope to engage some entertainment lawyers that might be able to enlighten these pathways. Culturally ~ we will smudge before engaging in our sessions. I will encourage an atmosphere of respect & kindness to one another. Bullying will not be tolerated. Equality is our biggest asset. Newcomers will be welcome to sit in on some of the sessions so they can see how we work. Perhaps they will join our circle on the next go round. The grads of Guitar 101 will be encouraged to join Gutar 102 on the next step up the ladder. This importance of this project. The student will know that his artistry means something to someone ~ namely the staff at the WICM, the instructor/billy joe green, the other students and ultimately the audiences that will witness their performance during & again at the end of their 1st term where they intend to perform several rehearsed pieces. Perhaps go to the studio and record their work for posterity.	Billy Green	Share - Artists in Community	$ 7,500

2025-11-14	Advance Ceramics Workshops at the Steinbach Arts Council	I am planning to lead two in-person ceramic workshops that is going to be held at Steinbach Arts Council (SAC), each designed to meet the needs of ceramic artists in the region by providing targeted, high-level training in two essential areas of practice. The first workshop, scheduled for the first week of April, which will focus on advanced wheel-throwing techniques. This workshop is specifically designed for intermediate-level ceramic artists who are already comfortable with basic throwing skills but are seeking to advance their technical capacity. Emphasis will be on scaling up forms and exploring methods to throw taller, wider, or more structurally complex vessels while maintaining control, symmetry, and aesthetic integrity. Participants will be introduced to advanced practices such as sectional throwing and using throwing aids to enhance form and finish. Attention will also be paid to problem-solving strategies when working with larger amounts of clay, such as managing weight, wall collapse, and drying stresses. The second workshop, planned for the third week of April 2026, will explore glaze formulation and preparation. This session will provide a deep dive into the chemistry behind glaze development, focusing on the properties and functions of raw materials commonly used in ceramic glazes. Participants will learn how to interpret glaze recipes, adjust them for different temperatures, and how to develop their own custom formulations. Emphasis will be placed on understanding glaze components at the molecular level and how to troubleshoot surface defects and inconsistencies. Both workshops are being organized in close partnership with the Steinbach Arts Council, which has expressed strong support for the initiative. This project is important both to me as a ceramic educator and to the local arts community in Steinbach. It marks a valuable opportunity to extend my teaching beyond Winnipeg and engage with ceramic artists from different city. Another importance of this project is the fact that its going to create an avenue for ceramic artists in Steinbach, to have access to specialized, high-level training like this type which can be said to be limited and often cost-prohibitive. I am a highly qualified ceramicist with a PhD in ceramics and close to two decades of practical and academic experience in the field. I have taught ceramics at the university level, facilitated numerous workshops, and continue to exhibit and produce work professionally. I also have extensive experience coordinating ceramic programs, managing studios, and working with diverse learner groups, making me well-equipped to deliver structured, impactful workshops. In terms of logistics, Steinbach is around an hour drive from Winnipeg, allowing me to travel with necessary materials and equipment. I have confirmed availability for the proposed workshop dates and will collaborate closely with the Steinbach Arts Council to ensure smooth planning, alignment with community expectations, and cultural sensitivity in engagement. SAC will handle local promotion, while I will handle registration. In our most recent discussion, SAC is willing to rent its space to me for the workshop.	Toluwalope Toludare	Share - Artists in Community	$ 5,250
2025-11-28	Carnation, Volume 4	We are seeking financial support to conceptualize, produce, and disseminate Vol. 4 of Carnation. Christina Hajjar and Mariana Muñoz Gomez will act as managing editors, while Luther Konadu and guest, Christina Battle, will work with us as co-editors. Hajjar and Muñoz Gomez will fulfill administrative duties in addition to tasks done collaboratively by all four co-editors, including artistic direction, content selection, and editing. This project begins with research on current literary, art publishing, and print media landscapes. We will purchase zines, artist books, and art magazines, meeting to share our findings and develop a vision for Vol. 4. [redacted] All co-editors will develop the theme collaboratively, beginning this work from [redacted] The theme will be written into a call for submissions which will be promoted via each co-editor's network, along with ads and outreach. We expect to receive many submissions (past calls received an average of 350). We will review them during online selection meetings where we will also discuss potential foreword writers, production ideas, and special projects we may want to incorporate (eg. Vol. 3 included a commissioned piece, produced collaboratively by a group of writers). Our engaged editing process nurtures emerging writers' skills and allows us to gain a deeper appreciation and understanding of contributors' work. Editing collaboratively increases our individual knowledge, skill, and confidence as editors. Together, we will select a designer for Vol. 4, meet with printers to discuss and solidify production options, review print proofs, and make final edits. Being published in Carnation takes some labour off artists and writers from distributing their work, and reaches audiences that an exhibition context might not achieve. Securing grants allows us to continue supporting BIPOC with focused attention through meaningful editing and dedication to disseminating their work. As editors who practice many mediums and cross many boundaries, it energizes us to work with people who share overlapping similarities with us. We are artists and writers with our own histories of displacement and diaspora, interested in caring for and amplifying stories of those experiences all exceptions in description - 18.1(c)(i)	Carnation Zine	Share - Present	$ 15,000
2025-11-28	To put on a cabaret style [redacted] comedy show 17.1 and 17.2(a)	I am producing a [redacted] cabaret February 14th at the Gas Station Arts Center. The show will feature dancers Char Danae, and Mr. Strange, Alley Cat, your Mom Kathy, musical groups, Going Greene, comedian Kristen Einarson and hosted by myself. This will be our 6th variety show in Winnipeg. These shows are extremely important because most people have never had a chance to see a [redacted] performer, never mind a show featuring all [redacted] artists. This is extremely important for our community, because authentic representation matters. These shows help grow the Winnipeg arts scene grow and create a place unique to [redacted] performers and audiences. As artists with disabilities we often don't feel welcome and are less likely to get as many opportunities as other artists without these disabilities. These shows have been a growing experience for me as a producer. The shows started off with less burlesque and more stand-up comedy and musical comedy. However, I found that the burlesque invigorated all the other performers and added more energy. In addition, the burlesque dancers had larger followings that they were able to bring out to our shows and we have tinkered with the numbers in order to create better balance. This particular show I have booked more burlesque than other acts for multiple reasons. One reason was I really wanted to have these performers in the show because of artistic merit. Another reason was that I felt it really resonated with the theme of Valentine's day. Another reason is that the burlesque performers really connect with our core audience of the [redacted] and LGBTQ communities who we have found our biggest supporters. I also wanted to feature an emerging artist, Alley cat who has just graduated from the burlesque class I had offered and was taught by Mr. Strange. In order to maintain the high standards the previous shows have established Alley Cat will be receiving 10 hours of additional one-on-one training with our mentor Mr. Strange to work on her act. I hope in the future I will be able to provide more opportunities for new artists, but, I felt that it was best to just start with Alley Cat in order to gain the experience I needed as a producer to be able to make this experience as comfortable for everyone involved. We also plan to video record the show as well as get pictures taken, so that all the performers will have the documentation to help promote themselves and get more work in the future all exceptions in description - 17.1 and 17.2(a)	Adam Schwartz	Share - Present	$ 3,573
2025-11-28	Brandon Chamber Players Winter 2026	For the second half of this season, Catherine Wood has curated performances by Theresa Thor and the SunDog Ensemble. Theresa performs traditional, contemporary, and original music as a pianist, collaborator, and vocalist. Highlight performances include concerts for Brandon Chamber Players, Virtuosi Concerts, Send and Receive, Nuit Blanche Winnipeg, and Lethbridge's Centric Festival. The SunDog Ensemble is a rotating cast of musical creators exploring sound across genres. While members refract and shift, the SunDogs' curious and playful approach to music-making remains constant. Typically, our concerts are held in Brandon. With the assistance of MAC funding, we were able to present a runout performance of our first concert last year in the community of Minnedosa. In an effort to be more present and relevant to our regional community, we have decided to work to continue this practice on an annual basis. Theresa Thor and the Sundogs will appear at the Lorne Watson Recital Hall in Brandon, and follow that with a runout performance to another center in the region. Currently we are in discussion with venues in Deloraine and Boissevain as potential hosts. We are very excited to make runouts a recurring event to share music across Westman. For the final concert of our season, Nora Wilson will present Sonic Dreaming. This concert is an opportunity for all of us to find greater connection with territory, resulting in beautiful new music presented to our BCP audience. Sonic Dreaming is storytelling from beginning to end, an invitation to speak to the land and thus speak to the deepest parts of ourselves. It allows us to imagine ourselves free of the violences perpetrated against us both overtly and discreetly by colonial systems. Through communing with the land, Nora and her Sonic Dreaming collaborators will write a narrative, a mutual pursuit of learning peaceful coexistence. As Nora writes, "The land exposes our vulnerabilities and empowers the most natural selves that have always lived within us. Shared with human collaborators, this experience leads to joint creations celebrating the themes experienced on the land. The compositional process is left entirely to the creators as long as all collaborators, including the land, are active members from beginning to end." The show will consist of completely new compositions crafted by the performers. Throughout 2025 and early 2026, musicians will engage in land-based learning activities with each other in an effort to learn more about the self in relation to territory. While our musicians engage in this land-based learning, they will share their experiences with one another before creating new music together in a small number of rehearsals in late 2025/early 2026. These activities will be funded by the Sonic Dreaming project. The result will be roughly 60-80 minutes of music to be shared at the BCP concert on March 21, 2026.	Brandon Chamber Players	Share - Present	$ 11,250

2025-11-28	Production of Rattle: A Sixties Scoop Play	This project entails the professional production of the play RATTLE in Winnipeg from May 27-31, 2026. The play received an award for Best Full-Length Play in the Theatre BC Canadian National Playwriting Competition for 2022. It received a week-long workshop/reading in Winnipeg through the Manitoba Association of Playwrights from Feb. 21-25, 2023. It will be produced by Root Sky Theatre, with support from Theatre Incarnate, an independent theatre company from Winnipeg. We will be presenting six shows over the five-day run. The production will be directed by Métis director Charlene Buekenhout of Winnipeg. The cast will be comprised of five actors, all but one who will be Indigenous. We will seek local Indigenous artists for the various artistic, design, and tech positions. The play will be produced in agreement with Canadian Actors' Equity. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Darrell and Dale have been writing and producing theatre for the past 25 years, with our collaborative writing focus being exclusively on Indigenous and Métis subject matter. We've been doing so from the regions outside the capital, and we feel that it's our responsibility to add to the Indigenous and Métis content on Winnipeg and Manitoba stages. It's our hope that that this play will help to raise the profile of Indigenous theatre and provide Indigenous artists with the chance to work on an Indigenous-led production in a culturally safe way.	Root Sky Theatre Company	Share - Present	$ 10,000
2025-11-28	"Word Painting": Henri Duparc's 16 French Songs by Local Musicians, with Live Visual Art Performance	In June 2026, Flipside will add to their catalogue of "Bingeworthy" events with a performance of the 16 art songs of French 19th century composer Henri Duparc, accompanied by five visual art creation. Set in the idyllic & casual atmosphere of Le Patio 340 at the Centre Culturel Franco-Manitobain, this evocative, musically & poetically varied program will be performed by soprano Lara Ciekiewicz, mezzo soprano Lizzy Hoyt & pianist Lisa Rumpel, with direction by Jacquelne Loewen and live visual art creation by Nereo Zorro. Though Duparc lived a long life, only 16 songs survived his perfectionistic standards - and they endure as gems of French song repertoire. Using texts by the most renowned French poets of his day, these songs are an equal partnership between voice & piano: epic, orchestral, cinematic, with vivid text-painting. This limited number of songs, totalling 65 minutes, with diverse subject matter, strong imagery, & complex musical characters make it the perfect "Bingeworthy" repertoire. For aficionados it will be a rare opportunity to hear Duparc's works in their entirety, while for newcomers it will be a unique & accessible introduction to these wonderful songs, or perhaps to French art song in general. While the voice & piano paint the words, multidisciplinary artist Nereo Zorro will paint a canvas in real time. Zorro's flowing, dream-like style is a perfect match with Duparc's sonic storytelling. His painting will be inspired by the stories within the songs, and will culminate in a portrait that will be revealed with a 180 degree turn of the canvas at the end of the evening. English translations of the songs will be projected onstage during the concert, allowing the audience to watch the musicians, artist & words all at once. Jacquie Loewen's light stage direction will provide flow & storyline between the songs & singers, creating a cohesive & consistently engaging experience. This concept builds on the success of our most recent Bingeworthy concert, Love Languages in January 2025, which combined visual & musical storytelling through light stage direction & projections of images and translations alongside the musical performance. This concert will be even more spontaneous, however, with the added element of live art creation - this will be a truly one-of-a-kind performance that could not be replicated, even by these same artists. Through this project, Flipside will continue to expose our audience to the variety, richness & relatability of art song. By performing at an intimate & casual venue, we are bringing great classical art into everyday life in a novel & engaging way. Our two French-speaking singers will be able to create an intimate connection with the Franco-Manitobain audience at the CCFM as they present these iconic French songs. We feel passionately that poetry & song can be immersive, deeply connective, live human experiences. The poems in Duparc's songs reference love, fear, death, lust, war & nature in epic & dramatic terms. We will continue to engage with our community through song with this presentation of works rarely heard in their entirety, performed by committed artists in a natural outdoor setting, with the added emotional element of spontaneously created visual art.	Flipside Opera and Art Song Collective Inc.	Share - Present	$ 7,028
2025-11-28	Unwoven Narratives	I'm planning to curate an exhibition at 226 Main titled Unwoven Narratives. [redacted] 18.1(c)(i) I'm also currently talking to M.E. Sparks about joining the project. [redacted] I will also write an exhibition essay prior to the opening that will be available to visitors. This essay will explain and interpret the artwork for visitors who would like to learn more. The writing will discuss the artists and their work, outlining the conversations that I've had with them leading up to the exhibition along with my own research. 18.1(c)(i) This project will provide a platform for three artists in our city to display their poignant work. It's important for the opportunity to shed light on the impact of cloth in women's lives, both historically and how these conventions have carried on today. I chose these artists to create a curated art space exploring how fabric carries the weight of colonial history, women's labour, and social expectation. Their artworks are visually engaging and draw the viewer in. This is relevant to my goals for facilitating meaningful dialogue through art. [redacted] 18.1(c)(i)	Lindsay Inglis	Share - Present	$ 6,050
2025-11-28	The Wolf and Its Shadows, a theatre and puppetry production	The Wolf and Its Shadows, written by Sandra Fenichel Asher, is an interdisciplinary theatre production that explores identity, connection, and community through the interweaving of wolf myths from several cultures. The play centers on a poetic conversation between a wild wolf and a domesticated dog, representing contrasting ways of being—freedom and instinct versus safety and belonging. Through their dialogue, the piece investigates self-understanding and transformation, asking what shapes identity beyond individual experience. In this project, I plan to create a visually and emotionally immersive theatrical experience combining puppetry, physical theatre, and storytelling, performed by a cast of three actors/puppeteers. Diverse puppetry forms—including shadow play, object theatre, hand and rod puppets, and mask work—will be used to express cultural wolf myths woven into the script. Each form is carefully selected to honour the storytelling traditions of the cultures represented. An original flute score will enhance the atmosphere, supporting the puppetry and physical storytelling with evocative music. My goal is to create a deeply engaging performance that invites audiences of all ages to reflect on the forces that shape identity—the personal, the cultural, and the mythological. I hope to foster empathy and connection by highlighting how stories, especially traditional myths, influence how we see ourselves and relate to others. This production is thoughtfully designed for young audiences, to inspire curiosity, empathy, and a deeper understanding of identity and community. This production will be carefully designed and created specifically for performance in a theatre space, allowing for staging, controlled lighting, and dynamic sound. The set, puppetry, and movement will be tailored to maximize the theatrical environment, enhancing audience engagement by transporting them into a neutral space. This project is important because the wolf is a powerful symbol across many Indigenous and global cultures, often carrying complex meanings tied to community, survival, and spirituality. Engaging with these stories respectfully requires ongoing cultural consultation with Indigenous leaders and knowledge keepers to ensure authentic representation and meaningful dialogue. Artistically, I am exploring both traditional and contemporary practices by combining ancient storytelling forms and puppetry techniques with devised physical theatre and modern sound design. This multidisciplinary approach aligns with my ongoing goals as a theatre artist and educator focused on accessible, embodied storytelling that bridges collaborative storytelling and community engagement. The Wolf and Its Shadows will be presented at The Rachel Browne Theatre from March 4–7, 2026, offering youth audiences a captivating fusion of devised movement, puppetry, shadow play, and live music.	Jody Dixon	Share - Present	$ 8,000

2025-11-28	The Landscape of Change: Journey & Reflection	The Landscape of Change: Journey & Reflection, an exhibition exploring artists' experience of change, will be held at the Gwen Fox Gallery in Selkirk Manitoba from September 29, 2026 through to October 24, 2026. The exhibition will feature new works created specifically for the theme by current and past members of The WAVE Artists' Studio Tour. Public events (panel, workshops/talks) and a mentoring component between artists are complementary aspects of this project. The year 2026 marks a milestone in our 25-year history; The Landscape of Change will bring artists together to [redacted] By bringing together artists with a range of experiences, the exhibition facilitates artist-to-artist learning, as well as deepening dialogue both internally and with external audiences. Events for audiences will enrich audiences' understanding of the artistic journey and consider change as an agent for creative development (or conversely, contraction). The Landscape of Change is intended to be an agent of growth and reflection for artists and audiences. Artistic choices have been made to encourage development in artists while engaging them in introspection. Providing short-term mentorship opportunities will bring possibilities for growth, as will connecting former and current Tour artists. Public engagement events, focused on the concept of change as an agent for creative development, will be designed to deepen the understandings for artists and audiences. The Landscape of Change aligns with our Co-operative's mission to showcase the work of our artists while contributing to their growth and development. We will do exit surveys with artists to gauge impact, and use audience feedback mechanisms for the exhibition and related events. [redacted] all exceptions in description - 18.1(c)(i)	WINNIPEG (also known as The WAVE Interlake Artists of Manitoba)	Share - Present	$ 8,333
2025-11-28	Editing, Design, Printing and Release of Dear Algorithm: A Wed Luck Show	We intend to edit, design, and release 1000 printed copies of the novel titled Dear Algorithm: The Wed Luck Show, to the Canadian market. We believe strongly in this work written by one of the most talented writers on our list as a press. As Canada becomes much more diverse in cultures and experiences, it is important to document an immigrant's journey, cultures, stories and experiences through all forms of art. As much as we enjoy these different forms of art through fiction, nonfiction and poetry, we intend to carry our children along. This will ensure that we transfer the amazing and emerging spirit of unity from one generation to another. Canadian readers will be able to enjoy the shared family practices that this work celebrates. This will as a result impact positively on the various immigrant communities and cultures that exist in Canada today, and also on every other community. When such beautiful stories are in distribution, all Canadians of different races feel equal and accepted. [redacted] Publishing Activities include: [redacted] all exceptions in description - 18.1(c)(i)	GRIOTS LOUNGE PUBLISHING CANADA	Share - Present	$ 6,875
2025-11-28	Life, Loss & Love: A Community-Centred Journey of Grief & Healing Through Music with Proximus 5 & Friends	On February 28 & March 1, 2026 at the Desautels Concert Hall, Proximus 5 will present "Life, Loss, and Love." The centrepiece of the concert will be Eric Whitacre's epic 12-movement, 53-minute choral suite "The Sacred Veil." This monumental & emotionally moving piece, written in 2019, is a reflection on the life, love & loss of Julie Silvestri by her husband, poet Charles Silvestri, set to music by Eric Whitacre. The texts of the 12 movements come from Julie's own diaries, journals & emails, and from Silvestri & Whitacre. The piece explores the mysteries of & intimacies between life & death from a secular perspective. It has been called "a poignant secular requiem" which "may be transformative for those whose grief... has never completely found closure." The piece will be complemented by short works by Whitacre & Jonathan Dove. Closing the program is Scott Reimer's "Be Love" which premiered at Proximus' self-produced 2023 concert, "On Love and Loss" featuring Yuri Hooker, a piece which encourages us in our potentially short time together to "be love." This contemplative & intimate reflection on life, love & loss will be the keystone of Proximus 5's 2025/26 season. We chose this substantial, emotional program for our late winter concert as a counterpoint to the lighter fare of our Christmas & spring shows. At a time when people are facing loss through climate change, economic uncertainty & war in addition to individual griefs, we hope to make space for an exploration & greater cultural acceptance of grief through this program. This repertoire challenges us musically, technically, and emotionally: while Whitacre's writing is tuneful & aurally satisfying, performing his long soaring lines with one voice per part will be intimate & vulnerable. As most choral works are 3-5 minutes long, this 53-minute piece will require particular focus & endurance for the performers. In addition to coaching this unconducted piece with Elroy Friesen prior to the concert, we hope to bring the world-renowned Eric Whitacre to Winnipeg to workshop the piece. If he is unable to travel from Belgium, we will coach with him remotely. For this concert Proximus 5 will be joined by alto Karla Ferguson, sopranos Alisa Wiebe & Paula Potosky, pianist Michelle Mourre & cellist Yuri Hooker. Prioritizing meaningful connection at their concerts, "Proximus 5" is offering community-centered audience sharing opportunities around the sensitive but universal topics of love & loss. Surrounding community supports include donating $1 of every ticket sold to Cancer Care Manitoba, and the opportunity to write a note to a loved one & post it on the "veil" on the lobby wall. A music therapist will give a 10-minute post-concert talk on the power of music throughout illness & grief, uniting the audience in hope & understanding following the musical performance. As always, Proximus members will be available for conversation with audience members following the performance, as will the music therapist. Whether processing the loss of a loved one or the loss of community due to war or climate change, Proximus will create a comforting, cathartic environment, encouraging audiences to feel supported in loss & empowered to enjoy the beautiful moments life offers.	Proximus5	Share - Present	$ 7,836

2025-11-28	A Canadian Première One-act Multi-generational Chamber Opera	The Little Opera Company will produce the Canadian premiere of "The House Without a Christmas Tree", a 2017 opera penned by Canadian born lyricist Royce Vavrek with music composed by Ricky Ian Gordon. This opera explores the tensions between autonomy and belonging, loving and letting go, and finally between resentment and forgiveness. At a time when myriad divisions are pulling society apart, we find the message of this opera inspirational, demonstrating a path toward understanding, resolution and peace This production, with stage direction by Winnipeg's own Robert Herriot, music direction under the baton of celebrated Canadian conductor Armand Birk, will feature five equity singer/actors: (Sara Schabas [soprano], Lara Secord-Haid [soprano], Ashley Schneberger [mezzo-soprano], Donnalynn Grills [mezzo-soprano], Dion Mazerolle [baritone]. We are especially pleased to announce that we will employ a chorus composed of sixteen high school-aged singers affording us an opportunity to expose a new generation to the magic of opera and further demonstrate the ubiquitous nature of the artform. Auditions will include students from Sister High School, Gordon Bell, Kelvin High School. A general session will be open to all qualifying students. The orchestral score calls for eighteen instruments, the largest ensemble in The LOC's history. Performances will be held at Desautels Concert Hall at the University of Manitoba. While The LOC wishes intently to produce and promote operas composed by Canadian composers as we have in the past, at present, there are few such operas and none that address our present need. "The House Without a Christmas Tree" spoke to the issues of our times and filled our company's tradition of providing a seasonal production that can be appreciated by audiences of varying persuasions (Secular, Quanza, Hannukah, Winter Solstice, Christmas). Over the years, The LOC has presented audiences from every sector and persuasion with seasonal concerts and operas that have received rave reviews. These productions have proven to be our most successful The LOC spends a great deal of time evaluating the quality of operas that will be presented. We have a great deal of respect for our audiences and hope to not only entertain but also present thought-provoking repertoire. In addition to our programming committee's evaluation of the score, we made further inquiry of Houston Grand Opera and Las Vegas Opera regarding their level of audience engagement with this opera and were assured of its popularity As a chamber opera company, The LOC has been gifted the ability to explore newer and at times more agile operas than our sister Manitoba Opera as it presents Grand Opera. It is a fact that opera has often been relegated to that of a museum artform. "The House Without a Christmas Tree" is evidence of the relevance of this medium, Royce Vavrek's powerful story dressed in Gordon's classical music style with elements of a Broadway musical speak to the ever-evolving nature of opera. We are thrilled to able to share this development with Winnipeg audiences knowing that they in turn will come to appreciate the full magnitude of opera	The Little Opera Company	Share - Present	$ 9,750
2025-11-28	Production of the full length play, [redacted] 18.1(c)(i)	We want to mount an independent professional production of [redacted] at the Gas Station Theatre October 1-4, 2026. [redacted] The radical teachings of Jesus, often given in parables, inspired the radical individual response of the Mennonites against a church that had become corrupt and banal [redacted] This production will be an experiment with starkly different styles, complicated by the fact that there is in some of the verbatim sections a grotesque comic level that needs to be juxtaposed to the naturalism of the main action. all exceptions in description - 18.1(c)(i)	Untimely Theatre Collective	Share - Present	$ 15,000
2025-11-28	Winnipeg premiere of Levers at the WAG	This project is for the local premiere of Levers, presented in collaboration with the Winnipeg Art Gallery's Decolonizing Lens, December 10 2025, at the Winnipeg Art Gallery's larger theatre. The priorities of this event are to give back to Manitoba, create a space to celebrate all the cast/crew, and create a platform for discussion/conversation about the implications of the film We'll make the event memorable through engaging the audience in varied ways and shine a spotlight on the brilliant minds of this province. The event will be free as a means to reduce barriers to attendance. Oliver King, Levers co-producer, will MC the evening, he'll bring the vibes and keep them going throughout the evening. We recognize institutions like the WAG have a history of inaccessibility which permeates the spaces creating an uncomfortable, often pretentious environment. As a means to make the event more personable, Olly's presence will be integral The show will open with a short performance by Bret Parenteau. Bret scored Levers and has been wanting to perform these loops for a while now. This performance will highlight Bret as an artist but also evolve the deep analog processes which made the film. It will be a great way to sort of ease the audience into the Levers headspace, setting the stage for the film I will introduce the film. I think for this hometown show my introduction will be key to speak to the inspirations of the work but also emphasize and bring light to the highly regional approaches and care which went into the film. It will be the first opportunity to shine a light onto all the hands which made the film and channel good energy into the projection. The screening will be followed by a q+a moderated by Suzanne Morrissette. I will be joined on stage with key collaborators and we will participate in a group discussion. The acute regionality of this film is not something that most programmers/film critics may understand. I definitely felt like the q+a at TIFF lacked in thought wherein most questions did not do justice to the stakes of the film. They were very basic and I think did a disservice to the film. Suzanne completely understands the world of the film, her leading the discussion will help us elucidate the significance of the story and why it matters so much in such an important time in the world. The themes covered will range from patriarchal myth which informs Winnipeg in film, poetry, circular collaboration, Indigenous identity in film, assigning specificity to the symbols of the film, Métis futurism and world-building, ... discussions will work to underline the importance of the film, call unto the audience to consider their responsibilities in media, and encourage a critical eye on representation. We hope this inspires our audience to take bold strokes in their own practices The event will conclude with a reception in the main gallery spaced (catered by Feast!), this reception will allow for both the discussion and celebration to continue	Rhéanne Vermette	Share - Present	$ 7,500

2025-11-28	SWIFT: In Motion 2026 - A collaborative contemporary dance production to the soundtrack of Taylor Swift	I will be producing a contemporary dance show to the soundtrack of Taylor Swift, featuring choreography and performances from an array of Winnipeg professional and pre-professional artists, including myself. The show, entitled "SWIFT: In Motion" will be presented for 2 shows at the Gas Station Theatre in January 2026, and is a new iteration of a project of the same name that I spearheaded in 2024 In January 2024 I presented at the Rachel Brown Theatre, featuring 16 dances by 11 local choreographers each with their own cast of dancers, and an acoustic set by local musician Lana Winterhalt, totalling 26 artists involved. It was very well received by audiences, sold out 2 shows so quickly we had to add a third show, and notably - drew in many viewers who are new to attending dance shows in Winnipeg! It was a beautiful collaboration of local emerging and professional artists, many of whom have not had many choreographic or performance opportunities in the past few years. In this next iteration, I will expand the show from 16 to 20 pieces, remounting 3-4 of the 2023 pieces but mainly introducing new works, and upgrade to the larger Gas Station Theatre. 12-13 choreographers will create (or remount) 2 pieces each, supplying their own cast of dancers for each piece. This structure allows for many artists to be showcased with the flexibility of a lower time commitment. The show will include pieces from a variety of contemporary styles, including contemporary/modern dance, jazz, hip hop, and heels. I am excited to revisit this project because I feel it is a valuable addition to the community with plenty of artistic potential. Swift has a large discography, and the challenge of interpreting her songs with creative vision proves exciting and inspirational. I am inspired by seeing how many different artists interpret the work of a singular musical artist, and the depth that these perspectives can bring. I want to further explore utilizing contemporary movement as a visual interpretation of contemporary music, and how this pairing is a reflection of our current cultural scene. Similar to Swift's own music, some may deem this type of work lowbrow or unsophisticated. In contrast, I am I inspired by the relatability and connectedness this accessible art breeds among its audiences. One of Swift's hallmarks is her ability to relate to a vast audience who feel a personal connection to her music. Creating our own art to these songs further demonstrates how deeply art can impact society. Swift's music is also a reflection of our current culture, speaking to themes of feminism, independence, love, and friendship in a modern world, offering plenty of fodder for inspiration. Furthermore, this project affords me the opportunity to present my own choreographic work, to perform professionally on stage, build community connections and network, and gain experience as a producer. I am confident that the Winnipeg dance community and beyond will benefit from a new independent collaborative production, with the help of the Manitoba Arts Council.	Hilary James	Share - Present	$ 3,810
2025-11-28	Winter Performance Series (send + receive at PLATFORM)	We are proposing to host and to commission a series of new performances throughout the winter in downtown Winnipeg, set within a gallery-based exhibition exploring the relationship of sound to image. These works will extend throughout our typical "off-season," further sustaining interest in audio-based and intermedia performance outside of our core festival. As our attendance steadily gains in number and diversity with each fall festival, we've expanded our activities to encompass a range of shows throughout the year. Our rationale for this is simple--Winnipeg has many practicing sound artists and an inquisitive audience, but opportunities to present and to encounter this work are concentrated around several distinct festival platforms at only a few key moments each year. Interest in sound art has greatly increased since our inception, and we hope to build out a rare sonic cloister in our customary off-months so as to gratify the well-established interest of our returning audiences. Our core funding does not cover such satellite and special events, which our work and profile increasingly requests. In collaboration with PLATFORM Centre for Photographic + Digital Arts, we wish to curate a series of performances around sound and urban space, building a show that also functions as a venue for a range of seasonal activations during its run. Ideally this would centre on a participatory performance-installation by artist Julia E. Dyck, inspired by rituals of public baths and collective song. This would ideally be a major outpost of the gallery - emphasizing the warmth and relative seclusion, as well as the social porosity, of queer social space during the winter months. With complementary work of architectural collage by artist B.P. and performances throughout the run of show, we hope to create a gregarious and frequented outpost of experimental performance in Winnipeg's downtown during the darker months, selecting work that emphasizes the sociality and the secrecy of sound at once. In addition to the social articulacy of this work and the few opportunities to encounter experimental opera in unconventional settings, this presentation would make a complementary outpost of our twenty-seventh festival edition taking place this October, at which Julia Dyck will be conducting a workshop on hypnotic trance as a compositional technique and treating our audiences to a synthetic "sound bath" at the West End Cultural Centre. It is our wish to complete this collaboration with realization of this parallel, suggestive work within the same calendar year as the festival, but it exceeds the budgetary means of our core activity. We're grateful to have confirmed the use of the gallery space at PLATFORM's gallery in Artspace in-kind; a long overdue collaboration. PLATFORM and send + receive are in many ways parallel organizations, pushing the boundaries of our media-based mandates, but we haven't had an opportunity to work together as yet. As importantly, send + receive has a reputation for the innovative use of different venues each year. We're excited to imagine the ways in which we can adapt a gallery base in continually surprising ways over the course of many weeks.	send + receive: a festival of sound	Share - Present	$ 6,000
2025-11-28	Producing Rafaella Marcus' Sap, directed by Elio Zarrillo	We all tell little lies everyday. Those little lies by omission get us out of awkward situations. No big deal, right? SAP is a play about a lie that plants a seed in a relationship that grows into its destruction. Loosely based on [redacted] This project will be directed by Elio Zarrillo. Elio is an accomplished actor and playwright, last seen as part of the cast of Midsummer Night's Dream with Shakespeare in the Ruins. DIRECTOR'S STATEMENT Drawing on previously unused potentialities within [redacted] Manitoba audiences deserve to encounter queer stories that depart from the typical or predictable. Rather than falling into the trap of your classic issue-based play, SAP affirms the notion that "the specific releases the universal". [redacted] As was my experience when first encountering the text, audiences will see themselves in the identities expressed, the beliefs held and the seeds each character is willing to plant in order to prove their worth and protect themselves from all that threatens to chase them down. In order to cultivate the perpetual and cyclical intimacy inherent to Marcus' text, this production of SAP will be set in the round [redacted] all exceptions in description - 18.1(c)(i)	Theatre by the River Inc	Share - Present	$ 9,167
2025-11-28	2026 70th Anniversary Festival of the Arts Concert Series	We are seeking funds to support featuring more Manitoba-based performing artists in our weekly Festival of the Arts Concert Series in June & July, 2026 as part of the International Music Camp's 70th anniversary summer season. This concert series is an important part of the summer camp experience for hundreds of campers every week, showcasing the talent of experienced professional artists from both sides of the border. We wish to increase the representation of Manitoba artists in this series. The Festival of the Arts is also presented completely free-of-charge for the general public, attracting tourists to camp and to the International Peace Garden, as well as being a favourite cultural experience for many individuals from communities in the surrounding region – places like Boissevain, Killarney, Deloraine, Souris, and Wawanesa. While the location of the camp in the Peace Gardens means we are surrounded by nature, its distance from Winnipeg and relative isolation can be barriers due to the time and cost of travel over that 300km distance (600km roundtrip). Support from this grant will help us overcome these barriers while ensuring artists are fairly and appropriately compensated, and with that support helping us to increase opportunities for Manitoba artists to perform for campers and the people who live in this beautiful part of southwest Manitoba. Artists are selected based on their reputation, quality, and their fit for the majority of programs being offered at the respective camp week of their performance while also broadening the horizons and experiences of those students. In 2025 we were fortunate to receive MAC support to feature the Raine Hamilton String Trio in two concerts. Raine Hamilton expertly blends elements of classical strings, early music and period instruments, along with folk music – truly unique and a terrific example of possibility for these impressionable young musicians. We were also grateful to receive support to feature Manitoba Indigenous musician Mitchell Makoons in two concerts. As a former camper who is now beginning a career as a professional musician, Mitchell's impact was profound. In addition to the Festival of the Arts concert series, campers receive several other opportunities to experience, learn from and be inspired by IMC's faculty. This occurs at nightly events such as a weekly faculty recital/showcase (also open to the public), and during jazz week there are daily faculty jam sessions. As part of their weekly camp experience, campers receive multiple opportunities to be coached and mentored by faculty in daily instrument or discipline-specific masterclasses, sectionals, large ensemble rehearsals, chamber ensemble coachings, private lessons, and theory & fundamentals classes, and opportunities to be part of honours ensembles that provide additional challenge and faculty contact time. The Festival of the Arts concert series reinforces all of these learning opportunities by providing campers, staff, and visitors a showcase of high-level talent to aspire to, and to be exposed to a high-level, professional performance they would likely not otherwise experience on their own or in their home communities.	International Music Camp	Share - Present	$ 5,625

2025-11-28	Writing and Publishing art writing	We've observed a rise in our readership and contributors in recent years, and this has emphasized the urgency with which the arts and cultural public need this publication. We aim to maintain the success of our platform and continue supporting artists and writers who need a space like ours to share their voices Public Parking relies on the open calls to keep its content diversified and generative while contributing to the cultivation of new talent in arts publishing. To continue developing our multi-perspective content, we are seeking funding to compensate our rotating list of guest content contributors (writers, editors, proofreaders, and transcribers) for a 12-month period. With this funding, we plan to create and publish 25 new pieces between January 2026 and December 2026. This will include [redacted] 18.1(c)(i) He has been developing the publication since its inception and has the administrative capabilities to oversee the project. Contributor selections will be determined by previous writing/editorial experience, writing samples, and provided references. However, we will give the opportunity to those who may not have had the chance to publish previously, and we will prioritize members of underrepresented groups, including members of Indigenous communities, persons of colour, female and nonbinary-identifying persons, contributors geographically situated outside of major cultural hubs, etc. Our application guidelines will have a voluntary declaration of the applicant's cultural identification. This project allows the publication to compensate editorial labour and writers who submit work for publishing. We are one of the few Canadian art publications that exist exclusively online, and this allows us to expose emerging contemporary artists and writers to a global audience and gives us the opportunity to connect with the broader contemporary art community. Our artistic choices are rooted in contemporary art dialogues happening in Manitoba and elsewhere. What makes Public Parking different is that we continue to prioritize the 'voice' of creators as central to our publication. We rely on a collaborative ethic and multifaceted approach to gathering our content. We are particularly interested in highlighting emerging voices (both writers and makers) discussing issues and topics that are critical to our current political and cultural climate. This includes but is not limited to dialogue regarding land politics, decolonization, critical race theory, feminist dialogues, dialogues on equity, identity politics, climate change, etc. We look for conscious cultural and societal observers who channel their nuanced experiences through material form—visual or otherwise. Above all, we seek to highlight emerging creators who have little to no exposure in other literature-based publications, as well as members of other groups who continue to be underregarded in contemporary art spaces.	Public Parking Publication	Share - Present	$ 12,788
2025-11-28	Exploring Sustainable Change at PLATFORM	PLATFORM centre for photographic + digital arts is Manitoba's only artist-run centre dedicated to the expanded role of photography. For nearly fifty years, PLATFORM has supported local, national, and international artists through exhibitions, lectures, workshops, production facilities, and publications. We are a multidisciplinary space with a mission to sustain a critically engaged community of artists while prioritizing marginalized and BIPOC voices. In 2024, PLATFORM expanded its programming and reach significantly. Membership increased by 35%, fueled by the success of free Monthly Darkroom Drop-Ins, which revitalized Winnipeg's only publicly accessible darkroom. Ambitious exhibitions included a group exhibition, gastropoetics curated by Noor Bhangu (MB/NO) (PLATFORM Curator-in-Residence 2023/24), Taylor McArthur's (MB/QC) 2024 PLATFORM Photography Award exhibiton, and You Are Not Very Far Away by Nabil Azab (QC) — our first commissioned new work in several years. Local partnerships with Art City, the University of Manitoba, and the Winnipeg Film Group broadened our community impact, while our fundraiser raised over $7,500 to support accessible programming. Despite these achievements, our annual report demonstrates persistent challenges: [redacted] 18.1(b) In 2025, PLATFORM was awarded a Manitoba Arts Council grant to pursue Imagine Canada Accreditation. The Imagine Canada Accreditation is a national standard that recognizes charities and nonprofits for excellence in governance, financial accountability, fundraising, staff management, and volunteer involvement, demonstrating transparency and strong organizational practices. This process is aligning our governance, HR, and financial practices with those national standards of accountability and transparency. Accreditation is an important foundation — but it is only the beginning. This Exploration Grant will allow us to deepen those commitments by investigating how accreditation standards can be fully embedded into the culture, care and operations of the Centre. This project also arrives at a important point: PLATFORM is now halfway through its 2023–2028 Strategic Plan. The plan has guided our growth in programming, membership, and partnerships, but this midpoint is the ideal moment to pause, evaluate progress, and explore what structural, financial, and governance changes are needed to carry us through the remainder of the plan and prepare for our 50th anniversary. We will [redacted] 18.1(b) By the end of this six-month exploration, PLATFORM will produce a findings report and roadmap identifying the most feasible and impactful strategies for sustainability. This work ensures that accreditation is not just a compliance exercise but a catalyst for organizational renewal. With these explorations, PLATFORM will be prepared to move into a future implementation phase that transforms our structure and finances while honouring our history and role as a cornerstone of Manitoba's artistic landscape.	PLATFORM centre for Photographic Digital Arts	Support - Looking Forward	$ 15,000
2025-11-28	Sustaining a small but mighty architecture organisation: Revenue, Structure and Succession for WAF	The Winnipeg Architecture Foundation (WAF) seeks support through the Manitoba Arts Council's Support – [redacted] program to transition from a [redacted] WAF has operated for nearly 30 years with a robust public presence—23 publications, an educational website, a growing archives and the annual Architecture+Design Film Festival—yet without operating funding. This project aims to secure WAF's future through [redacted] 18.1(b) The Winnipeg Architecture Foundation (WAF) is an arts organisation that produces and presents new artistic works across multiple mediums. A registered charity, WAF is dedicated to educating the public about Winnipeg's built environment and histories through artistic programming such as exhibitions, publications, presentations, and installations. Our work contributes to Manitoba's richly intertwined artistic and architectural cultures, engaging with a wide range of professional artists, including designers, filmmakers, poets, writers, and architects. WAF demonstrates a commitment to amplifying Indigenous artists, creators, and voices as an essential part of our work. Recent projects highlight underrepresented histories, making Manitoba's stories more diverse and accessible. Each year, we expand accessibility and public engagement, now reaching more than one million people annually through a combination of in-person and digital programming. WAF programming delivers free, accessible initiatives that increase engagement with Manitoba artists, including public tours, curated exhibitions, and original publications. Our recent projects demonstrate a commitment to artist-centred and accessible presentations: • Children & Youth: 8 community guides, professionally illustrated and available for free in over 11 languages, including Cree, Ojibwe, and Ukrainian. • Indigenous Design Tour: A multi-year research endeavour, presenting Indigenous-led histories and perspectives throughout Treaty 1 Territory. • Henry Kalen photographer book and exhibit celebrating Manitoba's greatest architectural photographer • Dark Days: Artist book and exhibition with Bill Eakin and Leala Hewak. • Women In Design: book and exhibit recovering the largely erased histories of Manitoba women in architecture and design. • Max Blankstein: Publication and exhibitions on Canada's first Jewish registered architect. To date, WAF has produced more than 23 original publications, professionally designed by local graphic designers and written by Manitoba authors, including illustrated works for youth and newcomer audiences. These projects advance research, documentation, and creative interpretation of Manitoba's diverse communities, while engaging the public in the artistic and cultural heritage of the province. Through innovative projects and collaborations, WAF transforms Winnipeg's histories into accessible, city-wide cultural resources. WAF celebrates diversity, artistic expression, and champions Manitoba's artists and designers. The Winnipeg Architecture Foundation is managed by a volunteer Board of Directors and paid and volunteer employees. The Executive Director Susan Algie has 35 years experience in the federal government in a professional capacity. She has managed WAF since 2011 fulltime, overseeing a nationally recognised and award-winning research, archival and public programming agenda.	Winnipeg Architecture Foundation	Support - Looking Forward	$ 15,000

2025-11-28	Mise en oeuvre d'un plan d'action pour le [redacted]	La Maison des artistes visuels francophones (La Maison) est un centre d'artistes autogéré situé dans le quartier historique de Saint-Boniface, à Winnipeg au Manitoba. Fondée en 2000, La Maison s'est inscrite dans une volonté de promouvoir les arts visuels tout en soutenant les artistes francophones du Manitoba et de l'Ouest canadien. Dès ses débuts, La Maison s'est affirmée comme un lieu de rencontre, de création et d'exposition, favorisant l'emergence d'une communauté artistique dynamique. Elle a joué un rôle clé dans la valorisation de la culture francophone à travers des initiatives novatrices et des partenariats solides. Les expositions, résidences artistiques et ateliers qu'elle organise permettent de mettre en lumière des œuvres contemporaines qui reflètent la diversité et la richesse des expériences francophones. Aujourd'hui, La Maison continue de se distinguer par son engagement envers l'art contemporain et son rôle dans la préservation et la diffusion de l'identité culturelle francophone dans un contexte à la fois local et national. L'enjeu auquel notre organisme est confronté s'est manifesté lors du développement de notre nouvelle planification stratégique pour 2025-2030. Parmi les axes stratégiques de la nouvelle planification, on retrouve [redacted] Une première étape de ce processus a été [redacted]. En effet, La Maison s'engage à devenir un acteur exemplaire en matière de [redacted] pour la communauté artistique et francophone. Elle entend intégrer [redacted]. Ainsi, elle vise à contribuer à un avenir où la culture et les arts s'épanouissent en harmonie avec [redacted] les communautés et une gouvernance responsable. Elle vise également à participer à la [redacted] Le projet nous aidera à répondre à cet enjeu en ayant accès à une personne-ressource experte de ce domaine et qui aura un mandat dédié à ce projet. En effet, la charge de travail du personnel permanent rend difficile de prioriser de nouveaux projets d'une manière réaliste et viable. Travailler avec une consultante sera la manière idéale de déléguer certaines tâches à une personne qualifiée et détenant une expertise dans ce domaine, en plus d'assurer un suivi de l'avancement du projet au cours des différentes étapes. L'ajout de nouvelles idées, de connaissances d'autres organismes et perspectives externes sera grandement enrichissant et assurera des décisions éclairées grâce à une vision plus globale des enjeux du milieu. L'équipe de La Maison et son conseil d'administration pourront partager leurs expériences personnelles et leur expertise en lien avec l'organisme afin de travailler de pair avec la personne consultante; un comité ad hoc sera mis en place afin de prioriser l'avancement [redacted] au sein de notre organisme. Il y aura des périodes de concertation avec les parties prenantes – [redacted] – afin d'ancrer le projet aux réalités et limitations locales. Le but de cette approche est de développer des outils concrets qui auront un impact significatif sur les méthodes de travail non seulement de notre organisme, mais des artistes qui gravitent autour de La Maison. [redacted] Le projet proposé assurera également la complétion d'un plan d'action avec des objectifs clairs et mesurables et mènera à l'avancement de notre développement organisationnel, afin de devenir des leaders [redacted] dans notre communauté. All 18.1 (c)(i)	La Maison des artistes visuels inc	Support - Looking Forward	$ 35,000
2025-11-28	Strengthening organizational sustainability by improving internal systems and staff support structures	The Pembina Hills Arts Council (PHAC) is a non-profit organization located in Morden, Manitoba, serving the broader Pembina Valley region. For more than two decades, PHAC has played a crucial role in enriching the cultural landscape of our rural community by delivering a variety of high-quality exhibitions, classes, workshops, and community events. Through a diverse range of events, we provide accessible arts experiences for people of all ages and backgrounds. As one of the few arts organizations operating in this region, we are deeply committed to supporting local artists, fostering creative engagement, and ensuring that arts and culture remain vibrant and relevant in our community. Similar to many small rural arts organizations, PHAC operates with limited staff resources and relies heavily on volunteers and community partnerships to deliver programming. Despite these constraints, our organization continues to offer high-quality, inclusive arts programming that reaches audiences across age groups and cultural backgrounds. Nevertheless, despite all the dedication of staff members and volunteers, PHAC also faces challenges that, while invisible to participants and visitors, are critical for the organization. The primary challenge we face and the one this project seeks to address is the difficulty of [redacted] 18.1(b) The project will take place over six months and will be carried out in three phases. In the first phase, we will include the project launch with engaging consultants, confirming deliverables, and aligning goals through internal kickoff meeting(s) with staff and board members. During the second phase, the project consultants will conduct a comprehensive assessment of our internal operations. This will include staff interviews, a roundtable discussion with board and staff, a review of our file management and database systems, and an overview of our existing marketing and outreach strategies, evaluation of HR practices. Furthermore, the final phase will include development of detailed recommendations by the consultants, and creating a roadmap for improvements with outlined recommendations and an implementation plan that includes realistic timelines, implementation steps, and clearly defined roles. All the plans will be developed in cooperation with PHAC staff and board. By the end of the project, PHAC will have well-structured implementation plans that enhance our [redacted] that can increase PHAC's visibility, audience growth, and deepen engagement with underserved communities. 18.1(b) Ultimately, this project will support PHAC in becoming a more resilient and sustainable organization. By investing in our internal systems and people, we are ensuring that our small but dedicated team can continue delivering meaningful, high-quality arts programming that reflects and responds to the needs of our rural community. The improvements we make now will have lasting benefits for the artists we serve, the audiences we reach, and the broader cultural life of the Pembina Valley.	Pembina Hills Arts Council	Support - Looking Forward	$ 15,000
2025-11-28	Building Winnipeg's backstage talent pool -- crew, stage management and designers – a cross-organizational initiative	Prairie Theatre Exchange was founded in 1972 to offer theatre classes for adults and children. Eventually, professional theatre became our main activity, although education remained an important part of our mandate and programming. PTE's Theatre School was closed in 2019 due to multiple company and community-wide factors. Between 2019-2024 some educational programming continued — primarily short-term workshops for performers. I came to the role of Artistic Director (AD) of PTE in 2024 with extensive experience in theatre education and a deep respect for PTE's mandate to share its facilities and expertise, providing accessible and innovative educational opportunities. The crisis in finding skilled and diverse crew, stage managers and designers in our community quickly became evident to me. I soon realized that in order to build our community's backstage talent pool, we need to implement a systemic, community-wide change. PTE is initiating, fundraising and administering this project, with the support of eight organizations who have committed to working together to develop our backstage talent pool. (Royal MTC, TPM, MTYP, SIR, WJT, and the Universities of Winnipeg and Manitoba.) Note: "Talent Pool" includes craftspeople (e.g. carpenters, wardrobe, props builders, etc), technicians, running crew (flies, stagehands, dressers, operators), stage management, and designers A perfect storm has led to the reduction of our backstage talent pool in recent years: oPandemic restrictions resulted in fewer students gaining hands-on experience on live productions, resulting in a lack of awareness about backstage jobs and a reduction in the stream of young people into training programs. oCutbacks to university theatre departments exacerbated an already-limited capacity to train students oSkilled craftspeople left the profession or community mid-career, or unfortunately, passed prematurely oThe generation that has staffed local productions for the past 35 years is retiring oLack of succession planning by companies re: the lifecycle of backstage staff. [redacted] 18.1(b) The project has four phases. This grant seeks support for Phase 1 and portions of Phase 2. (We are seeking funding elsewhere for Phases 2-4) •Phase 1: Discovery and recruitment (Find potential workers) •Phase 2: The Foundation (Skill-building) •Phase 3: The Scaffolding (Supervised practice) •Phase 4: The Launch (Assisted transition to the profession) Phase 1. Discovery and recruitment - We must invest deeply in this phase -- if skipped, the result is the status quo: a small, non-diverse workforce. PTE and the other companies are committed to building skills, supervising practice, and assisting transitions, but do not have the capacity to address the preliminary step of reaching as deeply into the community as we must. To address this, PTE is seeking funding to hire a Project Manager on a short-term contract to: discover potential workers (and help workers discover theatre); recruit potential workers; and begin the integration of existing and new skill-building opportunities, setting our community on a path of re-building our backstage talent pool.	Prairie Theatre Exchange Inc	Support - Looking Forward	$ 35,000

2025-11-28	Accessing Printmaking in Manitoba	Martha Street Studio (MSS)/ Manitoba Printmaking Association Inc (MPA) is Manitoba's only artist-run printmaking centre and as such we provide access to specialized equipment and training to artists in our province. We recognize that significant barriers, whether financial, cultural, and/or physical, can limit participation. And although we see high engagement in our entry-level programs, particularly in Youth Outreach Program and INKubator, our outreach is limited and participants may not continue to access the studio afterward [redacted] 18.1(b) 18.1(b) This period offered valuable insight into the shifting interests and activities of artists across Manitoba and their needs. It also reinforced a question that has been on my mind for some time: could MSS/MPA be doing more to actively engage with communities outside of Winnipeg and or communities outside our typical reach? MSS/MPA has a strong track record of engaging, in particular marginalized youth through the Youth Outreach and INKubator Programs, supported by sustained funding and the dedication of staff who ensure that participants feel welcomed, heard and celebrated. Through our programs, we have learned the importance of reciprocity, creating space for diverse voices, and fostering belonging. We've collected these insights from member feedback, informal conversations, and through our ongoing discussions with partner organizations. This project will build on that foundation and bring our findings together by extending our listening and consultation practices more broadly, including with Indigenous communities. In recent years, our efforts around the National Day for Truth and Reconciliation (NDTR) commemorative prints have raised important questions about whether our approach had reflected the needs and desires of the communities we hope to engage. This exploration grant, if awarded, will allow us to make time, ask the right questions, and identify opportunities to build stronger and more reciprocal relationships. We hope that through exploratory discussions, we can clarify whether initiatives like NDTR prints resonate, or whether there are more meaningful ways to meet community and member needs. While a strategic plan charts a path forward, this project is about stepping back to understand the terrain. The research and consultation process will clarify our role, identify challenges, and highlight opportunities. The findings will lay the foundation for more effective work in the future in order to identify partners and collaborators that broaden our understanding and enrich our relationships Through this project, we will explore what obstacles exist for artists and what might be preventing them from sustaining their practice at MSS. We hope to identify opportunities to strengthen pathways into long-term engagement and organizational longevity. Doing so will enhance inclusivity in the arts, while also broadening our revenue base in ways that ensure MSS remains a relevant, stable resource for artists well into the future.	Manitoba Printmakers Association Inc / Martha Street Studio	Support - Looking Forward	$ 15,000
2025-11-28	Succession planning	Sick + Twisted Theatre is a professional theatre company that creates work through the lens of disability. We actively seek to engage emerging disabled artists in order to develop their capacity and professionalism. We advocate for the inclusion of disabled people in all aspects of live theatre. We provide live audio description services to other theatres and performing arts groups to make their work accessible to blind and low vision audiences. We have a live-stream service which makes performances and events accessible to people who can't leave home. We have a community choir for people with disabilities and our allies. We're the leading disability theatre organization in Manitoba. The work we do is groundbreaking in terms of access, inclusion and disability aesthetics. Sick + Twisted Theatre occupies a difficult space within the theatre ecology. Traditional ways of making theatre are ableist and don't readily welcome artists with disabilities. These values within the mainstream theatre milieu are shifting, but old ableist attitudes remain. The most impactful of these attitudes is the assumption that theatre by disabled artists is by definition amateur. We push hard against these attitudes by creating work that is complex, rigorous and (most importantly) centres the audiences' experience rather than the artists' experience. We advocate to expand the definition of professionalism to recognize that honouring the access needs of all artists contributes to their ability to explore the truth of the human condition. We advocate for disability aesthetics which recognizes that the barriers created by disability are not obstacles but instead provide opportunities for innovation and discovery. At the same time, we consistently work with artists with minimal training and experience because they've been historically excluded from our profession. It creates a difficult balance: to push for professional recognition while redefining professionalism while working with artists who have little professional experience. Striking and maintaining this balance requires incredible focus and attention, openness and curiosity, and clear communication with all stakeholders [redacted] 18.1(b) 18.1(b) We're planning an iterative process to redevelop our core values as expressed in our documents: our mandate, mission and vision. Outlined below, this process will allow for input from the board, staff and our artistic collaborators/community. This work will be guided by Andy McKim who specializes in supporting theatres to articulate organization structure and process structure Andy McKim has developed a methodology for supporting growth and transition within theatre organizations. As a former Artistic Director, Andy has a wealth of wisdom around the complex and diverse issues and dynamics that impact the health of an arts organization. As a highly skilled dramaturge, he knows how to ask pointed questions in order to bring clarity to written text. Additionally, [redacted] which is key to understanding our organization. He has agreed to support us in this work. Additionally, we want support and mentorship through the process of hiring a new A/D. [redacted] 17.1 and 17.2(a) Finally, we want to provide some mentorship to our incoming Artistic Director, beyond the transition period from one Artistic Director to another. We want our new Artistic Director to have a trusted advisor who isn't the previous Artistic Director so that they can feel confident taking ownership of that role. We recognize the timeline we're proposing is ambitious, but we believe it's manageable with a small addition of staff time. Policy documents are never fun to work on and are easily back-burnered for more pressing concerns. But it's essential that we prioritize this work at this time. We are motivated to move this effort forward efficiently, with all the rigour and focus it deserves	Sick + Twisted Theatre	Support - Looking Forward	$ 21,850
2025-11-28	Exploring Options to Professionalize BCA by Transforming the Business Model for Future Sustainability and Success	See Additional records document	Birtle Centre for the Arts Inc	Support - Looking Forward	$ 15,000
2025-11-28	Digital Solutions Strategic Review	WNDX was created in 2005 as a grass-roots organization intended to fill service gaps in the local film community; and in particular to support a then-new generation of independent filmmakers who viewed their work in the field to be a professional art practice, without industry objectives. At the time of its founding, WNDX was a unique organization, and we continue this tradition today, as an organization predominantly led by women, and Indigenous, Black, and other racialized people, as well as 2SLGBTQ+ people. These leaders made and continue to make WNDX an organization that prioritizes these demographics in its programming and service offerings. Filmmakers like Ian Bawa (Strong Son), Abby Falvo (*666) and Leslie Supnet (Sun, Moon, Stars, Rain) are exampled of local filmmakers who received early career opportunities through WNDX's One Take Super 8 Event, leading to their works going on to screen at the most prestigious film festivals in the world - TIFF, Slamdance, and Rotterdam in the case of just these three filmmakers alone. Considering how much the program costs and its demonstrated outcomes, the One Take Super 8 Event is most effective film production incubator in the province, and obtained this status very early on in WNDX's existence. WNDX was triggered as a time when Winnipeg had just one film presenter, with one staff programmer. Despite their good intentions, which we were certain of, it was simply not possible for one programmer with a small programming budget to cover off so many sector programming needs. This would be like Winnipeg with just one visual art presenter. Additionally, the role of a cinematheque is very different from a film festival. The lack of a film festival in Winnipeg that supported emerging aesthetics was setting local filmmakers back – and women and Indigenous and other racialized filmmakers were doubly negatively affected, as institutions nationally at the time focused myopically (and often still do) on the aesthetic of Guy Maddin and filmmakers who work evoke his style, who tend to be from just one narrow demographic. WNDX's founders sought to create a space that celebrated the diversity of what Winnipeg filmmaking actually was and is, and what it could be with more community spaces facilitating greater diversity. We are proud to continue this tradition today, working to build further pathways to contribute even more to diversity, equity and inclusion, and Truth and Reconciliation When WNDX was established, we were told that it was an impossible thing we were trying to do: that the paperwork demand was intense, that the funders were not permitting new entrants into operating funding programs; and that obtaining charitable status would likely be impossible for us. But we persevered and did what others told us would be impossible, because WNDX's founders felt there was literally no other option, as WNDX's existence was essential to them. Along the way, they created a then-new arts organization that has become a model for the sector in many ways on how to integrate newer organizations. And yet, the organization has also been challenged for a number of reasons over the past five years most especially, including as a result of attempting to start organizational transformation in mid 2019 that was derailed by the COVID lockdowns, and which ultimately left the organization in a fragile administrative state that had also started to affect its organizational capacity. The organization has re-transformed itself over the past two years and rebuilt systems and renewed organizational capacity. However, [redacted] 18.1(b)	WNDX Inc	Support - Looking Forward	$ 15,000

2025-11-28	GPP exploration into sales growth in Europe	Great Plains Press publishes stories that are unique and reflect our region, and Canada, to the rest of the world. We publish new writers alongside literary veterans, and seek out exciting, distinct and challenging topics as we share the stories that bind us. Great Plains began publishing in 1992, focusing on regional non-fiction. The publishing company has evolved, launching imprints for literary fiction (Enfield & Wizenty) and young readers (Yellow Dog). Books under all GPP imprints have garnered provincial, national and international award recognition, and launched writers such as Richard Van Camp, Meira Cook, Gordon Goldsborough and Primrose Madayag Knazen . GPP has built a strong reputation for our regional histories, biographies and memoirs. When Mel Marginet and Catharina de Bakker began their succession plan, they recognized that publishing Manitoba stories for Manitobans was still critically important; however, they saw the need to expand their readership across Canada and beyond. As a result, the press has recruited more "current affairs" books, such as Carol Youngson's Take Your Baby and Run and The City Project series, bringing more recognition and attention to our region and its voices. The challenges independent publishers are facing include the loss of local retailers due to the aggressive competition from Amazon and Chapters/Indigo. Losing independent bookstores across Canada has made it more difficult to launch new writers, as they don't have the same support from bookstores in their regions to introduce them to readers through events, signings and displays. At the same time, the loss of book sections in newspapers and magazines across North America has equally hurt discoverability for books, as space for reviews is now fierce. We compete with publishing houses that spend thousands of dollars per book on focused public relations contractors to secure coveted article and review space. The loss of teacher librarians in schools across Canada has created similar challenges in getting books placed in school libraries across Canada, as schools no longer have that focused attention on ordering Canadian books that complement curriculum and are geared to the contemporary lives of young people. To keep GPP sustainable, Mel and Catharina have been working to expand the readership for their books. For example, GPP used to rely on regional non-fiction sales to ensure the company had the income necessary to maintain publishing Canadian literary fiction. However, the reality is that Manitoba now has one bookstore that is able to sell the quantity of books necessary to make these books feasible: McNally Robinson. The national chains and Amazon do not order enough books to meet demand, and they do not display the books adequately to reach readers (in-store displays are often directed by head offices in Toronto who have no interest in regional non-fiction). As a result, GPP has begun to shift its publishing program away from regionally specific non-fiction to appeal to bookstores beyond Manitoba to meet the sales thresholds necessary to maintain operations. This means exploring opportunities for translation and focusing on non-fiction that is more current affairs based, versus regional history and biography, for example. Most importantly, [redacted] 18.1(b) [redacted] 18.1(b) [redacted] This grant is ideally timed as we prepare for a future application to Creative Export Canada [redacted] 18.1(b)	Great Plains Publications	Support - Looking Forward	$ 15,000
2025-11-28	Exploration of New Revenue Stream: English-as-an-Additional-Language Editions of Indigenous Books	HWP's role in the arts and cultural landscape of Manitoba is grounded in place. Located in Winnipeg, on Treaty 1 Territory and the homeland of the Métis Nation, HWP resides within a rich community of Indigenous storytellers, thinkers, activists, and creators. HWP develops and promotes creators (e.g., David A. Robertson, Tasha Spillett, katherena vermette) whose stories explore themes central to Indigenous cultures and worldviews, including one's place in community, the reclaiming of traditions in contemporary settings, and the forming of one's identity supported by an Elder's guidance. Over the last decade, HWP has experienced a period of intense growth. During this time, the company has innovated and adapted its operations to support this growth, including moving in-house Canadian shipping and receiving to a distributor, changing US distributors, exploring export and rights sales, hiring additional staff, and adapting production processes to better support a balanced production schedule and the needs of the trade market. This period of growth peaked in 2021 and has been in decline as the trade and school markets return to pre-COVID levels and economic uncertainty impacts consumer spending. Since 2021, several other companies have also intensified their publication of Indigenous-authored books, including multinationals with much larger marketing budgets, leading to a loss in market share for HWP. In order to inject new growth and offset decline as the company matures, HWP needs to [redacted] A potential opportunity that would meet this need would be to adapt Indigenous-authored books into [redacted] Canadian education market and teachers/librarians, established distribution networks with education clients, existing authentic Indigenous content that could be adapted to new audiences, and in-house editorial staff that are familiar with cultural sensitivity and conscious language. Doing this would also represent a shift in the organization's focus: while HWP has acquired new manuscripts based on their curriculum connections, the press has never explicitly designed a book for a specific educational outcome. Through this project, HWP will conduct [redacted] In addition to exploring a new revenue stream for HWP, this project has the potential to introduce Indigenous authors in Manitoba to new audiences and expose newcomers to Manitoba to the Indigenous communities that have inhabited this land since time immemorial. all exceptions in description - 18.1(b)	Portage & Main Press/HighWater Press	Support - Looking Forward	$ 8,397
2025-11-28	Winnipeg Music Arts Collective	Since 1991, Groundswell has been dedicated to presenting contemporary new music featuring everything from inspiring interpretations of 20th century classics to exciting fusions of visual art, theatre, dance and the written word. We are the only concert series in Manitoba dedicated to new music, and work collaboratively and/or sponsor festivals and other arts organizations including Send+Receive, Virtuosi Concerts and the Little Opera Company, have outreach activities with educational institutions such as the Louis Riel School Division and Sistema, and our GroundFloor initiative which sponsors and coaches early career and student performances such as the Canadian Music Initiative. We recognize how privileged we are to have stable operational funding, office space a committed Board of Directors, and feel that we are in a great position to spearhead this initiative. Board President Victoria Sparks teaches at the University of Manitoba Desautels Faculty of Music and is an active performer with the Manitoba Chamber Orchestra, Winnipeg Symphony Orchestra and as a chamber and solo percussionists. She has taken on active roles with boards of the Music Professionals of Manitoba (local 190), the Winnipeg Youth Orchestra and the University of Manitoba Faculty Association (Treasurer) and has seen firsthand the challenges faced by organizations with limited staffing capacity. Many smaller organizations need support from professionals with administrative as well as topical expertise, and yet, arts administration jobs are often part time, underpaid and have high turnover for these reasons, leaving arts organizations under supported and the staff that work for them, overburdened and under paid. Our hope is that exploring this model could allow for more support for smaller arts organizations in our community, but also create jobs for arts administration professionals in our community that are more substantial and more fulfilling. Over the past few years, Executive Director Heather Lewis has worked for both Virtuosi Concerts and GroundSwell starting in Marketing and Communications and transition to Executive Director at both organizations. Virtuosi Concerts and GroundSwell faced challenges replacing the marketing roles as both had limited budgets and limited hours for staff yet required somebody with music background to understand and promote the concerts. Both organizations struggled with hiring students whose time and focus were split. Due to the financial and time commitments, GroundSwell and Virtuosi were unable to adequately fill the marketing role, which led to the first iteration of the concept of a shared central resource. [redacted] will result in a stronger, and hopefully more stable, arts sector. all exceptions in description - 18.1(b)	GroundSwell, Inc.	Support - Looking Forward	$ 15,000
2025-11-28	Assessing the health of Manitoba's professional choral sector	See Additional Records document	Manitoba Choral Association	Support - Looking Forward	$ 15,000

2025-11-28	Exploring and Envisioning the Future of Pimootayowin Creators Circle	Royal Manitoba Theatre Centre (MTC), founded in 1958, is Canada's oldest regional theatre and a cornerstone of Manitoba's cultural landscape, situated proudly on Treaty One territory. Each season, MTC produces ten plays across two venues: the John Hirsch Mainstage, home to large-scale productions, and the Tom Hendry Warehouse, which presents innovative and intimate works. In addition, MTC produces an annual provincial tour and the Winnipeg Fringe Theatre Festival. Guided by our mission to reflect and engage Manitobans, MTC strives to enrich lives and communities through theatre across the province MTC also plays a leadership role in artist development and community engagement. We prioritize professional growth through scholarships and youth programs that support emerging voices. In recent years, MTC has placed particular emphasis on Indigenous artist development through the Pimootayowin Creators Circle, a program that provides first-time Indigenous playwrights with mentorship, training, and opportunities to write their first play. Works created within the Circle have their first reading at the Pimootayowin Festival of New Works, an annual festival of readings. While the purpose of the Circle is to develop the playwright first, some work goes into further development and can move to full production at MTC. Pimootayowin began in 2020, when Artistic Director Kelly Thornton and Indigenous playwright Ian Ross came together to discuss the future of Indigenous playwriting in Manitoba. Their conversation led to the creation of Pimootayowin—an Anishinaabemowin word meaning "journey." The program has completed five successful cohorts, with 28 playwrights supported and several new works moving from development to production, both at Royal MTC and on stages across Canada. Rosanna Deerchild's The Secret to Good Tea, for example, premiered at Royal MTC before being produced at the National Arts Centre and London's Grand Theatre. [redacted] 18.1(b) Program Director Ian Ross has already found community interest to expand Pimootayown to remote Indigenous communities around Manitoba, which experience barriers given their geographic isolation. This project will allow Royal MTC to step back, reflect upon, and consult broadly on the future of Pimootayown. Our aim is to determine how the program should evolve to best serve Indigenous writers, artists, and communities, while also clarifying MTC's role as a partner and supporter. The process will be led by an Indigenous project lead, working in partnership with Ross and Thornton. This individual will curate conversations, observe cultural protocols, and ensure safe and respectful engagement. Consultations will begin with past participants to assess Pimootayowin's impact, then expand to include Indigenous theatre artists, arts leaders from across Canada, leaders from educational and training institutions, and sector stakeholders who engage with Indigenous artists. The process will also include Indigenous cultural leaders from Manitoba communities, grounding the program's future in local traditions, values, and needs. Through this process, we hope to generate a set of findings and recommendations that will guide the next phase of Pimootayowin. These may include expanding the program to build capacity in disciplines beyond playwriting, exploring new models for Indigenous theatre producing, and investigating how Indigenous theatre could be more fully established in Winnipeg. They may also include strategies for community outreach, such as bringing workshops directly into Indigenous communities to inspire new generations of artists. By undertaking this work now, we will ensure that Pimootayowin evolves in alignment with MTC's upcoming strategic plan, which will be renewed for 2026/27. The recommendations from this project will provide essential input to that broader process, ensuring that Indigenous artist development remains central to MTC's mission and the cultural life of Manitoba. In short, this project will help us answer the central question: what is the future of Pimootayowin, and how can it best serve Indigenous artists and communities while contributing to the long-term transformation of Manitoba's theatre sector?	Royal Manitoba Theatre Centre Inc	Support - Looking Forward	$ 15,000
2025-11-28	From Legacy to Longevity: Exploring Herizons' Infrastructure, Audience Engagement, and Future Sustainability in Feminist Publishing	Herizons stands at a pivotal moment in its 30+ year history as Canada's foremost feminist magazine. This project will undertake a focused organizational assessment to explore and strengthen three interrelated areas essential to Herizons' survival and growth: operational infrastructure, audience engagement, and long-term financial sustainability. Through expert consultation, stakeholder engagement, and strategic analysis, this exploration will identify clear priorities and actionable pathways to guide Herizons from its rich legacy toward a sustainable future. Organizational Background and Context: As Canada's only magazine exclusively focused on feminist perspectives, Herizons publishes art writing and journalism by women and non-binary people, with a strong commitment to intersectionality and anti-oppression. It amplifies voices often marginalized within society and feminist movements alike. A significant portion of contributors are Manitoba-based and emerging writers. We cover local and global topics, ensuring Manitoba exhibitions, films, books, events, politics, news, and the people behind them are featured. Herizons is distributed widely across Canada, reaching universities, women's centres, waiting rooms, crisis agencies, libraries, newsstands, and subscribers—cementing its role as a vital feminist media platform with national impact and local roots. In 2022, Christina Hajjar joined Herizons as Senior Editor and in 2024 was mentored by long-time Editor/Director Penni Mitchell to take over operations before she retired. In her short time as Director, Christina has made a number of updates: a new designer, copy editor, bookkeeping team, bookkeeping software, freelancer rates, and secured funding for a new website. Updates to design and content have been positively embraced, with some long-term supporters noting discrepancies in the publication they have know and love. Current Challenges and Project Need: Despite its importance and strong community ties, [redacted] Project Focus and Objectives: This exploration project is a strategic and integrated assessment focused on [redacted]. The project will consider how these priorities inform and support one another, ensuring a holistic understanding of the magazine's current position. Working closely with Christina will be arts consultant Britt Gallpen. Britt's expertise and proposal—developed after an in-depth consultation on Herizons' current status—form the foundation for this assessment. Together, they will guide the process to ensure practical, grounded recommendations aligned with the organization's capacity and goals. Specific objectives include: - [redacted] Why This Project Matters: Herizons has a strong legacy as a pioneering feminist publication—but sustaining that legacy into the future requires intentional planning. This project will explore how to strengthen the magazine's infrastructure, better engage an evolving audience, and build a more sustainable financial model. This is a crucial opportunity to assess challenges, successes, and make informed decisions about where to go next. The outcomes will directly support future grant applications and long-term planning, laying the groundwork to remain a vital national feminist platform for years to come. all exceptions in description - 18.1(b)	Herizons Magazine	Support - Looking Forward	$ 15,000

2025-11-28	Research on Export Development for northern creatives	Project Description The Flin Flon Arts Council is a charitable, not-for-profit organization whose mission is to support art in the north and northern artists. Since its inception, the Council has built opportunities for artists and audiences through performances, exhibitions, workshops, and cultural initiatives that showcase the creativity and resilience of northern Manitoba. We believe that arts and culture are central to community well-being, northern identity, and economic diversification. In recent years, the Flin Flon Arts Council has taken on the role of convenor and lead body for the imagiNorthern Network, an emerging voice for Manitoba's northern arts community. Currently under the purview of the Council, the imagiNorthern Network is actively working toward independence through incorporation. It unites visual artists, makers, photographers, musicians, culinary artists, and other creatives who together form the North's vibrant cultural landscape. From traditional cultural products to modern art, the North's creative canvas is as diverse as it is inspiring. The challenge we are addressing is that, despite this extraordinary creativity, northern artists and artisans encounter systemic barriers to economic growth and professional sustainability. Distance from larger markets, limited infrastructure, and a lack of coordinated support mechanisms make it difficult to reach audiences beyond local communities. For example, an artisan creating intricate Birch Bark Bitings or a musician recording original work may have the talent and drive to reach national and international buyers, but without research, guidance, and targeted programming, those opportunities remain out of reach. Several factors have made this issue urgent. The imagiNorthern Network is working to establish strong governance policies that will provide a stable foundation for advancing northern arts and culture. Through this process, we have identified a clear gap in knowledge: there is little data about which northern artists are interested in pursuing export opportunities, what barriers they face, and what support they require. The Flin Flon Arts Council has also been in contact with Export Canada and has learned that groundwork must be completed before northern creatives can effectively engage with larger markets. This includes identifying potential candidates, building capacity, and designing programming that supports their journey to becoming export ready. At the same time, the national context has shifted in ways that open new possibilities. In light of the current political landscape and the Prime Minister's recent emphasis on northern projects, northern Manitoba is receiving rare federal attention. This creates a window of opportunity for northern creatives to participate in and benefit from cultural and economic initiatives at the national level. However, if preparation is not done now, the region's artists risk being left out of this momentum. This project, supported through the Looking Forward grant, will directly address these challenges. With the funding, the Flin Flon Arts Council will engage a consultant to - Research opportunities, needs, and barriers for northern artists and artisans in relation to export development - Identify potential candidates who are interested and ready to explore export readiness - Compile findings into a comprehensive report for the imagiNorthern Network and the Flin Flon Arts Council - Provide recommendations to inform future programming, capacity building, and advocacy By grounding this work in thorough research and community engagement, the project will create a roadmap for northern creatives who aspire to reach broader markets. It will also help position the imagiNorthern Network as a strong, coordinated body capable of supporting artists across the region. The impact of this work will extend across multiple disciplines. A craftsperson working with moose hide and beadwork may be connected with export markets that value authentic northern Indigenous art. A musician could receive the support needed to share recordings beyond the region through national and international streaming platforms. Culinary artists, drawing on the land and traditional foods, could find pathways to share northern flavours with a wider audience. Photographers and painters capturing the unique landscapes of northern Manitoba may discover new opportunities in galleries and online markets. This project is not simply about economic growth — it is about building a sustainable and inclusive arts ecosystem where creativity is recognized as a driver of community well-being and economic diversification. The findings will enable the imagiNorthern Network to develop targeted programming, partnerships, and advocacy that support artists in achieving both cultural and economic goals By connecting creativity with opportunity, this initiative will ensure that northern voices — artists, artisans, and cultural leaders — are part of national and international conversations. It will strengthen the role of arts and culture in northern Manitoba's future and demonstrate how the North can contribute meaningfully to Canada's cultural and economic landscape.	Flin Flon Arts Council	Support - Looking Forward	$ 15,000
2025-11-28	Regional Performing Arts Facility Feasibility Survey	Who We Are: The Steinbach Arts Council (SAC) has been creating community through arts and culture since 1979, serving Southeastern Manitoba for more than 45 years. Today, SAC is one of the largest rural arts councils in Canada and ranks in the top 10% nationally among similar service-providing arts councils (CRA/MassCulture.ca). Our mission—"Creating community through arts and culture"—is guided by the values of Belonging, Innovation, Self-Expression, Integrity, and Safety. These values drive our efforts to provide inclusive opportunities for people of all ages to engage in quality arts and culture recreation. SAC delivers approximately 160 programs annually, spanning music, theatre, dance, visual and culinary arts, language, camps, and preschool programs. Free initiatives such as the After-School Arts Program (ASAP) and bursary programs including Steinbach Dodge Creative Kids and the Roxanne Klassen Memorial Fund for newcomers to Canada ensure that financial barriers do not prevent access. Our programs serve all generations, from early childhood to seniors, while encouraging the development of life skills such as leadership, critical and creative thinking, teamwork, and work ethic. In addition to programs, SAC presents concerts and performances that bring professional, international, and local artists to the region. We support visual artists through our Hall Gallery, Student Gallery, the Southeast Open Judged Exhibit, and our Buy or Lease Art Program. Programming innovation has expanded to include culture and heritage workshops with Indigenous, Métis, and Inuit traditions, free seniors programming, and therapeutic arts initiatives that promote wellness and belonging. As a regional hub, SAC partners with the Hanover School Division, Southern Health, our local Rotary Club, other community groups, and municipalities. Our Cultural Arts Centre provides affordable studios, classrooms, and a commercial kitchen for arts groups and community events. Supported by loyal sponsors, donors, volunteers, staff, and board members, SAC serves nearly 2,000 participants annually and welcomes about 1,300 weekly visits. Together, we contribute to the cultural and economic vitality of Southeastern Manitoba. The Challenge We Face: Over the past three years, SAC has nearly doubled its impact through expanding programming, while maintaining a small team. [redacted] How the Project Will Address the Challenge: This project will provide SAC with the data required to plan responsibly for expansion. Through a regional survey and targeted consultations, we will: [redacted] This approach supports our mandate to create community through arts and culture across the RM of Hanover and the wider Southeast region. Anticipated Impact: The long-term benefits of this project are significant. [redacted] all exceptions in description - 18.1(b)	Steinbach Arts Council Inc	Support - Looking Forward	$ 15,000

2025-11-28	Climate Resilience: Exploring Indoor Possibilities for Shakespeare in the Ruins (SIR)	Since 1993, Shakespeare in the Ruins (SIR) has been Manitoba's only professional theatre company dedicated to producing works from the classical canon. SIR's work is centred inside the realities of our time, bridging the gap between classical texts and the contemporary human experience, giving audiences a broader perspective and a deeper understanding of the work and ourselves. At SIR, we do more than put on plays: we give people a full sensory experience through promenade, environmental and site-specific staging of our plays. Audiences don't go exclusively to see a performance: they want to explore the Trappist Monastery Provincial Park and feel inspired by the beauty of art in Nature. Through this venue, we are woven into the fabric of Manitoban history, and we aim to reflect ourselves in timeless works, exploring Manitoba's rich cultural diversity and contemporary complexities. However, this unique and treasured experience is being threatened. Extreme heat and hazardous air quality have disrupted our work with increasing frequency and severity. What once felt like rare, isolated events are now becoming a regular feature of our operating environment. This year alone, Manitoba experienced its worst wildfire season in three decades. Their effects were felt acutely here in our community, creating conditions that were unsafe for both artists and audiences. The impact on our operations was immediate and profound. Over the course of the summer, we were forced to cancel seven scheduled performances. Each cancellation carried a double loss: the direct financial setback of lost ticket revenue, and the intangible but equally significant loss of opportunity as artists lost a chance to share their work. For many in our audience, our productions are more than entertainment—they are cultural touchstones, shared experiences that bring people together. To lose them, even temporarily, is to lose a part of our collective rhythm. Our priority will always remain the safety and well-being of our artists, audiences, and staff. In the face of dangerous environmental conditions, we believe we made the responsible choice to cancel rather than risk exposure to unsafe heat and smoke. However, it has become clear that these challenges are not temporary. Rising temperatures, worsening air quality, and other climate-related hazards now represent a persistent and growing threat to the sustainability of our company. Without proactive adaptation—and the resources to support it—the very future of our work is at risk. The Looking Forward Grant arrives at a critical moment for us. We are entering a period in which adaptation is no longer optional, but essential. Rather than reacting to each new disruption in isolation, we must prepare ourselves to operate within this new reality. Over the next year, we plan to embark on a deliberate program of exploration and research, focusing on [redacted] Through this project, SIR will engage a [redacted] By supporting this initiative, you will allow us to face our challenges with resilience and imagination—ensuring that, no matter the conditions, the magic of live performance at SIR can continue to thrive. all exceptions in description - 18.1(b)	Shakespeare in the Ruins	Support - Looking Forward	$ 15,000
2025-11-28	MSCD-DAM Consultation and Exploration Project: Creating a Blueprint for the Future	Manitoba Cultural Society for the Deaf/Deaf Arts Manitoba (MCSD-DAM) is an organization dedicated to developing appreciation of Deaf Manitobans' experiences through language, culture, and the arts, and to celebrate their achievements and contributions to the world. The organization uses the registered name "Deaf Arts Manitoba" for the public for ease of recognition and to verbalize. The mission of the group is to develop and promote innovative initiatives and projects that focus on the contribution of Deaf arts, heritage, language, and culture. We aim to present Deaf community to the world in a way that brings pride to the practices of Deaf artists and breaks down barriers between Deaf and non-deaf worlds. Primary activities include organizing performances, workshops, events and programs such as the Gathered Series. Community Enrichment through Deaf Arts. This program includes bringing in out-of-province Deaf Artists to present performances and teach workshops to Manitoba based Deaf artists. Throughout this program shows have both Deaf and non-deaf audiences with ASL-Interpreters on site for all events. This helps to create links between Deaf and hearing arts communities which are further promoted through meet & greets following performances. MCSD-DAM also provides opportunities for the professional development of Deaf artists in an artistic landscape where language barriers often isolate the Deaf Community. Past experiences show Deaf culture isn't always understood, and only Deaf artists can teach this form of art. We also play an advocacy role in changing government policy around funding for interpreter services and graphic note takers to ensure that Deaf people have the same opportunities for training and funding assistance. 18.1(b) Through the proposed Looking Forward project, MCSD-DAM aims to carve a path forward to ensure long-term organizational sustainability. This includes identifying [redacted] [redacted] This application comes at a crucial time for the organization as [redacted] She will remain on the Board of Directors for 2 years in order to lend her experience and help to enact the plan moving forward. MCSD-DAM works project to project and presently finds itself with fewer volunteers and board members, as well as a need for clearer plans for future programming, funding, and sustainability. A blueprint developed through community engagement will help to reinvigorate the organization and inspire renewed investment and engagement from the board of directors, volunteers, community members, and Deaf artists The primary objectives of the project are threefold and will be achieved in collaboration with experienced arts consultant hannah_g. Firstly, [redacted] 18.1(b) These questions will be answered in collaboration with our consultant and through interviews and workshops with MCSD-DAM board members, volunteers, Deaf artists, and project collaborators at Arts AccessAbility Network Manitoba. [redacted] 18.1(b) This project will help MCSD-DAM address our current organizational challenges and help carve a path forward, including creating a blueprint with actionable plans. This will be achieved through a 2-page high level report developed by consultant hannah_g that succinctly presents community feedback, potential options for moving forward, and recommendations for organizational structures and funding. Instituting a blueprint for the future will strengthen MCSD's capacity to maintain its vital role as the only Manitoba organization devoted to supporting the inclusion of Deaf culture, language, and arts for both the Deaf and non-deaf communities.	Manitoba Cultural Society of the Deaf 17.1 and 17.2(e)	Support - Looking Forward	$ 8,150
2025-11-28	Artbeat Alumni Studio Exploration	Artbeat Studio is a unique community-based mental health and arts organization in Manitoba. For over 20 years, we have offered free studio space, mentorship, and exhibition opportunities to emerging and aspiring artists living with mental health challenges through our six-month Artists-in-Residence program. More than 350 artists have graduated from our program, each finding in Artbeat not just a studio, but a safe space of belonging, self-expression, and recovery. Beyond the residency, Artbeat sustains its community through Studio Central (our public urban arts centre for adults) and Upbeat Artworks (our alumni-run social enterprise gallery boutique). Together, these initiatives make Artbeat a cornerstone of Manitoba's cultural landscape, bridging mental health and the arts, fostering creativity, and amplifying voices often left out of mainstream arts institutions. Over the past two decades, we have witnessed the powerful impact of our residency. Many artists continue to credit Artbeat with changing, and even saving, their lives. However, as time passes, a new challenge has become clear. Alumni who completed the program 10 or more years ago are still creating and contributing, but many have shared that they lack affordable, supportive studio space where they can sustain their practice. Their needs have evolved: while they no longer require the intensive mentorship of the residency, they still seek connection, inspiration, and the mental health benefits of a safe creative community. This challenge reflects both success and limitation. Artbeat has succeeded in helping artists build a foundation for their creative lives, but we [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This project will help Artbeat take a thoughtful next step in its life cycle. It will honor the commitment we made to artists when they first entered our studio: that they are part of a lifelong creative community. It will also contribute to the broader arts and cultural ecosystem in Manitoba by ensuring that artists with lived experience of mental illness continue to enrich our shared cultural life, not only as emerging voices, but as long-term cultural contributors. By exploring this new direction, Artbeat Studio will strengthen its sustainability, deepen its impact, and continue to live up to its vision of recovery through the arts.	Artbeat Studio Inc.	Support - Looking Forward	$ 15,000

2025-11-[redacted]	[redacted]	Fondé en 1925, le Théâtre Cercle Molière (TCM) est la plus ancienne compagnie de théâtre encore en activité au Canada. Basé à Winnipeg, il crée, produit et présente des œuvres théâtrales professionnelles en français depuis un siècle. Reconnu comme pilier culturel du Manitoba, des Prairies et du Canada, notre théâtre compte une structure composée de deux codirectrices générales : Ramatoulaye Cherif, codirectrice générale et directrice administrative (en poste depuis novembre 2023) et Marie-Ève Fontaine, codirectrice générale et directrice artistique (en poste depuis juillet 2025) . Les co-directions sont appuyées par une équipe de 8 employé·e·s permanents dans les secteurs de l'artistique, de l'administration et de la production, en plus de nombreux contractuels concepteurs, artistes, techniciens, gérant de salle et autres pigistes embauchés chaque année pour nos productions théâtrales et événements communautaires (+ 150 contrats occasionnels). L' équipe du TCM est fière de s'être distinguée par son engagement envers la diversité, l'inclusion et l'écologie, obtenant notamment le Prix du Groupe des ambassadeurs et ambassadrices francophones d'Ottawa pour son engagement en faveur de la diversité culturelle et une accréditation écoresponsable niveau Or en 2024 En 2025, le TCM a entrepris une transformation organisationnelle importante. Avec la mise en place d'un modèle de co-direction générale et l'arrivée d'une nouvelle directrice artistique, l' organisme traverse une période charnière marquée également par plusieurs départs et embauches récents au sein du personnel [redacted] All 18.1 (c)(i)	[redacted]	[redacted]	$ [redacted]15,000
[redacted]	[redacted] Form for application #2024-4365	The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Aboriginal Music Manitoba Inc.	Support - Operate	$ 40,000
2025-12-04	Meridian Arts Festival-performance adjudication	Meridian Arts Festival entrants will prepare repertoire during the winter/spring to present in an adjudicated/masterclass setting during the Festival.This project is important to give rural artists and musicians the opportunity to perform and to receive constructive criticism on their works to help propel them forward in the arts. The regional rural area is impacted by being able to hear multiple performances for a "silver collection" price. This project has been in existence since 1997 and has served our community with many fine performances and presentations. Some of our performers have continued on to pursue a career in some form of the Arts. The festival has classes for all types of music/arts and we create classes for those presentations that are not yet served. The festival will be over 4 or 5 days depending on entry numbers. Entries prior to the Pandemic were between 175 and 200 on any given year. 2025 brought us 72 entries, so we are hoping to continue post-covid re-building. We are estimating 80 entries and hoping maybe to get to 100	Meridian Arts Festival	Share - Artists in Community	$ 1,333
2025-12-04	Dancing with Parkinson's Advanced (Orange/Red) Class	Starting in January 2026, we are planning on introducing an advanced (Orange/Red) Dancing with Parkinson's class. UTP uses a formal participant assessment process to track our participants' symptom progression and mobility, with the Orange and Red categories representing individuals who can move and exercise independently, with minimal to no restrictions. Currently, our DWP class is designed for participants in the Green and Yellow categories with lower mobility, where it plays a vital role in keeping both their minds and bodies engaged. By introducing a more intensive dance option, we will open up participation to those in the Orange/Red category who experience fewer limitations. Parkinson's disease reduces dopamine production in the brain, impairing motor control. but exercise stimulates dopamine naturally and can help slow disease progression. The more vigorous the activity, the greater the benefit. Advanced dance not only enhances motor function but also engages the brain, helping to counter non-motor symptoms such as apathy and cognitive decline. This project will provide UTP the opportunity to expand our partnership with DWP, increasing access to and engagement with our DWP Winnipeg program. DWP's evidence-based program provides people living with Parkinson's in Manitoba an opportunity to manage their symptoms, in addition to creating social connections, mitigating social isolation, and maintaining independence and activity through creative self-expression Manitoba has one of the highest incidences rate of Parkinson's disease in the country, and more community support is needed. Recommendations from the Canadian Guideline for Parkinson's Disease state that the best interventions for slowing the progression of Parkinson's in one's body is to invest time in tailored exercise and wellness programming and to connect with others with Parkinson's. There is a growing body of research providing evidence that dance is a powerful and holistic intervention, which offers benefits for the brain, body and soul for those living with Parkinson's and other neurological disorders. The learning of choreography, remembering steps, creating movements as a form of self-expression, helps build our cognitive reserves. DWP's Dance for PD method uses visualization, imagery and storytelling through dance, which help people living with PD access new neural pathways to initiate movements, and at the same time releases endorphins including serotonin and dopamine which help to combat depressive episodes and boost energy. Dance instructor Brenda Gorlick is trained in DWP's Dance for PD method, has facilitated DWP's online standing (advanced) classes and is highly capable of introducing the same methodology in person By working together, DWP and UTP draw on our individual programming strengths, inclusive outreach strategies and connections to the local community. Our shared experience provides a unique approach and program that can provide benefits that adapt to changing needs of the Parkinson's community. UTP moved into Southdale Community Centre in July 2025. The brand new addition to the recreation centre is completely accessible, with our own parking spaces and inclusive change rooms/bathrooms. The space is perfectly suited to our adaptive needs, giving us more opportunity for growth and expanded programming	U-Turn Parkinson's	Share - Artists in Community	$ 8,724
2025-12-04	Performances at Lighting Up the Heart of the Homeland event	During the annual Lighting up the Heart of the Homeland event, the MMF invites the general public to gather and watch the lighting up of a Red River Métis lighting display at 200 Main Street in Winnipeg, MB., bringing cheer and celebration to the start of the holiday season. The MMF invites Dignitaries from the City of Winnipeg, Provincial Government, Federal Government, and the MMF to bring greetings, and the event is livestreamed. Following the event, there is live music and hot food indoors, free for all. We look to expand this year's Lighting up the Heart of the Homeland event to emphasize our Red River Métis musicians, having performance before and after the greetings and lighting display. The Red River Métis musicians requested to perform are Dave Lavallee (with band), and Michael Audette (with band). The space they will be performing in is the Event Centre at 200 Main Street, which will provide warmth and shelter for attendees. There will be a Red River Métis owned business, Elsie Bears Kitchen, provide hot refreshments and hot food for guests. The Event Centre is accessibility friendly for the attendees and performers. The Lighting up the Heart of the Homeland Project is important to the revitalization and continuation of our Red River Métis culture and heritage. By having live music and performance at the event, it creates a celebrabon of the Red River Metis culture, heritage, and identity, even more so when the music is sang in our language (Michif). Dave Lavallee teaches Michif during his performances, as he believes one of the best ways to teach language is through song. The event will be livestreamed, for all to enjoy and to make the performances accessible to those who may not be able to travel. This event provides economic opportunity and promotion of our Red River Métis musicians, and spotlights their talent. The MMF Culture and Heritage Department has worked with these musicians before, and looks forward to continue supporting their works by providing new opportunities, such as this event. By choosing a Red River Métis catering business, Red River Métis performers and the performance being provided for free for attendees ensures a cultural exchange and celebrates our Red River Métis community, arts, culture, and heritage. The Lighting up the Heart of the Homeland event and other Red River Métis events we have held in the past; we have always followed cultural protocol by having a Red River Métis Elder provide an opening and closing prayer to ensure the event starts in a good way. The Elder is always provided an honorarium and a gift for providing prayers. The logistics for the performers will be provided pay based on a quote they provide, and they will provide their own sound system.	Manitoba Metis Federation	Share - Artists in Community	$ 4,312
2025-12-04	Black History Manitoba Artistic Event 2026	Our 2026 Black History Manitoba programming will feature four cornerstone events: [redacted] 18.1(c)(i) culture through music and movement. 4. Closing Ceremony and Awards Banquet – a recognition of community achievements featuring live performance by a Canadian artist (TBD).	Black History Manitoba Celebration Committee	Share - Artists in Community	$ 6,875
2025-12-04	Country Dance lessons	Our project is an expansion of our Exhibit Hall at the Carman Fair in July where members of the community can display their talents in arts, crafts, baking, quilt making and horticulture. Dance is not part of this Exhibit and we would like to encourage community members to learn the Country Dances such as line and square dance patterns. This project is important to our community since it brings together members of all ages. This spring we offered six classes and we had members from 10 years old to 80+. It was a fantastic time of intergenerational intermingling. We do not want to lose these important factors nor these dances from years ago. This fall as a windup to the lessons we held a Hoe Down in the Hall Sud. Spud and Steak Supper where we encouraged our fellow dancers to come and have a great meal followed by an evening of dancing. We plan to offer 9 lesson dates on Thursday evenings from 7-9 pm from Oct 9-Dec 4 where Larry and Irene Stevenson, long-time country dance instructors (seniors) will teach the basics of line and square dance patterns. Since we have already offered these lessons this spring and the feedback from about 50 participants was so encouraging, we feel we can undertake this project and make it a success. However this spring our instructors volunteered their time and the facility we used was free. Now, we would like to be able to give our instructors some remuneration and pay rent for a suitable building	Dufferin Agricultural Society	Share - Artists in Community	$ 917

2025-12-04	NorMan Jazz Festival 2025	The NorMan Jazz Festival is an annual Music education festival in Northern Manitoba, servicing high school and middle years instrumental music students from Thompson, The Pas and Flin Flon. This year we are preparing to host 6 bands, representing between 80 - 100 students from our three northern communities. The festival brings some of the top Jazz educators and musicians from Manitoba into the North to work as performers and clinicians at our festival. The festival is an intensive, two-day event which will provide students with opportunities to learn about performance, Jazz improvisation, arranging, and working within an ensemble. The event culminates in a public performance by all participating students and bands. As well, our clinicians will be featured in the concert, to provide a strong and positive musical example to our students and our community While there are a number of educational Jazz festivals in Manitoba each year, ours is the only festival of its kind north of Winnipeg. The NorMan Jazz Festival provides opportunities to students in our northern communities who are otherwise limited to accessing other Jazz education festivals in the south of our province, due to our location The NorMan Jazz Festival last took place in October 2024 in Flin Flon. Thompson has previously hosted the Festival in 2019, 2017 and 2016 with the same local team of Music directors, and so we are well experienced in hosting and organizing this Festival	Thompson Music Parents Association	Share - Artists in Community	$ 3,500
2025-12-04	All Abilities Dance, Winnipeg	The All Abilities Dance program will provide inclusive, accessible dance opportunities for children, youth, and adults living with disabilities. Beginning in January 2026, we will deliver two program streams: a 12-week series for adults and older youth, and an 8-week series for preschool children under the age of seven. Both will be offered at no cost to participants, with the intention of continuing annually, pending funding support, and with sincere thanks to the Manitoba Arts Council for their previous support in making this program possible Our preschool pilot program (2023–2025) demonstrated the strong demand and impact of accessible arts opportunities for young children with disabilities. Families shared that their children thrived in a safe, welcoming space where they could move, create, and connect. Building on this success, the 2026 series will expand opportunities while removing financial barriers, recognizing that clients with disabilities often face significant costs related to equipment, therapies, and medical needs. The program will be led by master instructor Brenda Gorlick, alongside student and staff assistants with both movement training and lived disability experience. This reflects Manitoba Possible's commitment to representation, mentorship, and employment for people with disabilities within the arts. Our Recreation, Leisure, and Accessible Sports department employs older youth and adults with disabilities each year, ensuring their leadership remains central and drives our programs forward Classes will emphasize dance as storytelling, encouraging participants to share personal experiences and identities through movement. The program also integrates physical literacy, helping participants develop coordination, balance, and confidence; skills that support both artistic expression and lifelong wellness. Together, these approaches empower each dancer to express themselves at their own pace while cultivating skills that extend beyond the end of the program Sessions will take place in an accessible dance space and include ASL interpretation, ensuring access for Deaf and hard of hearing participants Manitoba Possible has a long history of adapting recreation and arts programs to meet the needs of our community. Our 15+ year partnership with Brenda Gorlick has engaged hundreds of children, youth, and adults in accessible dance, with performances shared live and through social media. This proven history demonstrates our strong capacity to deliver this project successfully. This project is important because it provides a safe, culturally respectful space where people with disabilities can express themselves, connect through shared storytelling, and celebrate their creativity. At the end of each session, participants will showcase their learning for family and friends, amplifying visibility and pride within the disability community while strengthening awareness of inclusive dance practices across Manitoba	Manitoba Possible	Share - Artists in Community	$ 7,000
2025-12-04	Women in Music Canada Showcase and Workshops in Churchill	Women in Music Canada (WIMC), in partnership with SiriusXM and with support from Manitoba-based collaborators, including Good & Plenty Arts Collective, AIRsessions, Shared Health Churchill is planning a multi-day, community-based music initiative in Churchill, Manitoba. Taking place October 3–6, 2025, the project brings together women and gender-diverse artists, local residents, and youth for a dynamic blend of performance, mentorship, and technical training, all grounded in cultural connection and community capacity building within the music industry. Programming will include a main concert event titled EQ Live (sponsored by SiriusXM), a family-friendly show, and DJ and sound production workshops designed to build local skills and reduce reliance on external technicians. It also aligns with Churchill Health's three pillars of mental wellness and addresses gaps in arts access, cultural programming, and professional development in Northern Manitoba Rationale Churchill is a remote community with limited access to live music, mentorship, and production training. Events depend on fly-in, male-dominated technical crews, leaving little opportunity for gender equity or local involvement. Despite these limitations, Churchill is home to vibrant Indigenous cultures and youth who are eager for programming that reflects their identities and offers pathways into the music industry. This initiative aims to build sustainable, community-led infrastructure for gender minorities and underserved artists in the region Program Components Main Concert – EQ LIVE (Oct 4) Featuring DJ Kookum, Ila Barker, Veronica Blackhawk (Tinge) This concert at the Upper Legion showcases women and gender-diverse performers and production teams (Sound tech apprentice - Natanielle Felicitas). Family Matinee (Oct 5) Created in partnership with Good & Plenty Arts Collective, this accessible performance is designed with low lighting, softer sound levels, quiet areas, and interactive props to ensure families can comfortably participate Youth & DJ Workshop DJ Kookum will lead an introductory DJing workshop for local youth, co-presented by AIRsessions, offering technical and creative skill-building Live Sound Production Workshop: Co-presented with Anthony Cenerini with Natanielle Felicitas, a graduate of WIMC's Building Equitable Capacity in Live Sound initiative, this session will introduce fundamentals of sound engineering and live production. The workshop will prioritize women and gender-diverse participants but remain inclusive to all interested community members, including those from York Factory First Nation. Legacy & Long-Term Impact To ensure sustainability, participants will receive ongoing virtual mentorship and have the opportunity to shadow professional sound technicians during Churchill's Winterruption Festival in February 2026. This real-world application reinforces skill development and aims to reduce the need for externally sourced production. The Winterruption team has also expressed interest in involving WIMC in a live studio recording component, further expanding opportunities for gender-diverse producers and technicians	Women in Music Professional Association of Manitoba (OA Women in Music Canada)	Share - Artists in Community	$ 7,000

2025-12-04	CLC Winter Pavilion – Building Together Through Snow and Story	Clear Lake Country is seeking $15,000 from the Manitoba Arts Council to support the community engagement and artistic mentorship of the second Snow Pavilion build and subsequent programming in Wasagaming during the 2025/26 season. The Snow Pavilion has proved its impact in 2025, drawing over 150 visitors on a single March day (compared to fewer than a dozen in past years), boosting local business, and becoming a point of pride for residents. The 2025/26 Snow Pavilion is envisioned as both a sculpture and gathering place—a temporary landmark where art, culture, and community intersect in the heart of Riding Mountain National Park. This year's Pavilion will incorporate intentional spaces for use and programming, including an indoor stage, vertical walls for projection, and a relocation closer to Parks Canada's historic bandstand. Together, these features will allow the Pavilion and Bandstand to function as a stunning piece of visual art, as well as a performance and cultural meeting space for the townsite throughout the winter months. A key component of the 2025/26 Pavilion build is mentorship. Unlike the inaugural year, which was entirely artist-led, this year's construction plan includes a Construction Assistant: local carpenter and craftsman Tucker Tufts. Tucker will work alongside architects and artists Peter Hargreaves (Sputnik Architecture) and Chris Pancoe (Anvil Tree) throughout the two-week build. His participation provides both practical support and an opportunity for professional development, as he learns new artistic techniques working with snow and ice. Additional labour and support will come from staff at partner organizations, including Elkhorn Resort and Lakehouse, further embedding the project within the community. This community/artist collaboration and skill sharing also ensures the maintenance of the Pavilion from its build in December to decommissioning in March. Followng the build, CLC is planning weekly outdoor programming to animate the Pavilion January-March. We will work with local residents to host activities like night skis, yoga, storytelling and photo walks. Leading up to the Fire+Frost Festival in March (a free weekend festival of arts/cultural programming for families), Pavilion artist Chris Pancoe will return to Clear Lake to collaborate with local Indigenous photographer and story keeper Aaron McKay, and entrepreneur/artist Edna Nabess, to deliver student and public workshops. These offerings will weave together cultural knowledge and hands-on practice as students move between three sessions: Photography & Storytelling with Aaron McKay – Students will learn to pair traditional stories of the region with photographic expression. Moccasin-Making with Edna Nabess – A hands-on craft workshop rooted in Indigenous tradition, guided by Edna's expertise. Snow Carving with Chris Pancoe – An introduction to snow as an artistic medium, giving participants a chance to shape the Pavilion themselves. All of these workshops will also be offered to the public as part of the Fire+Frost Festival, alongside new features such as the outdoor hanging/projection of visual artist Aaron's work in the Pavilion and an Indigenous Fashion Show curated by Edna. The Pavilion will remain open until decommissioning in the spring as dictated by the weather.	Clear Lake Country	Share - Artists in Community	$ 15,000
2025-12-04	Editing, Design, Printing and Release of Black Passport: A Migrant's Memoir	We intend to fully edit, design and print 1000 copies of the poetry collection titled Black Passport: A Migrant's Memoir for release to the Canadian market. We believe strongly in this work written by one of the most talented African-Canadian writers in our list as a press. We also believe that poetry lovers in Canada will read and enjoy this amazing collection, praised by early reviewers and scholars of literature around North America. In Black Passport: A Migrant's Memoir, Paul Akpomuje takes us through a journey of black African migration in Canada, tracing the complexities of identity, the possibilities of fugitivity, the weight of home, and the ways borders, paperwork, and diasporic placemaking shape and are shaped by belonging. This collection is an archive of radical remembering, bringing into view the everyday textures of space, movement, and memory as experienced by black African migrants navigating immigration offices, airports, cities, and classrooms. In this debut collection, Akpomuje stands out in his portrayal of hope, dreams, resilience, and the enduring possibility of survival. Although a young press, we at Griots Lounge Publishing Canada have handled several book projects and continue to introduce Made in Manitoba books to the Canadian and global market. We have received recommendations from different government institutions, including the Manitoba Legislative Library, Manitoba Ministry of Culture, Heritage and Tourism and many more. This collection is well researched to mirror the experiences of immigrants in Canada in a respectful manner. Publishing Activities include: 1. Editing by Brock Peters of Galley Creatives, based in Winnipeg 2. Design of cover and text by Rachelle Painchaud-Nash 2. Printing and binding at Friesens Press, based in Altona, Manitoba. We respect and patronize local Manitoba companies, which promotes growth in the province 3. Promotions on social media, such as Facebook, Instagram, Twitter, YouTube and LinkedIn. Further promotions on literary websites such as Quil and Quire. 4. Mailing of advance reader copies to reviewers and promoters. Payment of review fees to reviewers, such as Kirkus Reviews and Publishers Weekly. 5. Book launch and readings at bookstores, libraries and festivals such as the Word on the Streets, Saskatoon and Toronto, Plume Winnipeg and the Frankfurt Buchmesse. 6. Online and social media book events, organized by Griots Lounge Publishing Canada and the author. 7. Canada-wide distribution by the University of Toronto Press Distribution. 8. Sales and marketing to be handled by Ampersand Inc. 9. Free distribution of 50 copies to Little Free Libraries in Winnipeg, under or community service initiatives	GRIOTS LOUNGE PUBLISHING CANADA	Share - Artists in Community	$ 5,250
2025-12-04	Centering Black and Indigenous Artists in Musical Production About Mental Health	Winnipeg Studio Theatre will present a production of the Broadway musical, Next to Normal, prioritizing the hiring of Black and Indigenous artists in our cast and creative team. The show will be mounted April 16-26, 2026, however our initiatives will begin in October. In our last season, we developed a design submission process for new designers in our production of Miss Shakespeare. We intend to replicate this process to give the creative team time and support in the submission process. We will provide resources for these artists to lessen barriers and ensure they are able to apply to these positions with confidence. With this additional production lead time, WST will provide mentorship and hands-on training for the selected team of artists to build confidence and skill. The show itself has 6 roles, 3 older adults and 3 young adults. In developing our cast, we will be selecting 3 established artists in our community who will serve as mentors for the 3 young emerging artists. In January, WST will establish mentor/mentee connections and support up to 5 1 hour meetings for the pairs to discuss how rehearsal processes work, answer questions and build a rapport with their castmate. Winnipeg Studio Theatre is committed to involving the appropriate communities with lived experiences and cultures to effectively develop this project. As mentioned, Black and Indigenous artists will be hired in both the cast and creative team. We aim to empower those impacted by these experiences and wish to honour the complexity of grief, loss and mental illness that are central to this story. We also will bring in a Mental Health Coordinator and Intimacy Coordinator to work closely with the cast and creative team. These roles will be pivotal in guiding conversations and ensuring that boundaries are respected throughout the process. Additionally, we recognize the sensitive subject matter that will be explored. To address this and provide appropriate guides for our audiences, we will consult with representatives from community health organizations such as Canadian Mental Health Association, Black Mental Health Canada. We will also consult Nine Circles BIPOC Mental Health Worker List to engage our Mental Health Coordinator. We will also compile resources for our artists and audiences that may seek further support. WST plans to engage artist and educator Cuinn Joseph as our Educational Liaison. Cuinn is a high school teacher and artist who has worked with several theatres across Manitoba. Cuinn will collaborate to help us develop appropriate resources and an educational guide for high school educators interested in bringing their students to see Next to Normal. As this is a difficult and mature piece, we believe it is imperative to have the perspective of an artist and educator that is actively working with youth as we develop resources. By creating more inclusive and flexible rehearsal processes, breaking down barriers to access for auditions and submissions and being a space for emerging talent, we work to actively address systemic challenges in our profession, and push ourselves to be better artists.	Winnipeg Studio Theatre	Share - Artists in Community	$ 15,000

2025-12-04	Fund Lighting Designer for "The 39 Steps" in February 2026	We are seeking funds to hire a Lighting Designer, Lovissa Wiens, to create a lighting design for our show "The 39 Steps", February 26 - March 1, at the Gas Station Arts Centre. A professional lighting design will elevate this play, as it has quick-paced action where the over 150 characters travel around the UK to solve a spy mystery. With a minimal set, a good lighting design will truly set the stage and be essential to bring the story to life. Lovissa Wiens was recommended to us by two others in the industry. As you can see from their resume, they have the experience and qualifications to do a great job All cast and crew are volunteers, but we offer compensation in other ways: (1) learning new skills (2) realizing the mental health benefits of engaging with the Arts, such as increased confidence and sense of purpose, belonging, and community, (3) making new friends (18% of volunteers last year had lived in Winnipeg less than two years) and teamwork, (4) getting to be on TV, radio, and/or newspaper, (5) free food (including homemade goods) at all rehearsals for cast and crew, some of which may be from social-economic disadvantaged communities (6) we provide a safe, inclusive, and supportive environment As per our Casting Principles, the intent is that our cast and crew are not artists, but electricians, cooks, teachers, moms, and other everyday Winnipeggers. We don't just bring the Arts to the Community, we bring the Community to the Arts People are our strength. Our Board of Directors includes business professionals with expertise in Theatre (BA Theatre in Film), Accounting (CPA), Corporate Law (JD), Corporate Governance (GPC.D), ASL-English Interpretation, Music (BMus), and Business (BComm, BBA, MBA). Hood and Dagger Productions (and the Manitoba Arts Council's funding!) is in good hands. We pride ourselves on our exceptional corporate governance, such as our detailed By-laws, Conflict of Interest clauses, Respectful Workplace Policies, Code of Conducts, Travel and Expense Reimbursement Policies, and detailed finances, minutes, and other record-keeping We make a point of casting entirely different everyday Winnipeggers for each show in a Season in order to provide maximum opportunities for people to get involved in the Arts (as opposed to the same ensemble appearing in every show) Our volunteers have shared that they have experienced significant mental health benefits by getting involved in our productions. In a recent anonymous and voluntary survey, 100% of our volunteers agreed or strongly agreed that participation in the Arts can have positive mental health benefits. One of the survey responses had significant gravitas: "Hood and Dagger has been so life giving for me in a year that has been filled with grief and difficult times. I wouldn't have made it through 2024 without this to look forward to, and the community to journey alongside me". Outreach. Impact. Opportunities. Growth. Elevating others through the Arts. This is why we do what we do, and why it's important to the community	Hood and Dagger Productions Inc	Share - Artists in Community	$ 3,000
2025-12-04	The Long Road Towards Reconciliation: A Story Exchange	Project Rationale and Objectives To mark a decade of mentoring community storytellers in digital story production, we are seeking funding to host a second of two public screenings/forums to provide a group of 6 storytellers from diverse Indigenous and non-Indigenous backgrounds who have participated in past CWM projects with the opportunity to engage in a story exchange, and to share reflections on their own story productions and on the ways in which personal storytelling has contributed to their own and to their community's healing and wellness. The story exchange will - Honour the creative accomplishments of citizen storytellers as well as their generosity and courage. (It's so much harder to tell our own stories than to tell other people's stories.) - Shine a light on the the value of personal storytelling. In our media-saturated world, it's easy to lose sight of the transformative power of listening deeply to self and other, and of the ways in which our own stories can heal and guide us, and inspire and teach those who receive them. - Provide storytellers from past projects with the opportunity to share experiences and perspectives through their participation in a facilitated panel. Prior to the event, 2 panel moderators, one Indigenous and one non-Indigenous, will meet with storytellers (in person and/or online) to familiarize them with the content and process of the event, and to prepare for the post-screening panel. - Provide members of the audience with an opportunity to reflect on the role of stories in supporting reconciled relations between Indigenous and non-Indigenous peoples, and to consider how their own stories intersect with those of the storytellers Story Exchange Program: - Prior to start time, a slide show will be screened of art-based activities from past story projects. These activities have been used as gentle entries into the emotional and instrumental demands of digital story production, and provide participants with opportunities to practice the art of storytelling through visual representation. - The event will open with words and a prayer from an Indigenous Knowledge Keeper, followed by a land acknowledgement. The CMW host will then give a brief introduction to art-based story work. - Six stories will be screened sequentially. - Following the screening, the storytellers will participate in a facilitated panel discussion. They will be invited to offer their perspectives on the process of creating their digital story and on the role of storytelling in their own life journey and in the life of their cultural community. - Through an 'open mic', audience members will have the opportunity to contribute questions and reflections. The story exchange will end with time for storytellers and audience members to mingle and socialize over refreshments. These will be provided by Feast Cafe Bistro, an Indigenous owned - and - operated cafe in West Central Winnipeg	Community Works Manitoba Inc	Share - Artists in Community	$ 6,250
2025-12-16	Grant Update Form for application #2023-4223	The Support -- Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Green Acres Art Centre Inc	Support - Operate	$ 20,000
2025-12-16	Grant Update Form for application #2024-4511	The Support -- Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process	Winnipeg Jewish Theatre	Support - Operate	$ 35,000
2025-12-19	Physical Theatre with Mulvey School	General Objectives for Basic Physical Theatre Practice (Week Overview) Over the week, students will engage in a gradual, gentle build-up of physical theatre exercises designed to nurture creativity, confidence, and awareness. Activities will include working with: Space – exploring the environment around them. Self-awareness and emotions – understanding their own movements and feelings. Awareness of others – observing and responding to classmates. Play (Le Jeu) – engaging in structured and imaginative improvisation. Physical improvisation exercises – exploring relationships through movement and vocal experimentation (gibberish, sounds). Ensemble work – collaborating across combined classes to develop group dynamics. Learning Goals: Develop physical movement, mental awareness, and confidence in expressing ideas through the body Apply physical theatre skills within a creative, playful atmosphere Gain an understanding of physical theatre as a language, history and learn how its principles can transform ordinary movements into imaginative expression Key Principles and Benefits Exaggeration: Expands physical expression and frees gestural imagination Simplification: Encourages clear, uncluttered thinking Precision and Definition: Improves motor control and bodily awareness. Overall Aim: Most importantly, to have fun while exploring movement and creativity Kevin Storey: We have an arts program that focuses on visual arts and some acting skills. This physical acting program can be used as a catalyst to expand on future physical acting activities upon completion of the week long visitation.	Mary Johnson	Learn - Artists in Schools	$ 925

2025-12-19	Circus Arts Program and Showcase - General Vanier School	This project has a couple different goals. Firstly, I will work directly with the teacher involved, to show her how to teach the students circus skills. We will focus on basic techniques and beginner friendly tricks and progressions. This way the teacher can continue to implement circus into her curriculum in future years. We will work together to teach these skills directly to the students. The skills will include hula hooping, juggling, spinning plates, flower sticks, poi and rola bola. During the circus lessons there will also be a focus on the benefits of circus, which include confidence, exercise, building self-esteem, and resiliency. I will be working with the students for about three weeks to teach and to create unique and creative routines that the kids will then be able to showcase to the school on the final day. They will not be forced to perform, but encouraged if they are interested. The goal of this showcase will be to empower the students, let them find their artistic voice, build their confidence, and allow them to be proud of what they have worked so hard on.	Sarah Teakle	Learn - Artists in Schools	$ 6,795
2025-12-19	Celebrating 10 years of French Immersion	École Laurier is hoping to celebrate the 10th anniversary of their French Immersion program by painting a commemorative mural with the students. This collaborative art project would allow all students—from Kindergarten to Grade 8—to take part in creating something meaningful and lasting for our school community. The mural would be a visual representation of our journey in French Immersion, celebrating our identity, culture, and commitment to bilingualism. Involving students in the design and painting process helps build a sense of pride, belonging, and teamwork. It also provides a unique opportunity for students to engage with a professional artist, learn about the creative process, and express themselves through art and language. This mural will not only brighten the school space but also stand as a vibrant reminder of our shared history and future in French Immersion education. The mural would be completed on four panels each 8' tall and 4' wide, creating a mural with the final dimensions of 16' wide by 8' high. The hallway space designated for the mural is in the K-3 entrance. The school will provide an empty classroom as a workspace.	Annie Bergen	Learn - Artists in Schools	$ 2,639
2025-12-19	St. Georges-info sur la laine, l'histoire, l'utilité de la ceinture fléchée tisser une ceinture	Le projet débute par une leçon interactive au sujet de la laine suivi de la ceinture fléchée, un artefact profondément enraciné dans la culture canadienne-française, autochtone et métisse. Historiquement portée par les voyageurs, cette ceinture avait un usage fonctionnel. – soutenir le dos, garder le capot fermé, servir de corde, de sangle pour attelle, de petit bol pour en nommer quelques-uns – mais aussi symbolique, marquant l'identité culturelle et la fierté. Comme nous savons, nous la retrouvons encore aujourd'hui dans des contextes festifs ou cérémoniels. Avant de commencer le tissage, les élèves font des recherches sur leurs ancêtres et choisissent des couleurs représentatives de leur patrimoine, inspirées de symboles familiaux ou de drapeaux. Chaque élève choisit ses couleurs pour créer un motif symétrique original et personnel. En partenaires, les élèves préparent, le métier. Ceci prend environ 50 - 60 minutes ensuite iels tissent : l'un tisse pendant que l'autre assiste, puis iels échangent les rôles. La partie tissage avec ces âges dure de 90 à 110 minutes, leur permettant de créer une œuvre personnalisée tout en explorant les techniques traditionnelles et leur propre héritage culturel.	Gisele Rondeau	Learn - Artists in Schools	$ 1,638
2025-12-19	INFUSING NEW ARTS INTO THE SCHOOL	The residency will take place over 3 weeks. The school is relatively new and the liaison new to teaching Art. The Industrial Art program is in it's inaugural year in the 2025-26 school year. The liaison, Amber Bridges, and school principal Caterina Romeo-Mkazur, are very interested in infusing the arts into Bison Run school in a more layered and dynamic manner. More than just a "one off" that leaves the school with a product and/or sustainable skill sets for students and staff, the school wishes to expose students to a strong, professional, and sustainable introduction to the arts. The short term goal is to leave the Art program and the students with a fundamentally strong base of film knowledge and skills that may be applied to future projects. The longer term goal is to create a vibrant Arts component into the school that includes workshops and productions. The students will learn a second level (not my "basic intro") introduction to filmmaking. We will build, breakdown, block, direct, shoot, and act in film scenes that are shot for coverage. The students will learn crew positions and industry job descriptions and will run their own mini "film sets". Once the scenes have been completed, students will learn the phases of post-production and will edit their own scenes properly and professionally. There will be reviews, feedback, and documentation worked on and left with the school to gauge the success of the residency and transfer of skills, knowledge and application of film technique.	Randy Guest	Learn - Artists in Schools	$ 3,379
2025-12-19	Natural Pigments, Paints, & Dyes at École Waterford Springs School	I will be returning to École Waterford Springs School to work again with Jacintha Antonio and with a new group of students (our grade 8s have all moved on to high school). As this will be our second year working together, we will be expanding on last year's activities by introducing even more ways for students to use natural dyes in their classes and also training Jacintha and Olivia Gaulin so that they are adequately trained to continue these lessons with future years of students. Whereas last year the students learned natural dyeing through the overlapping lens of food systems to align with their Foods/Textiles classes, this year we will work with dyes in many different ways to see how natural plant-based art supplies can be made from scratch. We will also be developing an indoor natural dye garden, which will be an important model for northern classrooms and/or schools who want to concentrate their gardening to the school year only. The full lesson plan can be found below. There will also be two full days of training with the teachers alone, where we will focus on how to incorporate natural dyeing exercises into a broader lesson plan; how to safely include all students in hands-on exercises, how to source and prep materials for classroom use; and how to make use of the K-12 curriculum I released in 2024 as they move forward with new classes.	Ash Alberg	Learn - Artists in Schools	$ 5,595
2025-12-19	CANADIANA AND ADAPTING FICTION	The residency will be run over two school weeks - 10 total days, from Monday, February 2nd to Friday, February 13th, 2026. The project will have two groups. As is the case with most Hutterite colony schools, the student body is broken into two groups of students; a younger group of K- Grade 5 students and an older group of Grades 6 - 12 students. This residency will draw it's students from the older grouping. There will be a group of 12, Grades 6 & 7 students for two hours in the morning and a second group of 12, Grades 8 & 9 students for two hours in the afternoon. The younger group will learn the template of non-fiction adaptation. Concepts such as talking heads, B-roll and archival footage, will be taught. They will recreate and "write" a script that narrates an actual Canadian event. The students will be assigned crew positions and will create, block, shoot, and edit their own version of an Historica Canada Minute (as seen on CBC). The older group of students will learn fictional filmmaking template and technique. They will also be assigned crew positions and will re-create, shoot, and edit an adaptation of a chapter from the book - 'WEDNESDAY WARS' as they will be reading this book at this time of the school year.	Randy Guest	Learn - Artists in Schools	$ 3,186
2025-12-19	Alexander Stop Motion	I will work with students to create their own unique stop motions. I will show them examples of simple stop motions and give them a tutorials on the Stop Motion app. Students will work in groups to come up with characters, props, backgrounds and a storyline, they will either sculpt or draw the different aspects and set up a film set with lights. They will move their characters in tiny increments to capture movement between each frame and will edit their frames into a video sequence. They can then add sound effects, and/or audio tracks. I will guide the students in their creation, offering ideas, making sure their cameras are staying still and they are moving their characters in tiny movements. Each grade will work with age appropriate materials, younger students working with polymer clay or toys and older students working with polymer clay or drawings. I will introduce more complex technologies in the stop motion app with the older students such as green screens. In the end the school will have a showing of all the videos created.	erica lowe	Learn - Artists in Schools	$ 1,276
2025-12-19	Giving Visual Arts a Chance	Over three days, a Grade 7 class will explore mindfulness through art while experimenting with new mediums and techniques. Students will complete a series of three in-depth art sessions. A 16" x 20" canvas created with water-based spray paint and upcycled "junk" stencils, a 16" x 20" neon acrylic painting under UV black lights, and a drawing using chalk. Throughout the sessions, they will discuss the importance of present-moment awareness with visiting artist Cathleen Hues. On the final day, Cathleen Hues will introduce the entire school to their creative process, highlighting how mindfulness shapes both artistic practice and personal growth. All students will then participate in a collaborative outdoor chalk project, encouraging focus, creativity, and teamwork while experiencing art as a form of mindful expression.	Cathleen Hues	Learn - Artists in Schools	$ 3,135
2025-12-19	Laurier -info sur la laine, l'histoire, l'utilité de la ceinture fléchée tisser une ceinture	Le projet débute par une leçon interactive au sujet de la laine suivi de la ceinture fléchée, un artefact profondément enraciné dans la culture canadienne-française, autochtone et métisse. Historiquement portée par les voyageurs, cette ceinture avait un usage fonctionnel. – soutenir le dos, garder le capot fermé, servir de corde, sangle pour attelle, petit bol pour en nommer quelques-uns – mais aussi symbolique, marquant l'identité culturelle et la fierté. Comme nous savons, nous la retrouvons encore aujourd'hui dans des contextes festifs ou cérémoniels. Avant de commencer le tissage, les élèves font des recherches sur leurs ancêtres et choisissent des couleurs représentatives de leur patrimoine, inspirées de symboles familiaux ou de drapeaux. Chaque élève choisit ses couleurs pour créer un motif symétrique original et personnel. En partenaires, les élèves préparent, le métier. Ceci prend environ 50 - 60 minutes ensuite iels tissent : l'un tisse pendant que l'autre assiste, puis iels échangent les rôles. La partie tissage avec ces âges dure de 90 à 110 minutes, leur permettant de créer une œuvre personnalisée tout en explorant les techniques traditionnelles et leur propre héritage culturel.	Gisele Rondeau	Learn - Artists in Schools	$ 1,633
2025-12-19	LaBroquerie-info sur la laine, l'histoire, l'utilité de la ceinture fléchée tisser une ceinture	Le projet débute par une leçon interactive au sujet de la laine suivi de la ceinture fléchée, un artefact profondément enraciné dans la culture canadienne-française, autochtone et métisse. Historiquement portée par les voyageurs, cette ceinture avait un usage fonctionnel. – soutenir le dos, garder le capot fermé, servir de corde, de sangle pour attelle, de petit bol, de calendrier pour en nommer quelques-uns – mais aussi symbolique, marquant l'identité culturelle et la fierté. Comme nous savons, nous la retrouvons encore aujourd'hui dans des contextes festifs ou cérémoniels. Avant de commencer le tissage, les élèves font des recherches sur leurs ancêtres et choisissent des couleurs représentatives de leur patrimoine, inspirées de symboles familiaux ou de drapeaux ou de leurs intérêts personnels. Chaque élève choisit ses couleurs pour créer un motif symétrique original et personnel. En partenaires, les élèves préparent, le métier. Ceci prend environ 50 - 60 minutes ensuite iels tissent : l'un tisse pendant que l'autre assiste, puis iels échangent les rôles. La partie tissage avec ces âges dure de 90 à 110 minutes, leur permettant de créer une œuvre personnalisée tout en explorant les techniques traditionnelles et leur propre héritage culturel.	Gisele Rondeau	Learn - Artists in Schools	$ 3,473
2025-12-19	Alebrijes at Minnetonka School	Through presentations and Hands-On projects students will learn about the art, design, history, traditions and foods of Mexico and will create an Alebrije, using my unique NON-MESSY Paper Mache technique. Students will learn about the history of "Alebrijes": fantastic imaginary creatures product of the imagination of artists like Pedro Linares and Susana Buyo (my teacher), they will also learn about Mexico's history and culture, and create a Mexican Colour Wheel that will reflect each student's interpretation of Mexican people's love for colour, this will help them to create their personal palette of colours to paint their "Alebrije". To close our project we will celebrate our learning with a Mexican Fiesta for which we will prepare Mexican decorations in the form of "Papel Picado". Students will present their finished pieces to other students in the school, and teachers are planning to exhibit them at the School Division Art show. During the process of making the "Alebrije", students will write on a small paper something they are afraid of, and we will put it inside of their piece, giving it the power of protecting them and establishing a very unique and personal connection with their "Alebrije". They get so excited with this step, some share their fears and some others keep it very personal. Students get to express their creativity in an atmosphere of respect and of sharing ideas; I do my very best to make the students feel that THEY ARE ARTISTS, and I treat them as such.	Alejandra Diaz Roman	Learn - Artists in Schools	$ 5,755

2025-12-19	Morden-Apprendre tout sur les ceintures fléchées et les tisser pour le Festival du Voyageur	Le projet commence par une leçon interactive sur la laine : ses origines et comment elle est transformée en fibre utilisable. Les élèves apprennent les étapes de préparation de la laine brute, y compris le lavage, le cardage et le filage, et ont l'opportunité d'essayer le cardage et le filage eux-mêmes. Le processus de teinture est aussi expliqué, afin que les élèves comprennent comment la laine brute devient un matériau polyvalent utilisé dans le tissage, le tricot et le crochet. Cependant, pour ce projet, nous utilisons de la laine commerciale, plus accessible et constante pour un usage en classe. Ensuite, les élèves découvrent la ceinture fléchée, une pièce à forte signification culturelle pour les communautés franco-canadiennes, autochtones et métisses. Portée historiquement par les voyageurs, elle avait une fonction pratique et symbolique. Elle est utilisée pour soutenir le dos lors de longs voyages et maintenir les manteaux fermés, ses franges pouvaient aussi servir de liens ou d'attaches. Elle est devenue un symbole d'identité et de fierté, souvent portée lors des célébrations et cérémonies traditionnelles. Avant l'atelier, les enseignants guident les élèves dans une recherche sur leur propre ascendance et dans le choix de couleurs significatives basées sur des symboles familiaux, des drapeaux ou leur patrimoine. Avec ces couleurs, les élèves conçoivent un motif symétrique à tisser. Les métiers sont préparés et en groupes de deux, ils tissent, l'un tisse tandis que l'autre aide. Une fois la ceinture terminée, le processus recommence pour le partenaire qui aidait. Le tissage dure environ 100 minutes.	Gisele Rondeau	Learn - Artists in Schools	$ 852
2025-12-19	Mini Fringe Festival of short plays about what it means to be charitable	We will be creating ten-minute plays in groups of four or five to be presented to the public in the spring of 2026. I will be working with the students during the writing and creation portion of this project and their Drama teacher, Aaron Saiko, will continue working with them as the mentor for each short play. When Aaron called me, he wasn't sure about a theme for the plays but he wanted it to be in the style of a Fringe Festival cabaret with all of the proceeds going to a charitable organization. The students have chimed in and expressed that they'd like the the revenue to go to an organisation that works with the homeless population in Winnipeg. I immediately suggested that, because they plan to donate the funds, the theme could be, "What does it mean to be charitable?" Aaron felt this was a wonderful idea and we began brainstorming all of the possible connections to student life, such as giving one's time, voluntarism, helping someone out when they need a friend, random acts of kindess, etc. The theme is broad enough to include many ideas, which will be gleaned from our pre-writing brainstorm sessions and improvisations as we devise possibilities for each group's play.	Leigh-Anne Kehler	Learn - Artists in Schools	$ 1,963
2025-12-19	CheckCheckCheck Check3 at Springfield Middle School	This project will be built using student ideas which will result in the display of a panoramic mural depicting the spirit and values of Springfield Middle School. During the preliminary process, all students in the school will be consulted so that they can have a say in shaping mural content. Next, I will begin work with the 107 students enrolled in art class. Students will siphon through ideas presented by the entire student body, which will form the base for our mural design. Their job is to incorporate all the main ideas into a final harmonious and unique design which will reflect the student population. Students will also prepare our temporary studio space and prime the panels. We will be painting on four 4 x 8' panels to create a panorama that with dimensions of 4' high by 32' long. Ultimately the panels will be painted then fixed to the walls upon completion. Once our initial design is complete and the panels are prepared, we are ready to begin painting! At this time, small groups of students will rotate to work on the mural with me, layer by layer. The panels will ultimately be installed in the MPR, a space used for multiple purposes including learning groups and as a noon hour cafeteria. It is an interior room that would benefit from an interesting and impactful art piece.	Annie Bergen	Learn - Artists in Schools	$ 3,807
2025-12-19	FILM REPRESENTING HISTORY	This project is essentially broken down into two group components. 1.) A combined Grade 11 & 12 "Cinema as a witness to 20th century" group of approximately 25 students. Prior to my arrival this group will learn about films that examine and adapt 20th century historical events. The films examined will be both fiction and non-fiction. In the residency we will first learn basic introduction to filmmaking. Then we will learn both fiction and non-fiction filmmaking templates. Once we have explored these templates we will break down films that adapted, explored, and re-told significant 20th century moments or events. The students will break into crews and will create, block, direct, and shoot their own scenes, with the application of "real-life to cinema" technique taught. Each group will then be assigned a school i-pad and will edit their scenes in class. 2.) There will be 5 other groups - Grades 1 - 10. Each group will be assigned an afternoon during the week and will see me for a "one off", two hour session. I will teach the basic introduction to filmmaking techniques - frame, "cheating in frame", shots & angles, directing and acting. There will be a small, in-class, scene shot that is user friendly for that grade level. These groups have been scheduled as follows: * Monday aft. (x 20) Grades 1 & 3 * Tuesday aft. (x 30) Grades 2 & 5 * Wednesday aft. (x 30) Grades 4 & 6 * Thursday aft (X 30) Grades 7 & 8 * Friday aft (x 20) Grade 9 & 10	Randy Guest	Learn - Artists in Schools	$ 2,359
2025-12-19	Lightly School Our Community our tradition in glass quilt	Students will focus on their community and what that means to them, to be a Hutterite? Students will make drafts of their ideas prior to my arrival. I will teach the students how to shape their drawings to a tile. Wewill learn safety and application techniques. The students will then draw their images on 1 ft by 1 ft. pieces of plywood. I will work with small groups to support their learning and creativity in the creation process. They will frame each piece, grout it, and then adhere it to a larger piece of plywood that will be painted black. When they are all arranged, it will resemble a quilt. They then want to have an Art Show. If we have time they can make mosaics to take home	Ursula Neufeld	Learn - Artists in Schools	$ 2,956
2025-12-19	The colour of my heart -- an exploration of identity through creative expression	Over three days, a grade 1 and grade 2 combined class will take part in art sessions designed to practice mindfulness, explore self-identity, and experiment with new mediums and techniques. Artist Cathleen Hues will introduce their practice and highlight how mindfulness fosters focus, self-expression, and personal discovery through art. Students will engage in three in-depth sessions that combine guided discussions on elements of art such as colour, line, shape, texture, and space, with hands-on exploration. They will work with familiar materials such as crayons, and chalk. In addition, they will have the opportunity to experience neon oil pastels and tempera paint under UV black lights to encourage sensory engagement. Through these activities, students will develop new skills and use them to create abstract expressions of their identities. Completed pieces drawn on different kinds of paper and paper plates will be displayed in classrooms and hallways, celebrating each child's individuality. The project also connects directly to their ongoing studies of identity and the stories that make us who we are.	Cathleen Hues	Learn - Artists in Schools	$ 718
2025-12-19	Stories in Stains By GD	This project, "Stories in Stains By GD," introduces students from Grades 1–8 to the art of henna (mehndi) as a form of visual and performance art. Students will explore how artistic designs can express identity, culture, and emotions. Through drawing and live demonstration, they will create patterns inspired by their own cultural backgrounds—for example, Indigenous symbols like the turtle or medicine wheel, Indian motifs like the peacock or lotus, and universal designs representing love, friendship, and unity. The goal is to help students understand that art is not just for fun but also a reflection of who we are, our beliefs, and our communities. This project encourages respect for diversity, creativity, and self-expression while fostering a sense of belonging and pride through meaningful artmaking.	Gunjan Dhawan	Learn - Artists in Schools	$ 6,016
2025-12-19	Indigenous Ceramic Totem Sculptures with Carmen Collegiate	The project will examine the storytelling of Indigenous totems. Students will create their own totems as a way of reflecting their culture and personal stories. Before the workshop, Amanda and Melissa will teach the students about Indigenous totems to ensure they have a better understanding of the subject before starting their sculptures. For example, they will cover the history of Indigenous totems, their significance and importance in Indigenous culture and spirituality, and the meaning of animal symbolism in totems. The clay portion of this project, directed by me, will happen in three parts. Day one will focus on building the base of the totems using pinch and slab hand-building methods. Day two will be spent carving texture and details into the totems using clay carving tools. Day three will be dedicated to glazing the once-fired sculptures. Traditional Indigenous totems are very detailed and colourful. To make this project accessible for younger students, the totems will be small, approximately 12 to 15 cm tall, with simplified animal symbolism and colours. Adding carving to this project helps include a slightly more advanced decorating technique to help capture some of the detail of real Indigenous totems. I will fire the totems in my kiln in the city, bring them back to Carman for glazing day, and finish with a final glaze firing before returning the totems to the school.	Solange Roy	Learn - Artists in Schools	$ 1,951
2025-12-19	Ceramic Cupcake Piping Project with Linden Meadows School	This project will consist of making clay cupcakes, with the standout component of having the students pipe "icing" onto their cupcakes using clay slip. The project is strongly related to my current practice of making ceramic desserts and specifically piping "icing" with clay, a key portion of my work. This unique way of working with clay will be new and exciting for the students at Linden Meadows School. The building portion of the project will consist of three parts: making the cupcake base (the cupcake "paper liner"), making a dome for the cupcake top and then piping the "icing" onto the dome of the cupcake. The cupcakes will then need to dry for approximately one week and will be fired in the school's kiln by Jenn Stewart, the art teacher. I will demonstrate each part of the project before the students start working on their cupcakes, allowing for written, verbal, and visual examples. I will also demonstrate how to add glitter elements to a ceramic project, a specific decorating technique I've adopted in the last year. The last part of the project will consist of glazing the cupcakes, which will be led by Jenn Stewart since she has experience teaching students how to glaze ceramics. I will lead the first glazing class to share tips and tricks with the students and answer any last-minute questions.	Solange Roy	Learn - Artists in Schools	$ 1,674

2025-12-19	AIS - Waskada School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted]. In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. 17.1 and 17.2(i) A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 4,151
2025-12-19	Ecole Bonaventure Circus Program and Showcase	This project has several interconnected goals. First, I will work directly with the physical education teacher to demonstrate how to introduce circus skills to students. We will focus on beginner-friendly techniques and progressions that build confidence and success. By equipping the teacher with these tools, circus arts can continue to be incorporated into the curriculum in future years, sustaining the impact of the project beyond my time at the school. Alongside the physical education teacher, I will teach circus skills to the students. Disciplines will include hula hooping, juggling, spinning plates, flower sticks, poi, and rola bola. Lessons will emphasize not only the physical skills but also the general benefits of circus: increased confidence, physical activity, self-esteem, creativity, and resilience. Over the course of two weeks, students will have the opportunity to develop both technical abilities and their own creative routines. These routines will be shared in a final school-wide showcase, giving students the chance to celebrate their progress and artistic expression. Participation in the showcase will be optional, but every student will be encouraged and supported to take part if they wish. The overarching goal of the project is to empower students, provide a memorable artistic experience, and to empower the physical education teacher to use circus as a part of the curriculum for years to come.	Sarah Teakle	Learn - Artists in Schools	$ 5,563
2025-12-19	AIS - Chief Audy Memorial School	The project is based on the acquisition of rhythms and movements, through the exploration of African rhythms and movements. This program offers students of all ages a chance to actively explore authentic African culture through music and dance, giving the students a chance to express themselves while exploring the African culture. Students are given hands-on interactive experience with African musical instruments. Using my signature enthusiastic teaching techniques, students learn quickly and are rapidly enamored with the program, which they don't want to see end. 17.1 and 17.2(i) Students are taught through songs and stories from long ago, which were passed down to me by tribe elders and great Chiefs of [redacted]. In [redacted] culture, songs, dances and rhythms are passed down to us from our leaders, our families and our ancestors. Students learn the intentions behind the beats and the movements to better understand and integrate the African culture. Most rhythms and movements originated in West Africa. A typical residency of one week would have me providing an opening ceremony, including my signature jungle song, this would be followed by daily sessions with 6 - 8 different groups of students during the week. Each group of students gets sufficient time to really live, and actively explore the African culture through rhythms and dance. At the end of the week, the student learnings are highlighted in a school assembly and a showcase performance, letting the students demonstrate their newfound African Rhythms and Movements to all the learning community and their families.	Evans Coffie	Learn - Artists in Schools	$ 4,715
2025-12-19	Splash of Spirit	We're hoping to launch a school-wide mural initiative that brings together creativity, collaboration, and community spirit by engaging all students in the creation of six murals—each representing one of our six house groups. Painted on individual 4 x 8-foot panels, these murals will be permanently installed throughout the gymnasium, transforming it into a vibrant celebration of student identity and unity. The project is designed to deepen the sense of belonging and pride within our school by empowering students to express the values and themes of their house groups through visual storytelling. From brainstorming and sketching to painting and installation, students will lead the creative process, working together to develop meaningful designs that reflect the unique spirit of their house. Once completed, the murals will serve as lasting symbols of teamwork, diversity, and school pride—daily reminders of the strength found in community and the power of student voice.	Annie Bergen	Learn - Artists in Schools	$ 4,363
2025-12-19	Natural Dyes at Marion School	I will be visiting Marion School in St. Boniface to work with 6 of their classes, covering all students between grades 3-7. Classes will be hands-on and every group will learn the same basic lessons and activities, with the students dyeing a rainbow of colours on a variety of materials by the end of our sessions, as well as foraging walks near the school grounds on nearby trails. Students will learn the basics of natural dyeing on plant and animal fibres, ethics and safety for foraging, the history of natural dyeing and local textiles, and about the local fibreshed movement. Our exact schedule will be arranged closer to the winter term so that teachers have a better idea of when visits will be least disruptive to other programming. We will also plan logistics of planting a low-maintenance perennial dye garden on school grounds after the frost threat is over in late spring. I will work with each class on 5 separate occasions.	Ash Alberg	Learn - Artists in Schools	$ 3,625
2025-12-19	We are stronger together	The project will consist of two indoor murals, each painted on a single 4 ft. x 9.5 ft. panel. The top of each panel will be cut to a curve so the murals fit seamlessly within the archways where they will be installed. One mural will be mounted above the staircase near the gym doors, and the other above the staircase by the administration office. Across the top, both murals will feature the school's motto, "We Are Stronger Together." Beneath this, colourful interlocking rectangular bricks will fill the design. Each student in Grades 2–6 will create a brick that represents their individuality, through their name, interests, or other visual symbols. This demonstrates how each unique piece contributes to the whole. Surrounding the bricks, Kindergarten to Grade 1 students will add painted handprints along the outer edges, reinforcing the idea of unity and family. Together, the bricks and handprints embody the school's belief in community, showing how strength comes from every student's contribution. The panels will first be primed with base paint, after which students will collaborate with artist Cathleen Hues to bring the design to life using acrylics. Younger students will add their handprints with tempera paint, ensuring that all grades are included in these collective mural pieces.	Cathleen Hues	Learn - Artists in Schools	$ 5,892
2025-12-19	6-week Super 8 class	This project is a 6-week Super 8, Grade 8 class at Shaughnessy Park in Jean Borbridge's art class. We will be basing the project off of the in-camera editing format of WNDX Festival's One Take Super 8 Event. Through conversation with the teacher, we have decided that the theme for the Super 8 filmmaking course will be IDENTITY. We want to give the students an opportunity to express themselves and their relationships with peers and community. These students also will become acquainted with the video arts community, allowing a more inviting path into it for their futures. After shooting, Bronwyn and I will process the film by hand with the students with ecofriendly photo chemistry, as it is much more cost effective and hands-on than sending to a lab. We will show the students how to digitize the film by projecting it and reshooting it with a dslr camera, so that they can have a digital copy of the film once the project is over. We will also show them how to etch, tint with dyes, and splice the film to make analogue edits. This will give the students a chance to physically handle the film, something that cannot be experienced with digital filmmaking. We will collect the edited films from students to compile them for a screening!	Madelyn Gowler	Learn - Artists in Schools	$ 9,460
2025-12-19	The Seven Sacred Teachings: A Mural of Respect and Connection	The project involves the creation of a seven-panel mural, with each panel measuring 4 ft. by 8 ft.,to be installed along the exterior wall at the back entrance of Ecole Powerview School. Once complete, the mural will span approximately 8 ft. high by 28 ft. wide. The mural will be inspired by the Seven Sacred Teachings, which are central to many Indigenous cultures across Manitoba and Turtle Island. Each panel will represent one of the teachings: Wisdom (Beaver), Humility (Wolf), Respect (Bison), Truth (Turtle), Love (Eagle), Courage (Bear), and Honesty (Sabe). The names will appear in English, French, and Ojibwe. After priming the panels with canned paint, students will work alongside artist Cathleen Hues to bring the mural to life using water-based spray paint and acrylics.	Cathleen Hues	Learn - Artists in Schools	$ 6,857
2025-12-19	Let Our Voices Be Heard	Again from Ms. Ivison: "The idea of oral stories and student participation in telling those stories is not something we have done before, but feel it is a needed element in the student's experiences." This is at the heart of the project. I would come in and using world folklore and accompanying activities, introduce storytelling both as an art form, and a necessary means of human communication and interaction. Then I would help each class build a new a story, create illustrations for their story in the form of a 'story vine', and then have them practice their story and share it with other classes. The underlying theme for the stories would be kindness and empathy, a school wide focus for this school year.	Jamie Oliviero	Learn - Artists in Schools	$ 1,614
2025-12-19	Stitching Sustainability: Upcycling, Self-expression and Creative Design	Stitching Sustainability: Upcycling, Self-expression and Creative Design is a month-long collaborative arts residency with Grade 7, 8, and 10 students in the Home Economics program. Rooted in textile arts, the project invites students to reimagine discarded or unused fabrics as raw material for new creative works. Through the practice of upcycling, students will explore how everyday materials can be transformed into expressive objects, garments, and accessories, while engaging in the artistic processes of design, experimentation, and reflection. The project emphasizes art-making as a space for discovery and imagination. Students will be introduced to design elements such as colour, line, shape, and texture, and will learn how these principles can be used to communicate ideas and personal expression through textiles. Guided by an artist, students will develop sewing and construction skills, but the focus will be on exploration, problem-solving, and creative risk-taking. Each student will choose how to transform their materials, ensuring that projects reflect individual interests, identities, and stories. Discussions about sustainability and cultural perspectives on clothing will complement the studio work, inviting students to consider how art and design connect to their communities and the environment. The project will culminate in a classroom showcase, where students will present their upcycled creations and share reflections on their creative process. By situating textile work within an artistic and sustainable framework, this project highlights how the arts can empower young people to see possibility, beauty, and meaning in overlooked materials—and in their own creative capacities.	Renata Truelove	Learn - Artists in Schools	$ 4,131

2025-12-19	the river that flows in two directions (édition française)	In this series of workshops titled "the river that flows in two directions (édition française)" students will develop their capacities of self-expression (in french) through oral/written/visual mediums. Over the course of 10 full days (in person) students will learn poetic expression, artistic reflection (the MAWA Resilience Kit) and photographic representation (Fuji Instax). The workshops will be organized according to the interests of the class, with the aim of strengthening each student's interpersonal, collaborative and artistic skills. The project will commence with poetry, where different forms of poetic expression will be taught (found poems, haikus, prose poetry). Students will be given exercises to develop their own poems, which they will share at the end of each day (first week). Beginning in the second week , I will introduce the MAWA Resilience Kit, where each student will receive a different image of Indigenous art to develop poetic responses to (in french). This will act as the transitory state between poetry + visual expression which will then be developed in greater detail with the use of Fuji instaxs. During each subsequent day, we'll discuss a variety of words, feelings, themes or thoughts that will become the inspiration for images to be taken (each day). Once the students have developed a solid corpus of images, we'll work together, as a whole class, to create a collage from these "Polaroids" + install it somewhere within their space. The final session will have students write out one last poem on what they have produced individually/collectively to be shared orally.	Reza Rezai	Learn - Artists in Schools	$ 7,500
2025-12-19	Lecture publique : "Outis / Nobody / Personne"	**Le mercredi, 18 février 2026 aura lieu le lancement et la lecture publique de mon premier recueil de poésie, Outis / Nobody / Personne, publié aux Herbes rouges. L'événement aura lieu à la librairie montréalaise un livre à soi, de 17h à 19h. Nous prévoyons une lecture de poèmes ainsi qu'une discussion avec mon éditrice, Roxane Desjardins, suivi d'une période de questions. Avec ce projet, j'espère faire mieux connaître mon travail créatif et continuer de construire un lectorat autour de ce livre et de ma pratique, au-delà du Manitoba. J'ai pour objectifs de rencontrer le public et d'établir des liens avec les** lecteurices en dehors des médias sociaux tout en encourageant une couverture médiatique; de me familiariser avec la scène littéraire montréalaise et québécoise; puis aussi, sinon surtout, de faire entendre ma voix et partager cette écriture pour donner de la visibilité aux enjeux de l'expérience des personnes de deuxième et troisième génération issues de l'immigration. Ce recueil mobilise des destinataires qui ne sont pas souvent incluent dans l'institution littéraire: les enfants dont la première langue parlée à la maison n'est ni l'anglais ni le français. **Un tel événement procure une crédibilité créative et professionnelle. Je vais exprimer ma voix dans l'espace accueillant et propice d'une librairie francophone: par l'entremise de discussions et d'échanges avec l'auditoire, je vais discuter de mon processus de création et de la poésie. Ce recueil est une exploration baroque et opulente de mon expérience vécue de l'immigration. J'y explore ainsi [redacted] et qui navigue dans les lieux incertains, non formatés, où le truchement de trois langues, [redacted] tentent de prendre le pouls des** soubassements de la vie intérieure 17.1 and 17.2(i) 17.1 and 17.2(i) **C'est un recueil qui est dédié à toustes celleux qui échouent au devoir du bon immigrant docile, à toustes les enfants de ma jeunesse et des futures générations qui ne réussissaient/ent pas à accomplir le rêve américain de l'assimilation. Les retombées sont : une visibilité accrue et interprovinciale d'une** poésie qui se fait au Manitoba francophone provenant d'une communauté ethnique minorisée et multilingue ; un travail de solidarité envers des communautés de personnes qui subissent de l'exclusion liée à la langue et à la perception des appartenances à l'identité nationale ; puis le partage de ce recueil entraîne, en mon sens, l'inclusion à l'institution littéraire francophone au Québec et au Canada, et la création de nouvelles formes d'écoute hospitalières de la poésie, jusqu'à ce jour peu explorées. Je suis bien outillée pour entreprendre ce projet : mon recueil sort le 13 février 2026 et sera donc disponible. Le lancement aura lieu pendant la semaine de relâche, donc je suis dispoible pour le voyagement. Les Herbes rouges vont organiser l'événement. Cet évènement est une fenêtre incontournable pour faire rayonner la littérature francophone du Manitoba et pour sortir de l'isolement régional. Par la suite, je vais organiser un lancement à Winnipeg et à Brandon.	Efthia Mihelakis	Learn - Travel/PD	$ 779
2025-12-19	To participate in a virtual poetry workshop with The Poetry Project, NY	**I'm applying for funding to attend a virtual poetry workshop with the Poetry Project, New York. The name of the workshop is "An Accumulation: Returning to the Unwritten and the Unsaid" led by the poet Asiya Wadud. It's a 5 week workshop where we will meet virtually for 2 hours weekly. Between meetings we will be reading selections from Dionne Brand's "The Blue Clerk", John Keene's "Annotations" and Inger Christensen's "Alphabet". This workshop uses the concept of "left-hand pages" from Brand's "The Blue Clerk" as a point of departure for us to delve into "the pages [we] avoid, rescind, or altogether abandon". During our meetings we will generate new writing by responding to a series of prompts and exercises.** **This theme really resonates with me because I think the most exciting art comes from encounters with the unknown- by testing one's limits with new ways of working and not resting in what is familiar and comfortable. The invitation to turn toward the "the pages [we] avoid, rescind, or altogether abandon" is exciting because it encourages staying with our work when it's hard and pushing though to new creative ground.** **This workshop is well timed because I've just completed a new artist book and am turning again toward the unknown- the beginning of the creative process. Brand, Keene, Christensen, and Wahud are poets that I admire. The workshop leader, Asiya Wadud is an accomplished poet who teaches at** Columbia University. The opportunity to learn from these individuals is an exciting opportunity that will help me to further develop my writing. My goal in this workshop is to generate a lot of writing that will be developed into a new videos and a new artist book over the next couple of years. Connecting with other creatives at this time in my creative cycle will be very generative and inspiring for my new work. I will be exposed to new ideas and mind expanding conversation. I value learning from others who have different perspectives and approaches to their creative practices and through this workshop will gain a broader understanding of the work being created by my peers. It will provide the opportunity to develop connections in the creative community outside of Winnipeg. These connections could lead to future collaborations. **I have taken several generative poetry workshops and they have resulted in the creation of new work to be shared in Manitoba. In 2023, I was in a workshop focused on the script/treatment as a poetic form. I created the short film "At the End of the Hallway, Another Door" in this workshop and it was screened in the "Gimme Some Truth Film Festival" in Winnipeg at the end of last year. In 2024, I was in a workshop focused on how to formally communicate duration and how this shapes poems. The writing I did in this workshop I used to create an artist book which is being released in October 2025.**	Sylvia Matas	Learn - Travel/PD	$ 288
2025-12-19	Painting Classes with Jean Minaudier	Travel and professional development funding for advanced personalized painting instruction. At this stage in my artistic development, my primary goal is to enhance my painting skills and techniques, bringing greater realism and softness to my carvings. To accomplish this, I will travel to St. Claude, Manitoba, to study with Manitoban artist Jean Minaudier, a world champion carver and accomplished painter whose expertise aligns directly with my artistic focus. Jean will design a customized series of lessons, provide hands-on instruction, and offer detailed critiques of my progress. During our sessions, I will work on a specific advanced series by painting a half duck casting, a wing casting, and on flat surfaces, in order to strengthen my control and technique. I have studied with Jean in the past and greatly value his ability to convey subtle painting methods for creating lifelike softness in his work. Jean has much more to offer, and this one-on-one instruction will be tailored to address my specific artistic goals. **Jean Minaudier excels at using colour to create contour, iridescence, and depth, and he skillfully uses brushes to replicate the delicate texture of feathers and the play of light on a bird's body. His birds possess a remarkable softness that is rarely seen. Through studying with him, I aim to deepen my** understanding of soft layering techniques that create subtle gradients and lifelike effects. By exploring how colour, light, and layering work together to suggest the quality of feathers, I hope to elevate the realism and visual impact of my wood sculptures. This opportunity creates a meaningful impact on my community through both education and mentorship. Each winter, I teach a carving and painting class where I share techniques, guidance, and support with local artists. The advanced painting skills I gain from this training will directly enhance the quality **of instruction I provide, allowing me to pass on new methods for achieving softness and realism in our group's artistry. Additionally, as I continue my training to become a carving judge, this experience will strengthen my ability to fairly and knowledgeably evaluate and critique work at competitions. By** raising the level of both teaching and judging in the community, I hope to inspire growth, encourage higher standards, and support the artistic development of fellow carvers and artists. This project is important because it supports the continuation and advancement of a traditional art form that relies heavily on mentorship and skill-sharing. High-level instruction in realistic bird painting is rare and often difficult to access. By investing in this specialized training, I am not only improving my **own work but also helping preserve and elevate the quality of bird carving and painting in our region. The knowledge I gain will ripple outward—through my teaching, judging, and informal mentorship—to benefit a wider community of artists who may not otherwise have access to this level of expertise.** This kind of professional development ensures that artistic traditions continue to evolve and thrive while maintaining the high standards that make them respected and enduring.	Susan Cowtan	Learn - Travel/PD	$ 750

2025-12-19	Attending Whistler Film Festival to learn/grow as a female producer and strengthen Manitoba's film industry	I will be attending the Whistler International Film Festival (WFF) for the world premiere of "Silent Sonata". Beyond celebrating the film's debut, this will be an invaluable educational opportunity to deepen my skills as a female producer and filmmaker. For context, Silent Sonata has themes surrounding female agency and rebellion. Longline: In 19th-century Germany, gifted composer Amalia is trapped in her husband's shadow as he claims her music as his own. When he demands a masterpiece and a son, she descends into a nightmarish house haunted by spirits born of his control---her art, body, and soul merging in a final, gothic symphony of rebellion and rebirth. I have been granted industry passes and plan to take full advantage of WFF's professional development programming. Specifically, workshops and masterclasses with acclaimed filmmaker Osgood Perkins and producer Chris Ferguson. I will also attend industry market sessions to observe and participate in the pitching process, gaining practical insight into how emerging producers present their projects for financing and distribution. Through these sessions, I aim to strengthen my understanding of project development, international co-production, and festival strategy-- key areas for any producer building a sustainable career in film. Learning directly from industry mentors and observing real-world negotiations will help me better navigate the business side of filmmaking while maintaining creative authenticity. As a female producer working in horror and genre cinema (a space still largely male-dominated)I see this experience as essential to developing both the confidence and skill set required to lead film productions. WFF's emphasis on mentorship and collaboration creates a rare, accessible environment to learn, ask questions, and build relationships with experienced professionals and peers. Attending Whistler will also allow me to bridge the geographic gap of being a Manitoban filmmaker. With fewer industry events and funding locally, festivals like WFF provide access to the national and international networks/markets needed to advance new projects and ideas. By engaging directly with distributors, financiers, and other creatives, I will return with concrete knowledge and connections to strengthen the Manitoba film community. My co-producer, Sarah Luby, and I will be attending in person. Together, we will represent Silent Sonata at its premiere and actively participate in festival programming, ensuring we maximize every learning opportunity available to us This opportunity will directly impact my next projects, informing both the creative and logistical aspects of producing independent films. The skills gained particularly in pitching, financing, and navigating festival markets will have long-term benefits for my career and for the emerging filmmakers I collaborate with here in Manitoba. Representation and mentorship matter. By learning from WFF's educators and sharing that knowledge through future productions, I hope to contribute to a more inclusive and sustainable film industry. Ultimately, attending WFF is an educational necessity for my future career in producing: from artistic collaboration to business strategy. It will provide the tools, connections, and insight necessary to grow as a producer & filmmaker, and to bring those resources and learnings home to strengthen my local creative ecosystem, effectively championing Manitoba's film industry.	Sydney Sabiston	Learn - Travel/PD	$ 750
2025-12-19	Invitation to play at the Cuban Jazz Plaza Festival with The Papa Mambo Quintet	The Papa Mambo quintet has been invited to play at the 41st annual Jazz Plaza Music Festival in Cuba. The goal of this project is to showcase and promote the Latin music scene that is currently flourishing in Winnipeg. The group includes Victor Lopez, Rodrigo Muñoz, Amber Epp, Gilles Fournier, & myself. I hope to also to learn from some mentors in Cuba to further my knowledge on Afro-Cuban rhythms and theory so that I may enrich my current student base here in Winnipeg. I already have experience going to Cuba to study and play in my past and speak the language and know the culture pretty well. We have been asked by the festival board to participate to represent Canadian talent. We are a very disciplined and prepared group of musicians who are dedicating time to learning, rehearsing and performing a great collection of original pieces and standards. We have also applied for a grant from the Canada Council for the Arts, we have a network of individuals in the Cuban, Latin, and Musical community who are helping with fundraising, and a small group of Manitobans will be coming to attend the festival in Cuba to support as well. I am aware of the many variables and possible obstacles Cuba as a nation can have, having been there before. I am fully prepared to adapt and adjust to whatever may I come across on this experience.	Ramiro Sepulveda	Learn - Travel/PD	$ 875
2025-12-19	Papa Mambo perform at Havana Jazz Fest (Jan 2026)	The Papa Mambo Quintet has been invited to perform at the 41st International Jazz Plaza Festival in Havana, Cuba. This project involves representing Winnipeg on a prestigious global stage through featured concerts and participating in the festival's cultural exchange (workshops). We aim to share our unique sound, build international professional relationships, and bring valuable artistic and industry insights back to our community. This invitation is a significant validation of our music and a crucial milestone for myself as a mid-career artist. Performing internationally for the first time is essential for transitioning from a national to a global profile, opening doors to future opportunities. The impact on our Manitoba community is profound. We will elevate Winnipeg's reputation as a source of world-class musical talent, creating a pathway for other local artists to access international festivals. This success bolsters Manitoba's entire arts scene - Manitobans performing abroad can stimulate cultural and economic benefits at home. This unique opportunity arose directly from Winnipeg's vibrant community. One of the festival director came to Winnipeg for Folkorama, and a local advocate from our Cuban community made the introduction (brought him to one of our shows). This project is the direct result of those local connections. We are fully prepared to undertake this project. Musically, we are a professional ensemble with a dedicated rehearsal plan. Financially, we are pursuing a Canada Council for the Arts grant, fundraising with the "Friends of the Cuban Arts" organization, and committing personal resources. Our community support is further demonstrated by a group of Manitobans traveling to Havana to attend our performance. We are aware of Cuba's unique logistical context, including potential power outages or limited internet. We view these not as obstacles, but as part of the cultural immersion. Our 10-day trip is a manageable duration, and we will approach any challenges with flexibility and respect, ensuring they enrich our understanding of the culture that inspires our music.	Amber Epp	Learn - Travel/PD	$ 875
2025-12-19	Banff Arts Center - Dance residency	As a recent graduate of the senior professional program at the School of Contemporary Dancers, I am seeking opportunities to blossom as an emerging artist, build new connections, and explore different paths for my life as an artist in our society. In early September, I was looking for opportunities to make new connections and explore new places through dance when I came across the Banff Center for the Arts Dancers Intensive program in February of 2026. Working with choreographers and dance artists Cyril Baldy, Marie Gysebrecht, and Kirsten Wicklund, I found myself attracted to the program due to its versatility in genres they offer, between more of a ballet-inspired contemporary and a more theatre acting approach to contemporary dance. I completed my application and got notice that I was accepted in early October. I hope to learn and expand my vocabulary of contemporary while meeting/networking with these choreographers and the other dancers participating, as well as building connections within the Banff Center community. This Project is also important not only for me as a dancer/performer, but as an educator and business owner. As the owner and director of Inspired Movement with Sienna Denys-Peters, which brings dance education options and opportunities to small communities in Manitoba that do not have easy access to the art form, I am always looking for ways to enhance my teaching skills and bring more to the table for my students and business as an artist. I once opened a fortune cookie that said, "The best teachers are students themselves." To this day, that little piece of paper lies within the sleeves of my wallet. I find that learning and being a student creates a stronger bond within my teaching practice towards my students and gives me perspectives on how to teach and different skills and attributes I could start implementing in my practice. As an Artist, I feel like sometimes life can be a little uncertain do to the lack of stability of Jobs. As a new emerging artist, I have a goal set in mind, to go out into this world and try new things co related to my art that interest me. To take chances and opportunities that lead me to connections and potential collaborations I might never have become if I did not believe in the process of learning from people and the world. Getting accepted into this residency is just a stepping stone into becoming the Artist and person I am meant to flourish into. I believe that I was chosen for this residency because my strong work ethic, dance training, positive mindset, and love for the art form shine through my applications, and I can put my best foot forward into the work I do. I also do not have any doubts about my abilities to partake in this 2-week intensive, as I spent the whole summer abroad travelling, performing and training for the purpose of growing as an artist.	Sienna Denys-Peters	Learn - Travel/PD	$ 750

2025-12-19	Developing "Translating Ourselves" at "The Name Of" Residency (Gibraltar Point)	During "The Name Of" residency at Gibraltar point, I hope to develop "Translating Ourselves," an interdisciplinary body of work exploring how [redacted] and diasporic people translate our identities - across various languages, cultures and mediums that misname and erase us. 17.1 and 17.2(i) This project will weave together poetry, spoken word, photography and visual collage to explore the many ways we express and embody our truths. As a [redacted] artist moving between [redacted] and English, I seek to examine what is lost/found/reborn in translation, of language, culture and self. 17.1 and 17.2(i) 17.1 and 17.2(i) At the residency, I hope to focus on: - Language and Voice - Writing new poems and spoken word pieces, including different languages and exploring how each tongue carries or limits expression - Visual and Photographic Collage - Using photography and printmaking, I will create visual works with portraits and organic materials. The surrounding water and landscape of Gibraltar Point will inspire explorations of fluidity and embodiment - Collaborative and Experimental Exchange - Engaging with fellow [redacted] artists, I will experiment with cross-medium collaboration 17.1 and 17.2(i) 17.1 and 17.2(i) My goal is to produce an interdisciplinary series of visual and written works. This project will give language and imagery to experiences that are often misrepresented/erased. This continues to build on my work of resisting the erasure of [redacted] people by centering our voices and stories in our languages and challenging colonial ideas about who gets to speak, be seen, or be legible. This residency's peaceful environment will create an opportunity for reflection, experimentation and dialogue. By the end of the residency, I aim to develop foundational work for future exhibitions, zines and workshops. With my experience in community workshop facilitation, I have the capacity, discipline and self-directed focus to complete this project. The residency will provide me with the structure, environment and facilities to allow me to experiment freely while grounding the work in a reflection and connection	Azka Ahmed	Learn - Travel/PD	$ 1,000
2025-12-19	Embers of [redacted] Joy 17.1 and 17.2(i)	What are you planning to do? I plan to present my manitoba made, experimental short film entitled Embers of [redacted] Joy, to speak on a panel discussion about [redacted] filmmaking and to serve as a jury member for their awards. What do you hope to achieve? I hope to broaden my reach as a filmmaker, to make positive impact on the [redacted] filmmaker experience through sharing my experiences and expertise on the panel discussion and to contribute to celebrating [redacted] filmmaking by serving as a jury member. Why is this project important? It is important because it is one of Canada's longest running queer film festivals, where I will be able to share my stories with industry folks from around the world, specifically targeting the [redacted] community of which I belong. It is also a great honour to be invited to speak on a panel and to serve on the jury of which not a lot of people are invited to be involved in. Where are you going? Montreal Who will you be working with? There will be a wide array of filmmakers, gatekeepers, and funders in attendance and I will be able to network with all of them, an important part of a career in film is establishing relationships with folks like this. What will be the impact on your community? The impact of being able to share an [redacted] film and highlight [redacted] filmmaking through speaking on a panel is authenticity, inclusion, starting important conversations, representation being seen on screen and in person, and this will further create more opportunities for me to continue to share these stories and positively impact the community. Why have you chosen this particular opportunity? This opportunity chose me, it is very hard to be invited to film festivals especially with a short film, as there are thousands of competitors and not a lot of slots for short films. I chose it back because it is a well established film festival that is one of the longest running in [redacted] film festivals in the country and it is highly respected. How is this relevant to your goals? My goal with this film in particular is to share [redacted] joy on screen. Too often we see [redacted] hardships on screen, and rarely see Indigenous and [redacted] people thrive and experience joy. Trauma porn is at an all time high, and with this film it is a chance for people to see both Indigenous and [redacted] folks experience authentic [redacted] joy. My goals as a filmmaker is to use my art to make the world a little less scary and hard. What is your ability to undertake this project? 100% able and ready to take it on. all exceptions in description - 17.1 and 17.2(i)	Mary Galloway	Learn - Travel/PD	$ 750
2025-12-19	Whistler Film Fest Travel Grant	I am thrilled to be attending the Whistler Film Festival for the debut of my short film Silent Sonata, which I wrote, directed, produced, and starred in. The film has been selected as an official festival entry, marking my first project as a filmmaker and an exciting milestone in my career. I will be attending the festival alongside my producer, Sydney Sabiston. In addition to the screening, I have been granted an Industry Pass, providing access to one-on-one meetings, masterclasses, lectures, and industry networking events. This opportunity will allow me to build invaluable connections, learn from established professionals—including Osgood Perkins—and open doors to future projects as both a director and an actor. Silent Sonata is deeply significant to me. It represents the beginning of my journey as a filmmaker and a major step toward my long-term goal of owning a production company, where I can work as a creative producer, writer, and director while continuing to grow my acting career. My performance in this film is among the most challenging and emotionally raw work I have done to date. Screening at Whistler gives Silent Sonata the opportunity to propel my career, presenting my work in front of directors, producers, and other key creatives in the industry. Beyond my personal goals, this experience will benefit the larger community of filmmakers I work with in Winnipeg. I collaborate closely with a strong collective of local creatives on my films, and the connections, insights, and knowledge I gain at Whistler can be shared with them, creating opportunities and resources that elevate our entire community. I have already booked my flight and accommodations and will be sharing lodging with Sydney to reduce costs and environmental impact. I will also be taking the bus to Whistler to minimize my carbon footprint. While I am fully prepared to undertake this journey, financial support would help offset the significant costs of travel and accommodation, enabling me to focus completely on representing my film, building meaningful relationships, and proudly showcasing our work at this prestigious festival.	Sarah Luby	Learn - Travel/PD	$ 875
2025-12-19	Travel to Toronto International Film Festival (TIFF) Wavelengths Winnipeg Film Group 50th Anniversary Program	My project involves traveling to Toronto, Ontario, to attend the TIFF Cinematheque's "Heart of the World: 50 Years of the Winnipeg Film Group" screening on December 3, 2025, where my film "The Peak Experience" will be featured in a shorts program of WFG related films curated by Vivian Belik. I will attend in two intertwined capacities, as a filmmaker, whose work contributes to the lineage of experimental cinema that defines the WFG, and as the organization's Executive Director representing a community of artists whose collective vision continues to shape Canada's independent film landscape. This program, curated by Winnipeg-born programmer Vivian Belik, gathers key works from the WFG's five-decade history, including films by Guy Maddin, Caroline Monnet, Rhayne Vermette, Matthew Rankin, Heidi Phillips, and Isiah Medina. These artists' practices have profoundly influenced the visual language of Canadian cinema. To have "The Peak Experience" situated within this constellation of works, and to speak to its resonances with WFG's broader legacy, is both an artistic and institutional opportunity. It will allow me to contextualize my film within the experimental and diaristic traditions that define Winnipeg's cinema, where personal myth, dream, and place converge. I welcome the opportunity to articulate the continuing importance of artist-run structures that sustain such practices. I will also be presenting and discussing "SCRAPBOOK: From the Archives of Dave Barber", a new WFG published book co-edited by Dr. Clint Enns and Dr. Andrew Burke. A tribute to the late WFG Cinematheque Senior Film Programmer, Dave Barber, the book transforms decades of press clippings, program notes, posters, and personal artifacts into a cohesive and deeply personal portrait, celebrating Barber's enduring influence on Canadian film culture. My hope is that this presentation fosters new connections between Prairie filmmakers and larger film centres like Toronto. The WFG has long existed as a site of radical possibility, where marginalized voices, BIPOC, 2SLGBTQ+, and women artists experiment freely with form and process. As its current Executive Director, my presence at TIFF will help strengthen partnerships with national institutions, advocate for sustained visibility of Prairie-based media artists, and ensure that our archive and distribution collection continue to circulate across Canada and beyond. This project is important because it reaffirms the necessity of artist-run infrastructures in an increasingly commodified arts and film landscape. The screening marks not only the WFG's 50th anniversary, but also an affirmation of its ongoing vitality and its ability to regenerate, to remain experimental, to imagine new futures for analog and hybrid cinema. By participating, I aim to contribute to a public dialogue about the role of artist-run centres in decentralizing cultural power. In an era when independent media art faces shrinking resources and intensified precarity, this event offers a rare moment of visibility and reflection. My attendance will support both my own artistic growth and the advocacy work I undertake daily on behalf of filmmakers in Manitoba. It represents a symbolic and material act of connection between past and future, between local practice and national recognition.	Leslie Supnet	Learn - Travel/PD	$ 713

2025-12-19	Performances in Ghent, The Hague and Amsterdam	This project involves performances and workshop classes in Amsterdam, Ghent and The Hague. Clarinetist Cathy Wood and I received an invitation to perform in Ghent after our duo concert in Fort Worth last July. We were also invited to deliver workshops and classes on artistic collaboration, fostering peacemaking and ally-ship through music, and envisioning better futures for vulnerable populations and the environment through art-making practices. We'll give these classes in Ghent to music students and community members. We secured a second invitation to perform at the Canadian Embassy in The Hague, and a third performance in Amsterdam (Amsterdam Arts and Letters) is in the works though not confirmed at present. Our concert repertoire centres on themes of collaboration across political and geographic lines, finding belonging and safety amid turbulence, seeking peace with others and with the environment. Kinan Azmeh's The Fence, the Rooftop and the Distant Sea (clarinet & cello) is a reflection of his time exiled from his homeland during the Syrian civil war, then for a second time during Donald Trump's first-term travel bans. Azmeh blends Syrian, jazz and contemporary music styles in his compositional voice. Belinda Reynolds' Dust (clarinet & cello) was written as her response to the 9-11 attacks in New York City. An acclaimed American composer, this is her most-performed work. Derek Bermel's Coming Together (clarinet & cello) demonstrates how two 'voices' or opinions can influence, react to and try to influence eachother. Sally Beamish's Maple is a stunning solo cello work performed alongside readings from artist John Newling's collection of letters entitled 'Dear Nature', a poetic manifestation of our relationship with the natural world. The piece is in eight short sections following the growth of the tree to maturity – from 'Seed' to 'Roots, shoots' grows downwards and upwards from a pedal note, and the dance-like 'Flowers' is followed by the stately 'Tree', and then the warm, cascading 'Autumn'. The piece starts with a 'seed' of only five notes, which grows into different configurations. Our program will be rounded out by Canadian composers David Braid and Jordan Nobles, who both write uniquely inclusive and genre-crossing music. These public presentation invitations are important to me because they provide entry into European concert culture that I am seeking as a mid-career artist. Many of my professional contacts, peers and fans live in the US, based on proximity and the historic strength of the US cultural sector, yet I'm now keen to expand my audience and artistic reach away from the US for political and artistic reasons. Having completed projects in England and Scotland the past two summers, I'm encouraged by the audience engagement and openness to adventurous new music there. Developing relationships in Holland and Belgium will help build on those I already have in the UK and Germany, in the hopes of booking a larger tour in 2026-27 following the release of my second full-length recording. I have secured the time and personal funds to contribute to this project as outlined, and thank you for your consideration.	Leanne Zacharias	Learn - Travel/PD	$ 1,000
2025-12-19	January 2026 Banff Centre Residency	I've been accepted to the Banff Centre's January 2026 Musician's Residency where, for three weeks, I'll have the opportunity to network with peers, receive mentorship from Ensemble Paramirabo (among others), perform my work, and focus on deepening my creative craft. The main project which I'll be working on in Banff is a musical exploration of [redacted] which will include original songs as well as solo piano, choir, and chamber works. I've already completed two works related to this project 17.1 and 17.2(i) 1.hypoballad, a solo piano work based on the lives of Icelandic twin sisters Herdis and Olina Andrésdóttir, both poets in the ballade and rímur tradition whose work centred on nature and the experiences of peasant women. 2.an arrangement of Björk's 'Hyperballad' for flexible chamber ensemble I will continue to compose music for this project, including setting the poetry of Herdis and Olina Andrésdóttir in a variety of contexts (choral, folk songs, experimental settings). I also plan to write a series of short works for chamber ensemble inspired by Icelandic words and idioms, and will leave my creative door open to other compositional genres which grow from the project. Project timeline 2022-24: write hypoballad and arrange hyperballad (complete, not part of this grant) 2025: work with Icelandic speakers to create and source translations of Herdis and Olina Andrésdóttir's poetry (in progress, not part of this grant) January 2026: Attend Banff Centre Residency: continue to research ancestry, Icelandic folk music and texts, develop more musical material 2026: arrange and workshop material (not part of this grant) 2027: record album at No Fun Club in Winnipeg (not part of this grant) This project is important as it will provide an opportunity to expand my compositional palette in a guided, intentional setting while also researching and shedding light on the fascinating lives and poetry of Herdis and Olina Andrésdóttir. Their poetry is unique in its depictions of peasant women and nature, both which resonate deeply with me as I've spent considerable time working on my family's farm since my return to Manitoba in 2020. The farm was settled by my great-grandparents upon their arrival in Canada [redacted] over a century ago. Connecting with [redacted] through this project feels important in order to better understand my role as a settler here. 17.1 and 17.2(i) 17.1 and 17.2(i) More and more, I see the immense value in extended opportunities to pay attention and I chose the Banff Centre residency for this reason. I feel that it's unique in its naturalistic setting and its combination of individual creative time and collaborative programming. Mentors provided will include Ensemble Paramirabo, Third Coast Percussion, and Jlin, all acclaimed musicians with much to impart. I'll also benefit greatly from a cohort of creative peers who will help to expand my perspective, and from having a private studio with a grand piano available to me at all hours of the day. I look forward to sharing what I learn with my collaborators, students, and future audiences upon my return to Manitoba.	Theresa Thordarson	Learn - Travel/PD	$ 750
2025-12-19	Attend the Gil Artist Residency and exhibit / perform at Deiglan Gallery - Akureyri, Iceland April 2026	I am requesting $1,000 to support travel and accommodation costs associated with a month of studio work at Gil Residency in Akureyri, Iceland (April 1–30), where I will work towards a new performance and share elements of the project in progress through an exhibition / performance at Deiglan Gallery. During the Gil Residency, I will develop 'Body Double', a new performance employing [redacted] 18.1(c)(i) This project extends a new direction in my practice that began in April 2025, following my participation in the ten-day Choreographic Coding Lab (CCL) hosted by Motion Bank and the A&E Lab in the UK. The lab which focused on [redacted] This intersection of embodiment, mediation, and digital identity resonates strongly with my earlier work AVATAR (2009), which examined vlogging culture on YouTube and was later published as a performance score /script by Playwrights Canada Press in 2020 18.1(c)(i) From 2006 - 2018, I was a part of the núna now festival in Manitoba which generated exchange amongst contemporary artists across Iceland and Canada. Initially, I was a member of the curatorial committee of the festival and from 2010 onward served as president, in this role I oversaw and facilitated projects in dance, theatre, visual, and public art in Manitoba and Iceland. It has been 10 years since I have been to Iceland, I am keen to re-connect with the arts community there as well as meet Yuliana Palacios (Boreal Screendance Festival) who has twice programmed my video work in Akureyri. The opportunity to work in Iceland, embedded within nature. As a stark contrast to the digital work I generate, as well it offers a chance for me to explore [redacted] it would be a true gift personally and professionally. 17.1 and 17.2(i) My timeline for developing a new full-length work usually spans three years. This deliberate and often solo process has made residencies and opportunities to share works-in-progress essential, as they facilitate testing ideas publicly to deepen the artistic and cultural resonance of my work. As residencies have vitally informed every evening length work I have undertaken to date, I am honored to have the support of both Gil Residency and Deiglan Gallery to push the development of this project. Following my residency in Iceland, I will apply to the Canada Council for the Arts for production support to premiere in late 2027. Thank you for your consideration of my request for the support to accept the opportunity to develop this new performance intersecting dance with live motion capture and virtual/game environments through the workspace at Gil Residency and share the work in development at the Deiglan Gallery in Iceland	Freya Olafson	Learn - Travel/PD	$ 1,000
2025-12-19	Massachusetts Independent Comics Expo (MICE)	I am traveling to Boston, MA in the USA to exhibit my work at the Massachusetts Independant Comic Expo (MICE) as well as deepen my connections within the industry. MICE is a comic art and indie publishing oriented festival in the city. From the website, "The Massachusetts Independent Comics Expo (MICE) is the New England area's premiere event dedicated to the exciting and accessible art form of independent comics and graphic novels." After finishing my award and grant funded comic, I have been searching for more opportunities to grow in my practice and in the industry. MICE is an amazing opportunity to continue sharing my work and building on my career. Throughout my 2024 mentorship with Zach, who is from Boston, we talked about the different indie and art focused comics festivals and conventions around North America and beyond. MICE came up as both a strong festival for getting your work distributed and also one that really helps develop cartoonists, so it would be an amazing opportunity to explore another great event and comics community. Through my mentorship and the creation of my comic, I gained valuable insight about independent comics publishing that solidified the need to expand my networks outside of Manitoba in order to grow indie comics here. There are not many prairie cartoonists in attendance at bigger North American festivals, let alone from Manitoba. Comics in Canada are entirely concentrated around major cities and largely of white cartoonists. I think being able to represent Manitoba at MICE and being from an immigrant family is a wonderful feat! I am asking for funding assistance because it is important for me to target festivals where my work has the opportunity to make the most impact – where I can expand readership, build creative relationships, gain industry knowledge, showcase my work, go to panels, and set myself up for future opportunities. As an early career artists, it's vital for my development that I travel to all sorts of comic festivals for all reasons listed. MICE is well known and loved by many across the USA and has a reputation for supporting the growth of artists in attendance. This would be my first time exhibiting at MICE. It is a festival where you not only sell well, but create and develop relationships with others in all parts of the industry. It is also the type of festival where an artist is likely to receive work - MICE has a grant and distribution opportunities for artists with new work! MICE also hosts festival-long workshops exploring comics, comics making, and the industry overall - which I have actually been asked to participate in facilitating. The support I have received from MAC has allowed me to continue to develop artistically and build really amazing creative relationships both locally and internationally! I feel confident in my ability to maximize my experience at MICE and I am grateful to MAC for allowing me the opportunity to apply to the PD grant and for any funds available.	Natalie Mark	Learn - Travel/PD	$ 750

2026-01-16	[redacted] hybrid poetry/prose manuscript [redacted]	Je sollicite une subvention pour finaliser l'écriture d'un manuscrit poétique intitulé [redacted] 17.1 and 17.2(a) [redacted] Je souhaite consacrer huit mois à ce projet : finaliser les poèmes amorcés, structurer l'architecture du livre, harmoniser les voix, et préparer une version soumise à l'évaluation critique. Un lancement est envisagé [redacted] Le financement demandé me permettrait de me dégager du temps d'écriture soutenue et de limiter mes engagements professionnels pour mieux me consacrer à cette œuvre. Ce projet est essentiel à ma démarche artistique. Il me permet de creuser une esthétique [redacted] En poésie, peu d'œuvres abordent [redacted] comme manières de redessiner le langage. [redacted] J'ai publié une vingtaine de livres et plus de 200 textes dans des revues littéraires et scientifiques. Mes récents recueils (Tout est effluve, Sur les sentiers brûlants du vertige) ont été salués pour leur intensité formelle, Mais Une pupille pour l'horizon engage autre chose : une nécessité vitale, une poésie d'adieu sans désespoir, une réponse lente et incarnée à l'effritement du corps. J'y mets tout ce que je suis. Et tout ce qu'il me reste à voir. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Laurent Poliquin	Create	$ 11,250
2026-01-16	Settling In	Earlier this year, I passed the Canadian Citizenship test. After answering just a couple of questions on Indigenous history, I was officially Canadian. Settling In is a [redacted] The film's journey is one of listening and learning. It begins with my personal reflections on this flawed path to a Canadian passport, acknowledging the lack of knowledge that I am actively working to change. From there, I will revisit the Indigenous Elders and community leaders I have been fortunate to meet through my work in Film in the past few years. Under their guidance, the film will create a space for me to simply listen, allowing the narrative to be shaped by their stories and teachings. This learning will be a journey into the community itself. If I am graciously invited, the film's final act will be my attendance at my first powwow, moving the narrative from spoken teachings to a powerful and immersive conclusion to my first steps in truly settling into my new forever home as I turn the camera around on myself and ask the right questions. As Canada welcomes newcomers and asks them to pass a citizenship test, it is critical to ask if that test is truly preparing them for citizenship. The work of Truth and Reconciliation cannot be taught by settler-descended Canadians alone; it is a responsibility that extends to all who call this land home, and it requires more than a surface-level knowledge of history. Our country's immigration system is also under a lot of pressure to change and evolve right now and a project like this could help it change for the better. This film points the lens at the system and argues that for newcomers like myself to truly integrate, we must first be encouraged and guided to understand and honour the nation's First Peoples. all exceptions in description - 17.1 and 17.2(a)	Duc Anh Quan Luong	Create	$ 7,500
2026-01-16	Completion of works for exhibition inspired by [redacted]	[redacted] As his daughter, I have felt compelled to put these things to use, to not waste them and to do what my father ultimately desired - to keep his archive alive. [redacted] 18.1(c)(i) 17.1 and 17.2(a) I am requesting funds to help support the completion of four works in progress and the creation of two new pieces for this solo exhibition. [redacted] While some of the works physically embody the enormity, variety and obsessive nature of his collections, others are meant to express the more animated and hallucinatory manifestations of [redacted] 17.1 and 17.2(a) 18.1(c)(i) Working with these items has deepened my interest with archival concepts in art, particularly with appropriating the archive as a means to explore ideas around memory and selfhood. I am fascinated with how personal collections can function as an extension of an individual - a reflection of one person's experiences, history, culture, personality, and distinct way of perceiving the world. By re-contextualizing these embodied materials, I am investigating the layers of history and memory held within them through either remixing, layering, distorting or collaging to address a brain in flux. This project marks a meaningful new chapter in my art making, representing a fundamental shift in my practice, working with mixed media. After years of balancing family responsibilities while searching for my artistic voice, I am ready to expand my practice. While I am deeply grateful for the opportunity to create and exhibit this work, I hope that this project above all, offers an alternate experience of dementia to the viewer--- one that celebrates this space of complexity, paradox and unexpected vitality.	Maya de Forest	Create	$ 9,375
2026-01-16	Table for 4	[redacted] For this project, I will collaborate with architect-carpenter colleague Raik Laird, who will advise on structural design and assist with fabrication and setup Table for 4 draws from a lineage of media artists. From Yayoi Kusama's Infinity Rooms and Dan Graham's Present Continuous Past(s) to the immersive worlds of Meow Wolf, artists have sought to dislocate the viewer's sense of space and self. More recently, Benedikt as Gylys's Portal (a 2024 public video link between New York and Dublin) was abruptly closed following unexpected public behaviors, reigniting debate over the governance of digital environments. Table for 4 extends this inquiry, [redacted] [redacted] The governance of digital spaces (largely controlled by advertising-funded technologies) quietly shapes culture, turning daily interactions into commodities. Social platforms, search engines, and news feeds are curated intermediaries, filtering worldviews through algorithmic bias. We cannot yet understand the long-term consequences of these mechanisms. For example, Instagram no longer delivers content from the accounts you follow simply in reversed date order. This Meta-authored change has often prevented my close contacts from learning about my presentations until days afterward. By blurring the line between real-time and archival footage, Table for 4 [redacted] The minimal setup grounds the piece in the everyday, while video manipulation subverts that familiarity. [redacted] Ultimately, Table for 4 continues my exploration of mediated perception and collective memory. It situates itself within experimental media art traditions while addressing urgent contemporary questions about surveillance, temporality, and control. This project marks a key step toward future installations that expand on its conceptual and experiential foundation. all exceptions in description - 18.1(c)(i)	Nathaniel De Avila	Create	$ 6,562

2026-01-16	Landrace: a photographic novel	I am requesting funding for the creation of a photographic novel: a bookwork guided by [redacted] 18.1(c)(i) Documentary photography has been intertwined with agriculture since its beginning, with scholars declaring that the Farm Security Administration photography program, which functioned during the Great Depression in the United States, marked the birth of North American documentary. It has also been postulated that part of the mandate for this program was the smoothing over of the industrialization of agriculture in the public eye. This project re-opens the discussion surrounding the relationship between photography and agricultural through its unconventional use of documentary and self-portraiture in the service of a science fiction narrative, undermining assumptions surrounding both. Applying a fictional narrative to documentary photographs destabilizes documentary photography's relation to the real, interrupting the viewing experience enough to allow glimpses of the underlying processes that drive both agricultural progress and photography's historical relationship to it. I have researched and written extensively on the origins of documentary and its inherently unstable nature, as well as its relationship to the State, world politics, and agricultural progress. "Landrace" builds on this research by manipulating the unstable nature of documentary to reassess agricultural progress from the perspective of a seed keeper attempting to function in the wake of today's short-sighted agricultural policies. For myself, this work marks a re-emergence from academia, and a way of combining my gained knowledge with my artistic practice in a theoretically innovative format. For the farming and seed keeping community, this work will translate the complex issues surrounding seed sovereignty in the present and future to the general public, potentially reaching much further than policy reports and statistic-based warnings. This work is ambitious but, given my range of experience, I have full confidence that it is attainable. Combining my practical and theoretical skillsets, this is the natural next step in my artistic career, one that will pave the way for future artistic interventions in the interconnected fields of documentary and agriculture.	Ryan Gauvin	Create	$ 6,526
2026-01-16	Between distance and Belonging	For this project, Between Distance and Belonging, I propose to create a new body of [redacted] This body of work will stand as a finished collection that may be presented in future exhibitions or shared through curatorial and community partnerships. 18.1(c)(i) My earlier works in [redacted] reflected the intensity of everyday life and portraiture. Since relocating to Canada, my practice has shifted toward quieter, more reflective scenes, such as in my recent series "Through My Window, There is a View", where figures are shown in moments of solitude and contemplation. Between Distance and Belonging represents a turning point by extending the figure outward into the prairie landscape, where openness, stillness, and vulnerability reshape how belonging is imagined. Between Distance and Belonging grows directly from my lived experience of migration and my search for home in the canadian prairies. This project will reflects the tension of living between two worlds: the memory of what I left behind in [redacted] and the process of grounding myself in a new environment. the prairie landscape, with its openness and stillness, mirrors these feelings of both isolation and possibility. By placing figures within this environment, the paintings become a way of asking: What does it mean to belong, and how do we carry distance within us? This project is important for my growth as an artist because it challenges me to merge human presence with vast landscapes, expanding both my technical approach and conceptual focus. Beyond my practice, it contributes to a larger dialogue about migration, resilience and identity in Canada. The works would bring forward narratives that are often overlooked in prairie painting traditions, offering audiences new ways to think about belonging and place. 17.1 and 17.2(i) 17.1 and 17.2(i)	OPEYEMI OLUKOTUN	Create	$ 13,125
2026-01-16	From Instant Dance to Choreography A First Draft Dance Creation Process	I am requesting funds for a three-phase development project (March-May 2026) that will transform my archive of instant dance recordings into my first formal choreography with the assistance of three professional dancers, culminating in a work-in-progress showing at a Winnipeg venue To Achieve: This project will produce a 50-55 minute choreographed work, performed in silence, that preserves the raw immediacy of my instant dance practice while translating it into structured ensemble performance. My challenge is distilling spontaneous authenticity into repeatable artistic form while establishing choreographic credentials for expanded opportunities in dance Artistic Vision & Rationale: My instant dance practice seeks what Bulgarian critic Zhelyazkov-Zhuzi described as creating "life, whether conscious or in a half-dream" — a raw, immediate & direct form emerging from present-moment awareness rather than predetermined choreographic ideas. Working without musical accompaniment strips away external rhythmic structure, forcing movement to find its own internal logic & allowing the space's ambient sounds to become part of the performance. After years documenting over 100 instant dance initiatives & practices, I possess hundreds of recorded performances revealing recurring gestural themes, spatial relationships & energetic qualities that consistently generate this alive presence. While editing promotional videos for my upcoming Mile Zero Dance presentation, I discovered that rearranging movement from its original chronology created compelling new compositional structures. I will create a 30-minute video montage from my archive as the primary teaching tool, allowing dancers to learn sequences while I direct embodiment & elaboration. This choreographic exploration represents a philosophical shift. Rather than abandoning the direct, unmediated quality defining my work, I aim to discover how spontaneous exploration can be distilled into ensemble choreography maintaining what the critic called "being reborn into the present moment." The absence of music intensifies this challenge — the work must sustain interest & momentum through pure movement & spatial relationships Project Importance & Relevance: To my practice: This establishes choreographic capabilities after 20+ years as a performing artist, expanding my range while testing whether my core artistic values can survive structural translation. To the art form: This explores how systematic documentation of spontaneous practice can inform choreographic creation, while investigating how silence in ensemble functions as creative constraint rather than limitation To my community: The project supports three Manitoba dancers while utilizing established local resources, strengthening provincial dance networks through experimental methodology Dancers Involved: Three professional dancers selected through open call will work under my direction, bringing their interpretive skills to realize movement derived from my archive. Their challenge will be learning to authentically embody material originating from spontaneous expression Career Challenge & Impact: This project marks my first exploration of pure choreographic practice, challenging me to translate years of spontaneous work into structured ensemble material. The fundamental question is whether the raw, immediate quality defining my artistic identity can survive this translation — whether choreography performed in silence can maintain the alive presence that instant dance generates. Success establishes my choreographic credentials, potentially revolutionizes how I understand my own practice, leads to future production/presentation, expands my professional opportunities & evolves my workshop framework to include choreographic elements	Ian Mozdzen	Create	$ 7,500
2026-01-16	North of Perfect, set [redacted]	[redacted] My mentor, Chelene Knight, will be working with me on completing North of Perfect. She will review and forward comments on each of the chapters, which I will then take into consideration for revision. This project will challenge my writing practice by working in a completely new form. This project comes with artistic risks. I may not be able to write any essays during this time period. As a CNF writer, this project is likely to overlap with my work as an essayist and memoirist. However, working on "North of Perfect" will add numerous skills to my writer's toolbox, such as how to introduce and maintain multiple plot lines, as well as incorporating magical realism and hybridity as examples. It will demonstrate that I am both a CNF writer and a fiction writer. As a writer who incorporates hybridization in my creative nonfiction, I will gain the necessary tools to use this form within the realm of literary fiction. I will develop speculative fiction skills and will learn to identify and utilize various components of speculative fiction and its subgenres, such as magical realism, to craft chapters that also adhere to the narrative elements of literary fiction. all exceptions in description - 18.1(c)(i)	Rowan McCandless	Create	$ 7,500

2026-01-16	Alice's Diary, final phase of completion on an animated short film	Alice's Diary is a short animated film that explores [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] In this project I have employed traditional hand-drawn animation. I've challenged my tendency towards drawing hard, clean outlines with colour fills, instead working with rough and fluid lines. I've enjoyed making my linework looser, more dynamic, which works thematically with Alice's Diary, that sense of life being uncertain and messy around the edges. I've also been challenged with the timing of actions in the narrative, in particular the scene where Alice notes her mother's death in her diary. Alice's moment of hesitation as she contemplates the next line in her diary is pivotal, wrapping inside of it unstated emotions, a sense of limbo, the cusp of change, before the relentless return to routine. This has been my most challenging project so far. I will film my own mother's hands in the act of writing (Céline Lebeau, my aunt's sister) for the diary-writing and opening scenes. I will artistically reinterpret this footage using Procreate software – experimentation I'm very excited about. Please see the Collaborator Contribution section for a description of Christine Fellows' work on this project.	Anita Lebeau	Create	$ 11,250
2026-01-16	Solo exhibition at Godfrey Dean Gallery in Yorkton, SK	I am applying for creation support toward the production of new works for GLIMPSE, a solo exhibition opening in July 2026 at Dean Godfrey Gallery in Yorkton, Saskatchewan. This will be my first solo exhibition in Saskatchewan and marks a pivotal moment in my career as my first solo exhibition in the Prairies. GLIMPSE expands the material and conceptual investigations that have defined my recent practice, building upon I'm not sure I know exactly what clouds are (Deluge Contemporary Art, 2024) to explore perception, impermanence, and transformation through the experimental and expanded photographic form. I am asking for support to create [redacted] — a direction further supported by my pending Banff Centre residency. 18.1(c)(i) My work is grounded in the act of looking at the sky — a subject that is both personal and collective, rooted in the iconic Prairie horizon that has shaped my visual and emotional understanding of landscape. I approach this expanse through a queer lens, reimagining its surface not as an unbroken field of dominance or ownership but as something mutable, layered, and shared. The sky is a daily event we can all participate in. Clouds, in particular, embody a kind of temporal fragility that mirrors the act of looking itself — they can only ever be seen in passing. Works in GLIMPSE ask how fleeting atmospheric phenomena might be translated into material form while preserving their transience. GLIMPSE marks a conceptual deepening in my practice. It shifts my engagement with the photograph from depiction to embodiment — using sculptural and reflective materials to examine how images behave as mutable surfaces rather than fixed representations. Through material experimentation and technical precision, this project advances my inquiry into photography's instability: how an image can exist simultaneously as object, illusion, and atmosphere. In creating these works, I aim to situate photography not as a means of capture but as a living process — one that mirrors the flux of the natural world and the instability of perception itself. The parallels between cloud watching and developing photographs are central to my process: both are acts of observation and transformation. In the darkroom, as in the sky, forms emerge and dissolve in light. I continue to bend, fold, and refract the sky — turning intangible atmospheres into temporary, tactile forms. These gestures reveal the instability of perception — the fleeting balance between nature, photography, and what we can never fully grasp.	Meganelizabeth Diamond	Create	$ 14,062
2026-01-16	[redacted] Solo exhibition at Plug In ICA 2026	I am requesting funding to create four large scale oil paintings to exhibit at Plug In ICA in Fall 2026 in a confirmed solo exhibition tentatively titled [redacted]. The proposed paintings will range in scale from 5 x 4ft to 6 x 6ft, embodying a cinematic inspired aesthetic, specifically recalling the enigmatic lighting of Film Noir. The scale of my work is critical as it [redacted]. This new work focuses on [redacted] I will organize three collaborative photoshoots involving the selected individuals in their personal spaces and I will pay CARFAC fees for their time and efforts. I will shoot both digitally and on film. The resulting photographs will be used as references for the proposed paintings. The fourth painting will be what I am calling an "object scene". Liquid Red is an example of this, seen in my support material. This painting was created in conjunction with Fade into Blue; the featured objects in this scene belong to the model, Mahn White. Through the arrangement of objects, this work builds a narrative and a portrait of an individual, even in the absence of the figure. These 'object scenes' investigate how [redacted]. This project is extremely significant for the development of my artistic practice through its multifaceted experimentation. I want to challenge myself in the photoshoots by capturing movement through long and double exposures on film. I want to push the boundaries of my work through nuanced compositions containing multiples of the same individual in different conditions of being, intricate lighting, and rendering complex interior spaces. I want to push the boundaries of my artistic practice through rigorous research and technical investigation and further explore distorting representational imagery through rendering uncanny occurrences in portraiture. all exceptions in description - 18.1(c)(i)	Laura Lewis	Create	$ 8,750
2026-01-16	New Composition Research and Creation	[project] I am in the process of mapping out a new [redacted] This work will be roughly 15mins long and divided into three movements. T[redacted] [process] I am hoping to marry different elements from practice as a composer + sound [redacted] In the fall, I had the opportunity to do the Riding Mountain Artist Residency where I played with sound palettes with my mobile studio and collection of instruments, tested recording techniques and capturing field recordings that I intend to use in the new piece. In the fall, I will continue [redacted] When I return, I plan to spend remaining fall and winter months writing and recording the piece, focusing on one movement at a time, allocating roughly 4-5 weeks per movement to edit field recordings, compose instrumental sections, prepare scores, and record instrumentals to be manipulated and edited. While the instrumentation of the recorded instrumental sections of this piece are not fully determined, I do plan to work with sessional instrumentalists from my network of previous collaborators to create short audio pieces that I will further manipulate to integrate into the larger work. I plan to do the majority of the performing and recording myself, but will rent a studio space to record the hired instrumentalists. In the spring of 2025, I plan to take 2 weeks to finesse the transitions between the movements and finesse the levelling between sections. all exceptions in description - 18.1(c)(i)	Ashley Au	Create	$ 9,488

2026-01-16	[redacted] Création théâtrale	[redacted] est un projet théâtral ambitieux qui, [redacted] est une création artistique qui explore [redacted]. Il est important de mentionner que [redacted] Il y a eu tout un travail préparatoire, échelonné sur plusieurs années, avant le premier jet d'écriture. [redacted] Je suis rendue à l'élaboration de la conception scénique : ce que l'on va montrer, ce que l'on va jouer et comment le partager au mieux au public. C'est dans ce contexte que je sollicite le soutien du Conseil des arts du Manitoba pour la phase de création, qui se déroulera de [redacted] et me permettra de passer du texte à l'exploration scénique, dramaturgique et visuelle. Je souhaite financer : - [redacted] L'ancrage de la création demeure manitobain grâce à mon travail d'autrice, de créatrice et de coproductrice, à l'implication des comédien.ne.s et à la contribution de [redacted]. Ce soutien me permettra de donner forme au projet, d'approfondir ma pratique en explorant de nouveaux langages scéniques et visuels, et, grâce aux dispositifs innovants de [redacted] d'ancrer ma démarche dans une approche contemporaine sensible aux nouvelles technologies. Ce projet constituera une étape majeure dans l'évolution de mon parcours artistique au Manitoba. All 18.1 (c)(i)	Frances Adams	Create	$ 11,250
2026-01-16	Bimodal Transmissions. [redacted] Sound Art Transcriptions Through Optical Sound Recording 17.1 and 17.2(a)	I am seeking funding to provide time and equipment access for a process-based research project transcribing [redacted] poetry into sound art through optical sound recording on analogue film. As a [redacted] artist who moves between the [redacted] worlds, this is a way of expressing and exploring the tension of this experience. The central goal with this project is to develop ways in which I can experiment and engage with a medium that I have always desired to create but have never had the capacity to do so as a [redacted] person. Every [redacted] individual is highly unique, and thus the presence and nature of our relationships to sound vary widely. By engaging with sound through [redacted] poetry, I am able to explore and express this facet of my experience and expand upon ways of creating for the community as a whole. It is an expression of my own relationship to sound and sign. [redacted] poetry is a unique medium that uses the linguistic markers of visual language to reclaim and explore elements like musicality, rhythm, and rhyme through a [redacted] cultural lens. My experience with [redacted] poetry goes back to my time in the [redacted] Studies Program at Red River Polytechnic. In the program, we studied, and wrote our own poems in multiple different forms (fingerspelling poetry, visual vernacular). I have used it within my own practice in drag performance, as well as in my project Adamah Live at Helmut [redacted] poetics played a large role in my major research project as part of my Masters studies, wherein I researched and explored the possibilities of characters that utilize multimodal communication methods. The poetry used in this project would comprise of my own work, as well as some improvisations, all exploring the tension o[redacted] dentities while navigating through a world not built for us. This project will result in works that are ready to be exhibited as a stand-alone piece, while also developing a new medium and material that will also lead to the development of entirely separate future projects in my performance and media practices. I have currently unconfirmed plans to present this work with the Arts Accessibility Network of Manitoba, and will be seeking further opportunities in the future. Optical sound recording uses light to record sound as an image on a film strip, which is then read by a special bulb on a projector. The use of optical sound recording would allow me to annotate the [redacted] poetry onto the sound strips, transcribing the linguistic markers of [redacted] nto sound. Taking time to incorporate the process-based discoveries that arise will allow the mediums to influence one another. With Cecilia Araneda providing informal consultations to guide through any technical issues or struggles that arise. Transcribing [redacted] onto the sound strip of Super8 film, and directly animating it onto 3378 film stock, I am able to create sound art through the poetry and bring the musicality of [redacted] audiences. all exceptions in description - 17.1 and 17.2(a)	Andi Pankratz	Create	$ 7,500
2026-01-16	KNOHOMO, self-published zine	I want to use the funds from MAC to create a single-issue, self-published zine titled Knohomo, stylized "KNOHOMO." It will include around 150 of my [redacted] 18.1(c)(i) I've thought about making a zine since I began taking photos two years ago, and believe it's the natural next step in my practice. I've been enamoured by print culture for a long time. I've bought too many photography books over the years to count; most recently the Perfect magazine Miley Cyrus issue, photographed by Paulo Roversi (Check it out, it's so good!) Seeing my work in the physical world, as opposed to digital, requires more intention and planning on my part. Getting the photos off of the small screen, and onto paper is so much more expressive, and requires more involvement from the viewer. With the rise of AI especially, I want my work to live beyond the algorithm, for people to experience it separately from online spaces. Zine making has always been community-driven to a certain degree, and putting these photos into print, I think, is an ideal way to celebrate [redacted] culture. I'll mention as opposed to a publication, I view this project as art in its own right. I want the images to tell a story on each page. [redacted]k, with the intention of it being saved for a long time by those who get a copy. This is why I'm applying for the 'Create' grant and not the 'Share-Present' grant. 18.1(c)(i) 18.1(c)(i) I currently have a rough draft, and my friend Sam has given me friendly tips in moving my work to InDesign. [redacted] [redacted] Making a zine is a natural next step in my practice, as it pushes me to learn new design skills, and engage even more deeply with [redacted] community. 18.1(c)(i) 17.1 and 17.2(i) [redacted] t's a word used to prove that whatever you do or say, [redacted]. My title is a play on this slur. By turning it into [redacted] is something to be celebrated, for the audience to learn more about 18.1(c)(i) 17.1 and 17.2(i) 17.1 and 17.2(i) I hope that these my photographs and zine will remain a [redacted] 18.1(c)(i)	Christopher Dowhan	Create	$ 4,500

2026-01-16	Artistic Licence Bureau	The Artistic Licence Bureau (ALB) is a performative installation dealing with the question of what it means to be an artist in the contemporary Canadian art scene [redacted] that will premiere at the Art Gallery of Regina in 2026 and thereafter will be available to tour to sites across Canada Because this version features a flexible style of construction that can be adapted to a variety of spaces, it is my hope that it can find its way into smaller venues throughout Manitoba In the physical manifestations of the ALB, [redacted] That is the model on which the work is based. [redacted] I have always used humour in my art. My experience is that if you can make people laugh they are more receptive to your ideas than if you merely lecture them. My making fun of gatekeeping practices is a part of this. I want artists to consider how they decide on the legitimacy of certain practices or people. Maybe we can all be artists without worrying about who deserves that particular appellation all exceptions in description - 18.1(c)(i) I would like people to think about the art world in a critical way but to enjoy themselves and have a laugh while doing it.	Glen Johnson	Create	$ 12,188
2026-01-16	Creating beadwork sculpture incorporating reclaimed textiles for an upcoming solo exhibition	I am requesting support for a seven-month creation period (October 2025–April 2026) to extend my ongoing beadwork practice by [redacted] and marks a pivotal stage where experimentation transitions into the full realization of technically and conceptually ambitious works. My practice is rooted in sustainability and the transformation of discarded materials through intensive handwork. I have long worked with reclaimed glass beads salvaged from dismantled jewelry and forgotten crafts, now I am expanding that approach to include [redacted] By integrating these fragments into my beadwork, I seek to preserve these histories while transforming them into new sculptural forms that reflect care, memory, and renewal. In this project, [redacted] The technical challenge is considerable, [redacted] Conceptually, this project deepens my long-standing exploration of continuity, resilience, and transformation. Beads and textiles each carry layered histories shaped by touch, labor, and exchange. Their convergence in these works reflects how meaning can persist and evolve through reuse, how objects marked by time can be renewed through the act of making. This project represents an evolution, not a departure, from my established beadwork practice. It consolidates years of material research and expands the conceptual and emotional vocabulary that defines my work. Funding will provide the dedicated time, focus, and resources required for this labor-intensive phase of production, resulting in a cohesive body of work that extends the expressive, structural, and conceptual possibilities of contemporary beadwork. all exceptions in description - 18.1(c)(i)	Kae Sasaki	Create	$ 10,000
2026-01-16	Hidden Mother, research and creation for photo, video, performance and textiles	I am asking MAC for $7500.00 to begin phase one of a new body of work entitled, [redacted] As well as being a visual artist I am also a choreographer and dance photographer. I worked closely with contemporary dancers while creating work for the Grief Project, and will return to this for Hidden Mother. I will begin by [redacted] it will be necessary to practise with the fabric, figure out how to move and dance underneath it, and respond to the piece as it is being created, to help with this I am hiring contemporary dancer and educator Margaux Labossière as a movement coach/mentor, and as the sixth dancer in the piece. [redacted] The sixth dancer, played by Margaux, but [redacted] Early stages of this project will focus on research. I will dive deeper into the theme of the Hidden Mother as it pertains to my work, and learn more about 19th century photo techniques. I want to learn how to create analog photographs in the same way the 19th century Hidden Mother photos would have been created, so in addition to hiring Margaux, I will hire Leif Norman as a mentor for this project. Leif is an expert in the history of Victorian Photography, as well as being highly skilled and knowledgeable in the practical aspects and applications of the style, including the use of cameras, darkroom, and developing. Letters of confirmation are included from both parties. all exceptions in description - 18.1(c)(i)	Barbara Bottle	Create	$ 5,625
2026-01-16	Research and creation of red crystalline glazes for contemporary ceramics	I am requesting funds to research and create a series of [redacted] that can be repeated reliably at studio scale. Artistically, my vision is to harness the kiln's spontaneity, the way crystals "design themselves", while composing forms and surfaces that read as intentional, luminous, and refined surface finishes. Technically, the project will produce a tested, shareable method for a notoriously difficult surface, expanding what mid-range oxidation kilns can do for ceramic artists in our community. This work is important because red crystalline glazes sit at the intersection of art and materials science and are rarely pursued due to cost, complexity, and failure risk. Each piece demands a catcher, long nucleation and growth holds, careful detachment and foot grinding, and often a third firing (post-reduction or stain-engobe sequencing). Funding offsets these real constraints, materials, extra kiln time and maintenance, abrasives, safety gear for acid etching, so the project can move beyond isolated tests to a fully realized body of work. For Winnipeg's ceramics community, I will translate the findings into practical workshops and open resources so others can build on them rather than starting from scratch. The project will be led primarily by me. Initial trials confirm feasibility, but the labor-intensive process, multiple firings, catcher fabrication, schedule tuning, etching, and post-firing finishing, as well as other steps restricts the breadth of experimentation required for meaningful variations. This project will measurably expand my technical capacity in one of the most demanding areas of ceramic practice. It will further enhance my understanding in ceramics materials chemical analysis through rigorous UMF modeling, flux-balance studies, and empirical COE/fit tuning (silica adjustments, thermal-cycle tests, and edge-flake checks). I will also strengthen in understanding in application weight management, refining nucleation and growth-hold profiles, and managing atmosphere/recovery steps for post-reduction when required. On the making side, I will push into larger, more demanding forms while achieving tighter glaze–body fit and consistently brilliant crystalline surfaces through multi-stage firing sequences and documented QA logs (recipes, curves, catcher specs, and finishing protocols). This is a deliberate stretch beyond my current practice: higher technical precision, more variables under control, and repeatable results that can be taught. I am not attending a residency, completing the work in my own studio, while firing will be at sounding stone. The outcome will elevate my exhibition readiness and position me to mentor others in advanced glaze development with shareable, studio-tested methods. all exceptions in description - 18.1(c)(i)	Toluwalope Toludare	Create	$ 10,500

2026-01-16	Création [redacted] : Deux sculptures à grande échelle pour une exposition individuelle	[redacted] All 18.1 (c)(i)	Emilie St-Hilaire	Create	$ 8,575
2026-01-16	Continuing the art project Chaff	Chaff aims to [redacted] While each session is planned, the resulting images are each as much luck and accident as they are meticulously orchestrated. [redacted] This project is important because it is significantly different from the majority of my previous photographic work, which is more documentary focused. While this work seamlessly fits into my broader art from the Canadian prairies, it also stands alone as a body of work that invites contemplative response from viewers. [redacted] As published in the MAC Year at a Glance, the overwhelming majority of MAC funding goes towards Winnipeg-based applications. [redacted] This work provides a connection point. [redacted] In creating the work I push my exploration of understanding the prairie to its limits, becoming physically as well as emotionally encompassed by the chaff, grains, soil and the sweat of agricultural labour. Through a grant, I hope to continue this body of work, and further challenge my creativity in creating art outside of documentary photography. In this more conceptual work I aim to draw viewers into the creativity, broad thought processes and exhaustive work that goes into all photographic work. I believe this work will be a visually striking corner stone to my overall work from the prairies and will play a central role in future exhibitions I have already been invited to show Chaff in its current form at the 10th Anniversary Xposure Photo Festival in Sharjah, UAE in January 2026 all exceptions in description - 18.1(c)(i)	Tim Smith	Create	$ 7,602
2026-01-16	[redacted] Boots Animated Short Film 17.1 and 17.2(i)	With [redacted] Boots, I want to create an animated short film that feels personal, emotional, and rooted in culture. This story [redacted] 18.1(c)(i) 17.1 and 17.2(i) RATIONALE AND ARTISTIC VISION: The film follows [redacted] 18.1(c)(i) 18.1(c)(i) PROJECT IMPORTANCE/RELEVANCE: 17.1 and 17.2(i) This film feels important to me both personally and culturally. I grew up surrounded by [redacted] traditions, and those influences have shaped who I am as an artist. There are very few animated stories (or media) in Canada or Manitoba that reflect the [redacted] Canadian experience, and I believe [redacted] Boots can help change that. It is also a way to honour my grandparents and the generations who kept our culture alive through dance, food, and family. In a time when [redacted] identity is being tested around the world, I think it is important to share stories that show its beauty, strength, and resilience. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) WHO IS INVOLVED: [redacted] Boots is a collaboration between myself and Winnipeg-born director Markian Tarasiuk. This is our third major project together. We first worked on The Journey Through [redacted] Dance exhibit at the [redacted] Cultural and Educational Museum (in partnership with the [redacted] Dance Ensemble), where I led the graphic design and visuals. We then collaborated on Hunting Matthew Nichols, his award-winning debut feature film, where I created a visually striking animated sequence. Our shared background and creative relationship make this project feel natural and deeply meaningful. 17.1 and 17.2(i) HOW THIS PROJECT WILL CHALLENGE MY PRACTICE This film is a big step forward for me as an artist. It will challenge me to move beyond commercial work into more narrative storytelling that is personal and emotional. It will require me to direct every detail of movement, design, and pacing with greater intention, and to trust intuition as much as technique. By creating [redacted] Boots, I will grow as both an animator and a filmmaker, while helping bring more [redacted] stories into the world of animation. 17.1 and 17.2(i) 17.1 and 17.2(i)	Nicholas Luchak	Create	$ 7,500

2026-01-16	To Write a Second Draft of the Feature Film Script GOTAN - en français	I am requesting funds to write a second draft of the feature film narrative dance film GOTAN (working title, TANGO al verse with the expert support of filmmaker and script-editor Renée Blanchar. In 2024, I completed a research and development process that involved writing a first draft of the script with a dialogue/feedback loop with novelist Simone Chaput, as well as camera work in studio with tango dancers and a return to study with my mentor-teachers in Buenos Aires. This first phase completed in December 2024 and supported by the Canada Council for the Arts, the Manitoba Arts Council and the Winnipeg Arts Council, resulted in an English-language first draft script. This next phase of writing would afford me the expertise necessary to further my craft, exploring the relationship between trauma, memory, and our body, in a delicious hybrid form of linear and expressionistic narrative storytelling, with the expert guidance of a seasoned filmmaker/script-editor. It needs this particular expertise to guide the intense work involved the creation of a strong second draft feature-length script, where it would have a chance in the competitive feature-film production funding programs. And I have never been as excited as I am now to dive into the flesh of this story, to strip it off its bones and to mold it into the strong narrative magic realism film I envision it to become. I am completely under its spell. I am also under the spell of [redacted]. As a woman experiencing [redacted], I find this bodily and psychological experience great creative fodder for complex character development in original settings, ones that I know very well, both on a film set as a female director and within the Argentine Tango as a dancer. 17.1 and 17.2(a) 17.1 and 17.2(a) In researching and developing GOTAN, [redacted] 18.1(c)(i) It seems the world is finally ready for films where women are centered in stories of sexuality, power, self-reclamation, and female solidarity. Not only may the world be ready, but in this recent regressive political age, these stories that counter the hero narrative are essential. Merci for considering my application for support amongst many other deserving applicants.	Danielle Sturk	Create	$ 11,250
2026-01-16	Falling in Love with Strangers, a poetry manuscript first draft about parasocial love within K-drama/K-pop	I will write the first draft of a poetry manuscript about the [redacted] 18.1(c)(i) Then this June, I came across news of BTS rapper Suga funding/co-developing an [redacted] music therapy centre in Seoul. His documentary Road to D-Day mirrored my own experiences of a [redacted] and writer's block. Part of accepting my [redacted] (diagnosed in 2023) and pulling myself out of 2024's (worse than usual) [redacted] was allowing myself, in Mary Oliver fashion, to love what I love. K-drama/K-pop have become my passion, relocating my dark thoughts into fantasy: fertile ground for poetry. Questions to explore include the sociology of parasociality: [redacted]? 18.1(c)(i) all exceptions in paragraph - 17.1 and 17.2(a) [redacted] e.g., "Your new therapist is your last saved celebrity photo", "I don't need Yoongi to go shirtless. I need…." [redacted] e.g., "No one wants to read another K-pop poem." [redacted] such as Jimin's to his younger self: "I could feel how hard you were trying…, Hurry up and be me." [redacted] I will draw on K-drama tropes (ubiquitous umbrellas, wrist grabs, time travel, fake marriages, second lead syndrome) all exceptions in paragraph - 18.1(c)(i) Forms will include prose poetry, free verse, and centos. There is a global market for K-pop stories. BTS's fandom alone is estimated at 80-100 million. One K-drama Facebook group I belong to boasts 140,000 members. Despite stereotypes of K-pop as juvenile, many fans are 40-60 and report feeling isolated from others who share their interests. My work may foster community. To avoid sentimentality, I will maintain a focus on artistry, critical research, and human experiences that transcend the particularities of K-media. For readers unfamiliar with K-pop, my themes of neurodivergence, passion, identity, celebrity culture, and music's healing power are universal.	Angeline Schellenberg	Create	$ 9,375
2026-01-16	Duo, a digital twin AI model of Reva Stone	I am wondering …… [redacted] all exceptions in description - 18.1(c)(i) My collaborator Mabel and I both believe it is critically important to create a voice that addresses the societal repercussions of current AI technologies as they are presently being used. Current Big Tech practices are setting limits to our public imaginations regarding the role of AI. This is affecting the political debate regarding how safe AI is, and is being used as an excuse for the continued destruction of the environment.	Reva Stone	Create	$ 15,000

2026-01-16	Lesser Known Falsehoods from a Not Very Good Empress: A Novel	To research, structure, plan out, write and edit a 90,000+ word length literary horror novel, to be submitted to my agents and editor at Penguin Random House before Fall 2026. This optioned novel currently follows this plot outline: [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) A multi-perspective story, structured by the 18 Levels of Chinese Hell (a Buddhist version of Dante's Inferno), each chapter will share a modern-day situation in which characters are trapped in a separate hell. With this novel, I intend to shatter Asian stereotypes of meekness and invisibility, while exploring ideas of white civility, silent rage, public and private personas, race, class mobility. This novel challenges my artistic practice through structural reinvention and allows me to further build on my reputation for crafting subversive work in [redacted] 17.1 and 17.2(i)	Lindsay Wong	Create	$ 11,250
2026-01-16	Good Cop, playwriting a police abolition murder mystery	We are seeking funding to write a first draft and conduct an experimental workshop of Good Cop, a police abolition murder mystery. [redacted] Mysteries have become a fixture in regional theatre programming and new play development. While not all mystery theatre is about police, almost all mysteries end with some sort of legal retribution - the cops come and take the bad guy away, and a human being is put, indefinitely, in a cage. Of 9 original series currently airing on CBC, 4 are police procedurals. This saturation of publicly funded 'copaganda' comes at a time of increased police and state violence against protestors, skyrocketing police budgets, and the defunding of all other public services (including arts funding) to pay for them. We want to write something for ambitious young directors and actors that scales to a production's vision and means. As co-writers, we bring radically different backgrounds. While Gislina's knack for and track record of compelling theatrical dialogue will guide us in the contents of scenes, Dasha's studies in genre and literary form will help shape the overall structure of the plot, allowing us to embrace genre earnestly and ironically as the project requires. Dasha will also take the lead on writing a [redacted] text will have a poetic, measured tone, contrasting the realism and comedy of the play's scenes. These two aspects of the project are designed to throw each other into sharp contrast, adding dimension, depth, and theatrical magic to the project and helping us achieve our goals of making a broadly accessible but formally adventurous play about material relationships between policing and the public. All plays about cops have a politic regarding policing. Our interest is in using genre to outline a very different politics than these plays usually espouse, and part of doing that means pushing the form these plays usually take; in this way, our differing impulses as artists and writers are an enormous strength all rredactions in description - 18.1(c)(i)	We Quit Theatre	Create	$ 8,387
2026-01-16	Experimenting with Sample-based Live Performance of Sound Art	My interest in creating sample-based instrumental music stems from my youth, spending time in front of a dual cassette deck, making more and more elaborate "pause tapes" by pain-stakingly manipulating tape loops, slowly creating an arrangement of rhythms, vocal snippets and found sounds. These lo-fi instrumentals formed the basis of my early DJing practice. I've always been interested in a hands-on approach to manipulating found sound—be it tapes, turntables or samplers. Through the sensibilities of handcraft, collage, assemblage and manual manipulation; my practice of taking samples from recordings to piece together into sonic quilts has always had a strong tie to the world of artmaking. While pursuing my Bachelors of Fine Arts at the University of Manitoba, I gravitated towards photography, and specifically, street photography. I realized this was, for me, the visual equivalent of sampling. That is to say, both involved recontextualized found materials—be it from a street corner or a record store dollar bin—to express myself. Moments in time that had no greater meaning until they were frozen, or until they were looped and repeated, becoming a mantra made from echoes of past recordings. Over the past few years, I have been creating sample-based, experimental, instrumental music and I would like to develop the means by which to perform this music live in an engaging way. The music that I have been creating is evocative, and rooted in deep feeling. These "mood" pieces I have been building over the last few years have more in common with mantras than just repetition. Since becoming [redacted] in 2019, these sounds have become a form of catharsis, a meditative space in which to process the [redacted] 17.1 and 17.2(a) Now, I would like to develop a way to perform these mood pieces. The question is, how? What gear would enable me to trigger, loop and build compositions in front of an audience? Which hardware would allow me the opportunity to find those "happy accidents" that come with improvisation, but within the structure of layered loops that an audience member can connect to? And most importantly, which devices are accessible for my [redacted] 17.1 and 17.2(a) For the 6 months of this project I will research, learn, try, retry, experiment and ultimately develop a means to perform these pieces with dynamism, sincerity and with a sense of adventure and play. This time experimenting is critical in developing this new way of sharing, for me. It's vulnerable to share in [redacted] with an audience, and while I'd like to take this risk, I want to do so in a way that honours the intention of this new way of creating. I hope that this will also provide an opportunity for others dealing with grief and going through their own losses to connect and process through listening and experiencing these improvisational and temporal offerings live, together 17.1 and 17.2(a)	Tyler Sneesby	Create	$ 8,333
2026-01-16	Creation of new ceramic work at The Skopelos Foundation for the Arts Residency 2026	The proposed project is the creation of a new large scale ceramic installation, and a related/supporting 3 week residency in Skopelos Greece. I have applied to and was selected through a juried process for a residency at The Skopelos Foundation for The Arts from April 16th to May 7th, 2026. During the residency I will initiate the proposed project, a new collection of works for an ongoing series titled "Barrens", and following the residency I will return to my regular studio for additional creation activities. Funds from this grant will support the above residency, preparation, and creation activities from July 2026 to April 2027. The foundation is a non-profit organization founded in 1999, which is run by a board of local and international artists. Selected artists must be ceramic/print/paints based, have previous professional experience, and have the ability to work independently while engaging in cultural exchange and local engagement. Ceramic residents have access to an open air studio space equipped with ceramics equipment and tools, opportunities to engage with visitors, and an opportunity to present their work and network with international artists. The concept for Barrens began several years ago, but I formally began the series in 2022. The initial collection of ceramic/floral works explore[redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Experimentation/reflection from the previous collections creation have led to the proposed project, and a desire to explore related themes. Specific activities will include: 1 week residency preparation*, 3 week residency period (experimentation, creation, planning), 10 month creation period (creation, research and exploration).** The 3rd addition to the Barrens series is a new large-scale installation of petal-like ceramic components that bend, twist, and weave together to represent the concept of relationships and connectedness. Each component will incorporate different surface finishing such as bruising patterns and various mark making to represent damages. In line with previous work I am considering how to incorporate additional materials such as textiles, hair, and lint.	Nichol Marsch	Create	$ 13,125

2026-01-16	My fathers mother - screen print and video depictions of my fathers reimagined childhood	I am requesting funds to create a multi-part body of work — a short film, a series of five silk-screen prints, and a collection of written pieces — titled My Father's Mother. The project explores [redacted] 18.1(c)(i) Through this project, [redacted] 18.1(c)(i) The rationale for this project comes from [redacted] 18.1(c)(i) The project will involve collaboration with a videographer, who will assist with filming scenes in which I will also perform. I will produce the prints at Martha Street Studio, where I will have access to professional equipment and technical support. Additionally, I will undertake language study and research to support the writing and translation of my work into [redacted] 17.1 and 17.2(i) This project will challenge my practice by demanding a deeper level of emotional vulnerability and by integrating writing and translation — two mediums I have not yet shared publicly — into my visual work. As an emerging artist, My Father's Mother will serve as a pivotal opportunity to refine my voice, strengthen my technical skills, and produce a substantial new body of work suitable for exhibition and public programming. Ultimately, My Father's Mother is a project about care, lineage, and repair — an invitation to reimagine how we show up for one another, and how healing the wounds of those before us allows us to heal ourselves.	Iman Ali	Create	$ 6,500
2026-01-16	Is It You? First draft of a play	Is It You? is [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) I will be attending the Stratford Playwrights' Retreat in Fall 2025, where I'll meet with directors, dramaturgs, and fellow artists while seeing productions at the Stratford Festival. This experience will serve as a research phase — immersing me in a concentrated creative environment and informing the world, structure, and voice of the play. I am requesting $7,000 in support toward this six-month writing period. The total living expense budget for this phase is $15,000, based on the Manitoba Arts Council's recommended rate of $2,500/month. This grant would provide partial financial support for concentrated creation time, allowing me to focus on completing the first full draft of this ambitious, speculative, and emotionally driven new play. The work does not engage with cultural content beyond [redacted]. If AI-generated material is used in the development process, it will be transparently documented and intentionally shaped through a human-authored dramaturgical process. 17.1 and 17.2(i)	Hillary (Scout) Rexe	Create	$ 6,125
2026-01-16	Ryan's Show at the WAG	I have been offered a solo exhibition at the Winnipeg Art Gallery (the WAG), a highly respected gallery. The exhibition will open in June of 2026 and will close October 2026. The show will be curated by the head of collections and exhibitions of the WAG, Riva Symko, in consultation with the executive director of Arts AccessAbility Network Manitoba, Jenel Shaw. They are interested in showcasing paintings and three large sculpture and installation pieces: Flying Blind and [redacted] Sculpture, The Big Nothing (Frenemies) and the Horrors of Plastics in the Oceans as seen in the support material page. 17.1 and 17.2(a) Unfortunately, the electronic components of some of these sculptures have not been completed. Should I be fortunate enough to receive this funding I would be able to complete these pieces for the show, hire a technical assistant to help with the electronic components and hire a videographer to film a short 5-minute film that would accompany my Flying Blind Sculpture that will include images of birds hitting the windows, clouds and other elements from the sky. I will be creating new artwork for the WAG, which I have already begun. With the help of my mentor, Mandy Archibald, an interdisciplinary artists and professor at the University of Manitoba. We have been collaborating on this project for several months. This new piece will be a large 3D painting which will help to tie the whole exhibition together. The theme for the show is fun house, circus, and very dreamlike. This new work will help establish this theme and its link to [redacted] which I speak to in all my work. 17.1 and 17.2(a) With the support of the Manitoba Arts Council several wonderful things will occur. I would be able to purchase new art supplies and materials to create new work for the show. I would be able to hire a videographer to shoot a short documentary film that will accompany a piece on a flatscreen TVs in one of the sculptures as shown in the support material. I would be able to continue renting my studio space in the exchange district to create new work and to continue to open up to the public on First Fridays. I would be able to have my website designer update my website with new work. I would be able to pay for framing. I would be able to pay for the documentation for my work. I would be able to hire a carpenter to create a stand for my large Flying Blind Sculpture. I will be able to hire a moving company to transport all the art to and from the WAG. This opportunity will challenge me creatively to create a cohesive and interesting exhibition. This is the first time my work will be in a gallery of this size and professionalism, this is an amazing opportunity which will open up doors for me in the future to submit my work to other national galleries across Canada and internationally and I am very exciting about the possibilities.	Ryan Smoluk	Create	$ 9,430
2026-01-16	CH4NN3L - creation of new works by ŌFukami	OVERVIEW From February to August 2026, I will begin Stage 1, of a 3 part project entitled "CH4NN3L" This involves the creation of approximately 60 minutes of new material for voice and THEREMIN, intended for recording, but with an immediate focus on live music performances informed by a BUTOH dance philosophy. Conceptually, I'll be exploring the connection I feel with my maternal [redacted] ancestors, and honouring their perseverance through hardship, specifically my grandmother during WWII, as described in recently recovered interview tapes with her. 17.1 and 17.2(i) The THEREMIN - is an electronic instrument that you don't touch to play, but instead interrupt electro-magnetic frequencies to manipulate the pitch and volume. It's sound resembles an operatic ghost, it doesn't have frets or strings, and is therefor regarded as a difficult instrument to master. BUTOH - is the dance and theatre form that arose from the ashes of Japan in the shadow of ecological and social crisis after the Second Word War. It explores darkness, struggle, the beautiful and the grotesque, while unearthing buried feelings and raw emotions. Butoh gives the artist a theoretical framework, but without rigid rules, and it doesn't rely on technique or codified movement. It is more about transforming oneself, and becoming a channel through which invisible and mysterious forces manifest themselves. This aligns with how I feel when playing the theremin. I have enough experience to reliably and directly convey the melodies in my head, as naturally as if I was singing, and often feel as if I am tapping into a universal radio. IMPLEMENTATION Composition templates. I'll be experimenting with the manipulation and layering of voice and theremin, using effects pedals to convey a variety of emotional themes and intensities. I'll then map out templates (rather than a set score) laying out modal themes and levels of intensity for instance, but still allowing for improvisation within the piece. I have found this flexibility in structure helpful when working with dancers in the past. ARTISTIC VISION and RELEVANCE I finally found a lost tape of interviews I conducted with my grandmother, Marie Saito, in 2006 just before she passed. I specifically asked about her experiences during WWII, when [redacted] descendants in Canada were [redacted] their worldly possessions confiscated. Before that time, she was proud to be a Canadian born citizen, and about to graduate college with a pattern making diploma. Being considered an enemy alien left a lasting injury. I describe a few specific stories in the "Additional Information" section. In this current political climate where similar events are tragically repeating themselves, I feel called upon to bring to light the resilience of my maternal ancestor's stories, to remind us to persevere. What a beautiful coincidence that I discovered Butoh and my grandmother's tape at the same time, as if she is helping me build bridges to my heritage. I think this project will expand my professional reach, and could add a unique perspective to the rich cultural tapestry of Canada. 17.1 and 17.2(i) 17.1 and 17.2(i)	Keri Latimer	Create	$ 13,567

2026-01-16	The Ballad of Sylvie Gynt, script development and workshops	The Ballad of Sylvie Gynt is a [redacted] 18.1(c)(i) The Ballad of Sylvie Gynt is an adaptation fifteen years in the making. I was first inspired to reimagine Peer Gynt when I performed the part of Solveig (Sylvie) in university. I thought she needed a bit more stage time. At the time, I was completing my BA in a rural Alberta town, majoring in theatre with a minor in Scandinavian studies. I have carried the idea of an adaptation with me ever since, always asking why. What more do I have to add to this story, and what is the purpose of my version? I found the answer in 2023, while reflecting on my life as a spouse, mother to young children, producer, and artist. In these identities, I often struggle to find my own voice and purpose separate from the roles I play for others. Maybe I needed more stage time—but what would I do with it? When the life you've built isn't what you expected, and all that's left is who you are, what do you do? And who am I anyway? These are the questions that propelled my writing, and The Ballad of Sylvie Gynt was born. This year I reached out to Erik Ulfsby, Artistic Director of the Peer Gynt Festival in Norway. I wanted to work with him as dramaturg to deepen my understanding of the original text and its place in international theatre history and Norwegian cultural identity. Erik has invited me to attend the Peer Gynt Festival in 2026 to see their annual performance, which takes place outdoors on the land where Ibsen wrote the text. During this visit, I will have a workshop reading of my play led by Erik with festival actors to provide feedback and insight for the next draft. Following the reading in Norway, I will return to Winnipeg and begin revisions. Together with my partners at RMTC and TPM, we will host a two-day workshop at the end of 2026 with a local ensemble of actors, inviting our ideal design team and a musician to participate. This event will include early explorations of design and staging concepts, directed by TPM Artistic Director Suzie Martin. This plan will move the script forward while laying a strong foundation for the next phase of creative and production work. It also allows us to assemble the full creative team early in the creation process. The project marks a significant moment in my artistic career, bringing together my creative inspirations and assuring that this major undertaking is well supported.	Andraea Sartison	Create	$ 11,250
2026-01-16	TiBert et Douzie, spectacle contes et musique pour adolescents : [redacted]	Nous demandons un soutien pour la création et la mise en scène d'un nouveau spectacle bilingue de TiBert et Douzie. Ce projet, [redacted] marquera une nouvelle étape dans notre démarche artistique, en tissant ensemble [redacted] En 2025, Douzie fini ses études en production sonore, ce qui enrichira la trame sonore du duo par des arrangements numériques, des paysages sonores immersifs et des enregistrements de terrain. [redacted] On vise à créer un spectacle scénique et numérique où musique et parole se rencontrent dans un dialogue artistique sur la [redacted] À travers des contes inspirés de rencontres réelles et des collaboration musical, on souhait démontrer comment [redacted] Objectifs et vision artistique - [redacted] Ce projet marque une étape essentielle dans notre parcours, nous guidant vers une approche plus mature, réflexive et collaborative. Le thème de [redacted] est particulièrement pertinent pour les publics adolescents, qui y découvriront une manière concrète de comprendre les liens entre les cultures du territoire manitobain. Ces récits, partagés avec respect et reconnaissance, serviront de trame narrative à une performance bilingue alliant [redacted]. Plutôt que de nouvelles recherches culturelles, ce projet vise une mise en valeur de ces histoires, enrichie par la création musicale et les compétences techniques que Douzie a développées durant sa dernière année d'études. Douzie souhaite également intégrer au spectacle sa collaboration avec le groupe [redacted] afin de créer un dialogue musical entre rythmes autochtones et sonorités métisses contemporaines. All 18.1 (c)(i)	TiBert inc.	Create	$ 11,250
2026-01-16	To complete the creation and development of audiovisual repertoire for 'Vertebrae,' an interdisciplinary performance work	OVERVIEW I will complete the final critical phase of creation of 'Vertebrae,' an interdisciplinary performance work I began creating in 2023. From 1 January —31 May 2026, I will arrange 45 minutes of musical repertoire with a 4-piece ensemble alongside a series of visual narratives combining live action footage and paper collage-based stop motion animation, which I will translate into video projections. Funds requested through this application will offset artist subsistence; collaborator fees; software, rehearsal studio, and equipment rental; and documentation. DETAILS This project includes arranging a 45-minute song cycle (15 songs) while completing final edits of 15 companion videos, and adapting these videos into live projections via Madmapper (video projection software). I will be arranging the musical repertoire with a 4-piece ensemble and creating an audiovisual document of the band performing as a template upon which to map the projections; the videos are inextricably connected to the song arrangements and will interplay with the musicians in a significant way. At the heart of this project is the exploration of the narrative, compositional, and emotional possibilities that lie between the margins of visual and audio mediums, finding unique and surprising ways for these two mediums to harmonize in a performance context. 'Vertebrae' is set [redacted] 18.1(c)(i) Throughout this project, I have been shooting a series of live action sequences of my body moving through space, in some cases printing out each frame of the sequence on paper, excising my body from each printed video still, and transposing it into a paper collage-based stop-motion sequence. For me, this labour-intensive process has been transformative and revealing. My physical presence throughout the videos anchors the work, it is my body that dives down to the centre of the earth, that becomes my mother's body, that becomes the earth. I would be immensely grateful for dedicated time to complete this deeply personal long-term project with my musical collaborators in preparation for sharing it with audiences in Manitoba and beyond. It is important to me to undertake and present this project in my home community of Winnipeg, which inspires and fuels my work.	Christine Fellows	Create	$ 13,750
2026-01-16	Ceramic Artist Residency in Alberta for the Creation of New Works in Preparation for MFA	I am requesting funds to support my upcoming two-month creation-based artist residency. It will take place in Medicine Hat, AB, at the Shaw International Centre for Contemporary Ceramics, located at Medalta within the Historic Clay District. During my residency, I will be creating a large-scale sculpture that builds on expanding my practice into abstract and absurdist art in preparation for my Master's of Fine Arts. I will also conduct coloured slip and clay tests and utilize the plaster room to create new moulds. The sculpture, titled "Too Much" (working title), will be a multi-part piece. It will feature [redacted] 18.1(c)(i) For the coloured clay tests, I will be testing different percentages of coloured stains in clay and slip until I have a tried-and-true list of recipes I can follow in my home studio. Using coloured clay and slip, I will create twisted vanilla and chocolate soft serve ice cream cones and sprinkles of various colours. These tests will be done much more efficiently at the residency, where I have access to many test kilns and the glaze lab to safely mix dry powder into clay. Plaster moulds are essential to my practice as they allow me to replicate complicated textures and shapes with high fidelity in a timely manner. I will make various one-piece moulds and my first multi-part moulds to incorporate slip casting into my practice. Creating plaster moulds will be much easier and safer to make at the residency, where I will have a dedicated plaster working area, as there is a high risk of cross-contamination when working with plaster. Having been granted this residency at Medalta is a considerable asset to my practice and the development of my artist portfolio for my MFA. I will be applying for my MFA in January 2027 to start in September 2027. This upcoming residency will mark a new direction for my practice, which I will further develop in my home studio once I return to Winnipeg. This residency will allow me to build on a large scale without being limited by my small kiln in my home studio. This residency will also allow me to meet new ceramic artists, which was something I valued highly when I attended my first residency at the Shaw Center in 2024-2025.	Solange Roy	Create	$ 4,000

2026-01-16	Your Capacity to Love, Despite Everything	OBJECTIVES My goal is to complete the research and writing of the first draft for my third book of creative nonfiction (70-80k words). The timeframe set up is in parallel to my past experiences and writing pace. PROPOSED PROJECT In my mid-forties, I was surprised [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) RATIONALE 17.1 and 17.2(a) [redacted] and race are timely issues, yet my goal is not to write an information-driven book, but to enact literary artistry to represent how my writerly brain processes the world. It is symbolic insight into one mind as it learns and unlearns, embraces difference not out of necessity but as liberation NEW CHALLENGES This work is craft-driven, in that I am thinking about literary technique foremost. In the past, I wrote from a narrative space, and then with intellectual goals. This time, I want to flex my artistic capacities and explore the symbolic possibilities of aesthetics, arrangement, and mode.	Jenny Willis	Create	$ 7,500
2026-01-16	"Stargazing". A Graphic Novel	I am requesting funding through the Manitoba Arts Council's Create program to complete my new black-and-white manga-style graphic novel, currently titled "Stargazing". This project will unfold over twelve months and represents the next chapter in my growth as [redacted] visual storyteller. 17.1 and 17.2(i) This work explores [redacted] 18.1(c)(i) Thematically, "Stargazing" examines [redacted] 18.1(c)(i) Rendered in my signature hand-drawn [redacted] 18.1(c)(i) This project builds upon my previous graphic novel, Personal Lies, which explored grief and mental health following the loss of my mother in 2021. While that work was a deeply personal act of healing, "Stargazing" expands outward, addressing the collective emotional numbness of modern life and seeking connection through shared vulnerability. It represents a major evolution in my practice — from processing trauma to building community through art. I have illustrated and art-directed published works including "I Love You As Big As The Sea" and its French adaptation "Je T'aime Gros Comme Le Ciel", as well as the digital series "Always Forever" on Global ComiX. These experiences helped me refine my visual storytelling style and cultivate an engaged following that resonates with themes of empathy, honesty, and resilience. In this new project, I intend to use the same social-media platforms that often divide us as tools for unity. I will create [redacted] 18.1(c)(i) The Create grant will allow me to dedicate myself fully to this process — from writing and storyboarding to inking, tonal development, and editing — following a structured twelve-month production schedule. Through "Stargazing", I hope to create a mirror for our time: one that captures how love persists even when the world feels detached and divided. This project is both a personal artistic milestone and a cultural statement — affirming that storytelling, empathy, and creation remain vital acts of resistance in a disconnected age.	Samia Petit	Create	$ 5,625
2026-01-16	"MOTHERLINES" explores intergenerational relationships through movement-based performance, photography, video, and collage	Throughout my artistic practice, I have been dedicated to exploring women's lives through a feminist lens, gathering lived experiences and stories—both from my own journey and through collaborations with diverse groups of women. My work challenges narrow societal constraints and stereotypes historically imposed by gender, race, and class, instead creating spaces that amplify female voices and experiences. My previous project, "MOTHERGROUND", examined the profound and often contradictory emotional and physical transformations of early motherhood. Through performative imagery, the work delved into the merging and separation of mother and child, using the mother's body as both ground and armature. Themes of presence and absence, attachment and desire, and the blurring of corporeal and psychic boundaries shaped this exploration. Building upon "MOTHERGROUND", my new research and creation project "MOTHERLINES" focuses on [redacted] My concepts and movement processes will be developed in collaboration with renowned dancer and choreographer Natasha Torres-Garner, who will act as a movement collaborator. The performances will be documented through photography and video with my longtime collaborators, Laina and Taylor Brown of Folks Films. [redacted] I plan to participate in a two-week residency at the Banff Centre for the Arts in the Spring of 2026 to start material exploration of the photographic archive and further develop the conceptual framework for the video work that will continue in the summer. The inspiring environment, focused time, exchange with other artists, and connection to nature will play a pivotal role in helping me develop this new body of work. This project contributes to [redacted] With the support of the Manitoba Arts Council, this Create grant will fund research and experimentation, materials, production costs, and residency fees—allowing me to deepen my creative practice and develop a new body of work that examines the complexities of women's lives across generations. all exceptions in description - 18.1(c)(i)	Dominique Rey	Create	$ 14,062

2026-01-16	Language in the Looking Glass, draft of poetic prose manuscript	In my work-in-progress that I will complete with the aid of the grant, Language in the Looking Glass, I explore [redacted] The piece is a work of poetic prose, [redacted] whose biography provides a framework for my narrative explorations. My research into the events which occur in the chronological sequence largely derives from [redacted] however, the work fundamentally reflects my own literary perspective. It is crafted to express my personal curiosities and considerations, partially inspired by and in relation to [redacted] While this is a work of poetic prose, I also see it as a work of advocacy and possible inspiration. The narrative is written from a survivor's perspective, with respect to situations of abuse, traumatic affect, war, depression, and suicide. My interest is in illuminating the poetics of healing, through the possibilities found in acts of creation and love. What I hope to do is add a thirty-page section to the current manuscript and submit the completed work to Turnstone Press, to ideally gain my first book-length publication in advancement of my professional writing career. all exceptions in description - 18.1(c)(i)	Barbara Cameron	Create	$ 5,449
2026-01-16	Half-Naked Short Film	I am requesting an Emerging grant in the amount of $5,585 to create my third original short film, Half-Naked, for screening at the Gimli International Film Festival in July 2026. It is the third film in the trilogy of short films articulating my [redacted] 18.1(c)(i) Half-Naked is a [redacted] His experiences lead to an insightful revelation. Estimated run time of the film is 5 – 8 minutes. Goal: 18.1(c)(i) Principal photography for Half-Naked will begin in April 2026. The film will be shot in two locations over three days in Winnipeg. Post-production activities will begin in May 2026. Final delivery and screening will be in July 2026. Musical score will be provided by a local Manitoba musician/composer. Rational/Artistic Vision: As a member of the [redacted] community, I've witnessed representation continue to advance in terms of its complexity and nuance in film, however there is room for more. Although [redacted] content specifically in mainstream culture has improved, there is still a long way to go before we see the full spectrum of [redacted] experiences in the media, particularly from a [redacted] point of view. With my films, I seek to broaden the spectrum of positive [redacted] content. all exceptions in paragraph - 17.1 and 17.2(i) Relevance: In the last few years, a rapid acceleration of ant[redacted] rhetoric has occurred. Seeing [redacted] lives becoming more politicized and weaponized has influenced my work as a [redacted] filmmaker. I feel an extraordinary sense of urgency to continue to advance my artistic practice by creating films with positive messages for my [redacted] community despite the risks and challenges. all exceptions in paragraph - 17.1 and 17.2(i) Actors/Crew: Technical crew committed to this project are Joey Forte, Director of Photography (DP), Marco Pe, First Assistant Camera (1st AC), and Toby Zheng, Sound Recordist. Principal actors committed to the project are Breton Lalama, lead actor, and Sarah Luby. The film will also include three additional actors, two background, and a stunt coordinator. Additional cast, crew and composer will be hired in January – March 2026. Career Impact: Half-Naked is significant to my filmmaking development and practice because it will be my first time directing and leading a budgeted film production. The profound experience of creating my first two films far exceeded my expectations of what I was capable of as a filmmaker, and now I'm ready to take my career to another level. My first two films were created with the generous donation of in-kind equipment and talent, but without financial support. The activities I'm undertaking in Half-Naked are a significant step in growing and strengthening my skills as a filmmaker as well as managing the business of film production with the financial backing provided by the RBC $15,000 cash award and the in-kind contributions.	Ande Brown	Create	$ 4,189
2026-01-16	The Chosen One, first draft of a play	The Chosen One is a full-length, two-act, four-person comedy. I am requesting funds for approximately 6 months of writing time, starting January 2026 with the goal of completing a first draft by June 2026. The comedy is about a [redacted] The comedy is based on a short play I wrote for PTE's Festival of New Works. One of the themes I wanted to revisit with this piece—one of increasing relevance the older I get—is the idea of [redacted] This play would also mark a return for me to the world of non-musical theatre. I've been working in musical theatre for the last few years, at the Fringe and elsewhere. This project would be my first non-musical play in seven years, and I welcome any opportunity to exercise the muscle of writing a play without the help of music carrying the emotional weight. The piece has been commissioned by Prairie Theatre Exchange, with artistic director Ann Hodges as dramaturg all exceptions in description - 18.1(c)(i)	Joseph Aragon	Create	$ 7,500
2026-01-16	Weighed Down, a short documentary	[redacted] There will be no on-camera interviews. The goal is to create something poetic, raw, and intimate. all exceptions in description - 18.1(c)(i)	Elena Sturk-Lussier	Create	$ 7,500

2026-01-23	[redacted] - Youth Workshop	[redacted] is a youth-focused music workshop designed to empowe[redacted] guiding them through the full journey of song creation— from concept to finished recording—while fostering confidence, community, and self-expression. The program blends creative exploration with practical industry knowledge, offering participants mentorship and skills often out of reach for emerging artists. [redacted] The workshop's goals are to: [redacted] All exceptions are 18.1 (c)(i) unless labeled otherwise.	Jamie Fontaine-Ellis	Indigenous 360	$ 15,000
2026-01-23	New Art Series	My goal is to develop large scale paintings that celebrate and showcase [redacted]. This project is essential as it provides me with the resources necessary to honor my heritage through artistic expression. Additionally, I aspire to inspire others to share their personal stories through art and engage in meaningful conversations about our traditions and values. [redacted]. Ultimately, this artistic endeavor seeks to produce a visually striking series of artwork that inspires both the Manitoba Indigenous community and others beyond. All exceptions are 18.1 (c)(i) unless labeled otherwise. 17.1 and 17.2(i)	Ernest Cobiness	Indigenous 360	$ 15,000
2026-01-23	Oshki Manitou Immersive Experience	I am creating an immersive multimedia presentation [redacted]. The project's initial phase features a live performance of my original compositions, [redacted]. Acclaimed visual artist Peabi Thomas will produce visuals [redacted]. The debut performance will take place at the [redacted] in Winnipeg, with the intention of refining the work for future touring as a [redacted]. The experience is intended to transport audiences [redacted] Through this project, I want to develop a new experiential model for music presentation, [redacted]. My goal is to create a production that offers a deeper look into how storytelling and visual interpretations can deepen an audience's connection to music, fostering empathy and understanding across cultural and societal lines. -Share Indigenous stories and ceremonial experiences authentically through new media -Inspire both Indigenous and non-Indigenous audiences to connect more deeply with the music and its cultural context -Provide a replicable model for other artists exploring [redacted] This project is rooted in [redacted]. However, during live performances, I have found it challenging to fully convey the depth of these experiences through music alone, especially for instrumental pieces without lyrics [redacted] the project will allow for a more complete and empathetic understanding of the stories behind the music The collective story of Indigenous people in Manitoba is undergoing significant change, with increased access to ceremony, media, and platforms for sharing stories. This project will: -Highlight the importance of individual stories within the broader Indigenous narrative, inspiring community members across generations and backgrounds -Serve as a model for how technology and traditional storytelling can work together to reach new audiences -Foster a cycle of inspiration, where artists, athletes, scholars, politicians, parents, and children all influence and uplift one another -Provide opportunities for community engagement, including workshops, artist talks, and collaborations with local Knowledge Keepers and Elders -Through touring the production to [redacted] across Canada, we will also increase the visibility of Manitoba's Indigenous artists and stories on a national stage.In late 2018, my son arrived, marking a profound turning point in my life and artistic journey. Becoming a father deepened my connection to ceremony and inspired much of the music on Oshki Manitou. This project represents a significant step in my development as an artist, allowing me to: -Expand my practice into [redacted] -Collaborate with leading artists and producers -Develop new skills in [redacted] -Reach new audiences and venues, both locally and nationally The project will also strengthen my role as a community leader and mentor, demonstrating the value of cultural reclamation and innovation in Indigenous arts All 18.1(c)(i)	Charles Copenace	Indigenous 360	$ 15,000

2026-01-23	[redacted] A[redacted] Song Album - Mattmac 18.1 (c)(i)	I am writing this grant with the support of my manager, David Hodges. [redacted] is my upcoming[redacted] album that will officially begin production in[redacted]. While I have already started developing demos, my progress has been delayed due to my laptop breaking. With funding support, I will be able to properly continue this project by recording new material at No Fun Club in Winnipeg, completing final mixes, and mastering the work with[redacted]. The project will be rolled out[redacted], with the full album scheduled for release in[redacted]. This project is a key step in my growth as both a recording artist and producer. Through it, I hope to refine my songwriting, showcase my production skills, and expand my audience in Canada and the U.S. The singles —[redacted] — will be paired with[redacted] to build anticipation for the album. Beyond streaming success, the project will focus on deepening fan relationships by offering[redacted] that encourage long-term support. 17.1 and 17.2(a) [redacted] is important because it represents where I am at creatively: a young,[redacted] music producer and artist navigating life in Winnipeg while building on my past successes. The title draws from[redacted] and symbolizes sending a clear message about my journey and the resilience behind it. It will act as a bridge between my current album All Eyes On Us and my forthcoming[redacted], ensuring that momentum continues to build. For the Indigenous community in Manitoba and beyond, this project contributes visibility and representation. My work amplifies[redacted] identity and Indigenous excellence on mainstream stages, from major festivals to international streaming platforms. Sharing my story helps inspire Indigenous youth to dream big and pursue their creative passions. 17.1 and 17.2(i) This project will strengthen my artistic development by challenging me to create more ambitious music, sharpen my songwriting, and expand my professional network[redacted]. I envision myself having grown my audience, achieved new streaming milestones, and advanced into more consistent hard-ticket touring across Canada. The work will be presented on all major streaming platforms, promoted heavily on TikTok, Instagram, Facebook, and YouTube, and supported through live shows including festivals, headline tours, and community events. My main audience includes Indigenous and non-Indigenous listeners across Canada and the U.S., with a focus on young fans who connect with me online and through live performance. [redacted] is more than just a record — it is the next step toward long-term sustainability in my career and a chance to share Indigenous stories and perspectives with audiences across Turtle Island. All exceptions are 18.1 (c)(i) unless labeled otherwise.	Matthew Monias	Indigenous 360	$ 15,000
2026-01-23	Leading Drum / Ngaani Dewe'igan	We are hosting a traditional drum-making workshop[redacted] inviting[redacted] participants to reconnect with culture, ceremony, and community. This experience will guide individuals through the sacred process of crafting their own drum using traditional methods and materials, while also deepening their understanding of the drum's historical and spiritual significance. Participants will learn[redacted]s. Our Goals: • Preserve and revitalize Indigenous knowledge and cultural traditions. • Foster intergenerational healing and unity through ceremony. • Offer hands-on cultural education rooted in spiritual practices. • Empower participants with tools for resilience, self-identity, and connection to spirit. The drum is more than an instrument, it is life itself, a source of healing and a bridge to our ancestors. For many, the opportunity to craft a drum and participate may be a first-time experience. This project helps bridge the gap left by colonization, displacement, and intergenerational trauma, offering a safe and meaningful pathway back to traditional knowledge, community, and purpose. Activities: •[redacted] The land itself is a teacher, offering connection to the four elements and to the wisdom of the ancestors. Many who walk here describe it as a place of peace, transformation, and reconnection. We invite Indigenous youth, families, and support workers from[redacted] and surrounding areas to join this project. Together, we aim to strengthen healing, cultural knowledge, and spiritual connection within the community All 18.1 (c)(i)	Samantha Dumas	[redacted]	$ 15,000
2026-01-23	Learning from the Land	In 2026, MICEC will partner with various community artists to support collective learning around land-based activities including leather work such as hide scraping & tanning, parfleche design, and drum making, as well as basketry, porcupine quillwork, and birchbark jewelry. MICEC will continue to support community learning by supporting artists as teachers and creating spaces for collective understanding of land-based arts, culture and education. This project will support a series of 5 workshops, each building on the previous discipline. Stages 1[redacted], with Stage 2[redacted]. These stages will be led by Sandy Bay hunter and knowledge keeper Mitchell Mousseau. Mitchell is an experienced teacher and educator who is a 4th generation hunter. Stage 3[redacted], In Stage 4[redacted]. Deanne's training programs include providing a binder of patterns, including samples, support materials and instructions for future community teachers. Stage 5[redacted]. Our goal is to develop a deeper connection to land-based arts and cultural practices, and to gain hands-on skills in techniques that are vital to Indigenous cultural expression. We aim to enhance our community's understanding of traditional arts, contribute to the preservation and transmission of these skills, and strengthen our capacity to share and teach these practices within the community This project is important because it facilitates the transmission of Indigenous land-based arts and knowledge, supporting cultural resilience and identity. It helps preserve traditional skills that are integral to Indigenous heritage, fostering understanding and respect for these practices among community members and beyond. By participating in this project, MICEC will help revitalize and sustain land-based arts that are central to Indigenous culture. Sharing skills and knowledge gained through these workshops will empower community members to continue practicing and teaching these arts, fostering cultural pride and connection to land and tradition, especially for urban Indigenous communities who may have limited access to such practices. The community will share our experiences and the skills learned through community presentations, workshops, and cultural events organized by MICEC. The main audience includes community members, Indigenous families, and cultural educators, as well as broader audiences interested in Indigenous land-based arts and cultural heritage all 18.1 (c)(i)	Manitoba Indigenous Cultural Education Centre Inc.	Indigenous 360	$ 15,000

2026-01-23	Honouring our Elders	[redacted] We are [redacted] these Elders are in their 80s and we hope to honour them during their lifetime We wish to honour and share the legacy of teachings and knowledge from two nationally respected Elders who hold a place of influence in Manitoba First Nation communities, one a respected Manitoba Elder. We wish to host a national gathering of 30 Indigenous Traditional Healers and Knowledge Holders and their helpers from Indigenous Nations across the country, alongside invited guests, to honour two nationally respected Elders in our society, who have provided their knowledge and guidance to Manitoba First Nations and Peoples for many years [redacted] These Elders are role models for our communities, Traditional Knowledge Holders who provide guidance and leadership, practice the ancient arts of healing and storytelling, speak our original languages, practice our ceremonies, take care of our sacred lodges and traditions, share our teachings, know the medicines of the land, are gifted counselors, and love our children. [redacted] approaches will be used to create [redacted] that share the story and voices of these two Knowledge Keepers. These will be shared both at the gathering [redacted] It is important to the integrity of the project that Indigenous businesses, Indigenous artists and Indigenous or Indigenous-sensitive writers who know our ways are involved in this artistic process [redacted], an Indigenous-owned business with Indigenous artists, has been engaged for this project [redacted] s someone who has documented success in telling the stories of Indigenous people [redacted], and she also mentors young Indigenous women as part of her company who would be involved in the project [redacted], who has a strong history of sharing the words of Indigenous Knowledge Keepers in a culturally-sensitive manner [redacted] Our Mikinak Ode Centre Elder Council will bring an Indigenous knowledge approach to a review of the materials We look forward to sharing the biographies of the Elders, and hosting the Honouring Ceremony, as part of our vision of restoring our Elders and Knowledge Keepers to their place of influence, sharing their teachings and honouring their legacy and voices [redacted] This initiative will positively impact the Manitoba Indigenous community by creating pride in our own people by honouring and sharing the message and example of two esteemed Indigenous role models All 18.1 (c)(i)	Mikinak Ode Centre	Indigenous 360	$ 15,000
2026-01-23	[redacted]	I am planning to lead a mural project in [redacted] consisting of two large-scale artworks. The first project will be created by [redacted] The second mural will be a [redacted] This hands on experience will give [redacted] the opportunity to learn new techniques, build confidence, and contribute to a meaningful artwork. My goal is to inspire [redacted] I want to show that we can all accomplish anything we set our minds to, no matter where we come from or what challenges we face. This project is important because [redacted] The [redacted] mural will be a space for them to come together, support one another, and build something lasting. I believe this experience will stay with them [redacted] and encourage them to keep creating and dreaming [redacted] As an artist, this will be my first independent leadership role. It will help me grow by developing new teaching methods, painting techniques and collaborative skills. I'll learn how to guide other through the creative process while continuing to evolve my own style. This project will strengthen my portfolio and deepen my commitment to mentorship and accessible art practices. We plan to present the murals in public spaces such as the [redacted] Our main audience will be [redacted] All 18.1 (c)(i)	Desiree Moise	[redacted]	$ 15,000
2026-01-23	Our Stories - Community led mural project	The Our Stories mural is planned for the [redacted] in [redacted] in the centre of the community. The mural is [redacted] in the heart of the [redacted]. It is on property owned by the Town of Churchill and has been approved by the Town. This mural design is comprised of a [redacted] This project has several goals The first is to tell the stories of our community of the elders and longtime residents [redacted] Connecting the youth with elders is a vital step towards community wellness The second goal is to share spiritually significant symbols with the community The third is to amplify local and specifically indigenous voices. Churchill's population is roughly 70% indigenous, most of whom have been either directly or generationally affected by Residential Schools, Sixties Scoop or forced relocation. All of these traumas leave people without agency. When a person is without agency, they are without a voice. I am one of these people. I am a child of a residential school survivor. Coming to understand how I have been affected, both directly and generationally has led me to further understand my community and the trauma many of us are left with and continue to live within As a tourism destination, Churchill gets a lot of outside attention. The town has been gifted with many beautiful murals that have been created by non-local and mostly non-indigenous artists [redacted] Art is a powerful source of communication [redacted] The fourth goal is to engage young, local indigenous artists who have not had much opportunity to display their work. This project will be a training ground for them in mural making and a platform for them to show their work. The hope is for this project to be an inspiration and a starting point for young local artists to explore and share their own voices Because we are a tourism destination, people from all over will be able to see some of what matters to our community. More importantly, we will see it for ourselves All 18.1 (c)(i)	Sandra Cook	Indigenous 360	$ 15,000

2026-01-23	Ateliers d'arts traditionnels Métis	Le projet prévoit une série [redacted] ateliers d'arts traditionnels Métis [redacted] Ces ateliers réuniront environ [redacted] et seront animés par des artistes de métier, des artisan.e.s et des gardien.ne.s du savoir Métis francophones du Manitoba pour un total d'une dizaine d'heure. Ils se tiendront dans divers lieux communautaires tels que [redacted], le [redacted], le [redacted], ainsi qu'en milieu rural. Cette année, un nouveau partenariat avec [redacted] permettra d'élargir la portée du projet et de renforcer la présence des ateliers dans les régions rurales, favorisant ainsi un accès accru pour les communautés éloignées Les pratiques artistiques et savoirs traditionnels qui figureront au programme en 2026-2027 sont les suivants. [redacted] All 18.1 (c)(i) [redacted] L'Union a une grande capacité d'entreprendre et de mener à bien ce projet, car il s'agit d'une formule bien établie depuis plusieurs années. Comme l'a démontré le succès des dizaines d'ateliers depuis 2022, l'Union organise ces événements sans accroc et avec ardeur. Ce projet présente une double portée : il soutient directement les artistes professionnels Métis du Manitoba et favorise l'accès des communautés francophones et Métisses aux arts traditionnels. Les ateliers offrent aux artistes et porteurs du savoir Métis francophones des occasions concrètes de mettre en valeur leur pratique tout en la partageant avec le public. Ces espaces encouragent la reconnaissance des savoirs traditionnels et renforcent leur transmission intergénérationnelle au sein de la communauté. Les évaluations menées après les éditions précédentes démontrent des effets significatifs : la totalité des artistes consultés ont indiqué que l'animation des ateliers avait enrichi leurs compétences, stimulé leur créativité et élargi leur réseau professionnel.	Union nationale métisse Saint-Joseph du Manitoba	Indigenous 360	$ 15,000
2026-01-23	Indigenous Film Score & Music Production Incubator	Mission: To provide an accessible [redacted] opportunity for Indigenous producers, musicians and composers who are interested in developing their artist CV's and resumes for film scoring opportunities. In partnership with [redacted], we will assist up to [redacted] to [redacted]. The project will last [redacted] and provide [redacted] the opportunity to receive film score credits in a professional environment, working alongside trained producers in an [redacted] studio. Achieving this goal would aid in launching & supporting multiple careers and provide basic entry-level skills for those looking to start working in music/film as Indigenous composers. We would like to provide an honorarium for participants and provide basic materials. My project partner and I are both Winnipeg-based, with access to professional recording and TV studios, equipment and all the tools we need to ensure success in this role. Participants will be [redacted] In my experience as a young Indigenous musician, I have met very few Indigenous producers who are able to break through in the music and entertainment industry due to a lack of resources, financial/educational barriers, and funding opportunities. As a Good and Plenty Producers club board member, we aim to diversify the music production industry to make safer spaces for marginalized artists to network, feel comfortable doing business and make impacts with the music and projects we create. It's a goal of mine to fill in the gaps for Indigenous-focused production opportunities by developing projects like this. This program is important as it provides space for Indigenous artists to receive [redacted], and provide Indigenous representation in media arts where there is an increasing demand. This program will benefit the Indigenous creative network of Manitoba by bridging the film & music community together, sharing resources, knowledge and skills to continue development of Indigenous talent and sovereignty in media. Winnipeg is praised throughout North America for it's Indigenous film & music network. This project aims to keep fostering growth in both communities to ensure that the next generation of Indigenous talent continue having access to these spaces We are aiming to work alongside [redacted] as a placement for the projects, along with [redacted] events hosted by [redacted] at our studio located in the exchange district. Our target audience are Canadian's/North Americans of all ages and ethnicities engaging with documentary films and education around Indigenous topics and issues. All 18.1 (c)(i)	Veronica Sayese	Indigenous 360	$ 15,000
2026-01-23	Treaty One Presents Anishinaabe Days: 5th Annual Powwow and Cultural Celebration	[redacted] Treaty One Nations will host the 5th Annual Anishinaabe Days: Traditional Powwow and Cultural Celebration. This [redacted] gathering celebrates the strength, creativity, and resilience of the Anishinaabe people through culture, ceremony, and community connection. This year's theme, [redacted], highlights the [redacted]. The event will bring together the seven Treaty No. 1 Nations, along with community members from across Manitoba and beyond, to honour Anishinaabe identity and share cultural knowledge through storytelling, ceremony, and artistic expression. The gathering will feature a wide range of programming, including: [redacted] The Anishinaabe Days Gathering serves as a powerful platform to celebrate culture, foster connection, and strengthen relationships among Indigenous and non-Indigenous communities. While each of the seven Treaty One Nations hosts its own Treaty Days throughout the summer, this collective gathering has a unique purpose: to unite all Nations and neighbouring communities within Treaty No. 1 territory in the spirit of reconciliation, shared learning, and cultural pride The project supports youth engagement, knowledge transmission, and artistic development, while providing economic opportunities for Indigenous performers, artisans, and cultural carriers. By creating space for ceremony and creativity, the gathering promotes intergenerational learning, cultural pride, and community well-being All 18.1 (c)(i)	Treaty One Nation	Indigenous 360	$ 15,000
2026-01-23	Big Lodge - Sundance Ceremonial Preparation Lodges	See Additional Records document	Gordon Daniels	Indigenous 360	$ 15,000
2026-01-26	Writing the 4th book in my mystery series	I am planning on writing the 4th instalment of my historic Manitoba and Canada paranormal mystery series. This books takes my characters [redacted], I hope to visit the settings of my book in [redacted] and stay at the [redacted]. This project is important to me as I love [redacted] and the stories of my characters. As an Indigenous artist I believe success in the literary arts is inspiring to other Indigenous writers. This project will further develop my writing career. My main audience will be adults and young adults. All 18.1 (c)(i)	Maureen Flynn	Indigenous 360	$ 750

2026-02-13	GIFF 2026 Awards Competition	The Gimli International Film Festival (GIFF) is Manitoba's largest film festival, held annually in the rural Interlake region on the west shores of Lake Winnipeg. Our mandate is to enlighten, engage, and inspire by creating an accessible and welcoming space for all to experience the best in contemporary cinema. Since its founding in 2001, GIFF has become a key cultural event in Manitoba, providing an important platform for filmmakers to share their stories and connect with audiences. GIFF champions diverse voices and perspectives in filmmaking. In 2025, the festival featured 40% Manitoba filmmakers, achieved gender parity in programming, and included almost 50% BIPOC representation among participating artists. We believe in the power of art to transform individuals and communities, and through our annual awards, we aim to recognize and support filmmakers who demonstrate creativity, innovation, and impact. Each year, GIFF hosts an awards presentation to celebrate outstanding achievement in filmmaking. In 2025, thirteen awards were presented across competitive and honorary categories. Competitive awards are determined by a jury of industry professionals and/or our programming team, which includes staff programmers and volunteer industry experts who review submissions and provide input. Competitive awards include: - Outstanding Performance Awards (2) – for Manitoba actors - Best Manitoba Director Award – selected from Manitoba films in the festival - Best Manitoba Short Film Award – juried selection - Best Canadian Short Film Award – juried selection - Best International Short Film Award – juried selection - New Voices Award – presented to an emerging IBPOC filmmaker - WFC Screening Award – audience-selected from the Winnipeg Indigenous Filmmakers Collective screening - Indigenous Spirit Award – for an outstanding Indigenous film or filmmaker - "Best of Fest" Audience Choice Award – selected by audience ballot - Grand Jury Prize – selected by the programming team Additionally, GIFF presents the RBC Pitch Competition, a live event offering $15,000 in production funding and in-kind prizes to support emerging filmmakers (administered separately from this funding request). 2026 will be the 15th year of this prize. These awards highlight and celebrate Manitoba's filmmaking talent while connecting artists with national and international industry networks. The recognition helps filmmakers gain visibility and build professional opportunities that can advance their creative careers. With a dedicated team of experienced staff, industry volunteers, and community partners, GIFF has the proven capacity to deliver high-quality events and ensure each award program runs smoothly and with integrity. The next edition of the Gimli International Film Festival will take place July 22–26, 2026, marking our 26th year of Canada's largest rural film festival.	Gimli Film Festival	Recognize - Competitions	$ 7,500
2026-02-13	The Annual Dave Williamson National Short Story Competition Request for Cash Prize Funding	This year marks the fourth iteration of the annual Dave Williamson National Short Story Competition (aka The Dave). Its honorary patron, Dave Williamson, was a founding member of the MWG and also the architect of the nationally respected Creative Communications Program at Red River Polytechnic. Prior to The Dave, the MWG ran four smaller annual competitions on a seasonal basis. In conversation with one of our community partners, McNally Robinson, the idea of a less frequent competition emerged, with more resources and administrative structure supporting it. We decided to honour the past of the MWG while concurrently looking forward to an aspirational future for the Guild. We chose Dave Williamson as our honorary patron for the reasons stated above and because he both wrote and reviewed short stories and he taught hundreds, arguably thousands, of Manitobans about good storytelling. He embodies our notion of honouring the past while aspiring for an improved future for storytelling in Manitoba. This future works toward a more inclusive, equitable, and accessible environment for less well-represented writers from diverse cultures, races, and ages. The Dave reaches out to these writers intentionally by promoting the competition to many different cultural organizations, to seniors, and to universities. The opening sentence of our guidelines explicitly states that we invite stories from these less well-represented communities, while welcoming entries from all communities, in all short story genres. Over the three previous iterations, both the number of entrants and quality of entries have increased. Each year, the MWG has grown in its capacity to support this competition, annually enhancing the administrative infrastructure to support the requirements for a successful competition. Examples of this infrastructure include codes of conduct for the judging process, committee support for the promotional team (poster design, website administrative support for the competition process, promotions in bi-monthly newsletters and social media postings), committee support for the editing team for the annual competition anthology of the winning stories, financial oversight from the treasurer, and Board support for ensuring the success of the winners' reception. The prizes recognize expertise in crafting a compelling story. Stories need to showcase their author's writing skill while engaging the reader in the plot, character(s), setting, and theme of the story. If the story invites the judges into a new level of seeing or understanding or experiencing, that is a recognized bonus. During the annual winners' reception, the judges have an opportunity to speak to the winners and their guests. One judge who has won many writing competitions, but who has entered far more competitions than she has won, told the writers facing her, "You don't enter a writing competition to win. You enter to prove to yourself that you can complete a story, hone it to the finest you can, and put it -- and yourself -- 'out there' to learn where you stand. You always learn something. You always improve, so long as you are always trying and putting the best of your work out there. That is why we need competitions. For you."	Manitoba Writers' Guild	Recognize - Competitions	$ 2,200
2026-02-13	Concours de créations littéraires de l'Ouest et du Nord canadiens 2026 (CCLONC 2026)	Depuis 2021 l'Association des auteur.e.s du Manitoba français (AAMF), avec le soutien du CAM, a organisé les cinq premières éditions du Concours de création littéraire de l'Ouest et du Nord canadiens (CCLONC). Les participant·e·s provenaient des quatre provinces de l'Ouest et des trois territoires du Nord canadiens. Lors de chaque édition du concours un jury de trois personnes évaluait les textes et les lauréat·e·s furent annoncé·e·s lors d'événements virtuels. Le nombre de participant·e·s et la qualité des œuvres soumises lors des cinq premières éditions du CCLONC témoignent de la pertinence d'un concours destiné aux auteurs·e·s francophones du Manitoba, des trois autres provinces de l'Ouest et des trois territoires du Nord. Nous avons aussi constaté que le CCLONC suscite l'intérêt des médias et du public. Cela nous encourage à faire du CCLONC un événement annuel soutenant la carrière des lauréat·e·s grâce aux prix monétaires, à la publication des textes primés dans le site Web de l'AAMF et dans la revue en ligne « À Ciel Ouvert » basée en Saskatchewan, ainsi que grâce aux articles et reportages dans les médias francophones. Le thème du CCLONC 2026 est : Arrêt(s) Nous diffuserons l'appel de textes à partir du 1er mars 2026 et les participant·e·s auront jusqu'au 30 juin 2026 pour soumettre leurs textes. Le CCLONC 2026 comprendra deux catégories : prose (nouvelles littéraires, contes, récits), pour un maximum de 3000 mots par soumission, et poésie (tous genres, en un seul texte ou en une série de textes) pour un maximum de 1000 mots par soumission. Les frais d'inscriptions au CCLONC 2026 seront de 20 $ pour chacune des deux catégories (10$ pour les membres de l'AAMF). Nous formerons un jury de trois personnes qui évaluera les textes dans chaque catégorie. Ce jury se réunira virtuellement le 18 aout 2026 pour choisir les gagnant·e·s. Les lauréat·e·s seront annoncé·e·s le 2 septembre 2026 lors d'un événement virtuel. L'AAMF anonymisera les textes reçus avant de les soumettre au jury composé d'une personne du Manitoba, d'une personne des Maritimes, de l'Ontario ou du Québec et d'une personne de l'Ouest et du Nord canadiens. Les textes primés seront publiés au cours de l'automne 2026 dans le site Web de l'AAMF ainsi que dans la revue Web « À ciel ouvert ». Les prix seront remis aux artistes au plus tard le 15 septembre 2026. Nous lancerons l'appel de textes pour ce concours dans les médias sociaux, par courriels aux membres de l'AAMF, via l'Infolettre du Regroupement des écrivain·e·s de l'Ouest et du Nord canadiens (RÉNOC), par communiqué de presse aux medias francophones et aux maisons d'édition des provinces et territoires mentionnés plus haut, aux associations et sociétés de la francophonie. Ce concours littéraire a pour objectifs : 1- d'encourager la création littéraire au Manitoba et dans l'Ouest et le Nord canadiens. 2- de valoriser les créations des auteur·e·s œuvrant dans ces provinces et territoires; 3- de favoriser l'émergence de nouveaux talents, 4- de pérenniser la création littéraire d'auteur·e·s déjà établi·e·s, 5- de tisser des liens entre les auteur·e·s et le public	Association des auteur·e·s du Manitoba français	Recognize - Competitions	$ 3,450

2026-02-13	Harry S Rintoul Award for Best New Manitoba Play in the Winnipeg Fringe 2026	The Harry S. Rintoul Award for Best New Manitoba Play at the Winnipeg Fringe Festival, presented by the Manitoba Association of Playwrights (MAP), was first conceived and awarded in 2002 as a way to highlight and honour the work of our region's playwrights and story tellers invested in new theatre creation. Now in its 25th year, it has become a fixture in our regional theatre sector. The Winnipeg Fringe Festival is an institution in Winnipeg, and one of the largest Fringe Festivals in the world. Every year sees close to 200 companies present live performances over the course of 10 days, with dozens of those being productions of new work by our region's theatre artists, and many of those new works being created by early career storytellers. The Fringe Festival has long been considered THE place to begin one's journey as a playwright. Both the Artistic Manager and Executive Producer of MAP premiered their first plays there many (many!) years ago. The Winnipeg Fringe has fully supported the inclusion of this award, from its inception, as part of their Festival. The Festival provides super passes to the selection committee members (for free admission to the shows), facilitates their admission to sold out performances, publicises the award through their social media network, includes the award and application details in the performers' packages, and supports the award presentation from the Old Market Square mainstage on the closing night of the Fringe. Indeed, the award and the Festival have such a close association that past winners are listed on the Winnipeg Fringe Festival's Wikipedia page. It has proven itself an important and career-enhancing award for our young and emerging playwrights and storytellers in particular, recognition that is proudly included in CV's and Bios submitted for grants, and added to the title page of plays sent to Artistic Directors and theatres. It's particularly important given the dearth of opportunities and acknowledgements available to our early career theatre artists. Winning the Rintoul Award is a stamp of legitimacy and accomplishment that has weight in our regional and national sectors. The Winnipeg Fringe Festival was unfortunately cancelled in 2020 and 2021 due to the pandemic, but returned in full force in the summer of 2022. The timing was excellent for the Harry S. Rintoul Award to return with a richer prize pool and a more appropriately supported selection committee process, made possible by a MAC Recognize Competitions grant awarded to MAP in 2022, and again in 2023, 2024, and 2025. We are seeking funding to ensure the continued viability of the Rintoul award at the levels we have established in the 2026 Fringe.	Manitoba Association of Playwrights Inc.	Recognize - Competitions	$ 2,666
2026-02-13	Winnipeg Film Group's MFM Manitoba Hothouse Award for Creative Development	For over 15 years, the Winnipeg Film Group (WFG) has championed mid-career Manitoban filmmakers through the Manitoba Film and Music (MFM) Hothouse Award for Creative Development. This $10,000 cash prize celebrates artistic excellence and fosters innovation in moving image and independent film in Manitoba. In 2023, MFM became a $3,000 cash sponsor, further cementing its support for this initiative and our other film awards. The Hothouse Award acknowledges and supports mid-career filmmakers by providing financial resources and public recognition. Recipients can use the award for creative research, including production costs, development, scriptwriting, and experimentation. This financial freedom allows filmmakers to innovate and explore with the cinematic form, encouraging the creation of groundbreaking and experimental work that elevates and solidifies Manitoba's reputation for groundbreaking contemporary cinema. Since its inception in 2010, the award has recognized exceptional filmmakers such as Paula Kelly, Heidi Phillips, Cecilia Araneda, Noam Gonick, Deco Dawson, Rhayne Vermette, Curbs Wiebe, Ian Bawa, and Quan Luong. These filmmakers serve as role models for emerging artists, reinforcing Manitoba's commitment to nurturing homegrown talent. Initially funded by the Province of Manitoba, the award transitioned in 2020 to Manitoba Arts Council for administration. With ongoing support from Manitoba Arts Council, MFM, and the WFG, the award remains a vital resource for Manitoba's film community. Alongside the cash prize, recipients gain access to WFG's in-kind film equipment and facilities, including our new service of film scanning, further enabling their creative endeavours. The WFG has a proven history of supporting Manitoba's filmmakers, administering over seven peer-assessed award juries annually for more than two and a half decades. Through funds like the First Film Fund, Marketing Fund, and Post-Production Fund, WFG has supported more than 440 filmmakers in bringing their stories to life, reaching audiences worldwide. WFG collaborates annually with organizations such as the Winnipeg Indigenous Filmmakers Collective, Gimli International Film Festival, Reel Pride Film Festival, The 48 Film Festival, U of W Student Film Festival, On Screen Manitoba, ACTRA, and more, to provide mentorship, production support, and in-kind rentals for film incubators and competitions. Earlier this year in 2025, WFG partnered with OurToba on a new mentorship initiative supporting trans, 2-Spirit, and gender-diverse filmmakers, further expanding its reach and inclusivity. Through diverse funding programs, partnerships, and the Hothouse Award, the WFG continues to play a crucial role in fostering creativity and amplifying the voices of Manitoba's independent filmmaking community. As the WFG marks its 50th anniversary, we are also looking ahead to safeguard the next 50 years of independent filmmaking in Manitoba. At a time when Winnipeg is increasingly used as an industrial production hub for American studio projects, it is vital that local filmmaker are not eclipsed by commercial priorities. The Hothouse Award embodies the WFG's ongoing commitment to materially support artists who expand the cinematic form, ensuring that independent filmmaking continues to thrive. Through diverse funding programs, partnerships, and the Hothouse Award, the WFG continues to play a crucial role in fostering creativity and amplifying the voices of Manitoba's independent filmmaking community.	Winnipeg Film Group	Recognize - Competitions	$ 7,500
2026-02-13	Eckhardt-Gramatté National Music Competition	The Eckhardt-Gramatté National Music Competition (commonly called the E-Gré Competition), identifies, develops, and promotes exceptional young Canadian performing musicians who show artistic proficiency, knowledge, and a keen interest in post-1950 Canadian and international repertoire. Manitoba virtuoso violinist, pianist, and composer, S.C. Eckhardt-Gramatté (1899-1974) envisioned a unique competition that would celebrate both Canadian composition and performing excellence. In honour of her vision, the first E-Gré Competition took place in 1976 in Brandon, Manitoba and has been held every year since. It is a registered charitable arts organization managed by a volunteer community-based Board of Directors, an Administrative Officer, and an Artistic Director. For 48 years, the E-Gré Competition and Winners Tour have played a significant role in the early careers of performers who are now recognized nationally and internationally for their achievements in music. E-Gré prizewinners include Officers of the Order of Canada Jon Kimura Parker, Ben Heppner, Louise Bessette, and James Ehnes, as well as prominent leaders in our field include Gwen Hoebig, Desmond Hoebig, Douglas Finch, James Parker, Annalee Patipatanakoon, Heather Schmidt and Angela Cheng. Recent prizewinners from Manitoba including Sarah Jo Kirsch, Joshua Peters, Everett Hopfner, Madeline Hildebrand, Scott Meek, Sergey Saratovsky and Kerry DuWors are already blazing their mark. The E-Gré Competition's mandate to support the creation of Canadian and contemporary music is realized in its annual commissioning of a test piece by a Canadian composer. Throughout its history, the E-Gré has helped foster the creation of thirty-eight works, helping to build a musical cultural legacy for Canada. This years commissioned composer is Dr. J. Alex. Young, a Cree-Settler Composer from Northern Ontario and a University of Calgary Ph.D. Candidate specializing in Composition. Professor of Compositon and Indigenous Music Perspectives. Dr. Young feels to reflect a musical concord between his Indigenous Cree and Western heritage that a unity of self, community, land and spirit must be maintained. The competition draws applications from emerging professional performers from across Canada each year. The preliminary round is rigorous. Competitors chosen to participate in the live competition in Brandon, have already demonstrated their abilities as an excellent emerging interpreter of Canadian and new contemporary music. To compete at that level, in front of an internationally-recognized group of jurors and their peers is extremely beneficial to each competitor. Seven prizes will be awarded in the 2026 E-Gré Competition. All finalists receive a cash prize in recognition of their achievements. 1st prize value totals ca. $12,500 (including $6,000 cash, ca. $5,000 Winner Tour concert fees (+ $5,000 for the collaborative pianist) 2nd prize $2,500 cash 3rd prize is $1,500 cash 4th, 5th, and 6th prizes are $1,000 each Best Performance of the Commissioned Work is $1,000 cash The Winner's National Tour offers the E-Gré winner and their pianist the opportunity to experience first-hand the rigors experienced by a concert artist while also opening doors for future concerts, collaborations, teaching and other career opportunities. In addition to the Winner's tour of 8-12 concerts in established concert series and festivals across Canada.	Eckhardt-Gramatte National Music Competition	Recognize - Competitions	$ 7,500

2026-02-13	2026 Career Development, Festival or Competition Awards	The Provincial Music and Arts Festival was established decades ago with the goal of bringing together representatives from each of the 25 to 28 member festivals in Manitoba. This event provides young musicians - including students of prominent musicians such as Tracy Dahl, Gwen Hoebig and David Moroz - with the opportunity to receive adjudication from professionals such as Winnipeg's Lara Ciekiewicz, who are recognized both nationally and internationally. The festival venue alternates between Brandon and Winnipeg, held in May or early June. For advanced and senior level musicians, this festival serves as an important avenue to progress to nationally recognized festivals, competitions, and career development programs. To be eligible for these programs, participants in a variety of disciplines, including vocal, piano, strings, classical guitar, woodwinds, brass, percussion, musical theatre and chamber groups, must successfully advance through both local and provincial festival tiers, performing advanced level repertoire that meets syllabus requirements and is of near professional calibre. Historically, the FCMF National Music Festival was the sole national participation option for representatives. As awareness of additional opportunities grew, Manitoba representatives now have access to a wider range of nationally and internationally renowned programs. These include Opera Nuova, Morningside Music Bridge, Domaine Forget de Charlevoix, Vancouver International Song Institute, Banff Centre for Arts and Creativity, The Glenn Gould School, and the Canadian Music Competition, among others. Our organization has the experience, infrastructure, and community support to deliver these prizes effectively. The Provincial Festival has a long history of coordinating large-scale, multi-discipline competitions, supported by trained staff and volunteers who manage registration, adjudication, and event logistics. Adjudicators with expertise in each discipline provide fair, constructive evaluation, ensuring that the prizes are awarded transparently and with integrity. By leveraging established partnerships with member festivals and national programs, and maintaining well-documented processes for selection and awarding, we ensure that the prizes consistently recognize the highest levels of artistic achievement and provide meaningful opportunities for career development and national representation. With the introduction of additional classes for younger participants, it became impractical to schedule all performances within a three-day timeframe. Additionally, it was recognized that many university students were unable to participate if the festival dates fell in late May or early June. In response to these challenges, a second event, specifically for advanced and senior level performers, was initiated in 2025 in Portage la Prairie. This event highlighted these national calibre performers, showcased exceptional Manitoba talent, and offered a concert for the community to attend in support of young musicians. AMAF seeks funding to offer monetary awards to selected participants in each discipline. These prizes honour the accomplishments and artistic excellence of young musicians while also helping them offset costs associated with taking part in nationally recognized events or programs. The connections they build through these opportunities often lead to further growth and career advancement.	Associated Manitoba Arts Festivals Inc.	Recognize - Competitions	$ 7,500
2026-02-13	FascinAsian Film Festival Winnipeg 2026 Awards	Each year, the FascinAsian Film Festival concludes with an awards gala that celebrates the creativity, and craft behind the films we bring to our audiences. What began as a modest way to recognize local talent has grown into meaningful prizes that uplift Asian filmmakers and honour the stories they share. These awards reflect our belief that Asian storytellers deserve to have their work showcased on screen, but also tangible support as they continue to grow in their artistic practice. To make the Awards a truly special part of the festival, in collaboration with CHOP VALUE, a company specializing in sustainability, we created a custom-designed plaque shaped like a film clapperboard, crafted entirely from recycled wooden chopsticks. Details are laser-etched onto the plaque, combining artistry, sustainability, and cinematic symbolism. The centrepiece of our awards program is the Erin Hembrador Emerging Artist Award, created in memory of a talented Winnipeg filmmaker who passed away in 2022. Erin was a rising star who told bold stories that won numerous accolades, and her passion continues to inspire many young filmmakers. This award was introduced in 2023 and is generously supported by the Hembrador family, Sunbelt Rentals, the Winnipeg Film Group, and mentorship from award-winning filmmaker Quan Luong. It provides a springboard for emerging filmmakers, providing the tools and support to start creating their next project. Past recipients include Angeline Javier (2023), MC de Natividad (2024), and Faustina Dalmacio (2025). Each year, we work to expand the award so that its impact grows along with the artists it uplifts. Alongside this flagship award, we present several additional prizes that recognize excellence in filmmaking across our Winnipeg programming. These include: • Best Short Narrative Film — awarded to the strongest short film, now evaluated without geographic subcategories to create a more inclusive competition. • Best Short Documentary — awarded to the strongest short documentary. • Best Performance — introduced in 2023, this award recognizes exceptional acting. Past recipients include Cindy Zhu, Jadyn Nasato, and Rena Dine. • Audience Choice Award — voted on by festival attendees, this award captures the emotional and cultural resonance films have with our community. Past winners include Please Handle With Care (2023), My Son Went Quiet (2024), and Mawtini (My Homeland) (2025). • The Building Bridges Award — established in 2022, this prize celebrates films that promote cultural understanding and community solidarity. Past recipients include Other, Same Old, Boat People, and The Little Shopping Trolley. Looking ahead to 2026, we plan to introduce a Best Feature Film award, selected by a professional jury, in response to the growing number of feature submissions and increased interest from established filmmakers. Aside from the Erin Hembrador Emerging Artist Award, which includes a mix of mentorship, equipment, and in-kind support, each prize is a cash award of $500 and an award plaque. Together, these awards recognize artistic achievement, honour the diversity of Asian experiences, provide a tangible cash prize and meaningful encouragement for filmmakers creating work in Manitoba and across our extended community.	FascinAsian Film Festival	Recognize - Competitions	$ 5,625
2026-02-25	LAMDA Shakespeare Summer School PD & Travel	Two years ago, I returned to theatre and film acting, after having taken a hiatus. I stopped acting because I was [redacted] (that old chestnut), plus I was in an [redacted] and my partner at that time made it very difficult for me to work as an actor. In order to stay in the business, I focused on my stage management career. 17.1 and 17.2(e) 17.1 and 17.2(a) 11 years ago, I left him, and have been slowly getting my life back. Getting back to acting and pursuing that goal of being a professional actor feels like that final piece of the puzzle. In 2020 I started impersonating Marilyn Monroe as a performance extension of my professional pinup modeling. Working on my Marilyn act gave me confidence and the push I needed to return to acting. For the last two years I have been auditioning for local theatre and film, and I secured myself a film agent. I have yet to land a role, and feel that in order to become more competitive I need to upgrade my training. Last fall I applied to, and have been accepted to the 8-week Shakespeare Summer School at the London Academy of Music and Dramatic Arts (LAMDA) in London, England. LAMDA stands out because it combines historic prestige, rigorous practical training, world-class facilities, and deep industry connections all in one place. While no school can guarantee success in a notoriously competitive field, LAMDA gives actors a major professional advantage — attending will equip me with skills, confidence, networks, and credibility that can significantly elevate my career trajectory. Its alumni include some of the most respected actors and creatives in theatre and film, demonstrating the strength of its training pedigree. Though the cost of attending LAMDA is significant – even for an 8-week course, I have been saving for over a year to be able to attend. I will be self-funding the entire trip, and attending regardless if I receive any grant support or not. I will also be applying to Canada Council for funding through their Micro-Grants program. I am looking for grant support to help offset the high cost of tuition, traveling to, and living in London for 8 weeks. I have chosen LAMDA because I want to invest in high quality, immersive training. Attending classes overseas will ensure that I can dedicate those 8 weeks to the complete dedication of improving my craft without distraction. I want to be taken seriously as a performer and I am hoping that investing in myself by attending LAMDA, even for a short period of time, will not only help with elevating my professionalism as a performer, but also level up the skills that I already possess. I hope to come back to Winnipeg as a refreshed actor with new knowledge that will improve my work when performing, and also help me stand out in the audition room. Plus, classical acting training is a solid foundation for all performance work - both onstage and on camera.	Lisa Nelson-Fries	Learn - Travel/PD	$ 1,000

2026-02-25	To participate in eight workshops as a delegate at the PuSh Festival Industry Series Vancouver	In January 2025 I attended the International PuSh Festival Industry Series, as a delegate among 277 others, where I engaged in panel discussions, workshops, and attended performances. This intensive time left me feeling rejuvenated and gave me valuable perspective on who I am as an artist, a presenter, an artistic and executive director. Two opportunities came from this. Firstly, I received a Canada Council grant for a residency in Vancouver at Left of Main in July, and to hire three dancers in my company for a process in March 2026. Secondly, I returned to Vancouver in August to participate in a workshop with world renowned Brussels-based dance icon Meg Stuart. I am registered as the Artistic Director of my company, Alexandra Elliott Dance, for the Industry Series in January 2026 By attending the eight workshops and panel discussions over seven days, I will gain insight and perspective on where my company sits in Manitoba, in relationship to the National landscape. I will learn what the challenges and successes are with other dance companies and organizations in every province and territory across Canada. This puts me in a position where I can better advocate for funding to pay Manitoba artists I hire, especially from funding bodies like Canada Council for the Arts and Canadian Heritage. A workshop that will directly relate to how I work with my collaborators and community as AD of my dance company is called "Negotiating Care, Discomfort, and Responsibility in Producing and Presentation". "This session explores the evolving role of care in artistic creation, organizational practice and performance presentation—its radical potential, its limitations, and its misuse. As care becomes a more central value in our sector, how do we define it and how does it converse with rigour or entitlement. Together, we'll explore the tensions between safety and discomfort, individual and collective needs, and the shifting definitions of responsibility—on stage, in the studio or office, and in the audience." The speakers are: Andrew Adridge (TO), Tracy Gentles (UK), Starr Muranko (VAN), Melina Stinson (Brussels). As I begin the process of reviving my company's incorporated status, I am looking at who will be on my board and how my company will be structured and governed. Two out of three board members I am looking to ask are Indigenous, as is one of the dancers in my company. This next panel discussion will give me skills and tools I need. 'Decolonizing and Indigenizing How We Work: Four Perspectives' "What does it mean to decolonize and Indigenize our institutions, practices, and ways of working—beyond performative gestures and toward systemic change? In this session, four arts leaders share reflections grounded in organizational development and transformation. Justin Neal speaks to the values and practices shaping Holy Crow Arts; Renéltta Arluk discusses her leadership at the Banff Centre and the National Gallery of Canada; Yvette Nolan offers insights into governance and structural transformation at PuSh and beyond; and Napo Masheane shares perspectives informed by her long-standing leadership in South Africa's theatre landscape."	Alexandra Elliott	Learn - Travel/PD	$ 875
2026-02-25	[redacted]	[redacted]est un projet de recherche-création et de perfectionnement professionnel axé sur l'écriture contemporaine et la parole performée. Il prend la forme d'une exploration autour[redacted]Ce temps de recherche me permettra d'écrire, de tester des textes à voix haute et d'affiner une démarche qui se situe entre la poésie, le témoignage et la performance. Ce projet est important à ce moment de mon parcours, alors que je me consacre davantage à une pratique artistique indépendante après plusieurs années en direction artistique. Il me permet de ralentir, de me concentrer sur l'écriture et de nourrir mon travail à partir de rencontres et d'échanges artistiques en profondeur. J'ai choisi cette opportunité de voyage et de perfectionnement professionnel parce qu'elle offre un cadre propice à la recherche, à la concentration et au dialogue interculturel. [redacted] est un lieu riche de traditions orales et de pratiques artistiques vivantes et la collaboration avec des partenaires établis sur place permet une approche respectueuse et bien ancrée dans le contexte local. Les retombées pour la collectivité artistique du Manitoba incluent le développement de nouveaux textes et de formes de lecture publique, ainsi que le partage de méthodes de travail issues de cette recherche, par le biais de présentations, d'ateliers ou d'un futur projet artistique. Cette étape contribuera à renforcer ma capacité à créer et à transmettre des œuvres nourries par la recherche et la rencontre. Forte de plus de vingt ans d'expérience en création et en direction artistique et ayant mené de nombreux projets internationaux, je possède les compétences nécessaires pour planifier et réaliser ce projet de manière réaliste, en tenant compte des enjeux logistiques, culturels et humains liés au déplacement.	Genevieve Pelletier	Learn - Travel/PD	$ 875
2026-02-25	Travel to Winnipeg for training with Kristiane Church to assist in filming a 16mm film	Funding from the Manitoba Arts Council would allow me to meet with Kristiane Church in Winnipeg, who has agreed to train me on using 16mm film equipment specifically for the creation of a short experimental film. The funding would cover travel, accommodation, meals and CARFAC rates to work with Kristiane. This support would directly complement a recently awarded Production Fund from the Winnipeg Film Group, which covers studio, equipment rentals, and 16mm film stock for the project. Kristiane has agreed to provide a three hour training session on the specific functions of a Bolex camera, including loading and unloading the 16mm film. She will also show me how to use a light meter in various light settings including using flexfill reflectors to create dramatic lighting effects and filming stop-motion animation using a light table. This training is essential to successfully complete my proposed project with the Film Group. It is necessary that this training occur in person, as practical skills such as loading the film and accurately using a light meter require hands on learning and direct supervision. In person training also allows for immediate discussion questions throughout the process. In addition, I need to be in the city to rent specialized 16mm film equipment from the Winnipeg Film Group for the film project. I will be renting the Winnipeg Film Group's Black Lodge Studio and equipment for two days so that I can continue working independently after training with Kristiane. Filming stop-motion animation is very time consuming and would be possible from extended, uninterrupted studio access, therefore staying in Winnipeg overnight will allow me to the time needed to complete filming. The goal for this trip is to gain a clear understanding of how to use 16mm film equipment and to complete filming a short animation ready for developing. As a rural artist, access to specialized equipment and acquiring professional training is extremely important in strengthening my professional development as an artist. My prior film work was highly successful, and this training will be a critical step towards re-establishing my 16mm film practice as well as re-engaging with the Winnipeg film community. I am confident in my ability to successfully complete this project. I have prior experience working with 16mm film and practice in paper cut-out and stop-motion animation. I find great joy in creating animations, and I am excited for the opportunity to learn from Kristiane. I am deeply committed to producing high quality work and see this training as a significant step forward in my artistic journey. Thank you for considering my application	Victoria Lowenberger	Learn - Travel/PD	$ 694
2026-02-25	Indigenous Music Artist/DJ performing music, djing and doing music/cultural workshops at a festival in Panama	I am planning to perform and dj at the festival as well as do various workshops. I want to teach the history of hiphop music and its early beginnings of positivity through the 4 elements which are rapping, djing, graffiti and breakdancing. I will do several demonstrations of freestyle rap, how to write songs and talk about the intergenerational effects of Residential schools in Canada. I want to inspire those who want to get into music and I will talk about my extensive history as a music artist as well as my advocacy work for MMIW and bringing awareness about that and other issues that happen in my city of Winnipeg. With Djing I will do a multiple genres like House, Bass house, Afro House, Drum n Bass/Jungle, Hard Techno, Hiphop, Reggaeton, Reggae, Afrobeats and Electric Powwow. I will incorporate My mcing over the Drum n Bass/Jungle and Electronic Powwow as well as dance moves. I plan to also give DJing lessons to youth that are there and do DJ sets of childrens music for them as well. I am going to a Music Festival in Panama in Central America. This project is important so I can build a relationship with the people of Central America and tell my story of where I am from Canada with a message and entertainment. I hope to collaborate with artists and producers that are part of the Festival, working on songs. The impact will inspire the youth in my community to chase after their dreams seeing a local artist like myself getting opportunities that are international. I have chosen this opportunity because as a Winnipeg artist, I want to go as far as I can in the world to get exposure for myself but also leaving a legacy as a Canadian artist and getting myself established with more opportunities in the future. With my skills and years of experience, I want to teach and nurture the youth giving my perspective that will make an ever lasting impact. I was personally invited to this event as an indigenous representative of Canada and its part of my goal to travel around the world entertaining and educating about where I am from and furthering myself as a complete music artist and dj. The staff have left it up to me to do as many workshops that I want but they have suggested that I can do 2-3 if I like. As they have sweat lodges there, I also want to do Animal teachings with the youth there and give a cultural experience for them from what I learned as a skabe which is an assistant to Elders that I worked with in Winnipeg.	Salih Ibrahim	Learn - Travel/PD	$ 1,000

2026-02-25	Growth and Connection - Sean McManus, MCO to travel to O2 Orchestra Canada Conference 2026	I am seeking support to attend the O_2 – The Canadian Opera & Orchestra Conference, taking place February 3–5, 2026 in Edmonton, Alberta. This national conference is co-produced by Orchestras Canada and the Association for Opera in Canada and brings together approximately 150 orchestra and opera professionals from across the country for learning, exchange, and sector-wide dialogue As Executive Director of the Manitoba Chamber Orchestra, my project is to participate fully in this conference as a professional development opportunity focused on leadership, organizational sustainability, and sector innovation. The conference combines keynote presentations, facilitated working sessions, and peer-based discussion groups that address the most pressing issues facing professional arts organizations today, including governance, workforce development, equity-informed leadership, reconciliation, and the evolving public role of orchestras. Through this project, I aim to strengthen my leadership practice by deepening my understanding of national policy directions, emerging best practices, and shared challenges across the orchestra and opera sector. I also seek to build and reinforce relationships with peers leading similar organizations, creating opportunities for ongoing knowledge-sharing and collaboration that extend beyond the conference itself. This project is important because opportunities for in-person, national-level professional development in this field are rare, particularly for senior arts administrators based outside major population centres. The O_2 Conference is the primary national convening for this sector and offers a level of peer exchange and strategic learning that cannot be replicated through online or local professional development opportunities alone. Attending ensures that Manitoba-based organizations remain connected to national conversations and evolving standards of practice. Several confirmed sessions are particularly relevant to my goals. Michelle Chawla, Director and CEO of the Canada Council for the Arts, will lead a half-day session on the Council's strategic objectives, offering insight into funding priorities and policy directions that directly affect Manitoba organizations. Jeanne LeSage will facilitate a working session on human resources, hiring, and retention, addressing urgent workforce challenges across the arts sector. Synthia Esleevano of the Banff Centre will introduce a leadership framework grounded in Indigenous knowledge through her "Wise Practices" model, supporting ethical leadership and reconciliation-informed practice. I will also participate in an in-person meeting of the Catalyst Group, a national peer network of mid-size orchestras. This group provides one of the few opportunities to engage deeply with colleagues facing similar artistic, financial, and organizational realities, and to share practical solutions and strategies. The impact of this project extends beyond my individual learning. Knowledge gained will inform decision-making at the Manitoba Chamber Orchestra and be shared with staff and the Board of Directors. Strengthening leadership capacity within a Manitoba arts organization contributes to a more resilient and informed provincial arts ecosystem. I have the experience, organizational support, and capacity to undertake this project. Travel to Edmonton is logistically straightforward, minimizes environmental impact compared to long-distance travel, and allows me to participate fully in the conference. This opportunity aligns directly with my professional goals and supports my ongoing responsibility to provide informed, connected, and effective leadership within Manitoba's arts community.	Sean McManus	Learn - Travel/PD	$ 875
2026-02-25	Professional Development Opportunity at 2026 Design TO Festival from 01/24/2026-02/01/2026	I am seeking funding to attend the full week of the Design TO Festival in Toronto in January 2026, Canada's leading platform for contemporary design, craft, and material-based art. My plan is to immerse myself in the festival's exhibitions, panels, and workshops as an intensive period of research and professional development that will directly inform my beadwork practice. Design TO presents a rare national cross-section of contemporary material innovation, textile practice, installation strategies, and spatial design. These areas closely align with the direction of my current and upcoming projects, which integrate sculptural beadwork, reclaimed materials, and portrait-based painting within performance and architectural contexts. The festival's emphasis on surface, structure, light, and material experimentation makes it uniquely relevant to my work. Several 2026 exhibitions focus on textile-based practices, material reuse, immersive installation, and spatial form. These exhibitions offer direct insight into how softness and structure interact, how materials activate space, and how light shapes visual and emotional experience. This research will inform my approaches to surface, layering, and spatial composition in both beadwork and painting. I also plan to participate in professional workshops and panels that address craft processes, material experimentation, fabrication, and contemporary design discourse. These sessions will allow me to expand my technical vocabulary, test new approaches to surface and textile integration, and gain insight into exhibition strategies used in large-scale and site-responsive work. This learning will be carried forward into future bodies of work and exhibitions. Design TO is also an important networking environment, bringing together artists, designers, curators, educators, and institutions from across Canada. Attending allows me to build new professional relationships, engage in current national conversations around craft and material culture, and lay groundwork for future collaborations and exhibition opportunities. These connections will help strengthen the visibility of Manitoba-based artistic practice within national contexts. Travel to Toronto is essential to access this level of concentrated programming and professional exchange, which is not available locally. The knowledge gained through this experience will directly impact my artistic development and will be shared within my community through conversations, studio visits, and future presentations. This opportunity aligns closely with my professional goals and represents a focused and timely investment in the growth of my practice.	Kae Sasaki	Learn - Travel/PD	$ 1,000
2026-02-25	Levers France premiere in Paris and film retrospective in Ghent, Belgium	This grant will support travel to Cinema du Réel (major documentary film festival, which also focuses on avant-garde films) for the France premiere of Levers, and to Belgium for the Courtisane Film Festival (esteemed avant-garde festival with remarkably diverse curation of new and older works), who will present a retrospective of my feature-length films and short 16mm filmprints. I'm also currently discussing with the directors of Courtisane about engaging with students at a university for an artist talk. The importance of this trip is threefold. Firstly, my presence at these festivals will broaden my international network. I hope to make connections enabling me to further the exhibition of my film works in Europe - which thus far has been somewhat limited/insignificant. Secondly, by introducing the films and participating in a q+a's, I hope to underline my own context, resisting and revealing the falsehoods of Winnipeg/Manitoba propagated by films which have reached a larger international audience. Levers has been received very divisively on the primary facet that the film is acutely regional. It is a densely layered work, formed by entirely Manitoban hands. The story references many local Indigenous cultural markers/events, intermingled with Catholic and esoteric symbolism, which exemplifies the cultural syncretism emblematic of many [redacted] people. I also think audiences, at times, may feel offended by the film's refusal to cater to the industrial white gaze, wherein many Indigenous films focus on historical trauma or curtail Indigenous identity to tropes or pan-Indigenous being. Levers defies this urge wholeheartedly; all is swirling, colliding, embodied... My hope is that my presence at these festivals raises the level of respect at which the work should be understood and viewed - highlighting notions of sovereign thought over western ideals of 3 point narratives/explanations. 17.1 and 17.2(i) Thirdly, I'll have about 3 days abroad between the festivals. In all honesty, since releasing Levers I've been feeling very [redacted] (coming out from an intense 2 year production period as sole producer, prioritizing generosity of the community throughout each production phase, wherein most of my labour was volunteered as a means to provide non-hierarchical rates for all cast/crew which were above the industrial standard). I've also been [redacted] taking in all the criticism, while facing the latent misogyny which forms the expectations of films, and how stories should be experienced in a film. I've been [redacted] from filmmaking (the thought of even watching a film makes me sad). I am considering channeling my creative energy elsewhere. 17.1 and 17.2(a) 17.1 and 17.2(a) 17.1 and 17.2(a) For Levers, I started drawing again for the first time since 2010: drawing 22 title cards for the film, each abstracted, messy and disjointed, a slow reclaiming of my drawing voice which has remained latent for over a decade. I wish to spend these 3 days in Paris, visiting museums and galleries with a particular interest in paintings and drawings to ideally revitalize my melancholic creative spirit, enliven other facets of my creativity which could in turn broaden my practice beyond filmmaking, opening new pathways for growth.	Rhéanne Vermette	Learn - Travel/PD	$ 750

2026-02-25	Professional Development Project with Stand Up Dance in Tromsø, Norway	This grant will be used to aid in the financial costs of travel to Tromsø, Norway for a professional development project with Meagan O'Shea and Stand Up Dance. This professional development project will involve the opportunity to participate in and learn from the remounting of her work Anatomalia in Tromsø, Norway as well as training in her Oblique/Switch method of movement generation. Anatomalia is a series of choreographic installations that celebrate queer joy and provide an opportunity for collective healing and reflection on the societal damage done to gender marginalized bodies, particularly those that have a connection to 'femalia.' This is an 80 minute, site-adaptive, interdisciplinary performance experience. The work includes a cast of 7 professional dancers, 3 recent dance graduates and up to 12 non-professional performers that form a chorus for the work. Over the course of several weeks, the core team works with local performers and community participants to create an ensemble, teach and create new choreography and performance material for each unique space. This work has been performed as both a live performance and as a live performance/video installation hybrid in Potsdam and Berlin in Germany, Vancouver and Winnipeg in Canada, and Outokumpo, Finland. This iteration of Anatomalia is presented by Arctic Pride and Tromsø Kunstforening. Participation in this project will provide an opportunity to expand my movement practice in a multitude of new ways and support the development of my career as a whole. Working with dancers from a wide variety of countries and training backgrounds will provide opportunities for networking that could lead to further projects in the future Anatomalia is a work about queer inclusion, creating community for newcomers, bridging invisible space between professional performers and community participants and engaging more people through outreach activities and interdisciplinary performance practice. These are values that I share and aim to embody in my own work. Participating in a process such as this one that places such a strong emphasis on inclusivity will provide a model I can use in the future when creating work. This will also provide me with insight on creating and performing in site-specific work and performance in atypical spaces. Anatomalia often has performances occurring in multiple spaces within the same venue, and learning how to navigate the production needs of this type of performance is something I am interested in. I first connected with Meagan as a student at the School of Contemporary Dancers, and SCD has offered to provide me with $1000 of financial support through their graduation scholarship fund. This will aid me in covering additional costs of travel. They are also providing me with support in coordinating logistics of travel. Additionally, Meagan is supporting me in arranging a billet with a local artist for accommodations to reduce my overall travel costs and ensure I have support in navigating language and cultural differences.	Emmalee Friketich	Learn - Travel/PD	$ 1,000
2026-02-25	Queer Collective Voices and Visions: the Low-Voice Focussed TTBB Festival Chorus at Unison 2026	The purpose of this grant application is to request support to offset travel expenses associated with my participation in the Unison Choruses Festival and the low-voice focussed TTBB Festival Chorus. Unison Choruses Canada (est. 1991) has played a vital role in bringing together choirs to celebrate diversity, promote inclusivity, and build lasting friendships within Canada's choral community, a mission parallel to that of the Low Voice Collective (LVC). In 2010, Winnipeg's Rainbow Harmony Project (RHP) hosted the Unison festival, where over 500 Canadians gathered for four days to build community, create music, engage in workshops, and openly socialize over shared interests. The success of this 2010 festival prompted the decision to create a formal national Unison organization. In May 2026, I will join RHP as the choir participates in the 5-day Unison festival in Vancouver BC. While there, I will perform with RHP, enjoy concerts by [redacted] and participate in various workshops. One of the highlights of the upcoming festival will be my participation in the TTBB (tenor and bass) Festival Chorus: an engaging workshop experience focussed specifically on low-voice music making, queer composers, voice-specific compositions, and knowledge sharing. The TTBB Festival Chorus is an opportunity for me to collaborate with other low-voiced singers and choristers; to engage with and learn from leaders in the Canadian choral community; to gain knowledge of repertoire and composers who align with the LVC, and thus; to share this knowledge with the LVC in Winnipeg. Participating in the TTBB Festival Chorus will allow me to work with Canada's leading choral educators while singing alongside other low-voiced music makers. The learning opportunities provided by this workshop will be incredibly valuable to furthering my exploration of a unified choral voice, developing inclusive leadership techniques, and expanding upon music as a tool for connection, all of which I will bring back with me to Winnipeg and share with [redacted] low-voice community. In my role as director of the LVC, I have discovered a strong need to share my love of choral singing and music-making with like-minded individuals who are excited to learn and join a musical community. As the choir advances and evolves, I strive to find further opportunities to grow my skills to contribute to my local communities. My participation in the TTBB Festival Chorus is a necessary step in this endeavour. It is important that I actively develop connections with other low-voiced singers and [redacted] choral leaders in Canada, and discover new repertoire and resources to access music [redacted] who write and compose from a [redacted] experience. I must continue to support [redacted] as well as the broader [redacted] community, and I will do that by continuing to share stories told by [redacted] through their music. The experiences and information I will gain from this participation will benefit the artistic planning and continued growth of the LVC, but more importantly, will provide resources to continue to create a necessary, safe space for this local ensemble. all exceptions in description - 17.1 and 17.2(i)	Aaron Hutton	Learn - Travel/PD	$ 1,000
2026-02-25	Workshop for Bellicosity, written for cello duo.	I will travel to Edmonton, Alberta, this January to meet with Rafael Hoekman, principal cellist of the Edmonton Symphony Orchestra and his duo partner, cello soloist Dongkyun An. I have been invited by Rafael and Dongkyun to workshop my piece 'Bellicosity' for Cello Duo. The workshop will involve both a reading of the piece and a discussion about it. The goal is to create a performance and publication ready score for the piece, in preparation of a summer 2026 premierre. Rafael and Dongkyun will discuss playability, notation, and stylistic / artistic opinions. Their feedback will be implemented to create a professionally formatted, performance ready score: I will make any necessary final edits, write in bowings, and address playability / idiomatic issues if there are any I am also going to teach them about live / studio recording so they can learn how to record music and publish it online to share their wonderful playing with the world. I will also train them how to record cello specifically –mic placement, comping audio, etc– and we will do a recording session for the Markus of Rocksley song "Olga of Kiev" to practice the recording techniques we have studied. I have struggled, artistically, since my father's passing in June 2024, but I cannot languish forever. This opportunity is a chance to move forward again; to work on music, set up public performances, and network with fantastic players. I will receive valuable feedback about my music from great players and in turn, I will teach them valuable information about how to share their music online with the world. While in Edmonton, I plan to meet with music community members and deepen collaborative relationships and friendships with these absolutely great players. It is my hope that this will be the beginning of a long term collaborative music making friendship.	Paul Levasseur	Learn - Travel/PD	$ 875
2026-02-25	Banff Centre for Arts and Creativity Residency	This application seeks travel funding for my attendance to the upcoming Banff Musicians in Residence Winter 2026 residency which I have been accepted and enrolled in, awarded by the Banff Centre for Arts and Creativity occurring January 12th-30th in Banff, Alberta, Canada. During this residency I intend to focus on the creation of new works and developing my artistic practice by refining my skills in programming languages Max MSP, Supercollider and Arduino via their application towards multi-instrumental performance and sound art installation The main theme I will explore is the unique integration of my proficiency in every orchestral instrument with my experience in audio electronics through 'collaborative synthesis' and integrated visuals. Using audio programming languages to interface live instrumental performance with electronic sound, lighting and projection where the resulting audio/visual feedback itself informs performance, via reactive and algorithmically responsive music, colour, and image. All the while incorporating audio from my own orchestral instruments. I look to deconstruct and free the composer/performer dichotomy through implementation of binaristic permutations of sound in states of activity vs inactivity in parallel with computer logic. Each state triggering audio-visual accompaniment via digital programs I have created which inform performance via reactivity, without need of traditional score, contributing a new, musical Brutalism to the avant-garde genre, developing a more visceral, innate means of communicating musical ideas as if through conversation. Seeking to fully integrate my instrumentals skills with my experience in sound art I strongly feel this residency will help jump start this next phase in my creative development. Being primarily an autodidact, I chose this residency for it's autonomous, self directed focus. Using artistic self-reliance to overcome creative obstacles. I feel uniquely capable for such an opportunity. Additionally, as a performer/composer and experienced collaborator proficient in the same fields as the Banff Centre faculty, I look to take full advantage of time available with faculty members; chamber ensemble Paramirabo, and electronic composers Zakahamida, and Jlin, to learn and develop my knowledge and abilities through their expertise. I also look to take advantage of networking. As a member of the Winnipeg music scene, the opportunity to meet with other attending artists and musicians of contrasting disciplines is contributional in a way that extends beyond my own individual practice, to my participation as a member of a larger community. The basic timeline accepted by the Banff Arts Centre for the three weeks of my residency is as follows; week 1-explore capabilities of facilities, network with staff and artists experiment with new inspiration, narrow scope of ideas. 2- focus on creation, sharing circles 3- refine performance and composition for presentation The centre provides adequate information and resources for my residency in their program participants package provided to me such that my travel arrangements and plans throughout the residency align thoroughly with the capabilities and scheduling of their facilities. I am also provided with adequate equipment and instruments by the centre and needn't provide or travel with my own.	Gage Salnikowski	Learn - Travel/PD	$ 875

2026-02-25	Week-long study with esteemed composer David Braid.	I have been personally invited by Juno Award–winning composer and pianist David Braid to spend a week at his home in Póvoa de Varzim, Portugal, for an intensive period of one-on-one professional mentorship. This private residency will focus on sustained, individualized work, allowing me to engage deeply with David's compositional thinking, orchestration practices, and methods for developing sketches and conceptual ideas into fully realized scores. Throughout the week, I will bring several new or evolving works for close study, analysis, and refinement. Working in a private studio setting will allow for detailed, uninterrupted dialogue around large-scale form, texture, and instrumentation, as well as practical considerations of score preparation and communication with performers. The goal of this mentorship is to strengthen my compositional voice while expanding my technical fluency across orchestral, chamber, and hybrid idioms. This opportunity represents a natural continuation of an ongoing mentorship that began during my graduate studies at Brandon University. While my primary academic instruction has been under Greg Gatien, David's guidance has played a significant supplementary role in my development through in-person workshops and private lessons. His dual perspective as a composer active in both classical and jazz traditions has challenged me to think more holistically about form, colour, and narrative in music. Working privately in his home studio allows for a level of focus and depth that is rarely possible in group-based professional development settings. As a composer and music educator with over 25 years of experience, my practice is grounded in the belief that artistic growth directly strengthens community impact. The knowledge and skills I gain through this mentorship will inform both my compositional output and my teaching, enriching the learning experiences of students and musicians at Springfield Collegiate Institute and across the Sunrise School Division. This experience will directly support my ability to model professional creative practice for young musicians. Póvoa de Varzim offers a quiet, reflective environment that is ideally suited to focused creative work. The residency structure allows me to work intensively during the day and continue writing and reflection in the evening using the dedicated guest studio space. I have carefully planned the travel, scheduling, and logistics to ensure the time is used productively and sustainably. Ultimately, this private mentorship is an investment in long-term artistic development. It deepens an important professional relationship, strengthens my compositional voice, and supports the creation of new work that will circulate within Canadian musical communities. The impact of this experience will extend well beyond the week itself, shaping my creative practice and the music I bring back to my community for years to come.	Gregory Crowe	Learn - Travel/PD	$ 1,000
2026-02-25	Travel to the Electronic Music Midwest Festival	I will be flying to an electronic music festival in the Chicagoland area to help mount the premiere of one of my compositions for clarinet and electronics. I will fly to Chicago, then drive two hours to the venue and stay at a hotel for two days before traveling back to Winnipeg. I wrote the piece 'Fae' for a Chicago-based clarinetist, Alessandra Hollowell, for an online networking opportunity last October. Together we prepared a video version of the piece which was presented in a YouTube Livestream. I then submitted the piece to the Electronic Music Midwest Festival where it was accepted. Alessandra has agreed to premiere the work at the EMM festival next March. It is a two-day festival with seven concerts. All of the composers and performers will be in attendance because attendance is mandatory for all participants. It will also be open to the public, though there is a registration fee of $75 which is effectively a festival pass. This performance is important for Alessandra because this year she broke a significant hiatus from performing. I want to introduce her to America's electro-acoustic scene. The performance is important for me because I haven't had a performance in the Midwest since January of 2024. It is also a great opportunity for me to work with a professional orchestra musician.	Willyn Whiting	Learn - Travel/PD	$ 750
2026-02-25	Workshops for Professional Development	The last few years has brought some success as an installation and sound artist in Winnipeg and I am seeking guidance on how to build on that success, including but not limited to compositional consulting, social media, and release strategies for sound art recording. Max Alper offers monthly once a week, hour long, workshops for $300 USD per month. I am applying for funding for 2 months. Totaling to 600 USD = 823.53 CAD. Max Alper aka @la_meme_young is a music technology and sound studies educator, composer, and writer. He has taught music technology and audio production at various learning institutions in New York, Boston, and Puerto Rico. He performs and produces minimalist and improvised music and sound art under the alias Peretsky. He is the co-founder of "gonzo sound studies" journal Klang Magazine. He currently teaches sound studies at the New York Film Academy, and is the Director of Education and IP and Assistant Engineer at Circular Ruin Studios in Williamsburg, Brooklyn. These consulting workshops will be focussed on reviewing the work I have completed in the last few years, and planning for my work in an upcoming month-long residency at Casa Lu Sur, in Mexico City, June, 2026. Much of the success I have had as an artist has been with temporary installations and live performance. I am hoping to work on some projects with less temporality, for example installations that can be toured, or turned into artefacts like a record. I currently have 3 recordings that are unreleased from 2025 with Savant Flaneur, and I would like to discuss how to release sound art recordings in a way that builds my career, this is what I have first approach Max Alper regarding. At the end of this project I would like to have a plan for bringing my sound art to a larger audience including online. In addition to this training helping with my music career, I hope to help Winnipeg's growing experimental music scene with this knowledge. My work in music has long been rooted in collaboration and education, working with diverse communities, and I hope to be able to share this training with others. I am a public school music teacher, and I have previously hosted workshops with cluster music festival. With this training I could offer similar workshops at festivals, arts organizations, and share the knowledge with the community I work in. A rising tide lifts all boats, and I believe that this training will contribute to a growing avant-garde scene in Winnipeg. The workshops with Max Alper and myself will be held online, they do not require travel. They do not integrate AI, or their associated negative impacts on environment.	Nathan Krahn	Learn - Travel/PD	$ 721
2026-02-25	Travel costs associated with development of The Ballad of Sylvie Gynt	The Ballad of Sylvie Gynt is a Canadian [redacted] 18.1(c)(i) This adaptation has been more than fifteen years in the making. I was first inspired to adapt Peer Gynt while performing the role of Solveg (Sylvie) during my undergraduate studies. At the time, I was completing a BA in a rural Alberta town, majoring in theatre with a minor in Scandinavian studies. Even then, I felt that Solveg needed more stage time—and more agency. I carried the idea of an adaptation with me for years, continually asking why this story mattered and what my version could add. The answer came in 2023, as I [redacted] These questions propelled my writing, and The Ballad of Sylvie Gynt was born. 18.1(c)(i) Travel to Norway is essential to the next stage of this work. In 2025, I reached out to Erik Uffsby, Artistic Director of the Peer Gynt Festival, seeking dramaturgical guidance to deepen my understanding of Ibsen's text and its place within Norwegian cultural identity and international theatre history. Erik shared that 2028 marks the 200th anniversary of Ibsen's birth, with strong interest from the Norwegian government in supporting international productions of his work that year. I confirmed this with the Norwegian Embassy in Ottawa and have since gained local support from Theatre Projects Manitoba and Royal Manitoba Theatre Centre toward a potential 2028 premier. As part of this development trajectory, Erik has invited me to attend the Peer Gynt Festival this summer, where the annual production is staged outdoors on the land where Ibsen wrote the play. Experiencing Peer Gynt in this specific cultural and geographic context is critical to refining my adaptation with integrity, nuance, and respect for its origins. While in Norway, I will participate in festival activities and hold a workshop reading of The Ballad of Sylvie Gynt led by Erik with festival actors. This exchange will provide invaluable insight into language, structure, mythology, and cultural context, and will establish an ongoing dramaturgical relationship with Erik, who will continue as a cultural advisor throughout the project's development. It's an incredible opportunity for me to share the room with international experts of Ibsen and this text.	Andraea Sarbson	Learn - Travel/PD	$ 1,000

2026-02-25	Travel to Toronto to advise/ participate in rehearsal/ Premiere of Tafelmusik commission "We are Leaving."	I am planning to travel to Toronto to participate in rehearsals and four concerts by the Tafelmusik Baroque Orchestra. This concert features the Premiere of "We are Leaving," a text-music composition based on the life of my ancestor Margaret Kipling, born in 1790 to an un-named [redacted] woman, and a [redacted] Chief Factor with the Hudson's Bay Company. Margaret's voice, and contributions to the town of Selkirk, MB have been silenced by colonial forces. 17.1 and 17.2(i) The title of the concert series is: "Hearing her Voice", my collaborative text-composition at this Premiere features world-renowned soprano Amanda Forsythe. (See attached outline of the concert, "giving voice to the powerful stories and perspectives of women.") I am requested to attend rehearsals by my collaborator/composer Sunabacka in preparation for two works in process. My presence/participation in these rehearsals/adjustments to performance of this work will provide professional development for a confirmed commission is for New-Music Ensemble of Toronto scheduled to be written in April-May 2026 and to be premiered in Feb of 2027. A larger work, an opera building on the content of these works will be researched beginning in June-July of 2026. A funding request to SSHRC is in process. The opera will extend the work of raising silenced voices of [redacted] women, illustrating the negative impacts of colonial forces. 17.1 and 17.2(i) An immediate achievement is improved performances by the orchestra during the four-day concert series. A larger achievement/ goal is to become more familiar with how text and music work together to convey elements of 'story' so that I am better able to accomplish text-writing for future compositions. This opportunity is to improve the presentation of the text for the four-day premiere in Toronto, and to provide professional development for future work. My goal from the time I began collaborative work with Sunabacka has been to promote greater societal understanding of [redacted] Indigenous cultural values through artistic work. Art creation has the capacity to encourage practitioners in education, social work, and medicine within larger society to draw on Indigenous values in their professional practice, thereby strengthening families, and improving outcomes for children. Collaborative art production is Call to Action # 83 ... "to undertake collaborative projects and produce (art) works that contribute to the reconciliation process". As noted by the TRC (pp. 279, Final Report), "...creative expression can play a vital role in this national reconciliation providing alternative voices, vehicles and venues for expressing historical truths and present hopes." The response by the commissioning artistic director of Tafelmusik, one of the most celebrated Baroque Orchestra's in the world was, "Much appreciation to your mom and you for thoughtful work on this. The background story is very interesting and good to raise awareness about. In the song text, the incorporation of Cree words as she has done is very compelling." To improve my own text writing with Sunabacka, as well as increasing my skills in collaborating with future commissioning orchestra's, I am keen to take advantage of this opportunity. Thank you for considering my request	Joyce Clouston	Learn - Travel/PD	$ 806
2026-02-25	Creating an artistic Manifesto	Within my artistic practice as a [redacted] am invested in the ways I can integrate self determination into my practice. Self determination as a tool for self definition, rejection of colonial ideals and the confidence to challenge myself as a multidisciplinary artist. Through my exploration as a multidisciplinary artist I want to be able to be more clear about how all the mediums that I work with are deeply connected and are intertwined. To be able to do so, I am enrolled in néné myriam konaté clap back manifest(o) which is a 9-week personal excavation offer in service of fugitive practice(s). The Manitoba Arts Council Professional development grant would be an enriching opportunity to explore this 9 week workshop online series that includes a cohort of healers, artists, intellectuals, organizers, aunties, lovers, dreamers that are looking to examine their practices and ways of making as a tool to grow as artists. Learning from nene and alongside other like minded folks would give me the chance to write, reflect and be in dialogue with folks about who I am, what do I need, what do I want and what are my demands? Using these questions as a way to think about who I am as an artist, what do I need as an artist to challenge my multidisciplinary practice, what do I want as a [redacted] what are my demands to make me successful within my practice néné myriam konaté clap back manifest(o) is offering a space for those who perform (hidden) emotional, psychological and spiritual labour within relational contexts that systematically appropriate and distort our cultural production. Rooted in an acknowledgement of racial capitalism, manifest(o) is inviting me to consider what it would mean to (re)define the terms under which my/labour (in its plurality) is (re)produced, (re)represented, archived and valued. As a [redacted] person it is difficult to think through these questions within the spaces I occupy in Winnipeg. There is a lack of [redacted] art spaces to be in dialogue with others, by being in these workshops I will be able to connect with [redacted] folks from across the world. Within these connections I hope that I can be in relation with folks that push me outside of my comfort zone with the goal to be more deeply connected to my artistic practice. Being a part of the clap back manifest(o) will provide me with the tools and methods to think through what would be my own personal manifesto. And how I can integrate this manifesto in order to support and work in collectivity within my ever growing arts community in Winnipeg and beyond.	Mahlet Cuff	Learn - Travel/PD	$ 750
2026-03-25	Nomination (Larry Desrochers)	The Manitoba Arts Award of Distinction recognizes the outstanding accomplishments of a Manitoban artist, Indigenous Knowledge Keeper, or arts/cultural professional through an annual prize. A project title and description are therefore not requested in the nomination process. all exceptions in description - 17.1 and 17.2(i)	Larry Desrochers	Recognize - Prizes	$ 30,000
2026-03-25	"Where Our Roots Connect" Black History Month Exhibition in Winnipeg, Manitoba	Black Artists Winnipeg is presenting a 4-week exhibition at the Edge Gallery during Black History Month 2026. 'Where Our Roots Connect' will feature the work of multiple local Black artists, emerging or established in their careers, who work across a range of artistic disciplines. This exhibition creates a platform that allows artists to showcase their work, connect with one another, and to engage with the broader Winnipeg art community in a culturally significant way. 'Where Our Roots Connect' explores the connections and lived experiences of Black people across the diaspora. Although participating artists come from diverse cultural and geographic backgrounds, the exhibition emphasizes the deep connections that unite Black communities. Similarities such as common roots, resilience, family and social activities are prevalent in the works of selected artists. By presenting these narratives to a wider audience and community, the project aims at improving inter-cultural understanding, and over time decreasing racial prejudice by humanizing Black experiences through art. This exhibition is also vital for the provision of professional opportunities for Black artists who have been historically marginalized in the arts, through public visibility, meaningful exhibition experience and peer networking. Black Artists Winnipeg has curated a small-scale show at the St. Norbert Arts Centre in 2024, with no budget and done on volunteered time. Efemena Ogboru has also assembled solo exhibitions for her own work. Olivia Cassie has worked with mentors through the Rise-Up Mentorship Program and consulted curators at WAG-Qaumajuq to enable her to assemble a professional exhibition. Black Artists Winnipeg is fully confident in their ability to present a successful show, which would be made more memorable with additional funding, as paying artists for their work is of utmost importance. While all fourteen artists in our upcoming show 'Where Our Roots Connect' have agreed to participate even without funding, paying artist fees will provide encouragement for these artists to continue their work and also open the doors for future Black Artists Winnipeg exhibitions. The exhibition opening coincides with First Fridays in the Exchange. Starting at 6pm, the event at the Edge Gallery is a walkable distance from other First Fridays venues such as the Manitoba Museum. Located in downtown Winnipeg, the site is accessible by bus or by car, with limited street parking available in front of the building. Since the exhibition is open until March 3, it will allow those unable to visit on the opening night a chance to see the show. The event is being promoted through social media and the promotional material has already been viewed by 6,000 people.	Black Artists Winnipeg	Share - Artists in Community	$ 7,357
2026-03-25	Super 8 Special: Film Incubator 2026 in Winnipeg, Manitoba	I am planning on teaching a hands-on analog filmmaking workshop series called Super 8 Special: Film Incubator (S8S). The program will have no enrolment fee and is open to various equity-deserving individuals. Participants will learn the process of DIY analog black and white Super 8 filmmaking; from learning to use the cameras, shooting and processing their film in buckets in the darkroom, using a splicer to edit their film, using coloured tints and various other surface techniques to alter their footage, and to assemble their film for 2K digitization, with a final screening of the digital files and wrap party at the end of the program. The S8S program will consist of seven 4-hour workshops: the first will introduce all 16 participants to the Super 8 cameras and give them the information necessary to shoot their film. The following six workshops will run over the course of 3 weekends in September 2026, and participants will choose to attend EITHER the Saturday or Sunday class (Sunday will repeat Saturday's topic). Each weekend will focus on specific techniques and processes, ensuring all participants learn about splicing and analog editing, surface effects, and finally adding audio + titles and bringing your digital file into editing software. By giving the participants the flexibility to come whichever day works best, the groups will be smaller and everyone will get more individual instruction, and they will be able to work with their peers in a more intimate class setting. This project is important as it supports underrepresented filmmakers in creating analog film from start to finish, through extended workshops where they can explore creative and experimental techniques. Many people are interested in analog filmmaking but do not know how or where to begin, or they simply do not have the means but are deeply interested in pursuing the medium. Analog filmmaking offers an alternative to the more industrial filmmaking world, and is a powerful and tactile medium that garners much excitement. I have witnessed the magic that occurs when people process their first role of film and then become enthralled in the various processes in the darkroom. I think it also gives people the confidence to make films with their hands, which can feel so empowering, as opposed to editing on a computer screen for example. There is a draw to it for many because of the physicality, the networking, and the joy of seeing each other's work at the final screening. I feel completely confident in my ability to undertake this project if I were to receive the funding to make it possible. I co-taught the first S8S program in 2025 with Leslie, but with this smaller group of participants, I will be able to teach alone and fine tune the program with all of the feedback from previous participants. I have a working timeline for the project (listed under Work Plan section), and have been in touch with Winnipeg Film Group, On Screen Manitoba, and Platform Centre to figure out the logistics of the project.	Kristiane Church	Share - Artists in Community	$ 6,562

2026-03-25	Fenestration/Defenestration Exhibition	Defenestration / Fenestration is a contemporary visual art exhibition that transforms an almost empty shopping mall into a site of discovery, creativity, and shared public experience. Vacant storefront windows are repurposed as exhibition spaces, with two-dimensional artworks reproduced as large-scale stickers and installed directly onto the glass, creating a walk-through public gallery that is free, accessible, and integrated into everyday life. Visitors encounter the exhibition during regular mall hours, engaging with the artworks through storefront windows as part of their everyday movement through the space The project is framed by the paired concepts of fenestration—the design and function of windows—and defenestration—the act of removing or casting something out of a window. These concepts invite reflection on what windows *reveal*, conceal, and frame, and how commercial architecture mediates public behavior. In this context, the mall's storefront windows serve as both physical surfaces and symbolic thresholds between consumption, vacancy, and possibility. Rather than simply presenting art, the exhibition reimagines what the mall can mean for the community. Visitors encounter images, text, and graphics that respond to the space and engage themes of vacancy, labor, memory, and renewal. By foregrounding emptiness as a generative condition, the project encourages reflection, imagination, and a collective reconsideration of shared public environments. Artists are selected and invited by RAW (Rural Arts Westman) for their ability to work conceptually and site-responsively. Images included in the support materials illustrate participating artists' practices and provide context for the jury. Defenestration / Fenestration combines artistic innovation with public engagement, temporarily activating underused commercial space while fostering inclusive, site-specific encounters with contemporary visual art. It demonstrates RAW's capacity to organize, curate, and deliver projects that connect artists, audiences, and community spaces in meaningful ways. By remaining visible over an extended period, the project encourages repeated encounters and reflection, supporting sustained engagement rather than a one-time event	Rural Arts Westman (RAW)	Share - Artists in Community	$ 8,550
2026-03-25	Researching queer Latinx Prairie identity - towards a confirmed exhibition for Latitude 53	This application supports my research towards the creation of an exhibition for Latitude 53 (Edmonton). Latitude invited me to curate an exhibition, launching in September. Pending funding from a separate grant, I will coordinate a small exhibition catalogue which will include my writing and a guest writer. FOCUS I will research how [redacted] 18.1(c)(i) IMPORTANCE Sur Gallery (Toronto) is the only gallery I've found in Canada dedicated to Latin American art and in 2022, they presented a symposium "seek[ing] to address the systemic barriers faced by the Latin American and Latinx community in Canada." Because Latinx artists are under-represented in the arts, I have had limited opportunities to engage with these topics through programming I've encountered in Winnipeg and other cities in Canada. ACTIVITY & METHODS I have a starting base of artists to begin researching through previous experience (see CV). I will also make a call for portfolios with information about my project to disperse, leading to studio visits. This will accelerate my ability to learn about artists in other provinces (I'm unable to travel during this project timeline). The call will be dispersed through: -Latitude, who's agreed to coordinate with their contacts in artist-run centres in Alberta, Saskatchewan, and Manitoba to share it further -Contacting my existing networks and their suggestions (eg. Winnipeg, Miradorx, previous Mujer Artista participants; Edmonton; Matias Martinez, Founder, Como Se Dice Latinx collective & Freddy Rivas, Executive Director, SpanicArts - Calgary) Engaging advisors and research through publications and videos will impact my interpretation of artworks, serving my writing and conceptual framing for the exhibition and catalogue. I recently contacted Concordia University Press to learn more about their new publication: "Diffracting the North: Contemporary Latinx Canadian Experiences and Practices in Film, New Media, and Visual Arts" (Concordia University Press, December 2025). Upon hearing of my project, they offered me a complimentary copy. Other research material will include: Disidentifications: Queers of Colour and the Performance of Politics (José Esteban Muñoz), El feminismo ya fue (Mikaelah Drullard Marquez), Santo Domingo is Burning (Johan Mijail), Mercado de Artesanías: Crafting Latinx Identity (Javier Fuentes Martinez), Mapping the Presence of Latin American Art in Canadian Museums and Universities (ed. Alena Robin); educational videos from independent filmmakers like Dash Harris Machado, and accessing video distributors' catalogues (eg. Vtape, VUCAVU). I will learn new skills with a computer program to facilitate drafting exhibition layouts, enhancing my capacity for future creation (see Work Plan). I will promote my research and upcoming exhibition by contacting media and arts writers. This will increase visibility for my project, opening potential future opportunities for myself and the artists involved. OUTCOME: This project will lead to the creation of an exhibition focusing on queer Latinx Prairie identity	Mariana Munoz-Gomez	Share - Artists in Community	$ 6,125
2026-03-25	To continue research, writing, and development on BROWN ENVELOPE, while beginning early-stage production	Brown Envelope is a 70-minute feature-length experimental documentary about [redacted] On October 21st, 2020, [redacted] At the time, I was 6 years old and did not fully understand what was happening, but saw that my father was home a lot, was constantly upset, and would regularly record his phone calls. By the time I was 9 and the case had settled, I had put this in the back of my mind, until I found this box. Brown Envelope is a look into [redacted] To make this film, I will use a mix of [redacted] My goal in making this experimental-documentary is to not only receive some personal closure to my father's death, but to also better understand a time in my life that I had zero reference or exposure to until recently. My father was suffering for many years and this is my way of giving back to him. This film is important because it explores the experience of [redacted] all exceptions in description - 18.1(c)(i)	Ian Bawa	Share - Artists in Community	$ 13,125

2026-03-25	"Aangan: A Creative Courtyard" QTBIPOC art workshops, community gatherings, and collaborative exhibition	"Aangan: A Creative Courtyard" is a recurring, cohort-based art gathering for queer, trans, and racialized (QTBIPOC) artists in Winnipeg. Rooted in the Urdu word "Aangan" meaning courtyard / shared home space- the project creates a welcoming, culturally grounded environment where participants can gather regularly to build relationships, experiment creatively, and develop artwork together. Over 4 months, I plan to host 6-8 facilitated studio sessions at TakeHome, a BIPOC-focused gallery and community space I help operate. A cohort of 12-15 participants will be selected through an open call prioritizing QTBIPOC artists and community members facing financial, social or systemic barriers to accessing traditional arts spaces. Each gathering will include tea, food, art materials, gentle prompts, and time for independent/collaborative creating across disciplines such as drawing, writing, collage, photography, textiles, craft etc. No prior experience is required Rather than drop-in workshops, Aangan will function as a creative container. The recurring format will allow trust and safety to develop, supporting deeper storytelling, creative risk-taking, and sustained relationships. This continuity is especially important for participants who may not feel represented or safe in mainstream nightlife-centered gathering/community spaces. This project will culminate in a public exhibition, zine publication and community gathering, where participants can share work-in-progress / finished pieces in a low-pressure, celebratory environment. This presentation will increase visibility for QTBIPOC artists while strengthening connections between participants and the broader community. This project is important because there are few free, culturally safe, accessible, trauma-informed spaces in Winnipeg where queer and trans racialized people can consistently gather. Many community members lack access to resources, mentorship or platforms to creatively express and experiment. Aangan addresses this gap by offering materials, space, facilitation, and honoraria - reducing both financial and psychological barriers to participation I have the experience and infrastructure to undertake this project successfully. Through my role at TakeHome, I regularly support and produce community programming while maintaining an accessible, harm-reduction-informed environment. My background in facilitation, peer support, and trauma informed education equips me to hold safe, responsive spaces for vulnerable communities. Additionally, I will use support materials and resources from Righting Relations to ensure I am creating an accessible environment for creativity and knowledge sharing. The gallery's existing reach, equipment, accessibility features, and community partnerships ensure this project is logistically feasible and sustainable. Aangan will strengthen artistic skills, foster belonging and support relationships while producing meaningful new work rooted in community.	Azka Ahmed	Share - Artists in Community	$ 7,500
2026-03-25	SOUL SUPREME FEST: A 1-Day R&B Festival	Soul Supreme Fest is a one-day R&B music festival featuring performances by resident Soul Supreme artists and DJs, mixed media arts from established and emerging diverse creatives, and a vendor market showcasing local businesses. The event takes place at CCFM's Le Patio in the heart of St Boniface, Winnipeg, in August 2026, marking the festival's fourth year following three sold-out editions from 2023 to 2025. This venue enables us to engage the francophone community, furthering our mission to serve as a hub where diverse communities intersect. Le Patio has partnered with Soul Supreme for 2026 as part of its commitment to diversifying programming and engaging all city communities. This fourth edition expands upon the community cultivated through years of programming and the momentum of three successful festivals. The festival features 5 local artists, 3 out-of-town artists, 6 DJs, 2 visual artists, and an 8-piece band. We leverage our high-profile collaborations and ongoing curated events to build anticipation and engagement. We continue our partnerships with Manitoba Music, Tourism Winnipeg, and Speed Pro to expand audience engagement and elevate local talent. Soul Supreme Fest targets music and culture enthusiasts across Winnipeg and Western Canada, promoting regional talent while supporting artists' creative development. Our partnership with Tourism Winnipeg attracts visitors during peak summer tourism season.	Soul Supreme	Share - Artists in Community	$ 11,250
2026-03-25	Network event and Shoot Days for Black Film Collective Winnipeg	We are planning to do one (1) networking event in October 2026 and planning one (1) shoot day in November 2026. The networking event will bring the Black community together to network without and build relationships to help each other out with film projects. We notice last year that a lot of our members don't know each other or know their skill set. We want to bring them all together and form those relationships so that members are able to easily crew up and cast for their film projects. This would help create opportunities for our members and shine a light on the Black Filmmakers in Manitoba. Additionally, we would be planning 1 shoot day where we would get our members to come learn practically how to shoot a film. Shoots operate by having them be available to members to reserve for a specific project to be completed in the allotted time. We have an experienced Director of Photography, Cyril Karwa, that helps new members understand camera, lighting, and grip gear and how to light for a specific look. Overall this is a collaborative experience that emphasizes the importance of sharing knowledge with one another. With funding, we pay our members that have equipment and rental fee to use it for the shoot. This project is important to our community as there are tangible needs for these programs to address the disparity for Black artists being able to participate in film. There are so many Black artists that don't know how to get started in film and we have a proven track record of opening doors for them by creating space our shoot nights to learn about filmmaking and coming to our workshops. Our ability to undertake this project is reflected by how we have been able to begin working towards this goal for the past 3 years with shoots. It is a priority for us to pay people for their time to organize networking events and shoots, so we can continue doing programming and be able to grow the collective.	Black Film Collective Winnipeg	Share - Artists in Community	$ 2,000
2026-03-25	HERitage 2026: Creating Space for BIPOC Women and Underrepresented Voices in the Arts	HERitage is intentionally named to reflect the intersection of heritage, culture, and gender within the lived experiences of Black, Indigenous, and Racialized women. The title emphasizes how cultural heritage informs artistic practice, identity, and creative expression, while also acknowledging the specific experiences of women and gender-diverse artists navigating underrepresentation in the arts. For many BIPOC women, artistic practice is inseparable from ancestral knowledge, cultural memory, and community storytelling. The aim for HERitage is to create space for these intersections to be recognized, valued, and shared without pressure to translate, justify, or dilute cultural expression. The project honours heritage as both inherited and evolving, allowing artists to engage with tradition while shaping contemporary creative futures. HERitage 2026 is the second edition of a community engaged arts initiative through a curated panel discussion, live performances, and facilitated community dialogue. The project is designed as both an artistic gathering and a capacity-building space, centering lived experience, mentorship, and creative exchange. The project is important because artists from underrepresented communities continue to face systemic barriers such as lack of access to paid opportunities, limited visibility, and exclusion from professional spaces. HERitage responds by creating an intentional, artist-led space that prioritizes equity, cultural integrity, and community connection. I have the experience, relationships, and organizational capacity to undertake this project, having successfully produced HERitage's first event in 2025 previously and collaborated with local artists, venues, and community members. Planning will account for accessibility, clear communication with collaborators, realistic timelines, and culturally respectful facilitation. The project is scheduled to accommodate artists availability and will take place in an accessible, transit-friendly community venue. Logistical planning includes early artist confirmation and clear communication. Cultural protocols are respected through consent-based participation, culturally responsive facilitation, and an emphasis on respectful dialogue and care.	Joyce German	Share - Artists in Community	$ 3,150
2026-03-25	Trinnipeg Live Mixtape	I Tryna pig live mixtape is going into year nine. A massive part of it is to connect artist/musicians and have them create new works together with emerging talent being mentored with each Trinnipeg live mixtape we have been documenting through pictures, surveys, interviews and quotes iteration. They have been about ideas of home belonging love as an action and the speed of trust. For me in this iteration, I would like to focus on research of Black musicians that have existed in the city of Winnipeg from the 1900s early to the present. This would be expanding on my consulting work that I did for Nigel Webbers book Gritty City (2024). But now its completelelty Black narrative and exploring music from the times of porters to now. This is also to ensure that I have some independence. I need to be able to travel from point a to point B with these and pay bills. I am bred of doing work for free. The idea of building a resource that is accompanied with photos of past events, poetry and insights of the community at large is very exciting to me. This money is also for giving me time to look for partners, solidifying partnerships with arts organizations. The Winnipeg Art Gallery Curator and Julio Lafreniere did agree to support me on my ventures, but there is no letter at this moment and black professionals of music. BPM have also agreed to give, $2000 for workshops and support the supplemental programming to any live performances I coordinate.	Elliott Walsh	Share - Artists in Community	$ 7,500
2026-03-26	Mexico City Residency in Sound/Installation Art	In June 2026, I will undertake a five-week residency at Casa Lú in Mexico City alongside poet Chimwemwe Undi. This residency will provide focused time, studio space, and international artistic exchange to develop a new body of interactive, technology-driven installation work. During this residency, I will expand my technical knowledge of Arduino microcontrollers, motors, and sensors as a means of preparing acoustic instruments for participatory art installations. The central research concern is creating [redacted] 18.1(c)(i) The residency will focus on building small-scale proof-of-concept systems rather than a finalized installation. For example: [redacted] 18.1(c)(i) Mexico City is an ideal location for this research. Its vibrant contemporary art scene, strong experimental music community, and culture of public-facing installation work provide a context in which interactive and interdisciplinary practices are widely embraced. Casa Lú's structure of private studio space combined with communal exchange will allow for both technical focus and dialogue with international artists. This opportunity directly advances my long-term goal of bridging avant-garde practice and public participation. My work consistently seeks to dismantle the barrier between performer and audience, positioning viewers as co-creators. By integrating sensors and motors into acoustic instruments, I aim to create systems where sound emerges only through interaction, making experimental music playful, accessible, and relational. Upon returning to Manitoba, I will apply these technical developments to future installations and performances with Savant Flâneur and other collaborators. This research will strengthen the technological sophistication of my work while contributing new interactive formats to Manitoba's experimental arts community. I have the technical foundation in Arduino programming and electroacoustic practice necessary to undertake this research, and the residency format provides the focused environment required to deepen and refine these skills. This travel opportunity represents a critical step in expanding both my artistic capacity and the scope of participatory experimental art in Manitoba.	Nathan Krahn	Learn - Travel/PD	$ 750

2026-03-26	Supporting Leadership Development in Banff	This project involves my participation in the Banff Centre program Governance and Financial Resilience: Executive Tools for a Changing Sector, an intensive professional development opportunity designed to strengthen executive leadership in the arts and cultural sector. Through this program, I plan to build practical knowledge around governance structures, financial sustainability, organizational risk, and adaptive leadership. The learning will directly inform my work at GIFF which is Canada's largest rural film festival. I am trying to build long-term resilience which is essential to both artistic and community impact We are at a pivotal moment in my organization's development. I am seeking tools that support thoughtful decision-making and systems-level leadership. My goal is to apply the frameworks and case-based learning from the program to the creation of strong bylaws, financial policies, and governance practices that support accountability and transparency. With a newly established board in place as of September 2025, this work is both timely and necessary. By strengthening governance literacy at the executive level, I aim to help shape an organization that is responsive to the changing arts and culture landscape in this country while grounded in clear purpose and strategic direction. The relevance of this project extends beyond individual professional growth and speaks directly to the realities facing rural and regionally based cultural organizations. Operating within a seasonal economy, geographic isolation (even though it doesn't feel like that being only an hour from Winnipeg), and limited infrastructure requires careful planning and adaptive financial strategies. Climate variability, shifting tourism patterns, and rising operational costs further underscore the need for resilient governance and sound fiscal oversight. As we try to expand public programming within Gimli, the options for indoor venues are limited putting additional strain on risk management due to climate variability. The Banff Centre's emphasis on real-world application makes this program particularly valuable in addressing these intersecting pressures. Through participation in this program, I will engage in peer learning alongside senior leaders from across the country, drawing on diverse perspectives while contributing insight from rural festival leadership. Faculty expertise and collaborative dialogue will allow for reflection on shared sector challenges, while reinforcing best practices that can be adapted to different organizational contexts. These exchanges are central to the Banff Centre's learning model and will support ongoing knowledge-sharing beyond the program itself. Our organization can feel isolating because it is not in a "traditional" cultural centre. It has always been my aim to connect us with the wider cultural ecosystem in this province and beyond. I have both the capacity and institutional support to undertake this project. My current role allows for immediate application of learning, ensuring that the outcomes of this opportunity extend directly into board development and strategic planning. I firmly believe that choosing this program reflects my commitment to responsible leadership and long-term stewardship, with the intention of leaving a durable governance foundation that benefits the festival and the rural community it serves well into the future.	Teya Zuzek	Learn - Travel/PD	$ 1,000
2026-03-26	Developing a Ceramic Language Through Ancestral Knowledge	This project is important because it represents a return to my ancestral land to learn a traditional practice that is deeply rooted in my cultural identity. As an interdisciplinary artist, I am increasingly interested in pottery particularly traditional ceramic practices connected to Indigenous and rural knowledge systems in [redacted]. My family is originally from the region of [redacted] and the town of [redacted] has preserved ceramic traditions for generations. Learning directly from artisans in this context is not only a technical pursuit but also a cultural and spiritual reconnection that will meaningfully shape my artistic practice. I will be traveling to [redacted], a town internationally recognized for its ceramic heritage. I will be working closely with three generations of artisans at the Taller de Cerámica [redacted]. The [redacted] family has sustained traditional pottery practices for decades, passing knowledge from elders to younger generations. During a one- to two-week immersive residency, I will participate in the full ceramic process from collecting clay from the surrounding mountains using traditional methods to shaping, firing, and finishing the pieces. I will learn techniques such as wheel throwing and coil building, grounding my practice in both technical skill and cultural knowledge. This opportunity is directly aligned with my long-term artistic goals. My work explores identity, migration, memory, and land. Incorporating ceramics into my practice will allow me to expand beyond painting and integrate sculptural elements that reflect my roots. I am inspired by artists such as Michaela Yearwood-Dan, whose integration of ceramics with painting demonstrates how material practice can deepen conceptual work. Learning pottery in my own language, within the cultural landscape of my ancestry, will provide a foundation that cannot be replicated elsewhere. The impact on my community will be reciprocal. Economically, my participation supports a family-run workshop that relies on cultural production. Artistically, I will share my experiences as a [redacted] artist based in Canada, fostering dialogue about diasporic practice and contemporary art. Upon returning to Canada, I plan to incorporate these learnings into exhibitions, workshops, and community-based art programming, contributing to cross-cultural exchange and strengthening connections between Latin American traditions and Canadian audiences. I am well positioned to undertake this project. I will be in [redacted] from April to August, allowing flexibility and dedicated time for immersion. I have previously visited [redacted] and attended a demonstration with the [redacted] family, and I am fluent in Spanish, which facilitates meaningful communication and cultural understanding. I am familiar with the region's climate and rural context, and I have planned logistics in advance. While [redacted] is a small town with limited infrastructure, I have experience navigating rural environments and adapting to community-based living. This preparation ensures that I can fully engage in the residency and maximize its artistic and cultural impact. all exceptions in description - 17.1 and 17.2(i)	Francys Ruiz Moreno	Learn - Travel/PD	$ 1,000
2026-03-26	Learning Curves: a self-directed quilting residency	I am requesting funds to support Learning Curves: a self-guided quilting residency focused on longarm and freemotion design. As part of this residency, I will attend a range of classes and workshops between June and October 2026. The first event takes place at the 2026 Quilt Canada Convention to participate in a one-day workshop: From Sketch to Stitch with Inktense Pencils with instructor and artist Ana Buzzalino in Winnipeg, MB on June 18, 2026. This class is of interest because Inktense pencils can introduce cohesion, shading, and movement within a quilted work. Description: In this class, students will use a sketched design (provided) to free-motion quilt it on the fabric as if one were sketching on a sketch pad. Students will learn how to create stunning backgrounds using stencils and a ruler. Free-motion techniques will be demonstrated. Once the design is fully quilted, it will be coloured using Inktense pencils. Following the convention, I will participate in the virtual Killer Freemotion Skillbuilder Series hosted by Whirls N' Swirls Quilting which will take place during August of 2026. My aim with this course is to learn methods, templates, and designs that improve my confidence and consistency when freehanding (i.e. not using a pattern or template). Description: This course will take students through this easy to piece sampler quilt with many creative ideas, motifs, and fillers to quilt the individual blocks and spaces. Lastly, I will enroll in the virtual Orbital Quilting Architecture course in September 2026. This course appeals especially because navigating the stitch path when quilting is a challenge that I come across and wish to overcome. Description: a 4-step method to create custom quilting teaches how to make sure the path is 100% continuous and free from traveling by ditches or backtracking over designs. Instructors are Aime Bugarin and Natasha Bugarin. 17.1 and 17.2(a) My interest in this project overall is borne from my desire to support my [redacted] while continuing to practice art in a sustainable way. Freemotion quilting uses a rolling frame and carriage for the sewing machine which is moved across the stationary fabric and is significantly less taxing on my body than traditional sewing which moves the fabric under the needle. Using a frame alleviates any issues with drag or repositioning that are present with domestic models. 17.1 and 17.2(a) These workshops and courses serve to expand my skills as a quilter and in particular to improve my freemotion quilting. This freedom of movement invites elaborate designs that can be intricate and dimensional. This dimensionality appeals to me as a [redacted] because it provides enhanced tactility which can be a useful accommodation for blind, low-vision, and/or neurodivergent visitors. I create my pieces with disability in mind and incorporate highly tactile and described (image, video, or audio descriptions that may accompany the work) elements into the works. These events are opportunities to improve my quilting abilities and to nourish my creative resources. I've chosen these workshops to enrich my current free motion quilting, thread-painting, and custom design skills.	melannie monoceros	Learn - Travel/PD	$ 875
2026-03-26	To attend "Fiction for Poets" a 5 week writing workshop at the Poetry Project.	I'm applying for funding to attend a virtual writing workshop with the Poetry Project, New York. The name of the workshop is "Fiction for Poets, five-session Workshop with Ari Braverman". It's a 5 week workshop where we will meet virtually for 2 hours weekly. Each week we'll consider a different aspect of narrative prose: character, setting, dialogue, scene, and plot. We will be reading from writers that are "poetic" and "experimental" (like Can Xue and Michael Ondaatje) and "realists" like Mary Gaitskill and Wanda Coleman. Half of each class will be focused on discussing and learning from these texts. The other half will be focused on writing exercises and sharing and discussing our work. I'm an artist who combines writing with photographs and drawings that result in videos and artist's books that contain short, poetic, fragmentary use of language. This workshop is focused on fiction and will give me the opportunity to step out my comfort zone and broaden my creative output. I want to challenge myself by learning to write in narrative prose which will lead to the creation of a longer text for my next video. Currently videos average 4min in length. Connecting with other creatives at this time in my creative cycle will be very generative and inspiring for my new work. I will be exposed to new ideas and mind expanding conversation. I value learning from others who have different perspectives and approaches to their creative practices and through this workshop will gain a broader understanding of the work being created by my peers. It will provide the opportunity to develop connections in the creative community outside of Winnipeg. These connections could lead to future collaborations. The opportunity to learn from these individuals is an exciting opportunity that will help me to further develop my writing. My goal in this workshop is to generate a lot of writing that will be further developed into new videos over the next couple of years. My videos and books are regularly presented in Manitoba. I had a table with all of my artist's books at the Prairie Art Book Fair at Plug In in 2024 and have applied again for September 2026. My videos are in distribution with Video Pool and are regularly shown in local screenings, recently at WNDX and Nuit Blanche. By participating in this workshop I will grow as an artist and develop my work in new ways and I look forward to being able to share this new work with local audiences.	Sylvia Matas	Learn - Travel/PD	$ 279

2026-03-26	Banff Centre - Cultural Leadership: Governance and Financial Resilience	I am honoured to be selected to attend the Governance and Financial Resiliency workshop at the Banff Centre for Arts and Creativity at a pivotal moment in my leadership journey. Over the past several years, I've led arts organizations through growth, transition, and significant complexity — managing multi-million-dollar budgets, stewarding public and private funding relationships, and working closely with boards to balance ambition with financial responsibility. Most significantly, I have navigated complicated governance challenges including legal issues at the Board level That experience was very much a trial by fire It demanded discretion, resilience, risk management, and a rapid deepening of my governance literacy under pressure. It also reinforced for me how critical strong structures, clear roles, and sound financial oversight are to organizational health. Through this weeklong professional development residency, I want to step back and strengthen that governance lens intentionally — not only learning from crisis, but building proactive systems. I aim to deepen my capacity around fiduciary clarity, risk mitigation, board dynamics, and revenue diversification. I plan to translate the learning directly into practical tools: stronger committee mandates, clearer governance frameworks, financial dashboards, and scenario-planning models that support long-term sustainability. This work is important because the cultural sector is operating in an increasingly fragile environment. Public funding pressures, shifting audience behaviour, inflationary costs, and evolving expectations around equity, accessibility, and reconciliation require organizations to be both nimble and disciplined. Governance is not administrative — it is mission-critical. Without it, even the strongest artistic vision is vulnerable. I will be learning alongside executive directors, board members, and cultural leaders from across the country. That national cohort exchange is as valuable as the curriculum itself. I'm eager to compare approaches to financial resiliency, board culture, and strategic planning in different regional contexts. The impact on my community will be tangible. I intend to bring these insights back to the boards and teams I work with, strengthening governance practices, clarifying oversight, and building diversified, resilient revenue strategies Strong governance translates into healthier workplace cultures, greater funder confidence, and long-term stability for artists and audiences. I chose this opportunity because Banff offers the rare space for focused, strategic reflection. It aligns directly with my goal of leading cultural institutions that are both artistically ambitious and structurally sound. I have the experience, relationships, and operational authority to implement what I learn immediately. For me, this is about evolving as a leader — ensuring the institutions I steward now and in the future are resilient, accountable, and built to last.	Angela Heck	Learn - Travel/PD	$ 875
2026-03-26	To present my ballet video "The Regulation of Desire" during the Venice Biennale	In seven chapters, this ballet video relates [redacted] This is my first dance piece, and it was a huge honour working with the Royal Winnipeg Ballet principal dancers and film in their studio supported by their generous wardrobe department. 18.1(c)(i) The Venice Biennale is considered the most important art manifestation in the world, happening every two years, it is akin to the "Olympics" of contemporary art - and outside shows such as ours (not bring part of a national pavilion or the main exhibit) are often where critics and curators flock to discover new work. As RoD's first exhibit outside of Canada, this very significant Canadian story will be presented on the international stage, making further connections both for this piece and for my upcoming film, "The Fruit Machine". 17.1 and 17.2(i) Yvgeniy Fiks the curator has worked a lot with issues of [redacted] We met while I was presenting my film about the Sochi Olympics. At the time he had a solo exhibition as an artist in New York at the Graduate Centre Since that time he has curated my first short film, 1919, in a group show called "The Work of Love, The Queer of Labor" that was mounted in Connecticut at Franklin Furnace and at Pratt Manhattan Gallery. For my collaborators, including the choreographer Freya Björg Olafson, the team from the Royal Winnipeg Ballet and the show's CMHR curator Scott DeGroot, playing in Venice will be significant. At a lecture and screening of my work at London's Serpentine gallery, I was referred to by Cerith Wyn Evans as an "all arounder". It's important that I continue to nurture my multi-hyphenate career, not only attending to the film project, but also promoting my contemporary art practice. Working with the oldest continually running ballet company in North America, on themes related to freedom of sexuality, has been a career highlight for me I hope to continue working with these collaborators, therefore maximizing this international launch of the piece is paramount As a former board member of Plug In ICA I was a part of the technical team that presented Janet Cardiff at the Canadian pavilion during the Venice Biennale, the only year that our country took home a medal. "The Paradise Institute" was a video installation. I helped to install the work, and some of my duties included motorboating technical gear around the canals of Venice And in the years since then I have successfully mounted my own installations internationally. For this exhibition I will be working with a Gallery team, and my piece will be shown alongside other artworks	Noam Gonick	Learn - Travel/PD	$ 1,000
2026-03-26	Professional Development at The Notorious IBE, Netherlands (August 2026)	I am seeking support to travel to The Notorious IBE – The Foundation in Heerlen, Netherlands, from August 7–9, 2026 to participate in international-level Breaking battles, workshops, and cultural exchange. The Notorious IBE is widely recognized as one of Europe's most respected Breaking festivals, gathering elite dancers, instructors, and innovators from around the world. I plan to compete in battle categories such as : The Undisputed 5 vs 5 Crew Battle, IBE X undisputed solo men, participate in advanced workshops like "The Super Session" , and engage in open training sessions that challenge technical precision, musical interpretation, and performance presence at the highest level. The Foundation program includes structured workshops led by internationally recognized practitioners and battle judges. While the 2026 faculty has not yet been announced, the event has a longstanding reputation for curating leaders in the global Breaking community I intend to focus on training in power efficiency, round composition, musicality, battle strategy, and injury-prevention conditioning areas directly aligned with my current competitive trajectory. This opportunity is important because Manitoba artists face geographic isolation from major international training hubs. While our local scene continues to grow, access to concentrated global exchange remains limited Competing and training in this environment will expose me to evolving stylistic approaches and advanced methodologies that are not readily accessible in our province. As one of Manitoba's most active competitors and instructors, my professional development has direct impact on youth and emerging dancers who look to established artists for guidance. Demonstrating that a Winnipeg-based breaker can compete and train at an elite international level reinforces that professional standards are attainable from within our community I chose this opportunity because the IBE has always been at the top of my list of breaking events to attend Ever since I started dancing, it has been a dream of mine to experience IBE in person The energy, the level of skill, and the global community it brings together inspire me, and being part of it feels like an important step in my growth as a dancer. Upon returning, I will share the knowledge gained through a dedicated community workshop in Winnipeg and continued mentorship through BreakMB programming I will integrate updated training techniques and performance strategies into my regular classes and support dancers preparing for national and international competition. I have extensive experience traveling and competing internationally across Europe and North America I am physically conditioned, professionally disciplined, and logistically prepared to undertake this project successfully. My prior participation in major international competitions demonstrates my ability to fully engage in and benefit from high-performance environments. This project represents a strategic investment in both my continued artistic growth and the advancement of Manitoba's Breaking community.	Marian Morskyi	Learn - Travel/PD	$ 875
2026-03-26	Participate in the Lille, France Video Mapping Festival Residency and attend the IBSIC 2026 conference	PROJECT BACKGROUND Supported and organized by the Ambassador de France au Canada (French Embassy in Canada), Nuit Blanche Winnipeg and the Video Mapping Festival, organized by Rencontres Audiovisuelles in Lille, France, are partnering to support my practice and the creation of a new artwork to be presented in Winnipeg. This project has several parts, which I have outlined below. I am asking for financial support for travel, accommodation and per diem so that I may attend the conference in France and participate in the residency that I have been invited to be a part of. The Video Mapping Festival has offered the following in kind. - Conference: Accreditation to Image Beyond the Screen International Conference (IBSIC) : value 300 € - Residency: Mentoring, working space, equipment, local transportation : value 5000 € CONFERENCE. I have been invited to attend the Image Beyond the Screen International Conférence (IBSIC) that takes place in Lille, France, from April 9 to 11, 2026. The conference is a project of the Video Mapping Festival, which coincides with the opening of the festival. This conference includes, artist talks by international artists, round tables for discussions, research and case study presentation along with networking opportunities As one half of Manufacturing Entertainment, attending this conference will grow my expertise and knowledge of projection and architectural mapping and will be an asset in the work we do in Winnipeg and allowing me to do bigger and more substantial projects. More information. https://videomappingfestival.com/save-the-date-ibsic-2026 RESIDENCY: Following the conference, I will be completing a residency with Jules Camille Huvig, a French artist who has similar experience as I in video creation and mapping The intention of the residency is to work on a collaborative video artwork that will be mapped on to the St. Boniface Cathedral during the 2026 Nuit Blanche Winnipeg. Our work to make this new artwork will be supported by experts at the residency and equipment provided to learn and create with NUIT BLANCHE 2026: Jules Camille Huvig supported by the French Embassy, will travel to Winnipeg to be part of the technical production and finishing details of the cathedral projection Manufacturing Entertainment will oversee the project management of the mapping and set-up The French Embassy is supporting Jules Camille Huvig by paying his fees and travel/accommodation. Nuit Blanche Winnipeg is supporting the funding efforts to do the projection on the St Boniface Cathedral, which will include production costs and artist fees The opportunity to travel to France and to learn from esteemed and high-caliber artists and video mapping professionals will allow the St. Boniface Cathedral mapping to go more smoothly and improve our efforts in this area. Each new project I produce, create, and curate grows the expertise and capacity within our community of Winnipeg. I am very excited to bring this project here and assist in creating more partnerships between France and Canada	Julie Gendron	Learn - Travel/PD	$ 1,000

2026-03-26	The Artifact Small Format Film Festival	The purpose of this project is to attend the 31st Artifact Small Format Film Festival in Calgary, Alberta, from April 2 - 4, 2026, as an invited filmmaker. My first short Super 8mm film softer, softest has been selected for inclusion in the festival and will be making its world premiere. I have been invited to present my film by Jack Parker, the Festival Director of Artifact Small Format Film Festival. softer, softest will be screening on the closing night of the festival, as part of Digital Projected Program + $100 Films, which celebrates both international excellence and homegrown enthusiasm in analog film. The program features digitally projected works originating on small format film curated from global submissions, paired with the premiere of new works created by local filmmakers. This day of the festival is historically the most well-attended as many of the local filmmakers participating in the festival bring their friends, family, and collaborators. softer, softest is an intimate and romantic body horror film in which an everyday cosmetic ritual escalates into the literal shedding of skin. My hope is to combine shock and sweetness in a way that provokes a visceral collective response from the audience. The climax of this film is better enjoyed in a group, and I would like to be present for this social experience, which fulfills my original concept. Visiting filmmakers are invited to participate in public discussions alongside their film screenings, and this direct engagement will deepen and extend the critical contexts of my work, offering a theoretical encounter with other filmmakers and programmers who work with analogue materials and within experimental film. As a film programmer, I am interested in the social specificity of the festival setting as well as the peculiarities of each screening environment, and all that happens when filmmakers are able to attend and speak on behalf of their own work in a new context. Canadian experimental film, and prairie film in particular, has always been characterized by strong regional styles and to the same extent that my practice is informed by the sensibilities of local institutions like the Winnipeg Film Group, Winnipeg Underground Film Festival, and WNDX Festival of Moving Image, I am excited to experience the work of other Canadian and international filmmakers at one of the only festivals dedicated to analogue film. I have been fortunate enough to travel to many festivals as a film programmer and jury member, in which capacity I understand firsthand how personal attendance of screenings such as Artifact can open onto future opportunities. This, however, would be my first time attending as a filmmaker. As such, it would be a significant milestone in my emerging practice and artistic development. Small encounters in an experimental niche can provide sustenance and inspiration far beyond the length of any single program, and I look forward to the opportunity.	Olivia Norquay	Learn - Travel/PD	$ 875
2026-03-26	Support to Travel to and Participate in Partnerships in the Arts: Building Resilient Cultural Ecosystems	I am applying for funds so I can travel to and participate in a six day course at the Banff Centre for Arts & Creativity called 'Partnerships in the Arts: Building Resilient Cultural Ecosystems'. I have applied for and been accepted into this program, and the Banff Centre has also confirmed a $2000 subsidy, which is helpful but leaves more than $2500 in expenses remaining. The timing of this course is very good. I am embarking on a journey in my role as Executive Director of the Manitoba Band Association to take meaningful steps towards decolonizing and Indigenizing wind band music in Manitoba through a settler & Indigenous collaboration with Manitoba composer Kenley Kristofferson and St. Theresa Point First Nation electronic artist and composer Kerey Harper that will result in the commission of a new piece of wind band music with electronic music that will explore the importance and meaning of the body of water that is the heart of Manitoba - Lake Winnipeg. This commission is not just a piece of music, it is an opportunity for cross-cultural collaboration, cross-curricular collaboration through the development of lesson plans to deepen learning for students who will learn and perform the music, and also learn more about the lake, water in Manitoba, and Indigenous teachings about water and land in Manitoba. This will also inspire and invite cross-sectoral partnerships with organizations that focus on Lake Winnipeg, climate change, and what we can do as Manitobans to care for the life-giving and sustaining environment around us. I am learning much about the social impact potential of music through a current cross-sectoral project called Wave of Light that is a commission of a new piece of music written about the devastating effects of cancer on Manitobans, and which is written in a ground-breaking, new accessible format for band musicians and singers of all levels, and which is a cross-sectoral partnership with CancerCare Foundation Manitoba. Yet, I am also realizing that I have much more to learn. This course will help me immensely with this next journey. My board is supportive of my professional development, of this course, and of the benefit it will bring to my work. Despite the fact that my professional development budget has been spent for this year, I too am committed to learning, and to the importance of this experience. I am also applying for funding from the Winnipeg Arts Council, and will commit personal funds to cover any remaining cost so that I can participate in this course. From a logistical standpoint, the timing in mid-May is also good; my organization will have concluded the heaviest part of our programming season, so I am able to travel and participate for this six-day course. Being able to take this course will help guide me as we take steps to decolonize and Indigenize wind band music, as well as expand the reach and impact across Manitoba through creative, cross-sectoral partnerships, and to help all of this be accomplished in a good way.	Brent Johnson	Learn - Travel/PD	$ 875
2026-03-26	Travel Research: Plural Contemporary Art Fair	Travel support will be used to attend the Plural Contemporary Art Fair in Montreal to conduct strategic research into the evolving commercial landscape of contemporary art within the context of Canada, with particular attention to print-based practices. Additionally, the opportunity will allow me to visit other print studios in Montreal (atelier circulaire and L'imprimerie, centre d'artistes) to see how they are set up and how they operate. I look forward to attending the fair after attending the listening circles with Martha Street Studio's community centres and with some recent upgrades and studio arrangements and decisions that have been made. As far as I am aware there is no national conference for print centres to come together and this is a step in connecting myself, and by extension MSS to a broader print community in person. This research will directly inform Martha Street Studios's revenue strategies and long term sustainability initiatives driven by our membership and informed by this type of research. Martha Street Studio operates within a mixed funding model supported by multiple funding bodies. As public funding becomes increasingly competitive, strengthening earned revenue through edition sales and artist consignment is essential to our sustainability. This travel is not solely professional development, it is applied strategic research. Understanding national commercial standards will allow us to adapt proactively rather than reactively, ensuring that Manitoban artists are not isolated from broader market developments. At Plural, I will engage directly with commercial gallery directors, artist-run centre representatives, print-focused exhibitors, and national and international collectors. In addition, I plan to visit Quebec-based print studios to compare edition programs, revenue ratios between grants and sales, and collaborative models- not to mention the studios themselves! Quebec has one of the strongest printmaking ecosystems in Canada, with a high density of professional print studios and a mature collector base. Visiting Montreal allows for in-person studio visits and direct dialogue that would not be possible remotely. Plural Contemporary Art Fair is one of Canada's most significant contemporary art fairs, offering a concentrated view of the country's commercial contemporary art sector. It provides a great opportunity to observe the world of art sale and behaviour in real time; Analyze booth presentation strategies. Compare pricing across regions; Speak directly with dealers/buyer/appraisers about what they do and what's happening. This type of real-time observation cannot be replicated online or through secondary reporting. Travel from Winnipeg involves geographic distance and associated costs, but that very distance underscores the importance of national engagement. Manitoba's relative geographic isolation makes intentional knowledge exchange essential. By undertaking this travel, I am actively bridging regional divides and bringing national insight back to our community.	Angela Forget	Learn - Travel/PD	$ 750

2026-03-26	Travel to France to research 18th century references for my new sculpture series	My new sculptural series draws on imagery and material culture from eighteenth- and nineteenth-century [redacted]. For this I will travel to France to conduct focused historical research. I will begin in Paris at the Musée d'Histoire de la Médecine to study eighteenth-century [redacted] From Paris, I will travel to Rouen to research Madame du Coudray, who in 1759 was commissioned by Louis XV to travel throughout rural France teaching [redacted]. I will study her model. [redacted] I will consult her textbook and artifacts at Musée du CHU de Rouen and Musée Flaubert et d'Histoire de la Médecine. Next, cities where major collections include artwork [redacted] By being there — photographing, sketching, observing — I gain a deeper material and symbolic understanding that will inform the form, texture, and conceptual framework of my sculptures. This project is deeply personal. My own herstory is intertwined.As a practicing [redacted] Impact on my arts community will be significant. I co-teach a clay class at the Gallery. As my technical and conceptual skills deepen, our students benefit directly. Within midwifery. I will exhibit the finished work, offer educational programming around its themes. This will further integrate midwifery into contemporary medical systems while dispelling myths and historical misunderstandings. Pinawa, I will engage both during its development and completion. Open discussion about reproductive rights, feminism, maternal care, and the historical prosecution of those who have protected reproductive choice Main goal: historical research to significantly ground my sculptures and community engagement. Given the current political climate in the US this is a critical time to engage in conversations about reproductive autonomy and the criminalization of those who defend it. I will travel with the necessary tools for documentation, including camera and sketchbooks. I've budgeted to cover most of the expenses personally. Funding support will ensure that the project is conducted thoroughly, ethically, and at a professional level consistent with the ambition of the work all exceptions - 18.1(c)(i)	Kelly Klick	Learn - Travel/PD	$ 875
2026-03-26	"extracted" project development and work production: Leighton Studios Solo Residency, Banff Centre for Arts & Creativity	During my Banff Centre Leighton Studios solo residency, I plan to continue developing "extracted", a long-term project that [redacted] Building on an initial collaboration with Kevin Wallby (University of Winnipeg), works I have already completed and those yet to come are intended as provocations that through their materiality, bring to light contradictions behind photographs of seemingly benign lakes and land(scapes), drawing attention to far-reaching consequences for people and place. [redacted] A first iteration of "extracted" was exhibited at aceartinc., Winnipeg, in Fall 2024; an expanded version will be shown at the Art Gallery of Southwestern Manitoba in 2027 (confirmed). "extracted" consists of five strands of integrated works to stir engagement, increase awareness, encourage reflection, and generate discussion: • [redacted] • [redacted] • [redacted] • [redacted] • [redacted] For the duration of the residency, I will be focusing on this last component, working with my extensive bank of earlier video footage and audio recordings toward one, possibly two new works. Additionally, I plan to record ambient sound from the Banff Centre locale and explore the possibility of integrating it as part of an additional "extracted" soundscape. Having already completed and exhibited a first audio-video piece, "extract I", I am excited about having the time and opportunity to invest in new work(s), layering them with ambient sound recordings from this residency. Alongside and complementing the creation of digital video and sound work, I plan to continue working [redacted] Critically, the location and setting of this residency provide a powerful contrast between preserved, protected, healthy (park)lands and those ruptured and poisoned by large-scale resource extraction. I look forward to periods of solitary engagement and reflection in the unique remove afforded me by the Leighton Artist Studios, and do not doubt that this experience and location will inevitably become a significant inspiration and feature of future iterations of "extracted". all exceptions - 18.1(c)(i)	Benjamin Davis	Learn - Travel/PD	$ 875
2026-03-26	Travel to Cumberland, BC Exhibition Opening March 2026	I am applying for funding to travel from Winnipeg, Manitoba, to Cumberland, British Columbia, to attend and participate in a public poetry reading at the opening of Stolen Bases on March 23, 2026, a temporary exhibit at the Cumberland Museum & Archives (CMA). "Through film, oral histories, poetry, letters, photography, artworks and objects from the Cumberland Museum's collection and archives, Stolen Bases shares local [redacted] Canadian stories of building and nurturing home bases and the intergenerational echoes of being treated as an enemy at home." Curated by Christina Jones, CMA's Curator of Education and Exhibitions, Stolen Bases features new and recent artistic works from descendants of the uprooted [redacted] community in and near Cumberland, including Governor General's Award-winner Kellen Hatanaka, keyboard virtuoso Rachel Kiyo Iwaasa, and myself. The opening will also be attended by other [redacted] descendant families from the area and general community members. My contribution to the exhibit is a new poem titled "[redacted] this is where i pray." I will perform a public reading of this poem at the opening reception, giving voice to those uprooted from that land. A text version of the poem will be installed for the exhibit's full duration until December 2026 accompanied by photos of my family. The poem is inspired by my [redacted] Canadian family that lived in Royston, BC (near Cumberland) until 1942, when they were [redacted] In [redacted] tradition, [redacted] refers to the practice of visiting family graves to honour ancestors. This poem considers that ritual through the lens of a forcibly displaced and dispossessed community, asking how a people can be remembered when they are erased from a land. Drawing from imagery of my family's memories as well as my own experience returning to Royston/Cumberland, the poem suggests that while we mourn the physicality of loss, we also inherit stories that become their own sites of reverence. My participation offers meaningful professional development, as creative interpretation of the [redacted] experience is central to my artistic practice, and my work relies on access to archival materials like those stewarded by CMA. Exhibiting this poem here also represents a full-circle moment, as the museum supported my creative research in spring 2025, which planted the seeds for "[redacted] this is where i pray." Presenting my work within the very context in which it was created, and for the community whose history it reflects, is a significant opportunity. As a Winnipeg-based artist, this experience will also inform my ongoing creative work and community-engaged storytelling projects in Manitoba. It also expands my practice beyond page-based poetry into public storytelling connected to place and history Stolen Bases marks my first professionally paid exhibition and represents an important step in the development of my career as an emerging [redacted] Canadian writer working at the intersection of poetry and community memory My inclusion in the exhibit also reflects the important role [redacted] Canadian artists have long played in shaping the historical record. all exceptions in description - 17.1 and 17.2(i)	Megan Wray	Learn - Travel/PD	$ 875

2026-03-26	Le FIFA	I have chosen The International Festival of Films on Art (FIFA) as my festival choice because it will be the world premiere of the film on March 15th. In addition to its world premiere, this film was intentionally selected to be a part of the Avant-garde which is an out-of-competition, by-invitation sub-category of the festival. The title of the program is called Infra structure which dives into the depths of different structures, may they be related to architecture, intimacy, politics or the forest, offering a point of view beyond what we would see at first sight. Like the infra pushing everything deeper, these films detail what maintains these structures in place: memory, codes, colonialism, secrets and control. The program is curated by independent curator eunice bélidor, whose curatorial practice is rooted in using questioning as a methodology for curating, writing as creating curatorial auto theory, and at the intersection of letter writing with care, feminism, and racial issues. My film practice and her curatorial practice align heavily because I also use questions and a [redacted] citational praxis to propose new ideas such as the title of my short film that uses a question to combat erasure. Attending the festival would allow for myself to be in conversation with eunice and propel me to community building with a film programmer that is interested in my work. When living and working in Winnipeg, it is difficult to come across an individual that has similar research interests. Especially as a [redacted] artist that grapples with nuanced ideas around [redacted] being in dialogue with eunice and other [redacted] artists, curators and film programmers would be a place for me to expand my thinking as a [redacted] experimental filmmaker. In addition to meeting and community building with eunice belidor, I will be witnessing a variety of experimental films from across the world that would be beneficial to the future of my filmmaking. Experiencing Le FIFA would allow me to bridge the connections between Black artists, curators and film programmers from Montreal and Winnipeg. It is a crucial part of my practice to use a collective model, where this opportunity does not only benefit me. Attending this festival would benefit the [redacted] experimental film community in Winnipeg. Entering our 6th year into the COVID 19 pandemic that is very much still present in our communities I will continue to do my duty of masking in theaters and public spaces while I am at the film festival and to isolate if I do have symptoms or feel sick. Although there are no restrictions in place, I believe it is best to still be conscious of the ways I am interacting with others, to do my best to protect myself and immunocompromised individuals. all exceptions in description - 17.1 and 17.2(i)	Mahlet Cuff	Learn - Travel/PD	$ 750
2026-03-26	Professional development at TIFF Every Story Accelerator U.S. industry meetings for STRONG SON	I am seeking funding to support my participation in the U.S. industry meetings component of TIFF Every Story Accelerator, taking place March 3–11, 2026, in Los Angeles and New York. This opportunity directly supports the continued development, positioning, and marketplace strategy for my first feature film, STRONG SON, at a pivotal stage in post-production. STRONG SON is a Telefilm-supported narrative feature shot entirely in Manitoba. The film follows a South Asian bodybuilder who moves back into his childhood home to care for his aging father, forcing him to confront masculinity, mental health, emotional repression, and cultural expectations within a Sikh family. While grounded in a specific community, the film's themes of caregiving, identity, and vulnerability is universal. As the film nears completion, my focus is on refining its festival strategy, securing sales representation, and identifying distribution pathways that will allow it to reach audiences both in Canada and internationally. The U.S. component of the Accelerator builds on the Toronto residency I completed in September 2025. That first phase strengthened the film creatively and strategically. This second phase is specifically designed to transition projects into the marketplace through curated one-on-one meetings with U.S.-based producers, financiers, sales agents, distributors, and marketing executives. These are carefully matched conversations intended to create long-term professional relationships and provide direct insight into the American independent film landscape. My goal during this trip is to clarify Strong Son's positioning within the U.S. market, explore sales and distribution partnerships, and test how the film is received in different industry contexts. I will be presenting a rough cut to select representatives, allowing for substantive discussions around pacing, tone, market viability, and release strategy. This stage of engagement is critical as the film moves from post-production toward completion and festival launch. I have chosen to participate in this opportunity because I was invited to continue into the U.S. component of TIFF's Every Story Accelerator following the Toronto residency. Participation in this phase is selective and limited to a small number of filmmakers whose projects demonstrate strong potential for marketplace engagement. Being invited affirms the creative and strategic progress of Strong Son and signals industry confidence in the film's next steps. As a Winnipeg-based filmmaker, geographic isolation presents ongoing logistical and professional barriers to sustained engagement with U.S. decision-makers. While my work has screened internationally, consistent access to American sales agents, distributors, and financiers is not readily available from Manitoba. The Los Angeles and New York meetings provide concentrated, curated access that would otherwise require significant independent outreach and resources to replicate. Beyond the immediate benefit to Strong Son, this opportunity strengthens my long-term capacity as a Manitoba artist. By building relationships and gaining firsthand knowledge of U.S. market expectations, I will bring practical insight back to my local filmmaking community, contributing to sustainable pathways for Prairie-based storytellers working at an international level. This U.S. phase of TIFF's Every Story Accelerator represents a critical step in translating creative momentum into strategic industry impact for my film.	Ian Bawa	Learn - Travel/PD	$ 750
2026-03-26	Residency in Germany	I have been invited to do a residency at Theatre Wrede in Oldenburg, Germany, in June 2026. A letter of invitation is attached. Theatre Wrede is a highly acclaimed independent theatre in Germany with a reputation for doing innovative work for both young audiences (TYA) and adults. I have a history with the company, which premiered the German language version of SHAKESPEARE'S WILL (translated by a Canadian Eva Colmers) in 2010 and BIRD BRAIN, a TYA show that was developed by the Citadel theatre (where it premiered) along with Carousel Players. That play went on to receive several productions in Germany (after its German language premiere at Wrede), and the English language version has had over two dozen productions in North America over the past two decades. This residency would offer an opportunity to reconnect with the company, create new work, and pave the way to network with other companies (in Germany) for future opportunities and production. We would be creating a new piece for ages 6+. Some years ago, Marga Koop, Winfried Wrede and I began work on a piece called "The Miller and the Stranger." This play is essentially about the naturalness of death in our lives. In North America, this is often seen as taboo (or at least avoided) subject by TYA companies for a variety of reasons. This is not the case in many European TYA companies, where this subject has been tackled in many different ways depending on the age group. The play we want to work on during this residency is a parable that takes place in a mythical time, where a grain miller is visited by a stranger who teaches him not to fear his own mortality. Still in its early stages of development, the piece is highly theatrical, fun, whimsical, and touching.	Werner Thiessen	Learn - Travel/PD	$ 1,000
2026-03-26	Exposure, Mentorship and Auditioning in New York City	I am travelling to New York City primarily to audition at the Manhattan School of Music. I am auditioning for the Jazz Double Bass Performance program. This is a prestigious university in the world's epicentre of jazz music. Attending this university would allow me to focus on my abilities as a musician at the highest level, as well as personally fulfilling my desires to move onto the next chapter of my life. The past few years have involved profound loss and grief, and auditioning at such an esteemed school is a step in moving forward despite the setbacks that I have experienced. During my time in New York City, I will also be taking advantage of the city's inspiring live music and arts scene, attending top-calibre performances such as the Gerald Clayton group at the legendary Village Vanguard club, avant-garde saxophonist Caroline Davis at Ornithology, and Inter-genre multi-instrumentalist Paul Spring at Sunny's. These are all artists that I connect with on a deep artistic level, and seeing them perform live will inspire me in my own musical pursuits. Beyond the audition and exposure aspects of this project, I will be receiving one-on-one mentorship from Rick Rosato and Matt Brewer, both well established jazz bassists and personal heroes. In these lessons, on top of technical guidance, I hope to gain insight into the lives of professional musicians in New York City.	Samuel Fournier	Learn - Travel/PD	$ 875
2026-03-26	Black Filmmakers Screening at Cineworks in Vancouver	I was selected as part of partnership between Cineworks Independent Filmmakers Society Vancouver and Black Film Collective Winnipeg to screen two of my short films in Vancouver alongside other Black Winnipeg filmmakers. I'll be part taken in panel after the screening. I hope to achieve getting to Vancouver, being part of the panel and network with the filmmakers in Vancouver. This projects is important because it opens a bigger network for me to connect with others and potentially have partnership on future projects. I was selected to this screening due to my connection to the person organizing the screening. The impact on my community would be that we can make connections in Vancouver that can build a bond so that we have more screening in the future in Vancouver with more Black Film Collective members. My goal is to have my films screened as much as possible and this is helping the goal. My ability to undertake this project is to show up in Vancouver and attended the screening and panel.	Miriam Temesghen	Learn - Travel/PD	$ 1,000

2026-03-26	Composer Residency in Bled Slovenia, Travel Grant	the opportunity- I am flying to Bled, Slovenia for a workshop called precept concept percept which I was accepted to. It is conducted in conjunction with the abeceda Contemporary Music Festival. The participants in the workshop are composers and performers from around the world. There I will collaborate with performers and present my work alongside other composers. The program consists of one week of workshops Jan 6-10 and one week of concerts Jan 11-15. This is the 16th year that this workshop has been offered on an annual basis. In the year leading up to this performance I will be participating in 7 online workshop sessions, for which I have already paid the tuition. This makes up much of the collaboration, when I will be writing the piece. the project- When applying to this workshop I proposed to continue to work on my opera 'Bill' with soprano Émilie Versailles. Émilie has also applied to this workshop and been accepted. Émilie and I collaborated on the first scene of this opera for a 2025 workshop in Halifax, Nova Scotia. I worked closely with Émilie on this first scene to write a non-binary character. Émilie is non-binary. In short: it is about a sailor named Bill who is biologically female, male presenting. Bill was a victim of the S.S. Atlantic sinking, and their dying moments are portrayed in this first scene which runs around 10-minutes. In the scene Bill is also being called out to by a Siren Rather than apply to the Canada Council for this travel funding I have opted to apply to multiple councils who I have already worked with. The Manitoba Arts Council and Winnipeg Arts Council who both funded my travel to Halifax to first workshop Bill. And the SOCAN Foundation who has an annual travel grant but is a Performing Rights Organization. This workshop is important for my development as an emerging artist. It is my first time collaborating with a performer over multiple workshops. I have had lots of passing collaborations with performers, but I've never had someone this invested in my work. Relationships like these are vital for composers and performers as they are mutually beneficial. This also an opportunity for me to work with the workshop's mentor composer Alastair White. White is an opera composer who is famous for his fashion-opera cycle. I'm interested in White's work because his operas combine many different disciplines and function within a cycle. My opera Bill plays with mythology and the idea of a mermaid/siren. I want to expand it into a cycle of scenes which may be played in any order or combination, with Bill as the central figure. Lastly this festival will be a place for cultural exchange. I will get a better sense of contemporary music outside of Canada. I will also have the opportunity to share my work in an international forum.	Willyn Whiting	Learn - Travel/PD	$ 1,000
2026-03-26	Assistant Directing "Casey and Diana" at the Citadel Theatre, Edmonton.	I was invited by Lana Michelle Hughes to be her assistant director on the coproduction "Casey & Diana" in both Calgary (at Alberta Theatre Projects) and Edmonton (at the Citadel Theatre). "Casey and Diana" by Nick Green unfolds during the AIDS crisis, following residents and staff at Toronto's Casey House (AIDS hospice) in the early 90s, as they prepare for Princess Diana's visit. It has quickly become a beloved Canadian play with multiple productions across the country since its premiere at the Stratford Festival in 2023. ATP and the Citadel's coproduction is unique as it is the first time the play has been directed by a woman. This opportunity is important because it allows me to participate in the intricacies of a coproduction. Coproductions are becoming more common between regional theatres across Canada however, they can also, as is the case on this project, create additional work for the directorial and creative teams as they work to fulfill the potential of two theatres and appease two distinct artistic directors. I financed the travel and accommodation of the rehearsal process in Calgary on my own. I am requesting MAC's support to offset my travel and accommodation costs while in Edmonton for the second leg of this experience. When we start in Edmonton, we have one week of tech and rehearsal and one week of rehearsal and previews for staging and production alterations before opening "Casey and Diana". The Martha Cohen Theatre in Calgary is a courtyard-shaped, Georgian-style theatre that has three levels of seating in a three-quarter circle. Typically used as a proscenium stage, the theatre has the versatility to be converted to other configurations, in this case, a thrust. A thrust is imperative because the Maclab stage in Edmonton at the Citadel is a permanent thrust stage designed like a Greek amphitheatre. However, even with the conversion of the Martha Cohen, the dimensions of each space are significantly different – the audience configuration alone elevates the production from 300 seats to 700 in the Maclab. While the rehearsal process in Calgary was fruitful, I stand to learn the most from remounting this show in a new space in two short weeks. For example, with our lighting designer, we need to rethink the style and plot in order to cover a larger stage. With the actors, we need to restage many scenes because we don't have the same audience configuration or entrances and exits as we did in Calgary. After completing my MFA in Directing this fall, I see gaining experience on regional productions as a crucial next step in the development of my artistic career, as I aspire to be an artist worthy of collaborating with arts organizations across Canada. On the job mentorships like this are the only way to acquire the experience necessary to be considered by Artistic Directors to lead productions at their theatres. I hope the Manitoba Arts Council will support this invaluable opportunity to elevate my skills in the craft of directing.	Alissa Watson	Learn - Travel/PD	$ 875
2026-03-26	Portraits at Canadian Film Festival	I am seeking support to travel to Toronto for the world premiere of my short documentary, Portraits, at the Canadian Film Fest (CFF) during the high-impact opening days of the festival. Portraits is a deeply personal [redacted] language film that explores the intersection of traditional artistry and modern technology through the life of a speed-sketch artist. As the only Manitoban filmmaker selected for the prestigious festival this year, attending this premiere is a vital opportunity to represent our province's burgeoning film community on a national stage. By leading the post-screening Q&A, I aim to share a unique [redacted] Canadian perspective with a diverse audience, affirming the value of language-minority storytelling in the Canadian cinematic landscape. 17.1 and 17.2(i) 17.1 and 17.2(i) Attending the festival's opening industry sessions and masterclasses is also a critical step in my professional development. These sessions, specifically those focusing on the how to have successful careers in film, and market distribution for film/tv projects, will provide the high-level insights necessary as I keep creating my next documentary projects. Beyond the classroom, the first 48 hours of the festival represent a high-density networking window where I can engage directly with festival programmers, distributors, and fellow filmmakers. For my growth as a filmmaker and cinematographer, these interactions are indispensable. As a cinematographer, I am eager to meet and connect with other filmmakers to expand my reputation beyond the local market. As a director, building these strategic relationships will help me secure further festival placements for Portraits and establish a robust professional network that supports the long-term sustainability of my career. This trip is not just about celebrating a single premiere, it is about leveraging a national platform to cultivate the connections and knowledge required to bring more authentic, culturally-driven stories told by Manitobans to life.	Duc Anh Quan Luong	Learn - Travel/PD	$ 875
2026-03-30	Ojibwe Floral Regalia. Revitalizing Language and Story through Design	My project, [redacted] " will bring together community members across generations to create regalia that tells stories through traditional [redacted] floral designs and [redacted] [redacted]y. This project is important because it strengthens language revitalization and cultural pride through hands-on creation. It creates space for healing, learning, and intergenerational connection, while celebrating the beauty and resilience of [redacted] design. For many participants, this will be a reconnection to their roots — to hear and speak the language while working with their hands, reclaiming the designs our grandmothers once made. [redacted] For my artistic career, this project represents an evolution of my practice — expanding from individual design to collective creation, and deepening my role as both artist and cultural educator. It allows me to continue building pathways where language, story, and art come together to strengthen our identity and inspire future generations. all exceptions in description - 17.1, 17.2(i), and 18.1 (c)(i)	Denise Meeches	Indigenous 360	$ 15,000
2026-03-30	Double Beat	I'll share a story to start off with, I was searching for a poetry collection on my bookshelf and I said to myself, "I wish I was a poet," and I realized why I said that to myself, I am missing my creative life. "Double Beat", my third collection of poetry, sprouted in that moment. I took a filing box and started filling it with books, scraps of paper with poetry lines, thoughts for sections etc. in between meetings, student events, teaching. I started writing lines of poetry and because I have a hectic day job and I would "file" those thoughts in the filing box. Thus, I have a sketch of an outline of the collection and now, I need time. 17.1 and 17.2(i) When "Seva" was published, I heard repeatedly that people enjoyed being "let into a world" that they were inquisitive about. I see this as an achievement in writing; I plan to take the reader inside my world even further. "Double Beat" is broken up into four sections: "Auntyji", "Five Metres (long poem)", "Braid Us Whole" and "Oonth Means Camel." Here is a brief overview of the four sections: The first section, "Auntyji", will be a series of dedication poems that honours South Asian Canadian Women poets by using their work in the way of epigraphs. This project is important because works by, Kuldip Gill, Surjeet Kalsey, and Rishma Dunlop, considered pioneers of anglophone South Asian poetry, are being lost and forgotten. These poets are ones that I hold dear; however, these poets are lesser known, and this is my chance to honour the work of these women. I use the [redacted] as a gender disrupter in my poetry; all genders wear [redacted] in my long poem "Five Metres", which comprises the second section. In the third section, all genders have long hair and braids in my poem, "Braid Us Whole"; a poem that addresses pressures of keeping hair. In my other two collections of poetry, I included a glossary of [redacted] at the end of the collection. Instead in this last section, I will teach the reader [redacted] script. The inspiration for this section comes from Hajnoczky's collection Magyarázni means "to explain" or the literal translation is "make it Hungarian" in Hungarian. The visual folk-art poems are coupled with Hajnoczky's poems, and the collection is rich with cultural identity. I am excited about the inclusion of [redacted] script into this section. 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) 17.1 and 17.2(i) My plan is to write and to walk away with a completed first draft of a book-length poetry manuscript. Between now and the residency I will be gathering pieces of poetry into a filing box to bring to the residency. The Residency will allow me the opportunity to focus on the task of writing and will provide some physical space to write outside my office environment and my living situation. I need a bit of isolation for this project to focus, while being immersed in nature will inspire how my words take shape on the page.	Sharanpal Ruprai	Learn - Residencies	$ 2,500

2026-03-30	Writing THE GREENHOUSE, a Novel that Explores Connections Among Memoir, Ceative Non-Fiction, and Historical Fiction	At this residency I plan to begin a work that [redacted] What I hope to achieve over the two weeks is a 10,000 word start on this book. In the long term, [redacted] [redacted] I learn a little bit more every time I make contact. I will come to this residency with considerable background information and decades of conceptualizing how best to approach this topic Following Virginia Woolf's dictum that all artists need "a room of one's own and £500 pounds a year," I am at the point where two weeks of sustained solitude, which is what this opportunity provides, are precisely what I need to jump start my writing. Solitude is rare at home with household and family obligations and two shelties I have sufficient research to begin the project. I have the technology, the health, and the willingness to use this opportunity to full advantage. I have, in the past, rented a cottage for a week at the beginning of creating a new novel, and it has always worked effectively. The only counter activity I require to help the creative flow is to alternate stretches of writing with stretches of walking. That plus the stimulus of making a presentation and potentially having some consultations will comprise a dream environment for writing. all exceptions - 18.1(c)(i)	Sharon Hamilton	Learn - Residencies	$ 2,500
2026-03-30	Found Landscapes (Artist's Book Project)	Found Landscapes is a full-length artist's book examining how [redacted] During the residency, I will bring the manuscript into its first complete and resolved form. This will involve editing and sequencing a photographic archive developed over several years, refining page layouts, and clarifying the relationship between images and text. While the project draws on an extensive existing body of photographs made across multiple sites, I will also produce new images in response to the park. Photography, writing, and editing will proceed together, allowing specific locations to inform a broader inquiry into how meaning is generated through image–text pairings. A key component of the residency will involve working in selected locations using historic documents already identified in Manitoba's archives. These [redacted] The book will include approximately sixty photographs paired with short text fragments. Writing will take multiple forms, including [redacted] This residency is essential to completing the project, providing focused time and working conditions to move from accumulation toward synthesis. The grant will directly support final stages of editing, writing, and design. The project matters because [redacted] I have chosen this residency because the former Royal Canadian Air Force cabin, located within a national park, offers a historically layered setting that closely aligns with the project's concerns. The site is one of several locations informing the book and serves as a productive context for thinking through the philosophical relationship between text and image, as well as the ethical dimensions of seeing and knowing. all exceptions - 18.1(c)(i)	Derek Dunlop	Learn - Residencies	$ 2,500
2026-03-30	In Relation To.	For the Riding Mountain National Park Residency, I plan to develop a new body of site-responsive images that extend my ongoing exploration of experimental image-making practices. The project combines [redacted] While image-making is the primary technical focus of this residency, I do not intend to limit the investigation to a single format. I am open to extending the same conceptual framework into painting, video, and textile-based experiments as the project evolves. This includes producing [redacted] This residency provides a unique opportunity to ground my exploration in sustained, land-based engagement, shaped by the immediate environment, unfamiliarity, cultural disparity and awareness. Drawing on my interest in diaspora as a relational identity, Riding Mountain offers a context in which this inquiry can unfold slowly, allowing the land itself to influence both process and outcome. The project examines how diasporic subjects learn to form ethical relationships to land they did not inherit, and how notions of belonging are negotiated through lived, site-specific experience. My approach to this residency prioritizes immersion before production. I intend to spend significant time moving through the park on foot, hiking its trails, observing shifts in light, terrain, and atmosphere, and developing a felt understanding of the environment. I will source materials such as water, stones, and region-specific natural elements where appropriate, and spend time in nearby communities to understand the social rhythms surrounding the park. This exploratory phase allows the work to emerge responsively, letting process follow experience rather than imposing predetermined outcomes. I have experience working in outdoor and public contexts and adapting my practice to variable conditions, including weather, limited resources, and site constraints. The relative isolation of the site allows for sustained engagement with the environment, away from the pace and demands of urban living. I am prepared for the logistical realities of working in a remote setting, including limited resources and shifting weather conditions, and view these factors as integral to the project rather than obstacles. I am well prepared to undertake this project independently within the logistical conditions of a national park residency. all exceptions - 18.1(c)(i)	Aderemilekun Olusoga	Learn - Residencies	$ 2,500
2026-03-30	"Land Suites": research, documentation and musical sketches for development of graphic scores and future compositions	"Land Suites" is the working title for a new body of short aleatoric compositional works that [redacted] As I consider new directions, I aim to open up my practice to the inclusion of others' POV in the performance of my creations. To date I have primarily created solo works that explore personal themes, controlling the narrative by performing them by myself. While these performances are often documented, they are never repeated. Once past, the moment exists only as a memory. I am interested in creating new scores that can be performed, interpreted and repeated by others. This approach allows others to add their own perspective and voice to the story, and passed forward to live on for future audiences to experience and enjoy. This shifts the narrative and control away from the self and toward the collective. To achieve this I will build on my recent projects, applying the [redacted] In between excursions I will retreat to the Deep Bay Cabin where I will reflect on the documentation, elements of which will serve as a form of graphic score to create musical sketches that embody and translate my experiences. This work would encompass the research phase, and proof of concept for a future project developing a cohesive suite of micro-compositions and graphic scores. In the tradition of story-telling and knowledge sharing, I will share my experiences of the land to other performers, shifting the focus away from the inward self, to the outward collective. From positionality to relationality. all exceptions - 18.1(c)(i)	Brendon Ehinger	Learn - Residencies	$ 2,500

2026-03-30	immigration photo research	During the residency, I will continue developing a project I began in 2025. This project includes a series of [redacted] 18.1(c)(i) [redacted] This project is a long-term, research-based, and experimental practice. I have found it difficult to conduct sustained research and material experimentation without an extended period of dedicated time. The residency will provide the necessary conditions to focus exclusively on this body of work without external distractions. 18.1(c)(i) My art practice centers on [redacted] 18.1(c)(i) I consider it necessary for artists to engage critically with their own identities within their practice. In the summer of 2025, I visited the park and spent time observing the landscape, learning about local histories, and watching visitors. During this visit, I noticed a group of [redacted] tourists arriving by bus and recognized them immediately when I heard them speaking [redacted]. Hearing the language created a strong sense of recognition and connection. This moment was significant for me as an immigrant and directly influenced my desire to return to the site. The experience reminded me of Jin-me Yoon's Souvenirs of the Self (1991), particularly in its examination of tourism, identity, and cultural visibility. I am motivated to return to the park to examine whether this sense of connection can be experienced again and to investigate how the presence of [redacted] tourists and immigrants might inform my art-making process. all exceptions in paragraph - 17.1 and 17.2(i) The two-week residency will allow me to further experiment with translating research and personal reflection into material form. It will also provide physical and mental distance from the city, creating space for sustained thinking and production. During the residency, I plan to bring research materials and works in progress to continue developing this project.	HUIMIN WU	Learn - Residencies	$ 2,500
2026-03-30	Traduction de Café Daughter de Kenneth T Williams	Ce projet consiste en une résidence de recherche et de création dédiée au peaufinage de la traduction française de Café Daughter, une œuvre emblématique du théâtre autochtone contemporain écrite par Kenneth T. Williams. J'ai reçu une commission officielle du Théâtre autochtone du Centre national des arts pour réaliser cette traduction, avec carte blanche artistique et un dialogue direct avec l'auteur. Une première étape de travail a déjà été menée durant l'hiver et le printemps; la résidence au Parc national du Mont-Riding représente une phase essentielle pour approfondir, affiner et consolider le texte. Durant cette résidence, je prévois me concentrer sur un travail intensif de relecture, de réécriture et d'ajustement dramaturgique de la traduction. Il s'agira d'affiner l'oralité, le rythme, les silences et les nuances culturelles du texte, afin que la version française conserve toute la force, la complexité et la précision de l'œuvre originale. Ce travail exige un environnement propice à la concentration, à la lenteur et à l'écoute, des conditions que le contexte naturel et relativement isolé du Parc national du Mont-Riding offre de manière idéale. J'espère accomplir une traduction aboutie, sensible et rigoureuse, capable de faire résonner en français la voix du personnage central de Café Daughter : une femme métisse traversée par des questions d'identité, de filiation et de fracture culturelle entre sa mère et son père. Ce personnage me touche profondément et représente, à mes yeux, une figure désormais classique du répertoire autochtone. La traduction de cette œuvre contribue à rendre accessible, auprès des publics francophones, un texte fondamental qui aborde avec finesse les enjeux contemporains de langue, d'appartenance et de transmission. Ce projet est important sur les plans artistique, culturel et personnel. Artistiquement, il s'inscrit dans ma pratique de la traduction théâtrale (qui se concrétise) comme un acte créatif et dramaturgique et non comme un simple transfert linguistique. Culturellement, il participe à la circulation respectueuse d'œuvres autochtones dans l'espace francophone. Personnellement, les thèmes de métissage, de rupture et de recherche identitaire présents dans la pièce entrent en résonance directe avec mes intérêts artistiques et mon parcours. J'ai choisi cette opportunité de résidence précisément pour le cadre qu'elle propose : un lieu à la fois accessible et retiré, permettant un travail soutenu, loin des contraintes quotidiennes. Cette opportunité est directement liée à mes objectifs actuels, qui consistent à approfondir ma pratique d'artiste indépendante et à développer des projets fondés sur la recherche, l'écoute et l'intégrité culturelle. Je possède les capacités nécessaires pour mener ce projet à terme. Mon expérience professionnelle en théâtre et en direction artistique, ainsi que le cadre contractuel clair entourant cette commission, assurent la faisabilité du projet. Je suis habituée aux contextes de résidence, à l'isolement relatif et à la logistique des déplacements. Je suis en mesure de travailler de façon autonome et rigoureuse. En fin de résidence, je proposerai un partage public sous forme de lecture bilingue d'extraits accompagnée d'une discussion, afin de rendre visible le processus de traduction théâtrale et de contribuer à la vie culturelle du parc	Geneviève Pelletier	Learn - Residencies	$ 2,500
2026-03-30	Father-Daughter Land-Based Painting Mentorship	My proposed project is a father-daughter mentorship, grounded in intergenerational knowledge sharing, mentorship, and connection to land. My daughter Bronwyn is a beadwork artist with an established, full time career. During this residency, I would be teaching her the basics of landscape oil-painting, something she has always been interested in learning. As [redacted] artists from Winnipeg, with roots in Norway House, Manitoba, we both value learning through relationship and place. The residency in Riding Mountain would provide a once in a lifetime, focused opportunity for us to learn from each other, from the land, and strengthen our artistic practices. 17.1 and 17.2(i) In our culture, intergenerational knowledge exchange is a way of life, yet for families such as ours who have grown up urban and away from their communities, these exchanges often take different forms. While Bronwyn is between Winnipeg and Dawson City, Yukon, we do not have much dedicated time to create art together. This project provides the intentional space needed for a mentorship. I will teach Bronwyn landscape and plein air painting, sharing skills developed through my studio practice, while also learning from her experience as a contemporary beadwork artist whose work is deeply connected to land and storytelling. Coming from a family of artists, this project also responds to gaps in knowledge caused by colonialism, and aims to strengthen cultural continuity through shared practice. During the residency, we plan to immerse ourselves in the park environment, working outdoors daily. We will explore the landscape through drawing, plein air painting, and photography, experimenting with different materials and approaches. While the focus is working on-site, the residency will also generate reference material for future studio work. Our hope is that each of us will complete at least one oil painting during this time, along with numerous studies and sketches. Longer term, we envision this work contributing to a joint exhibition that reflects both the artworks and the experience behind them This project is important because it allows us to connect as father and daughter, while exploring our artistic styles together in a meaningful way. Riding Mountain is a fantastic site for this exchange. Our people have a strong connection to land, and working within this landscape offers a powerful context for artistic response. I previously worked as the park artist in Prince Albert National Park, an experience that shaped my interest in working directly from nature. Although I primarily work in the studio, I value the immediacy of drawing and painting from life, and hope to reconnect with this during this residency This opportunity allows us to step away from the busyness of our daily lives and our different artistic routines, to challenge ourselves and learn from one another. We are well positioned to undertake this project: summer weather supports outdoor work, travel logistics are straightforward at approximately 2.5 hours from Winnipeg, and the park's relative isolation supports focus. Culturally, the setting is familiar and grounding, making this residency feasible and deeply aligned with our shared lifelong commitment to creating art.	Randall Butterfield	Learn - Residencies	$ 2,500
2026-03-30	1st Year Masters in Clarinet Performance at McGill University	The first-year master's program in orchestral performance at McGill will be an important stepping stone for my future career. This year, I intend to take a full course load of performance and musicology courses. I will continue improving my technical skills on the clarinet through private instruction, culminating in a full-length recital project featuring Mieczyslaw Weinberg's clarinet sonata, a hidden gem in the repertoire. I will increase my familiarity and comfort with performing diverse repertoires in various ensembles through rigorous rehearsals and performances. My musicology studies through various seminars will enable me to develop my research and writing skills and align with my goal to undertake research on clarinet repertoire by underrepresented composers and to learn more about historical performance practices. I have chosen McGill University to study with clarinetist Jean-Francois Normand. His interest in a broad array of music, from historical clarinet to contemporary music, makes him a good fit for my interests in all sorts of repertoire for the clarinet. McGill also provides various ensembles, from orchestra to early music groups, which would allow me to continue developing my performance skills with like-minded individuals. Their robust musicology department will also support me in continuing to improve my academic research practices. Outside of the university, Montreal boasts many opportunities for performance development, such as the Orchestre Symphonique de Montreal side-by-side mentorship program, which I would be interested in participating in. During my studies, I will also be preparing for auditions to summer programs, such as the Banff Interplay Program and the National Youth Orchestra of Canada, so I can continue to perform and make connections outside of a university setting. I envision a career at the intersection of performance, research, and music education advocacy, which will involve further academic instruction at a doctoral level after completing my master's degree. My interest in historical instrument performance may also lead me to pursue further graduate studies in historical clarinet. Eventually, I want to obtain a position at a post-secondary institution teaching clarinet. This would allow me to share my enthusiasm for underrepresented repertoire and historical clarinet with a new generation of musicians and provide me with the support to continue academic research on these works. As for the music education advocacy piece, I would like to be involved with different organizations, such as the Coalition for Music Education in Canada, to lend my voice to the continuation of strong music programs in Canada, because without them, I would not be where I am today	Alain Proulx	Recognize - Scholarships	$ 3,000
2026-03-30	Second year of M.Mus at University of Toronto	During the second year of this program, I hope to further use the resources and connections at my disposal to continually pursue my research goals, technical and creative ambition and career aspirations. My research during this degree has been centered on the importance and difference of [redacted] Further, in my own performance practice I hope to flesh out certain elements I've taken from these voices and integrate them into my creative and musical life. In the next year, I hope to deepen my relationships and connections within the music industry here in Toronto (specifically the improvised or creative scene). Additionally, I hope to record tracks and premiere new works with my group The AMOT Orchestra, as well as continue my vision for the group in other ways. This group is meant to be an intercultural group consisting of musicians from multiple traditions and walks of life, functioning as a collective that showcases individuals from cultures outside of our own; taking inspiration from the AAO (Australian Art Orchestra). This project reflects my commitment to diversity, artistic equity, and community-building within improvised music. I've chosen to undertake this project because it aligns with my broader goal of reshaping how we understand and teach creative music, and it offers the support I need to bring these ideas to life. This project (and by extension, my goals for this second year) is important for multiple reasons. [redacted] This is important not only for music scholarship, but also for pedagogy and performance. [redacted] This is especially pertinent here in Canada, where our music scene is so shaped by American commercialism - with the best of our artists choosing to pursue a career in the United States. Lastly, I hope to pursue further education and research as part of a D.M.A or PhD program. This next year of my M.Mus serves as a stepping stone to this, including research and conference submissions based on the previously mentioned research objectives and values. all exceptions - 18.1(c)(i)	Dylan Pilcher	Recognize - Scholarships	$ 3,000

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2026-03-30	Kyle Briscoe Artist Diploma	In Fall 2025, I will begin my Artist Diploma in Performance at McGill University's Schulich School of Music. This final educational year will launch my Canadian career. I will focus on refining my vocal technique and creating new performance and composition opportunities that will allow me to emerge as a well-rounded, expressive, and empowered artist I will be working with a new teacher, Tracy Smith Bessette, to continue honing my operatic technique. We strongly agree that my next steps are to work toward a consistent and sustainable access to my upper register. While my musical theatre technique is solid, I am developing the nuance and flexibility needed for opera. I will also continue coaching with Michael McMahon, whose guidance this year has transformed my singing and shaped me as a musician. Both Michael and Tracy have watched students go on to international careers. My short-term goal is to build a polished audition package and secure placement in a Canadian Young Artist Program within the next two years. Next season, Opera McGill will present Gianni Schicchi, Busoni's Ghost, The Rape of Lucretia, and Handel's Alcina. I have been selected as a Jacqueline Desmarais Opera Fellow, which guarantees casting in one or more of these productions. I intend to use these role opportunities to further develop my stagecraft, deepen my interpretations, and grow into the artist I know I can be. 17.1 and 17.2(a) Alongside this operatic training, I will continue to receive mentorship on my original work, A Songbook for Survivors—a new opera drawn from my lived experience as a survivor of [redacted]. This project blends my classical and folk-pop music, exploring the emotional aftermath of my [redacted]. So far, I have completed the first draft of the score, which I directed, produced, and professionally recorded in April 2025 as part of our Opera Program's Horizons Projects. These student-led opera projects are performed in a festival format at the end of the academic year. I plan to perform an enhanced version of my opera at the festival again next year as part of my studies. These projects help us develop secondary skills, such as stage direction, as an added benefit. 17.1 and 17.2(a) This diploma is important because it represents my next step in both artistic growth and personal healing. McGill has been a catalyst for my development; it showed me what I'm capable of and lit a fire within me to dream bigger, bolder, and louder. I've chosen to return because I believe this is where I can continue transforming into the artist and advocate I want to be This funding will not only support my living expenses during the final year of my diploma but will also allow me to travel to Toronto on occasion to maintain and build on the connections I've established through Opera 5's Portfolio Artist Internship this summer. These relationships are vital to growing my network and planting roots for my professional career	Kyle Briscoe	Recognize - Scholarships	$ 3,000
2026-04-07	Riding Mountain Artists' Residency - The Saw Mouth sequel	During my time at the Riding Mountain Artists' Residency, my proposed project is to plan the sequel to my queer YA horror novel The Saw Mouth and begin the first draft. By the time the project begins, I will have completed all my research for the untitled sequel and concluded work on The Saw Mouth with my editor with an eye toward this sequel, which will set up a strong base to sketch out the project's core concepts, characters, conflicts, setting, and overall plot arc so that the first draft proceeds coherently and efficiently. The sequel will take place [redacted] The plot of [redacted] Structurally, this project will use tones of immediacy, closeness, and uncertainty to help generate fear, along with increasing rhythmic disruption to reflect internal states of fear as the novel progresses, from punctuation and line breaks to chapter fragmentation Details on research and why this residency represents the perfect environment and opportunity to work on this stage of this project are included under "Additional Information." all exceptions - 18.1(c)(i)	Cale Plett	Learn - Residencies	$ 2,500
2026-04-29	Gilbert Park Smudge Walk	We are planning our third annual Gilbert Park Smudge Walk, which is a one day event that has several smaller workshops, planning sessions and events leading up to it. This year, our Gilbert Park Smudge Walk will be taking place on June 18th, 2026. On this day, we have several guest speakers and performers, including drummers, dancers, throat singers, Knowledge Keepers and Indigenous Elders. We will start the day off with a land acknowledgement and opening remarks at the Gilbert Park Resource Centre. We then will have Derek Maytwayashing, who is a Knowledge Keeper and a Indigenous Cultural Care Provider with Manitoba Housing, provide a teaching to community. Afterwards, Elder Martha Peet will say a prayer in Inuktitut. After a singing and drumming performance by Binesi Ikwéwag Singers, an all Ikwé and Ikwé-identifying ceremonial drum group, we will fill several large buckets with sage, light them, then pass them out to community members to hold. This will commence the start of our walk. We will first walk to Shaughnessy Park School, smudging the community along the way. When we get to the school, teachers and staff will bring out their classrooms to partake in another teaching from Derek Maytwayashing, as well as a performance from Binesi Ikwéwag Singers. In previous years, and impromptu round dance has broken out at the school during our stop. We are hopeful that the youth will dance again this year. After stopping at the school we will stop at Access Norwest, then the Norwest Community Food Centre for a feast and teachings in the medicine garden. Community members will then be invited back to the Gilbert Park Resource Centre to partake in games, activities, karaoke, dancing, and more performances in the field outside of the resource centre. This year's Gilbert Park Smudge Walk will be unique in that we are going to have at-risk youth (youth identified by school staff as having low attendance) help to plan the event alongside our staff members, who will spend time at the school once a week getting to know the youth, teaching them about the Smudge Walk, and having them take an active role in planning it. We will also be hosting a Community Advisory prior to the event to get feedback from community members in regards to how they would like the day to look Additionally, we will be hosting a variety of art workshops leading up to the Gilbert Park Smudge Walk including drum-making and rattle-making. These workshops will take place at all three of our family resource centres (Blake Gardens Resource Centre, Norwest on Alexander and Gilbert Park Resource Centre) so that more community members will get to participate. We are also encouraging members from these neighbouring communities to attend the Gilbert Park Smudge Walk in solidarity	NorWest Co-op Community Health	Share - Artists in Community	$ 7,500
2026-04-29	Music in the Park, in Virden, Manitoba	We plan to have 6 or 7 outdoor concerts in the Victoria Park, in Virden MB. (With the local Legion Hall as an alternate venue.) The concerts will be featuring predominately local musicians, with some coming from surrounding areas. We work with other community organizations and volunteers, bringing in local businesses to sponsor as well. (For example, the Arts Mosaic supplies a free craft/mini art project for the kids to do, while local businesses will have free give-aways, and the local coop provided water to offer to the concert-goers.) This is an important event for the whole community, but mostly for the older adults, and the musicians. There is always a celebratory mood, as we set up, and people start to arrive with their lawn chairs. The community comes together to enjoy music, and to connect with friends and neighbours. To have a free concert, means that all are welcome, regardless of their ability to pay. This is such a beautiful time for the community, and we treasure it. Grandparents are known to bring their grandkids, and with the extra draw of the Arts Mosaic craft tent, families are happy to attend together. We are able to undertake this project, with the dedicated volunteers, and willing musicians. The organizing, planning, and execution of each evening, is taken care of by volunteers. The one thing we lack, without the support of MAC, is the amount of funding needed to pay the musicians properly. This has become very important to us, and Virden's Music in the Park is growing into a well known, and respected concert series. We have MAC to thank for that! Other factors that we need to consider are the availability of musicians close by, and the availability of sound support. One challenge right now, is to cover all of the concerts with a qualified sound person	Seniors Access to Independent Living	Share - Artists in Community	$ 5,000

2026-04-29	Miami Arts Association Inc. Summer Concert Series	Summer Concert Series project is a set of three concerts in June, July and August of 2026. The bands we have retained for this season are as follows: The Ben Hewitt Band on June 13, 2026: The Ben Hewitt Band is a group of 5 young adults who have been best friends since Kindergarten in Sanford, Manitoba. They have been having fun playing music together from the time they entered Junior High. Now they're 21 and in University and still playing their repertoire of classic rock favorites and new music for their audiences. Ben's family hails from Miami, and we are glad to welcome him and his band for the first time to Miami. Turd Ferguson on July 18, 2026. What's in a name ? This fun group of five guys, a mix of friends and family from Miami and Morden, Manitoba have adopted their name from a classic Saturday Night Live character by the name of Turd Ferguson. Don't let the name fool you though, they're focused on bringing people together to hear some classic songs that everybody loves. They will have the audience singing and dancing on the lawn. The New Customs on August 15, 2026: We're very happy to have The New Customs returning to Miami for another show. They delighted our audience four years ago with their original Indi-Folk music and storytelling. They enjoyed a spin around town during intermission on Miami's motorized picnic table, which might have put Miami on the map They were a crowd favorite and we're looking forward to welcoming them again this summer. This project is very important. Its one of the core activities that we envisioned for our organization. It's important for our community, for those who have begun to look forward to the music in the park on the weekends, and for those who come nearly every time, regardless of the genre. We know we have been successful, because people who wouldn't normally listen to the type of music being performed come for the fellowship and the beautiful summer evenings with friends, and go away with a deeper appreciation for music. Our twelve board members and enthusiastic volunteers attend the concerts, provide cold drinks for our guests and welcome the entertainer. After offering these concerts for six years, we are comfortable with all that is required for a show. Other factors such as timing and travel were referenced above as one of the challenges we have in attracting artists that we can afford to our community. The purpose for writing this grant is to assist us with the financial means to be able to retain professional musicians from the larger centers who have travelling costs to consider. As far as any cultural issues, we have never been faced with any issues of which we are aware that arose from cultural protocols or lack of them. We try to deliver a summer program that will be enjoyable to all ages and backgrounds. Response to the Summer Concert Series has been very positive.	Miami Arts Association Inc	Share - Artists in Community	$ 3,562
2026-04-29	Encore Summer Music Camp in Morden/Winkler	DKSM is planning to run a summer camp from July 5-9, 2026 called Encore Summer Music Camp. This camp will run orchestra, ensemble, and piano workshops. In addition, the camp will offer workshops in music exploration, percussion, art, and choir. These workshops will run between 9:00am and 3.30pm from Monday to Thursday. The faculty will be putting on a free community concert in Winkler, and the students will provide a public community concert on the last day of the camp. This project is important because it services the rural music community of Morden/Winkler. In addition to providing high-quality music education to the local community, Encore Summer Music Camp allows for opportunities to deepen local connections among musicians, as well as expand connections to the larger musical community that exists within the province of Manitoba. The program is being run by teachers with extensive string knowledge, a working governing board, and dedicated community volunteers. DKSM has considered the logistics of travel, and the DKSM board has agreed to billet and find accommodations for staff travelling from a distance. It is projected that during the week of camp, there will be approximately 70 students, 20 staff, and 10 volunteers who will all take part in this project.	Douglas Kuhl School of Music Inc.	Share - Artists in Community	$ 7,031
2026-04-29	Production Expenses for "Miss Holmes", May 2026	We are seeking a grant to help fund production expenses for our May 2026 show. "Miss Holmes" features Miss Sherlock Holmes, Dr. Dorothy Watson, and also includes Dr. Elizabeth Anderson, a real-life woman who was the first in Britain to become a doctor. The play effectively portrays that the 1880s was a dangerous time to be a woman who is intelligent and courageous, and women had to fight for their right to practice in medicine and other functions of society. To bring this important story to life, we will be investing in additional set design elements, such as shark-tooth scrim, raised platforms with stairs, and also gathering 41 different Victorian costumes for the 15 everyday Winnipeggers in the cast - our biggest cast yet. We have also arranged workshops with professionals Tom Soares and Jacqueline Loewen. All cast and crew are volunteers, but we offer compensation in other ways: (1) learning new skills (2) realizing the mental health benefits of engaging with the Arts, such as increased confidence and sense of purpose, belonging, and community, (3) making new friends (18% of volunteers last year had lived in Winnipeg less than two years) and teamwork, (4) fame on TV, radio, and/or newspaper, (5) free food (including homemade goods) at all rehearsals for cast and crew, some of which may be from social-economic disadvantaged communities (6) we provide a safe, inclusive, elevating, and supportive environment, and (7) free workshops. As per our Casting Principles, the intent is that our cast and crew are not artists, but electricians, cooks, teachers, moms, and other everyday Winnipeggers. We don't just bring the Arts to the Community; we bring the Community to the Arts People are our strength. Our Board of Directors includes business professionals with expertise in Theatre (BA Theatre & Film), Accounting (CPA), Corporate Law (JD), Corporate Governance (GPC.D), ASL-English Interpretation, Music (BMus), and Business (BComm, BBA, MBA). Hood and Dagger Productions (and the Manitoba Arts Council's funding!) is in good hands. We pride ourselves on our exceptional corporate governance, such as our detailed By-laws, Conflict of Interest clauses, Respectful Workplace Policies, Code of Conducts, Travel and Expense Reimbursement Policies, and detailed finances, minutes, and other record-keeping. We cast entirely different everyday Winnipeggers for each show in a Season to provide maximum opportunities for people to get involved in the Arts (as opposed to the same ensemble in every show). Our volunteers have shared that they have experienced significant mental health benefits by getting involved in our productions. In a recent anonymous and voluntary survey, 100% of our volunteers agreed or strongly agreed that participation in the Arts can have positive mental health benefits. One of the survey responses had significant gravitas: "Hood and Dagger has been so life giving for me in a year that has been filled with grief and difficult times. I wouldn't have made it through 2024 without this to look forward to, and the community to journey alongside me". Outreach, impact, and elevating others through the Arts is what we do.	Hood and Dagger Productions Inc	Share - Artists in Community	$ 4,688
2026-04-29	Cradleboards and Family Teachings	This project will deliver a series of ongoing cradleboard making workshops in the community throughout the month of May, facilitated by Em Assiniboine Designs. Participants will learn how to construct and design traditional cradleboards while also receiving teachings about their cultural significance, roles within the family, and connections to early life care. The workshops will be hands-on, intergenerational, and rooted in cultural protocols, creating space for both skill development and knowledge sharing. This project is important because cradleboard knowledge is a tradition that is currently being revitalized. Due to the impacts of colonization and the disruption of cultural knowledge transfer, many families no longer have access to cradleboards or the teachings that accompany them. Community members have expressed interest in reconnecting with these practices, particularly young parents and caregivers seeking culturally grounded ways to care for their children. By providing access to materials, instruction, and teachings, this project supports cultural continuity, strengthens identity, and affirms cradleboards as both functional items and meaningful cultural art forms. Our Cultural Centre has the experience and capacity to successfully carry out this project. We regularly coordinate cultural arts workshops and have established relationships with families, Elders, and knowledge keepers in the community. Em Assiniboine Designs brings specialized knowledge and experience in cradleboard construction and cultural arts, ensuring participants receive high-quality, culturally informed instruction. The project will take place locally, removing travel barriers for participants and allowing for flexible scheduling to support families. Cultural protocols, including the involvement of knowledge holders and the respectful sharing of teachings, will guide the workshops. With strong community interest, experienced facilitators, and an established cultural programming structure, we are well positioned to deliver this project in a meaningful and successful way.	Long Plain Cultural Centre	Share - Artists in Community	$ 7,100
2026-04-29	National Indigenous Peoples Day	The MMF National Indigenous Peoples Day is an event available for all Canadians to participate in learning and celebrating Red River Métis culture and heritage, and for Red River Metis to take pride in our identity as Indigenous Peoples of Canada. National Indigenous Peoples Day is important to the revitalization and continuation of our Red River Métis culture and heritage. By having live music and performance at the event, it creates a celebration of the Red River Metis culture, heritage, and identity, even more so when the music is sang in our language (Michif). Dave Lavallee teaches Michif during his performances, as he believes one of the best ways to teach language is through song. This event also provides economic opportunity and promotion of our Red River Métis musicians and spotlights their talent. The MMF Culture and Heritage Department has worked with these musicians before, and looks forward to continue supporting their works by providing new opportunities, such as this event. The Culture and Heritage Department has successfully organized and ran all-day cultural events, multi-day gatherings, and festivals for decades. In regards to National Indigenous Peoples Day, we aim to attract more people to the event every year, and to have past event-goers continue to come and participate in the event, as the annual event is a staple in the community. One of the lead organizers of the event is a Red River Métis Youth, and another is a Red River Métis Elder. The Culture and Heritage Department emphasizes connecting Elders and Youth together to ensure that Youth voices are heard and supported, and that the Youth learn from the Elders on the importance of having events celebrating the Red River Métis culture, heritage, and identity. Youth volunteers are encouraged to assist with the event, especially regarding assisting our Elders. The Culture and Heritage Department has a Emergency Safety Plan, a 2026 Event Briefing, and a 2026 Event Rundown prepared to ensure all vendors and resources needed for the event success are identified, and a calendar with deadlines to ensure smooth operations. The cultural protocol is for a Red River Metis Elder selected by the Region (in this case, Interlake Region) provide opening and closing prayer, to ensure the event starts in a good way. This protocol is very important in Red River Metis culture, and the Elder is provided with honorarium and a gift. During opening ceremony, dignitaries will be invited to provide greetings, which will be livestreamed on the MMF YouTube webpage. We aim to have the entertainment livestreamed this year as well.	Manitoba Metis Federation	Share - Artists in Community	$ 11,250

2026-04-29	Lion Dance weekly program	Currently, all of our board members, coaches and instructors are volunteers who do not receive any pay. We are seeking funding to be able to provide our instructors with honorarium to compensate them for their time and skills. The added funding will also allow us to provide training workshops for our youth, which we have currently planned for spring. In May 2025, we successfully collaborated with one of the senior lion dance coaches from Edmonton, Alberta-Mr. Michael Yong, who had graciously flown into Winnipeg for a weekend to inspire our youth with different lion dance moves and drumming methods. We have planned to hold a second similar workshop this year by inviting Mr. Yong again in May 2026 Our current model of relying on volunteer coach is not sustainable in the long run. The longevity of our program requires us to compensate our coaches for their skills and time that they have put into 1) coaching session for 2 hours per week, 2) transportation of equipment for performances; as well as 3) preparation and supporting during performances. Moreover, our members are made up of children of new immigrants who have recently settled in Winnipeg, whose parents work in minimal pay jobs - making it more important to keep our fees minimal. We currently set our fees to a $200 per year, which is quite low for any cultural or art organization. Increasing the fee is currently not in our consideration due to the barrier that it may have caused. As an organization that strives to preserve our cultural heritage, we find it morally challenging to set a price to those who wants to learn and be closer to our heritage. We would also like to invest in more equipment, which we will need in order to support the growth of our organization - mainly newer and smaller lions for the younger lion dancers (7-9 year old). Our weekly practice takes place from 8 a.m. to 10 a.m. at a location in the South of Winnipeg, where the population of Chinese Canadian have recently soar. Our practice location is currently being supported by our partner and collaborator the Winnipeg Chinese Seniors Association (WCSA)- a value of $1000/year for roughly 30 practices a year from September to July 1st. This is not sustainable as year-to-year financial outlook may be different for our partner, and we will greatly benefit from having the ability to pay for our rental from our resources. Hence, by having additional funds, we will be able to have a safe and continuous location without fear losing our practice location due to the inability to pay rent. Our ability to grow is limited by the size of our lion dance costumes and number of coaches. We are working on a plan to have a mentorship plan for our outgoing graduates to return as assistant coaches in the future by providing them with small honorarium. This will be possible with new funding.	Winnipeg Chinese Youth Lion Dance Team	Share - Artists in Community	$ 3,000
2026-05-27	To present The Commensality Project by Alexandra Elliott Dance in the Winnipeg Fringe Festival 2026	I am requesting funding to aid in the development and production of a new contemporary dance, 'The Commensality Project', for the Winnipeg Fringe Festival with eight collaborators. Phase one of rehearsals began in the Theatre/Dance Co. studio in January and will continue for ten weeks. I have been sharing the source material with the Manitoba-based dancers in my company Justine Erickson, Emma Beech, and Andrés Jiménez Mejía. We will develop two improvisation scores, create one set trio, four 'recipe' solos, and one full group section. Phase two of rehearsals is one-week full-time in April at the School of Contemporary Dancers studio where we will string sections together. These rehearsal phases are funded by a Canada Council for the Arts grant. Phase three of rehearsals is a two-week full-time artist residency in May at Banff Centre for the Arts and Creativity, funded by a pending MAC Create grant, followed directly by a one-night only presentation and première of the 40-minute work in the Cluster: New Music + Integrated Arts Festival in Winnipeg to an estimated audience of 100 After one month off, we will enter our final phase of rehearsals for two weeks in July before our two-week run of performances in the Winnipeg Fringe Festival to an estimated audience of 400. This final phase will be funded by this grant application and the work will be 60-minutes. At the seed of this project is the question [redacted] 18.1(c)(i) I am using three choreographic methods: improvised partnering, an improvisation score from dance icon Meg Stuart, as well as set partnering. The improvised partnering score is called 'what can we do from here?'. In this dance we take turns physically affecting each other. The qualities and themes are: moving together as a communal unit, cooperation, listening, waiting, feeling, noticing. I wanted to see how I could create partnering without having to set it. It is an efficient use of time and allows for unpredictable moments for both performers and audience. We are using Meg Stuart's 'Emotional body parts' exercise which I learned at her workshop in Vancouver last summer. In Montréal we discovered how incredibly supportive this proposition is to the project. It brings emotion onto the stage but stays rooted in the body without it becoming one, all consuming emotion, expressed through the whole body and potentially the face. The nuance and specificity of this improvisation created great potential because of it's qualities and themes: supporting each other through emotional journeys and states, transformation, creating images and states that an audience can relate to, human care, human experience. The third method is set partnering which has been my trademark as a choreographer since the beginning of my career. It can range from complex, elaborate, and intricate, to large sweeping movements. The physical choices cause one body to move or react a certain way when affected by the other dancer's physical impetus.	Alexandra Elliott Dance	Share - Present	$ 11,250
2026-05-27	Captain Ted: Disabled Astronaut-Stage Presentation Phase for a 2026 Fringe show	•What are you planning to do? Present Captain Ted: Disabled Astronaut – [redacted] 18.1(c)(i) •What do you hope to achieve? I hope this will be an entertaining experience for audiences that will highlight the difficulties persons with disabilities face and promote disability awareness. I also want to build a strong theatre community that engages different theatre experience levels, ages, genders, cultures, and orientations. I hope to do this by providing an opportunity for artists to develop, gain comfort and adaptability, and have a positive experience on stage through live theatre performances. •Why is this project important? 18.1(c)(i) [redacted] Through theatrical comedy, I hope to open further dialogue about what a barrier-free life could be. •What is the rationale behind your artistic choices? [redacted] 17.1 and 17.2(a) I feel comedy and Sci-fi are genres that allow the artist to address issues that may not be comfortable or forefront of people's minds. An audience may be more receptive to a discussion when they feel at ease. •How is this relevant to your goals? As an advocate for accessibility, the more people understand, the easier it becomes to create a barrier-free experience, hence this play [redacted] I hope this play will allow people to think about accessibility in a new light, and that it may provide further opportunities for the artists involved. •How are you exploring a traditional and/or contemporary artistic practice? 18.1(c)(i) [redacted] I hope the comedy of the play will open a discussion about these serious topics.	Michael Krohn	Share - Present	$ 5,250
2026-05-27	New Hurdy Gurdy Chamber Music 2026	In 2026, Bart will present a Winnipeg performance of The Oroboro Vignettes, an original outdoor chamber music concert held at the historic St. Norbert Arts Centre. Surrounded by trees and open grassland, and situated near the La Salle River, the location offers rich natural ambience—running water, birdsong, and wind through the trees—blending organically with the music. Easily accessible from Winnipeg by public transit, the site enables broad public participation while offering audiences a sense of retreat and environmental contemplation. The Oroboro Vignettes are a series of neo-Baroque compositions structured as themes and variations reflecting cycles of rebirth, renewal, and interconnectedness. The work draws inspiration from the ancient symbol of the ouroboros—a serpent consuming its own tail—representing infinity and circular life patterns. This symbolism is echoed sonically in the hurdy-gurdy, whose continuously turning wheel produces an unbroken sound and reinforces the music's meditative qualities. Presenting the work at the St. Norbert Arts Centre encourages reflection on Manitoba's layered histories and enduring connections between land, culture, and community, while reinforcing the project's ethos of border-blurring imagination. The concert's all-instrumental format removes language barriers, making it accessible to audiences of diverse linguistic and cultural backgrounds. In a world increasingly divided by racism, prejudice, and class discrimination, Bart's music seeks to bring Manitobans together—whether long-established residents or newer arrivals to the province—through a shared listening experience rooted in openness and curiosity. The event will be all-ages, welcoming families and young children and encouraging early exposure to exploratory, adventurous, and mind-opening original chamber music. The program will consist of two 45-minute sets featuring through-composed works alongside sections of improvisation in the jazz and spontaneous composition tradition. Musical influences span jazz, avant-garde and experimental practices, classical and medieval forms, folk traditions, and trance-based rhythmic music. Bart's artistic philosophy is rooted in the jazz ethos, where every voice in an ensemble is equally valued and strengthened through diversity. This philosophy is embodied in the chamber ensemble, which brings together celebrated Winnipeg musicians Daniel Koulack (double bass), Natanielle Felicitas (cello), and Clair Tang (violin, erhu), alongside new collaborators Monica Jones (tenor and alto saxophone), Daniel Roy (percussion), and Scott Senior (pandeiro). These collaborators contribute fresh perspectives on composition and rhythmic language, drawing on Métis, Cuban, and Chinese musical traditions. Added percussion enhances the trance-like qualities of the music, underscoring themes of repetition, rebirth, and human connection to foundational earth rhythms. This project is particularly significant within Bart's artistic development, as it marks the first Winnipeg concert featuring an entire program of original compositions. The work premiered in 2024 at a self-produced rural forest concert that drew over 100 attendees, exceeding expectations and demonstrating strong public interest. The performance will feature festival-style seating and immersive visual design led by professional set decorator Lindsey Bart, incorporating Baroque-inspired fabrics, twinkle lights, and dreamlike elements. Through The Oroboro Vignettes, Bart seeks to create an inclusive, environmentally conscious, and transformative cultural experience that expands musical horizons while fostering connection through place, sound, and imagination.	Quintin Bart	Share - Present	$ 6,094

2026-05-27	The Cleverest Fellow. Music of Samuel Coleridge-Taylor	In 2016, Chamber Orchestra MUSAIC performed the wild orchestral polka 'Mephisto Masque' by 19th Creole composer Edmond Dede. It was the first - and so far, only - work that the orchestra had performed by a legacy composer of colour, one that was born pre-20th century. COWB would like to explore the contributions of more of these trailblazing historical figures. 2025 was the 150th anniversary of the birth of Anglo-Black composer Samuel Coleridge-Taylor. Born to an Englishwoman and a doctor from Sierra Leone, this is a composer who talents, at the time, truly had an international impact. This was most evidenced by the popularity of his cantata "Hiawatha's Wedding Feast" (1898), and the numerous musical societies in his name that sprung up it the United States. The title of this concert is taken from a quote by legendary British composer Edward Elgar about ColeridgeTaylor: "(He is) far and away the cleverest fellow going amongst the younger men". This concert is designed to showcase the immense talent and the unique contribution he made as a classical composer of colour. The highlight of the concert will be a complete performance of Coleridge-Taylor's only symphony, written as a student in 1896. Also on the program will be one of his rarely performed orchestral songs, 'Zara's Ear-rings'. Coleridge-Taylor fathered two children, one of them being his daughter Avril, who also became a conductor and composer. In keeping with the organization's mandate to feature works by male and female composers on all of its projects, Abril's orchestral song 'The Dreaming Water-Lily' will be performed. To perform these songs will be Toronto soprano Jonelle Sills. With this project COWB will begin a relationship with Montreal's Obiora Ensemble, Canada's first ethnic orchestral ensemble. It is expected that Obiora founder and double bassist Brandyn Lewis will join Chamber Orchestra MUSAIC for these concerts. This will be the first tangible connection between the organizations and will undoubtedly lead to further exchanges in the future. The performance of Samuel's orchestral song will be filmed by Winnipeg's Hue Productions for future broadcast on CBC's "Free Up!" Emancipation Day telecast. Tracy Koga (Hue Productions founder) and her team did a marvelous job in producing COWB's first promo video. This filming will take place at Gretna's Buhler Hall, the location of the first concert, the second of which will be at Winnipeg's Bethel Mennonite Church. COWB's new home base. This will be COWB's first nationwide appearance and a way for the country to be informed about the Coleridge-Taylor anniversary and to highlight Jonelle Sills as an up-and-coming Canadian Black classical artist.	Chamber Orchestra Without Borders Inc.	Share - Present	$ 14,062
2026-05-27	The 14th annual Winnipeg Underground Film Festival	The proposed project is the 14th Annual Winnipeg Underground Film Festival (WUFF), scheduled for June 3–6, 2027. The festival will include [redacted] (all confirmed). Alongside 6–7 curated short programs. WUFF continues to present experimental and boundary-pushing work, offering audiences opportunities to engage with innovative moving-image practices. Festival Programming WUFF's shorts programming is curated by the collective and sourced primarily from our open call, which attracts approximately 1,000 submissions from around the world. This is supplemented with outreach to artists who complement the rest of the lineup. The shorts programs focus on films that take experimental approaches, showcasing diverse forms, techniques, and perspectives. The festival also supports local talent through initiatives such as the 90-Second program, curated by Jonathan Lee Wing and Skye Callow, which presents brief, inventive works with an emphasis on local and emerging artists. WUFF 14 will feature a guest-curated short program by [redacted]. Their contribution brings fresh perspectives to the festival, highlighting our commitment to collaboration and dialogue across experimental cinema communities. Queer-Centric Programming Coinciding with Pride Month, WUFF's queer-focused programming underscores the festival's longstanding commitment to experimental cinema, in which queer voices have always played a central role and continue to shape its evolution. For WUFF 14, feature programming includes [redacted] By foregrounding queer perspectives, the festival highlights the significance of 2SLGBTQ+ cinematic practices while connecting local audiences to broader experimental and underground film communities. Feature Spotlights The festival's feature programming emphasizes mid-career artists whose work challenges conventional approaches to cinema We will be presenting a program of works by [redacted] [redacted] Programming Approach & Guest Curation Each year, WUFF programs 2-3 mid-career artists alongside curated short programs. Selection balances open call submissions with outreach to artists whose work complements the festival's ethos. Our guest curators this year are Fleapit Cinema, an underground film screening series based in Kjipuktuk, Mi'kma'ki (Halifax) across regions. This partnership highlights East Coast artists and builds cross-regional collaboration within Canada's experimental film scene. Through this programming, WUFF 14 aims to create engaging, thoughtful, and challenging experiences for audiences and artists alike, maintaining the festival's ongoing commitment to experimental, queer, and underground cinema in Winnipeg. all exceptions in description - 18.1(c)(i)	Winnipeg Underground Film Festival	Share - Present	$ 15,000
2026-05-27	Release Show for "Slob" EP	I am planning to put on a concert to promote my upcoming EP "Slob". My plan is to rent out the venue "Sidestage" in Winnipeg at the end of November/start of December. I've asked local musicians Jason Willows and Jana Jacobs to each play 45 minute opening sets. I would like all members to be paid for 2 hours of rehearsal for each show they are in. I am also asking local artist Natalie Mark 麥月明 to create promotional art for the show, for postering and for social media engagement I hope to have a highly-attended concert, with opportunities for myself and other local artists I admire to gain recognition and fans. I hope that this will lead people to stream my music, particularly my upcoming EP, and gain me more traction on social media. I also hope that this will also lead to a source of income for all of the artists involved, as it can be difficult to sustain a music career with ongoing inflation and low payouts on an average gig. This project is important because my new EP focuses on several issues that many people can relate to. Mental health, grief, LGBTQ+ relationships, and self acceptance are recurring themes in my work. Jason Willows' music touches on themes of mental health and poverty, and Jana Jacobs' music touches on mental health as well as sexual assault. As a [redacted] myself, one of the most powerful reminders I can get is knowing I'm not alone. I believe my music can inspire and help people who are confronted with similar problems. My artistic rationale is to create a feeling of honesty and openness with my listeners, so they feel comfortable to be themselves. I believe that being your best self brings peace, grace, forgiveness, and kindness into the world. That is also why I have asked Jason Willows and Jana Jacobs to perform with me, as they have the same values that I do. I have asked Natalie Mark 麥月明 to provide the promotional art because their art style is calming and positive, and will add to these values. My goal is to create more recognition for myself locally, as well as for the other musicians playing at this show. A show at one of the most popular venues in the city with a good amount of promotion seems practical to help me complete this goal. Achieving this goal is important to me because it will also catapult me into greater things, such as being accepted into programs that can help improve my career, as well as opportunities like tours and festivals outside of Manitoba. My artistic practice explores both traditional and non-traditional performance. I take many elements of my art from the old traditions of jazz, using traditional harmony as a foundation for new topics to explore, such as [redacted] themes both exceptions - 17.1 and 17.2(a), 17.2(i)	Mariana Padeanu	Share - Present	$ 2,861

2026-05-27	Flash Photographic Festival 2027 - a month long province-wide festival celebrating photography and community.	In April 2027, FLASH Photographic Festival will present a month-long celebration of photography, marking our second edition of the festival that is province-wide. Within the city of Winnipeg, close to [redacted] In 2027 we will include four methods of presentation: (A) [redacted] While galleries are responsible for organizing and producing their own exhibitions, they will be featured in the festival's catalogue and promotional material. CARFAC fees are paid for B, C and D above Three exhibitions funded and presented by FLASH will take place: (1) [redacted] This multifaceted approach will ensure the festival incorporates a broad range of venues and fosters collaboration with other arts organizations. The initiative aims to strengthen our core vision: to celebrate and illuminate the depth and presence of photo-based artists. FLASH will present ancillary events such as artist talks, workshops, film screenings, tours and community events. New this year are portfolio reviews (by senior photographers like David McMillan and Sheila Spence) that will take place in the foyer at the Winnipeg Art Gallery. Additionally, there will be a panel discussion at the Gas Station Theatre, a pinhole camera workshop at the AGSM and a hands-on photo related workshop at the Millennium Library. Events are listed in all media and on the website, providing a comprehensive overview of festival activities. all exceptions in description - 18.1(c)(i)	FLASH photographic festival Inc.	Share - Present	$ 11,250
2026-05-27	Heartbreak Hotel: A burlesque and circus theatrical cabaret	"Heartbreak Hotel" begins by welcoming the audience in as the hotel's newest guest, with our concierge and MC, Veronica Ternopolski, there to guide our audience through heartbreak. We open with a group number exploring the [redacted] Choreographed by Nina Sapphira, this number mentors a beginner class of burlesque dancers, providing experience in live performance. The second number by Liz Cooper is a trapeze act exploring the [redacted] The third number is a classic fan dance by Layla Dash, who showcases being [redacted] For the fourth number, I will be doing an aerial hoop number embodying the [redacted] The closing number for Act 1 will be a burlesque performance by Barbara Gonzalez, a [redacted] After intermission, [redacted] The first number of Act 2 will be Adrienne Huard performing a skillful pole number The goal of "Heartbreak Hotel" is to make the performance relatable, fun, and engaging, as we [redacted]e. May we all find the tools and relationships that make these trips a visit, and not a home, of heartbreak. all exceptions - 18.1(c)(i)	Lauryn Pizey-Allen	Share - Present	$ 11,250
2026-05-27	ART TALK / ART WALK Series of talks with Artists followed by a guided Art walk	We are proposing a season of nine events composed of seven ART TALK/ART WALKs and two ART WALKs, as follows. 1. Seven ART TALK/ART WALK Events On the first Friday of seven months, we will host a moderated ART TALK, as we have in previous years. Each Talk will feature interviews with local artists and arts professionals representing a diversity of disciplines, communities, and career stages. All seven Talks will be presented in person and live-streamed on Instagram. Doors open at 5:30 pm, and we welcome visitors with complimentary refreshments. The Talk begins at 6:00 pm and, including audience questions, runs for 45–60 minutes. As is often the case in collaborative and creative endeavors, the process is as meaningful as the final presentation. Connection, camaraderie, and conversation are fostered both before and after the formal discussion. Our Moderators bring insight, curiosity, and deep investment in the arts to help inform and inspire the public—about art in general and about Manitoba artists specifically. Their work supports our mission to present artists from different disciplines, career stages, and backgrounds, including those from underserved communities. At approximately 7:15 pm, our Guide leads participants on an ART WALK to a selection of galleries, artist-run centres, and artist studios. These guided walks are consistently popular and extend the experience by introducing audiences to even more artists, venues, and creative activity in the Exchange District. 2. Two Collaborative ART WALK Events On the first Friday of two additional months, we will bring audiences directly to an Artist-run Centre or Gallery where an ART TALK is already being presented by that organization. As programming schedules are established, we will collaborate with two organizations such as aceartinc , Urban Shaman, Manitoba Arts Network, Manitoba Printmakers Association, Mentoring Artists for Women's Art, Arts AccessAbility Network Manitoba, C2 Centre for Craft, and PLATFORM Centre For Photographic And Digital Arts. After the host organization's Talk, we will continue with a guided ART WALK to 3–4 additional galleries, artist-run centres, or artist studios. These collaborations have proven to be a meaningful way to involve and highlight Exchange District artists and venues while continuing to offer audiences the structure and benefits of a guided First Fridays experience. We are looking forward to continue providing a platform that supports Manitoba's artists, enables fair payment for their contributions, and connects them with an art-curious public. ART TALK/ART WALK plays a vital role in fulfilling our mandate to bring together artists, artist-run centres, galleries, and the public for a greater understanding, appreciation, and promotion of the arts.	First Fridays in the Exchange Inc.	Share - Present	$ 7,875

2026-05-27	Clear Lake Chamber Music Festival: Celebrating 20 Years	Clear Lake Chamber Music Festival: Celebrating 20 Years For nearly twenty years, the festival has been sharing professional chamber music with communities where opportunities to experience live classical performance at a professional level are limited. While major cultural centres regularly host performances of this kind, many rural Manitoba communities have few opportunities to encounter this repertoire in live performance. The 2026 season continues this commitment by sharing high-quality chamber music, Manitoban and Indigenous artistic voices, and international artistic collaboration, bringing these artistic experiences to communities where such opportunities are not regularly available. Concerts will take place in community venues including Lorne Watson Recital Hall (Brandon University), Killarney United Church, Gladstone United Church, and Erickson Lutheran Church, allowing audiences across the region to experience professional performances within accessible local cultural spaces and creating opportunities for direct engagement between artists and community audiences. At its core, this season reflects the Festival's long-standing commitment to sharing chamber music as a living artistic practice — not only presenting performances, but creating meaningful artistic exchange and sharing musical experiences between artists and communities. A central program, the Ravel Legacy Concert, reimagines major works by Maurice Ravel through chamber adaptations, including Shéhérazade, Boléro (two-piano version), and the Concerto for the Left Hand arranged for two pianos. By presenting orchestral repertoire in chamber form, the Festival shares music typically heard in major urban venues with audiences in regional Manitoba while highlighting the intimacy and clarity of live collaboration. The season also includes performances by the Chernozem Duo (Dr. Ariel Carrabré and Dr. Daniel Tselyakov), sharing Manitoban and Indigenous repertoire within thoughtfully curated programs grounded in dialogue and respect. An international piano duo from Mexico expands cross-cultural artistic exchange, sharing international artistic perspectives with Manitoba audiences, while the Coffee Morning Concert "Chamber Music Does Not Bite" invites new and intergenerational audiences into a welcoming setting where classical music can be experienced as open, engaging, and accessible. This project is important because sustained opportunities to experience professional chamber music remain limited in many rural communities. By returning consistently to multiple locations, the Festival does more than tour — it builds long-term relationships, sharing artistic practice over time and strengthening regional cultural life. Artistically, the programming balances established European masterworks with Manitoban and contemporary voices. Chamber reinterpretations explore tradition through transformation, while the inclusion of living composers continues sharing the evolving language of classical music with new audiences. Spoken introductions and audience reflection initiatives further extend the act of sharing beyond performance, encouraging attentive listening and personal connection. As the Festival enters its 20th anniversary season, this project reaffirms its central purpose: sharing high-level artistic experiences across geographic boundaries and sustaining a meaningful cultural presence in southwestern Manitoba. In doing so, the Festival contributes to the cultural vitality of rural Manitoba and strengthens the region's ongoing engagement with professional live music.	Clear Lake Chamber Music Festival	Share - Present	$ 8,938
2026-05-27	Prairie Comics Festival 2026 Panelist & Letter Press Activation	Panel programming and activations are an important part of attendee engagement at the Festival, beyond encouraging the purchase of artwork, books, comics, and zines. We believe in creating opportunities for learning with low barrier to access--the Festival itself is always free to attend--and curating experiences that inspire and utilize the industry experience we have access to in Manitoba. For many years, panelists volunteered their time to share their knowledge, and did so willingly (as many artists are wont to do); we began paying honorariums towards panel participants in 2023 to compensate panelists for taking from away from their booths (and therefore taking away their income) and want this to remain a foundational aspect of the Festival [redacted] In addition to the panels, we welcomed Sean McLachlan, AKA Letter Peddler Press to the Festival in 2025, who brought an entire Letter Press station, with wood blocks custom created by Prairie Comics Festival participating artists, so that attendees could create their own postcards. This was free for attendees, but there was a 'pay what you can' option for folks who wanted to contribute cash to the activation. Letter Peddler Press is a bicycle-based print studio that lets participants design and print their own postcard using custom graphics and images to create printed designs. This year, we would like to expand the activation so that participating artists are paid for the creation of their blocks, as well as a different format that will allow participants to create their own letter press comics. This activation allowed folks to walk away with some tangible sequential art, and to have a tactile experience with a medium that is often limited to 'junk food literacy' or 'super hero comics.' It also creates yet another opportunity for local artists to earn an income from a niche project. Letter Peddler Press itself is built on making art creation accessible. By being on a pay what you can model, this allows anyone to participate and create without barriers of cost. By working with premade printing plates, this allows creativity though sequential design, and lowers the skill or dexterity needed to create. LPP is geared for all ages, and abilities- with a simple and accessible format, kids to creatives are all able to participate and create a unique print. The budget for this activation, including development and materials, is as follows: [redacted] all exceptions in description - 18.1(b)	Prairie Comics Festival INC	Share - Present	$ 5,175
2026-05-27	4th Annual Black Film Collective Screening	We are planning our 4th Annual Black Film Collective Screening. We will be showcasing our members films that were made through 2025/2026 year. We hope is that our members short films reach our community and also making sure our members get paid to screen their films. We will also have Question and Answers Panel with 3 of the filmmakers that showcase their films so that community gets to know them more. This is important project because some of our filmmakers are first time filmmakers and this is their chance to share their short film with their family and community. We had our 3rd Annual Screening last year and it was a huge success and seeing the joy on our members faces that got their film screened, made us realize we need to continue this tradition. This is relevant to the goals of Black Film Collective statement of fostering the preservation, cultivation and promotion of Black cinematic art from the unique perspective of Prairie Black folk. We want to promote our members work as much as we can and having this screening would help make this happen.	Black Film Collective Winnipeg	Share - Present	$ 4,250
2026-05-27	Lux et Veritas Floreant / Let Light and Truth Flourish	[redacted]'s 40th anniversary. Using the University of Winnipeg motto "Let Truth and Light Flourish" as a focus, the project features 25 artists, all UWinnipeg alumni, representing a diverse group of creatives who inspire wonder, contemplation and discussion. Co-curators and fellow alums Jennifer Gibson (Gallery 1C03 Director/Curator) and Jenny Western (independent) provide deep institutional insight and timely community considerations. Fifteen artists will be exhibited in the gallery, and ten will be in the film program. The co-curators will moderate a public panel discussion for the exhibit and another, for the film program, will be planned with partners Winnipeg Film Group and On Screen Manitoba. With support from the University's Alumni Affairs office, Rhayne Vermette's acclaimed new feature film "Levers" will be presented, followed by a discussion with English/Film Studies professor Dr. Andrew Burke. The curators have selected diverse talents that reflect a breadth of artistic expression originating from Manitoba. Artists range from senior to emerging, contending with themes of identity, reconciliation, the climate crisis, the surreal and the sublime. Confirmed artists include KC Adams, Scott Benesiinaabandan, Mahlet Cuff, Judah Iyunade, Paul Robles, Leslie Supnet, Rhayne Vermette and Melanie Zurba. Gallery 1C03 proudly provided the first professional opportunities for renowned artists Adams and Benesiinaabandan. Their work has since strengthened and evolved. Both artists continue to produce compelling, vital work that reclaims Indigenous representation and revitalizes Indigenous ways of knowing. Presenting their work contributes to a continuum of artistic support and expression fostered by close collaboration between the gallery and local makers. Mid-career artist Robles is well-known for producing intricate cut paper works, combining traditional hand work and animist subject matter. Robles, informed by his Southeast Asian heritage, expresses personal and cultural trauma and loss. His inclusion provides a recognizable and resonant voice for a growing and important community on campus and throughout the city. Detailed sculptural ceramics, by emerging artist Zurba, address devastating environmental impacts of settler colonialism and climate grief within delicate hand-built and fired vessels. This marks Zurba's return to Gallery 1C03, following their successful and timely co-curated 2022 exhibition "Worried Earth: Eco-Anxiety and Entangled Grief". Films by Supnet, Cuff, Iyunade, and Vermette build on Winnipeg's history of experimental moving images to explore the sublime, meditate on misappropriation and commodification of Black culture, reflect the significance of masquerade, and blend narrative fiction and documentary methodologies to produce elegant and haunting film collages. These screenings activate additional venues, provide meaningful partnerships, and grow audience opportunities. "Lux et Veritas Floreant" honours remarkable UWinnipeg alumni artists whose formative experiences at their alma mater led them to create brilliant works that invite us to reflect on our place and space, informed and inspired by a shared history and hope for an equitable future. By opening new avenues for understanding personal and communal experiences, these artists affirm Gallery 1C03's longstanding commitment to support the visual arts as a crucial instrument to build awareness, human connection, and opportunity for shared experience.	Gallery 1C03, University of Winnipeg	Share - Present	$ 7,000

2026-05-27	Psst! live interactive performance at Cluster Festival	In September 2025, we premiered Psst! at Nuit Blanche Winnipeg, an interactive sound installation inviting participants to whisper secrets into large surrealist fabric ear sculptures. These recordings (secrets, screams, laughter, confessions) were slowed, pitch-shifted, and layered into a sustained drone resembling a Fluxus-inspired Gregorian chant. Over six hours, thousands of visitors contributed their voices, transforming the installation into a communal ritual of vulnerability and sound-making. Parliamentary Poet Laureate Chimwemwe Undi composed micro-poems dispensed through a gumball machine, prompting reflection and response, while sculptor and flutist Zoe LeBrun collaborated on the ear forms themselves. For Cluster Festival 2026, Psst! will be reimagined as a live interdisciplinary performance. The ear booths will be installed at the front of the venue, allowing audience members to queue for private participation throughout the evening. Live poetry readings by Chimwemwe Undi will intertwine with improvised and composed music performed by Nathan Krahn (cello, banjo, keys), Gage Salnikowski (violin), and Zoe LeBrun (flute). Audience recordings will be processed in real time using auto-tuning algorithms and MIDI controllers, shaping a responsive digital choir. A newly developed structured improvisation framework will guide the performance, drawing harmonic and formal inspiration from the Catholic Mass cycle (Kyrie, Gloria, Sanctus, Credo). This familiar liturgical arc provides an accessible container for an otherwise experimental sonic language. The project aims to create an agnostic act of confession: a space for cathartic release through shared ritual and collective composition. While the Nuit Blanche installation successfully generated high engagement and positive responses, the scale of attendance limited the depth of individual interaction. In this new format, the live performance structure offers participants more intentional time with the ear booths, deepening reflection and strengthening the conceptual framework of ritual. By situating the work within a recognizable ceremonial form, audiences are offered both orientation and permission, an invitation to engage more meaningfully. This project is important because experimental and avant-garde practices are often confined to insular or academic spaces, limiting access and reinforcing exclusivity. Psst! challenges that model by centering participation, story, and shared authorship. It creates a porous boundary between artist and audience, dissolving hierarchies that typically separate composer, performer, and listener. The work exists only through collective contribution: without participation, the booths fall silent and the composition collapses. The poetry fragments are not static texts but catalysts; the artwork resides in the audience's response. Artistically, Psst! explores the intersection of traditional and contemporary practice. The Mass structure references centuries-old sacred musical forms, while Fluxus principles foreground play, chance, and audience involvement. Digital processing, live auto-tuning, and MIDI manipulation situate the work within contemporary experimental music. By bridging liturgical form, participatory art, poetry, sculpture, and algorithmic composition, the project creates dialogue between past and present, sacred and secular, private confession and public sound. For my practice, this work marks a continued commitment to collaborative, interdisciplinary creation rooted in accessibility and risk. It advances my exploration of ritual, technology, and communal authorship, strengthening my goal of creating experimental art that is open, participatory, and socially resonant.	Savant Flaneur	Share - Present	$ 1,750
2026-05-27	The Winnipeg Classical Guitar Society's 51st concert season	What are you planning to do? The Winnipeg Classical Guitar Society (WCGS) requests support from the Manitoba Arts Council to fund five concerts and several community events in our 2026-27 concert season. As the only organization dedicated to classical guitar in Manitoba, we will present three distinct concert series: our International Artist Series featuring [redacted] our Canadian Artist Series showcasing the Canadian Guitar [redacted] and our Frets Alive Concert Series featuring revered local and emerging Winnipeg guitarists. Additionally, we will deliver education and outreach initiatives throughout the season. What do you hope to achieve? We aim to celebrate the beginning of our second half-century serving Winnipeg by showcasing artistic excellence while promoting more Canadian and local artists. We hope to inspire audiences through world-class performances, provide mentorship opportunities for students, and enrich community life through accessible cultural programming. We also seek to demonstrate that a completely volunteer-driven organization can deliver professional-caliber artistic experiences. Why is this project important? WCGS provides the only regular platform for classical guitar in Manitoba. Our productions have received 5-star reviews from the Winnipeg Free Press and bring musicians from major centres like Paris, New York, Moscow, and São Paulo to our community. Without the WCGS, Winnipeg audiences would have no access to international guitar luminaries, and local guitarists would lose performance opportunities and educational connections with visiting artists. What is the rationale behind your artistic choices? Our programming balances international prestige, Canadian excellence, and local talent. [redacted] This range ensures audiences experience diverse perspectives, from multimedia explorations to early music authenticity. How is this relevant to your goals? This programming directly advances our mandate to support classical guitar performance and study while connecting Winnipeg's guitar community. By featuring artists at different career stages and from various traditions, we create meaningful points of connection between international virtuosos, Canadian ensembles, and local musicians. How are you exploring traditional and/or contemporary artistic practice? We explore [redacted] This spectrum ensures our audiences experience classical guitar's rich past and its vibrant present. all exceptions in description - 18.1(c)(i)	The Winnipeg Classical Guitar Society	Share - Present	$ 3,750
2026-05-27	A Woman Scorned - a performance of two contemporary one-act operas	The Little Opera Company is always looking for opportunities to showcase up and coming opera stars whether they be singers, designers, directors or composers as is the case with our 2026/27 season's closing opera, [redacted] It made its debut May 5, 2023, as a graduate project at Canadian Mennonite University. It was very well received, the composer has continued to refine it since then. This opera employs six singer/actors (one soprano, a mezzo, a tenor two baritones and a bass), a small ensemble of 12 vocalists, along with seven instrumentalists. In addition to this, The LOC will cast, rehearse, and present [redacted] This opera will feature six singer/actors (three sopranos, one mezzo, a tenor, and a baritone), along with four instrumentalists. We believe that through this double bill we will not only be able to provide a varied program, we will also be able to introduce audiences to two fine contemporary composers as well as provide the support necessary for the development of a local composer, Liam Berry. Audiences will also come to understand the breath, levity and depth that can be expressed through the medium of opera. In addition to the benefits, this project is important because it represents further artistic growth for The LOC. The double bill requires a greater degree of organizational involvement, greater financial and personnel commitment, and artistic ingenuity. We look forward to the challenge that this projet provides, its outcome will be well received by audience members. Ultimately, the rationale for this program offers a little something for every audience member. [redacted] Both composers show a sensitivity to their subject matter that is bound to captivate audiences and challenge performers. In keeping with the goals of The LOC, these accessible and well written operas provide growth to contemporary composers and opportunities to performers, instrumentalists and production crew to perfect their craft. Additionally, these English-sung operas are captivatingly entertaining for our audiences. all exceptions in description - 18.1(c)(i)	The Little Opera Company	Share - Present	$ 11,375
2026-05-27	[redacted] série de spectacles collaboratifs à [redacted] nouveau lieu de diffusion rural	Je lance [redacted] une série de [redacted] spectacles collaboratifs présentés à [redacted] Ce lieu unique, avec son grand studio insonorisé et ses espaces pensés pour la création et le travail d'équipe, accueillera pour la première fois une série de spectacles musicaux. [redacted] Pour moi, ce projet représente une étape importante. Il me permet d'allier création, mentorat et diffusion, et d'assumer un rôle actif dans le développement de la scène francophone de l'Ouest. En tant qu'artiste francophone en milieu minoritaire et rural, j'ai souvent ressenti le manque d'espaces adaptés pour expérimenter et faire grandir mes œuvres. [redacted] Au-delà de la musique, la série contribue à soutenir la communauté locale, notamment les petites entreprises — cafés, restaurants et boulangeries — qui participent à l'ambiance de nos soirées. En proposant une programmation accessible près de chez eux, nous renforçons le sentiment d'appartenance et participons à la vitalité culturelle et économique de la région. Porter la série [redacted] me permet de tisser des liens durables entre artistes et communautés rurales, souvent sous-représentées dans les circuits traditionnels. C'est une façon concrète de soutenir la création, de rapprocher les gens autour de la musique et d'ancrer une présence culturelle forte en milieu rural. Mon souhait est de bâtir quelque chose qui dépasse l'événement ponctuel. [redacted] All 18.1 (c)(i)	Jocelyne Baribeau	Share - Present	$ 15,000

2026-05-27	The 48 Film Challenge 2026. Manitoba Showcase	What we are planning to do 10 Million Squares (10MS) is facilitating the dual-stage Summer Showcase Initiative for 36 independent film collectives emerging from our hallmark cinematic challenge, The 48 Film Festival. We are seeking funding to professionalize our internal labour model, providing honourariums for our Creative Lead (Ben Williams) and Associate Creative Artists (Semira Abolore and Mena Grainger), alongside our five-member BIPOC internship cohort. Gimli International Film Festival (July 2026): Establishing our foundational stage in Gimli with high-visibility premieres for 18 jury-selected films, including professional artist fees. CCFM Encore Gala (August 2026): A community awards ceremony at the Centre culturel franco-manitobain celebrating the "Dignity of Opportunity" through legacy honours like the Jean Du Toit "Fearless" Award. What we hope to achieve We aim to bridge the gap between representative art and mainstream dominance. Our goal is to convert the momentum of the 48-hour challenge into sustainable career longevity. By the end of this cycle, 100+ practitioners will have professional credits, IMAA-aligned fees, and the industrial literacy required to navigate the sector as sovereign owners. Our sold-out screenings (550+ capacity in both GIFF and CCFM combined) prove that representational stories have mainstream appeal, engaging the entire Manitoba film community. Rationale and Contemporary Practice Our "High-Velocity" methodology is a contemporary aesthetic choice that prioritizes raw, representative truths over extractive, over-produced legacy models. We are unique in elevating BIPOC women into high-stakes leadership—not as a diversity silo, but as a professional standard. This practice allows creators to capture the immediate pulse of their communities, reaching a cinematic calibre fit for any national stage. Sustainability & Sovereignty By utilizing a "Zero-Facility Model," we forgo physical rent to ensure 100% of funding is optimized for creative labour. This initiative establishes 10MS as a sustainable, sovereign home for the Indigenous Filmmakers Collective (IFC), Manitoba African Film Festival (MAFF), OurToba and the Black Film Collective WPG, ensuring they maintain 100% IP ownership of their truths.	10 Million Squares	Share - Present	$ 11,250
2026-05-27	Opera Lecture-Recital Series: The Evolution of Indigenous Women in Opera MANITOBA presentations	I will present my lecture-recital[redacted] as a guest lecturer at leading Manitoba institutions: Brandon University, and Canadian Mennonite University in February and March. I am performing with[redacted] This aligns with the urgent Truth and Reconciliation calls to action, making sure Indigenous voices are front and center and accurately represented. By putting this work first, I can build real community partnerships, show real impact, lead opera toward justice, healing, and lasting cultural change, and establish inclusive representation as a core standard of quality in opera. I have seen the impact of this lecture-recital on New Jersey audiences, and I cannot wait to impact home soil. This tour will springboard my opera career, establishing me as a leader in both performance and advocacy. Supporting me at this pivotal moment will help launch a career that promises to redefine what is possible in Canadian and global opera, and pave the way forward for authentic representation of diverse cultures. My ongoing work is essential to expanding authentic roles for Indigenous performers, and to inspire the next generation of Indigenous artists- showing that their stories belong on every stage, and that opera can be a space for cultural dialogue and healing. This project is the only thing that matters in my career in this moment in time, and I am giving it all I have. Chi miigwetch for your time and consideration!	Camryn Dewar	Share - Present	$ 9,171
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Winnipeg Singers	Support - Operate	$ 29,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts Mosaic Inc.	Support - Operate	$ 25,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Theatre for Young People	Support - Operate	$ 300,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Young Lungs Dance Exchange	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Plug-In Inc (Plug In Institute of Contemporary Arts)	Support - Operate	$ 154,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Film Group	Support - Operate	$ 105,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	WNDX Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Mentoring Artists for Women's Art (MAWA)	Support - Operate	$ 100,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Portage & Main Press/HighWater Press	Support - Operate	$ 25,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	PLATFORM centre for Photographic Digital Arts	Support - Operate	$ 45,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	NorVA Centre	Support - Operate	$ 28,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	La Maison des artistes visuels inc.	Support - Operate	$ 32,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Printmakers Association Inc. / Martha Street Studio	Support - Operate	$ 88,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Underground Opera	Support - Operate	$ 25,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	ArtsJunktion	Support - Operate	$ 28,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Children's Museum Inc.	Support - Operate	$ 74,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Artspace	Support - Operate	$ 30,500
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Opera	Support - Operate	$ 370,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dauphin and District Allied Arts Council Inc.	Support - Operate	$ 25,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Shakespeare in the Ruins	Support - Operate	$ 60,000

all exceptions in description - 18.1(c)(i)

2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Artbeat Studio Inc	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Great Plains Publications	Support - Operate	$ 33,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Forum Art Institute (Centre)	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	At Bay Press	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Associated Manitoba Arts Festivals Inc.	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Music Festival Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg's Contemporary Dancers	Support - Operate	$ 110,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Steinbach Arts Council Inc.	Support - Operate	$ 40,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Burrows Trail Arts Council	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Fire Press Inc.	Support - Operate	$ 74,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Graffiti Art Programming Inc.	Support - Operate	$ 90,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	University of Manitoba Press	Support - Operate	$ 34,500
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts Manitoba Publications Inc (Border Crossings)	Support - Operate	$ 90,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	India School of Dance Music & Theatre Inc	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Fédération culturelle de la Francophonie manitobaine	Support - Operate	$ 110,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Home Routes/Chemin Chez Nous	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Chamber Orchestra Inc.	Support - Operate	$ 125,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dance Manitoba Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Golden Prairie Arts Council Inc.	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Viscount Cultural Council Inc. o/a ArtsForward	Support - Operate	$ 28,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Choral Association	Support - Operate	$ 50,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Plume Winnipeg	Support - Operate	$ 34,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Killarney Turtle Mountain Arts Council Inc	Support - Operate	$ 25,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Royal Manitoba Theatre Centre Inc.	Support - Operate	$ 917,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Green Kids Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Wasagaming Community Arts Inc.	Support - Operate	$ 22,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Jazz Winnipeg	Support - Operate	$ 59,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Freeze Frame	Support - Operate	$ 28,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Conservatory of Music & Arts	Support - Operate	$ 45,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The School of Contemporary Dancers Inc.	Support - Operate	$ 34,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Art City Inc.	Support - Operate	$ 75,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Turnstone Press Ltd.	Support - Operate	$ 35,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Theatre Projects Manitoba	Support - Operate	$ 60,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Contemporary Verse 2	Support - Operate	$ 37,500
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Tiger Hills Arts Association Inc.	Support - Operate	$ 26,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Sick + Twisted Theatre	Support - Operate	$ 25,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	4117654 Manitoba Ltée (Editions des Plaines | Vidacom Publications)	Support - Operate	$ 35,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Mid-West Arts Council Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	J. Gordon Shillingford Publishing	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Signature Editions	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Folk Festival	Support - Operate	$ 110,000

2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	West End Cultural Centre	Support - Operate	$ 48,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Association of Manitoba Book Publishers	Support - Operate	$ 50,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Association of Playwrights Inc	Support - Operate	$ 41,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Jewish Theatre	Support - Operate	$ 35,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Architecture Foundation	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Culture Days Manitoba Inc	Support - Operate	$ 40,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Video Pool Media Arts Centre	Support - Operate	$ 96,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Les Éditions du Blé	Support - Operate	$ 27,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Fusion Arts and Entertainment Inc.	Support - Operate	$ 40,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Urban Shaman Inc.	Support - Operate	$ 90,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	GroundSwell, Inc.	Support - Operate	$ 45,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Rainbow Stage (1993) Inc.	Support - Operate	$ 40,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Cluster: New Music + Integrated Arts Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Prairie Theatre Exchange Inc.	Support - Operate	$ 355,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Jazz Orchestra	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arts AccessAbility Network Manitoba	Support - Operate	$ 28,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Royal Winnipeg Ballet	Support - Operate	$ 636,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Royal Winnipeg Ballet School	Support - Operate	$ 130,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Craft Council Inc	Support - Operate	$ 52,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Arts Network	Support - Operate	$ 110,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Gimli Film Festival	Support - Operate	$ 35,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Pembina Hills Arts Council	Support - Operate	$ 28,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	FascinAsian Film Festival	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Pas Arts Council Inc.	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg Symphony Orchestra	Support - Operate	$ 917,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dead of Winter (Camerata Nova Inc.)	Support - Operate	$ 25,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dauphin's Countryfest Inc.	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Flin Flon Arts Council	Support - Operate	$ 40,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Birtle Centre for the Arts Inc.	Support - Operate	$ 22,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	One Trunk Theatre	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winkler Arts and Culture Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Arbeiter Ring Publishing Ltd. (Operating as ARP Books)	Support - Operate	$ 32,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Aboriginal Music Manitoba Inc	Support - Operate	$ 45,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Manitoba Band Association	Support - Operate	$ 40,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Edge Urban Art Centre	Support - Operate	$ 37,500
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Le 100 NONS	Support - Operate	$ 30,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Théâtre Cercle Molière	Support - Operate	$ 195,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	NAfro Dance Productions	Support - Operate	$ 49,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	The Art Gallery of Southwestern Manitoba	Support - Operate	$ 185,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Dry Cold Productions Inc.	Support - Operate	$ 20,000
2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Herizons Magazine	Support - Operate	$ 20,000

2026-05-27		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Gas Station Arts Centre	Support - Operate	$ 74,000
2026-05-29		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	aceartinc.	Support - Operate	$ 72,000
2026-06-23		The Support – Operate program invests in the ongoing activities of arts and cultural organizations. Funding through this program supports operating costs and the delivery of impactful arts and cultural programming and services. A project title and description are therefore not requested in the application process.	Winnipeg International Children's Festival Inc.	Support - Operate	$ 100,000
2026-06-25	Attend Caravan Theatre National Playwrights Retreat May 14-24, 2026	I will be attending the Caravan Farm Theatre National Playwrights Retreat, May 14-24, 2026, to complete work on my play, Status Error. I'm currently in the 2026 Royal Manitoba Theatres Centre's Pimootayowin Creators Circle – a six-month playwrighting mentorship for Indigenous writers. Our mentorship culminates with a public reading of our works in progress at the Pimootayowin Festival of New Work in late June 2026. The timing of this retreat is perfect as I race to the finish line to debut my new play, Status Error. Attending the retreat will force me to claim that my writing matters. Not in some distant, abstract way, but concretely, right now. This act of prioritizing my craft feels almost transgressive. Treating my writing as a legitimate and important art form worthy of time and focus isn't a luxury; it's a necessity for the next step in my writing career. Caravan is situated on 80 acres in the North Okanagan on the unceded territories of the Secwépemc Nation and the Syilx Okanagan Nation. They have provided a dedicated sanctuary for playwrights since 2018. In May, I will join a select group of playwrights from across Canada for a 10-day writing intensive and assistance from the onsite Dramaturg, Vicki Stroich. It is a nurturing environment with the right alchemy of an amazing location, fellow dedicated artists, professional guidance, food and glorious isolation on the land. The retreat introduces me to a new audience of like-minded playwrights in pursuit of the same objective. I'll hear others' work, share my work and get an outside perspective on my play, confirming it works beyond the circle of my Winnipeg-centric, Indigenous cohort. I'll have time to sustain hyper-focus and groove with my character's dialogue, really hearing their voices, play with scene structure, and do a complete edit. While there, I'll be able to Zoom into my Pimootayowin workshop on Wednesday evening to check in with my mentor, Herbie Barnes, and writing mates to stay on track. Caravan is a place to explore the passion of playwriting in an environment that honours writing as a gift to be nurtured. Spending days of intensive writing will remind me what the project is really about, why I care about it, and help clarify what I'm trying to say. I imagine the momentum of renewed clarity and enthusiasm will sustain my writing long after I've returned to my regular life, carrying forward to my cohort of Pimootayowin writers and far into my next writing projects. My usual day-to-day is filled with obligations, interruptions, and distractions, things that need doing yesterday, rarely allowing for the hyper-focus of continuous thought. The most fundamental thing I hope to achieve at the Caravan National Playwrights Retreat is spatial and temporal displacement, allowing for the kind of deep, sustained thinking that complex writing requires. To me, this is significant. It's something that I've rarely allowed myself to do. Quite honestly, the fact that I'm even going to a writing retreat is an achievement.	Artea Ashcroft	Learn - Travel/PD	$ 1,000
2026-06-25	Partnerships in the Arts: Cultural Leadership Program	My project is to participate in the Cultural Leadership: Partnerships in the Arts program at the Banff Centre for Arts and Creativity. This six-day intensive course is designed to equip participants with the skills to lead culturally conscious, future-forward, and inclusive partnership cycles with internal and external stakeholders. The program uses real-world scenarios, workshops, and peer exchange to support participant learning. This is the first of seven core cultural leadership courses at the Centre that I plan to complete. The program's faculty includes recognized multi-sector change leaders Jocelyn Daw and Fawna Bews. I am joined by a cohort of participants with varied skill and professional experience. I chose this opportunity after extensive research into mentorship and professional development programs for cultural leadership training. Unfortunately, Manitoba does not offer an opportunity of similar depth and focus. I also cannot attain this training in my corporate and artist positions. My Human Resources role provides insight into institutional bureaucratic processes, but does not offer access to training where cultural and organizational decisions are made. Similarly, I am unable to access decision-makers and stakeholders for the arts in my contracted artistic pursuits. My network also does not support cross-sector collaboration that supports my goals. Prioritizing folks beyond my immediate music theatre colleagues is essential for professional expansion. I look forward to connecting with my cohort and gain access to the Partnership Brokers Association network. These connections will open doors for continued mentorship, cross-industry connection, and career possibilities beyond the program itself. The program's immersive residential format in Banff's mountain environment offers both physical and mental distance from my day-to-day responsibilities in Winnipeg. Travel and accommodation planning are key logistical components of this project and demonstrate my readiness to fully engage. This period of intentional isolation will support deep reflection, intensive learning, and focused application of new frameworks. I am also working on gaining meaningful traction toward my long-term career goals. With burnout from my 9–5 corporate work and 5–9 creative practice, I crave flexibility and alignment with work-life balance; specifically, a career based only in Manitoba's arts and culture sector. This opportunity launches the beginning of career transition and future sustainability. I still remain steadfast in my commitment to active performing artist practice. I value this work just as much as I crave ethical cultural leadership. More so, staying communally connected to my peers at the grassroots level guarantees a stronger advocate voice at the highest decision making levels. I am motivated to become a visible BIPOC leader at the forefront of cross-sector and organizational priorities that impact my community. I hope my audacity as a young cultural leader signals to others that change is possible. I approach this opportunity with a strong willingness to learn, take risks, and challenge my current capacity. Through this program, I aim to expand my ability to work with larger groups and organizations, and to apply these skills in ways that support artists and institutions in cultivating healthier, more collaborative, and sustainable creative environments in Winnipeg.	Joyce Jugo	Learn - Travel/PD	$ 1,000
2026-06-25	Bluebox Hub Journey Residency in Vienna, Austria June 13-26, 2026 (travel June 9–29, 2026)	In June 2026 I will undertake a two-week studio residency with Bluebox Hub in Vienna Austria (June 13–26) as part of their Journey program for choreographers. This residency represents the research phase of a confirmed international creation and presentation cycle culminating in performance at Tanztage Wien (April 2027). It focuses on developing a choreographic work initiated in Manitoba in March/April 2026 marking the first formal translation of my improvisational "instant dance" methodology into structured choreography. This project comes at a critical transition point in my practice as I move from improvisational performance toward choreographic creation. The residency will support professional development through: * dramaturgical refinement of choreographic structure * development of tools for transmitting improvisational methodology to dancers * mentorship exchange with Vienna-based artist Delia De Solda * exposure to European rehearsal methodologies and production frameworks A central element of my work is the use of silence as a compositional framework. By removing music, the work emphasizes presence, perception and direct interaction between performers and audiences. This residency will allow me to further test and refine this methodology within a new cultural and professional context, particularly within a European contemporary dance framework. In the studio this process involves structured scores that guide performers through attention, timing and spatial awareness without reliance on music. Dancers work with principles of listening, responsiveness and real-time decision-making allowing material to develop through shared physical focus. This residency will allow me to refine how these scores are communicated and adapted when working with dancers who are new to the methodology. Bluebox Hub offers a structured high-level environment with studio access, mentorship and integration into an international choreographic network. I have chosen this opportunity for its combination of professional dancers, rehearsal infrastructure and proximity to presentation within a European festival context. This level of sustained studio research and exposure to European rehearsal ecology is not available within my local context. This residency provides a critical opportunity to test and refine my methodology within a professional international rehearsal context that is not currently accessible within Manitoba. Participation in this residency requires international travel and short-term accommodation in Vienna. These costs represent a necessary investment in accessing a level of professional development that is not available locally. The outcomes of this residency will directly inform future creation, workshops and performance development within Manitoba's independent dance community, including the continued evolution of my choreographic practice and the sharing of this methodology through workshops, performance development and studio-based exchanges with independent dance artists in Manitoba.	Ian Mozdzen	Learn - Travel/PD	$ 875

2026-06-25	Training Acrobatics at École de Cirque de Québec with Antoine Morin	I am applying for support to undertake focused professional development training in partner acrobatics with circus coach Antoine Morin at the École de cirque de Québec in Québec City from May 25 to June 2, 2026. This training is a timely step in my development as a Winnipeg-based circus artist. Hand-to-hand and partner acrobatics have been central to my work for many years, and I am now at a point where I want to slow down, refine my approach, and invest in the quality and sustainability of this discipline- I am in my (very) early 40s and anticipate I have approximately ten years of high level acrobatics left. That being said, while expanding my skill set is important, my main goal is to strengthen the core of my practice. I want to work with a coach who understands advanced partner acrobatics, values long-term physical health, and can offer clear, experienced feedback. Antoine Morin is an experienced acrobat and coach with a long history of creation and teaching at the École de cirque de Québec and through projects such as 4Stomp and collaborations with companies including Cirque du Soleil and FLIP Fabrique. I am a professional acrobat and circus performer based in Winnipeg, and I have performed in festivals, theatres, cruise ships, and independent productions. Partner acrobatics is where I feel both most confident and most challenged. Working with another body demands trust, listening, and constant adjustment. Done well, it creates a visible connection that audiences respond to immediately. I want to take a closer look at my fundamentals, and make intentional adjustments that support long-term growth. Small technical choices have a big impact on both safety and performance quality. Winnipeg has a developing circus community, but limited access to high-level, specialized coaching in partner acrobatics in that we have no local hand-to-hand coaches aside from myself. Travelling to Québec City provides access to a national centre of circus training and allows me to work intensively in an environment fully dedicated to this discipline. This focused period of training is not available in my regular local context. The focus of this training will be deepening my partner acrobatics technique, including hand-to-hand work and transitions, while refining movement quality so it feels intentional, and readable on stage. I know myself and I know I work best when I can be singularly focused. Training in this environment will allow me to step out of my regular routine, concentrate fully, and return to Winnipeg with stronger, more reliable partner-based material. Upon returning, I will integrate this work into my ongoing performance and rehearsal practice, as well as share it through collaborations and training within my local community. Strengthening my technical foundation will support safer rehearsal practices, higher-quality creation, and contribute to the continued development of contemporary circus work in Winnipeg, which has always been an ongoing goal of mine. This experience will ultimately support my ability to rehearse efficiently, work safely, and continue performing at a high level for years to come.	Daniel Craig	Learn - Travel/PD	$ 1,000
2026-06-25	Catholic Stare Travel - Summer 2026	I am seeking support to present a commissioned work in Montreal on July 5, 2026 at the Initial Shock festival. This project marks my second large-scale presentation built from prairie sound materials gathered across time and geography, including noise and electroacoustic compositions, field recordings from farm sites, and interviews with my maternal grandmother reflecting on life in Saskatchewan and Manitoba during the 1920s and '30s. The audio will be paired with archival film footage, such as Windbreaks on the Prairies (dir. Cherry, 1943), Soil for Tomorrow (dir. Cherry, 1945), and Northern Fisherman (dir. Defalco, 1956), depicting rural life, community events, agricultural development, and Indigenous hunting and fishing practices. The performance incorporates live magnetic tape and contact-microphone manipulation alongside pre-recorded materials. These techniques require precision and responsiveness, and presenting the work through a professional PA system in a concert venue is essential for refining these methods and understanding their behaviour in new acoustic environments. This commission represents my second opportunity to present a major work of this scale to a live audience. It directly supports my goals of expanding my repertoire, developing new compositional and technological approaches, and sharing my work with broader audiences. The performance will be professionally recorded, enabling me to submit high-quality documentation to other curators for future presentations. It will also be my first opportunity to perform alongside international artists from Japan, Finland and the United States. This engagement offers a meaningful chance to connect with like-minded artists working in noise and experimental media, deepen existing professional relationships, and explore future opportunities for collaboration. Presenting my work within an international program will strengthen my artistic network and support the longterm development of my practice. The community impact of this project lies in offering new audiences a renewed engagement with prairie history through contemporary media. By blending archival materials with noise and experimental sound, the work highlights the cultural importance of preserving local histories while emphasizing the act of witnessing art is in itself a form of historical participation. The performance encourages audience to recognize the significance of both monumental and mundane moments in shaping collective memory	Aaron Scholz	Learn - Travel/PD	$ 875
2026-06-25	Travel to Edmonton to attend the Association for Literature, Enviroment and Culture Conference	The ALECC conference in Edmonton (June 2026) offers a tremendous opportunity, not only to promote my new book "Out on a Limb: Saving the Urban Forest" to an academic audience, but also to participate in a number of sessions organized around the conference theme of cross-pollination - whether between writers and scientists, writers and environmentalists or the kind of cross pollination that can occur between academics creative nonfiction writers with different, but parallel modes of expression, cultural backgrounds and interests. The conference session I will be participating in will include a reading from my book and a discussion of the role science and advocacy can play in cross-pollination with creative nonfiction. The discussion will be led by Winnipeg poet and author Ariel Gordon. Given her own work and interest in urban forests made manifest in books like "Treed: Walking in Canada's Urban Forests," she is the perfect person to lead a lively discussion In my previous career as a science and nature documentary filmmaker, "cross-pollination" was at the centre of my creative work, and that has continued in my current vocation as a creative nonfiction author. Based on that experience, I feel that I have a unique perspective to contribute to the conference and much that I can learn from other participants. I've published two creative non fiction essays in ALECC's online journal, The Goose, and have been interested in attending their annual conference for some time. This one - with the theme of cross-pollination - is especially valuable for me, as the next book I'm planning to write will be the story of the lake where I grew up. In addition to exploring idea of "The Lake "as a kind of metaphor in the Canadian psyche, the book will also trace the deep time history of this particular lake, its meaning in my own life, and the current impact over-development and climate change is having on it and lakes across the country Unfortunately the conference cannot provide direct funding, so I'm applying for both WAC and MAC grants. As someone on a fixed income, I simply couldn't afford to attend the conference without that assistance	Erna Buffie	Learn - Travel/PD	$ 575
2026-06-25	'Before the Plan Strategic Foresight for Cultural Leadership'.	I'll be travelling to the Banff Centre for the Arts and Creativity for a week in June to participate in 'Before the Plan: Strategic Foresight for Cultural Leadership'. This is a program designed for artists and cultural workers in order to anticipate the future challenges facing the cultural sector. As an artist and educator, my focus has been on developing my studio practice and teaching skills. I've become more cognizant of my role as a public figure with a unique perspective on art education and its value to the community. In the future, I'd like to see the founding of a drawing centre in Winnipeg. I feel that this would make a very meaningful contribution to Winnipeg's art community and fill a gap that some other major cultural centres have addressed. This is an example of what a mandate could look like: 'The Winnipeg Drawing hubflab is a community-focused Co-Op dedicated to the study and appreciation of drawing. DH seeks to cultivate a network of individuals interested in and passionate about drawing, connecting arts professionals and practitioners to emerging scholarship and innovative programming, and to each other in an effort to promote engagement with drawing–both historic and contemporary practices–and its various audiences. By nurturing a community of individuals devoted to this fundamental form of mark-making, The Drawing Hub will help foster the next generation of scholars and students, curators and audiences, dealers and collectors, and artists and art-lovers.' My hope for attending this program is to learn more about the challenges facing arts organizations and the role of leadership in crafting a way forward. As I've been exploring models for what a Drawing Centre could look like, I've also discovered how much there is to know about organizational structures, financial considerations, and building relationships. I hope to gain a better understanding of Leadership, finances and generally cultural sector knowledge The program is organized around exploration of cultural mapping, design and leadership facilitated by Caralyn Warren, Peter Padbury, Daryl Kootnay. This program will help me understand the process of strategic planning and how to further develop my leadership skills. The program focuses on developing strategies for foresight in order to anticipate challenges and foster personal and organizational resilience. My aim as an educator is to make drawing more accessible, experimental, and community driven by providing education, space, resources, and collaborative opportunities for Winnipeg artists and under-served groups. I've been increasing my knowledge and understanding of organizational operations especially over the last few years as an artist, educator, board member, volunteer and art appreciator. I've learned a lot about the challenges of running an arts centre, from human resources and fundraising to programming. I'm more aware than ever of how important the management of these areas lead to a successful operation. I feel this program will help me build my leadership skills and envision a future with potential and stability. I'm confident I can attend the Program. I have cleared my schedule and booked my flights.	Cullen Bingeman	Learn - Travel/PD	$ 750

2026-06-25	Mentorship with ORIANTHEATRE Dance Company - Mehdi Farajpour	This grant will be used to assist in the financial costs associated with traveling to Berlin, Germany to take part in a professional development project with Mehdi Farajpour and ORIANTHEATRE Dance Company. This mentorship opportunity will include an exploration of Mehdi's work 'META' and the 'Empty Body Method' of movement generation and creation. This mentorship will commence in October with an in-studio exploration of 'META' and Mehdi Farajpour's 'Empty Body Method' in Winnipeg. After this initial exploration, I will then travel to Berlin, Germany in November to continue this exploration with dance artists from Germany and France. This mentorship will culminate with a presentation of 'META' in the UNIDRAM Festival in Potsdam, Germany. I was invited to be part of this mentorship as a graduate of The School of Contemporary Dancers' Professional Program. In 2024, Mehdi created a new work for my graduating class and following this, Mehdi has offered me scholarships to ORIANTHEATRE Dance Company's 'Paris Summer Academy' 2 years in a row. Through Mehdi's practices I hope to explore a unique approach to embodying new choreographic visions and practices. The 'Empty Body Method' is based on the notion of eliminating personal characteristics in a meditation in motion, this allows dancers, actors and artists embrace the full body as a tool and empty vessel for movement. Through this 'Empty Body Method' I hope to expand my artistic and choreographic practice. 'META' is a multidisciplinary choreographic installation that explores themes of self reference and deconstruction of the sense of self. 'META' provides an opportunity for dancers to broaden their movement practice and reflect on the intricacies of their art as well as apply the 'Empty Body Method'. As an emerging dance artist, I feel it is highly beneficial to seek out new creative processes. For me, this is how new art is made. This mentorship will support my career in many ways, including meeting and working with many dance artists with a variety of different training and cultural backgrounds, networking opportunities which may lead to future collaboration, and knowledge from Mehdi which I intend to integrate into my personal creative process. Additionally, this mentorship is partnered with the UNIDRAM Festival in Potsdam, Germany. At this festival I will be able to witness world-class contemporary dance and theatre which will also enrich my artistic growth during this process. This project is also supported by The School of Contemporary Dancers who have offered to provide me with $1000 through their Graduation Scholarship Fund. Additionally, UNIDRAM will be covering the costs of accommodations during the duration of their festival in Potsdam. This will decrease my overall costs and assist in supporting me while I navigate travelling to a new country.' As a graduate of the Professional Program of The School of Contemporary Dancers, Mehdi Farajpour (Winnipeg & Berlin) and Faye Thomson (Winnipeg) will graciously donate their time and expertise during this creative exploration of 'META' and the 'Empty Body Method' to provide an enriching professional development opportunity for emerging professional dance artists.	Thomas Oberlin	Learn - Travel/PD	$ 750
2026-06-25	Travel to Winnipeg for specialized training with Kristiane Church in developing 16mm film	Funding from the Manitoba Arts Council would assist in the travel to Winnipeg for specialized training with Kristiane Church in hand developing 16mm film for the creation of a short experimental film. The funding would cover travel, accommodation, meals and CARFAC rates to work with Kristiane. As well as rental and membership to Platform Centre for Photographic + Digital Arts. This support would directly complement a recently awarded Production Fund from the Winnipeg Film Group, which provides 16mm film stock, developer, fixer, access to the Black Lodge studio, and splicer and projector rentals. Kristiane Church has agreed to provide a four hour training session in hand processing 16mm film using Platform's darkroom facilities. During this session she will show me how to develop the footage I shot in a prior training session I had with her in April 2026. The following day, once the film has had optimal drying time of 24 hours, I will work in the Winnipeg Film Group's Black Lodge studio to review the footage using a projector. I will also rent a 16mm film splicer and splice my film together in preparation for the final step a digital transfer. Travel to Winnipeg is essential, as this training must occur in person, and requires access to specialized equipment from Platform and the Winnipeg Film Group. Because the film optimally requires 24 hours to dry properly, an overnight stay is necessary to allow for transferring the film onto a reel and for viewing and splicing the footage the following day. The primary goal for this training is to gain a clear understanding of how to hand develop 16mm film, as well as projecting and editing the material. This knowledge is critical to the successful completion of my proposed project supported by the Winnipeg Film Group. As a rural artist, access to specialized equipment and acquiring professional training is extremely important in strengthening my professional development as an artist. My prior film work was highly successful, and this training will be a critical step towards reestablishing my 16mm film practice as well as reengaging with the Winnipeg film community. I am confident in my ability to successfully complete this project because I have confidence in Kristiane and am excited for the opportunity to learn from her this next step in finishing my experimental film. I am deeply committed to producing high quality work and see this training as a significant step forward in my artistic journey.	Victoria Prince	Learn - Travel/PD	$ 1,000
2026-06-25	Travel for Stay Awhile at Âcimowin Film Festival June 2-7	I will be travelling to Saskatoon, SK to attend the Âcimowin Film Festival (June 2–7, 2026, including travel days), where my short film Stay Awhile (2024) has been selected for screening. Âcimowin is the only Indigenous film festival in Saskatchewan, held on Treaty 6 territory, and is dedicated to championing Indigenous cinema on the prairies and inspiring the next generation of Indigenous filmmakers. For an Indigenous-made film like Stay Awhile — produced with a 100% Indigenous cast and crew through the Winnipeg Indigenous Filmmakers Collective's Skodoodisden Project — this is a deeply fitting and meaningful platform. WIFC has been a proud recipient of MAC funding for years. Without MAC's support of WIFC, I would not be applying for this grant. At the festival, I will participate in the Q&A following the screening of Stay Awhile, engage with filmmakers, programmers, and industry professionals, and actively promote both my own work and the Winnipeg Indigenous Filmmakers Collective as an organization supporting emerging Indigenous creatives. This opportunity is important at this specific stage of my career. Having completed the National Screen Institute's CBC New Indigenous Voices program in 2025, recently wrapped as Production Coordinator on APTN's Hockey Night in Canada in Cree & Inuktitut 2026, and currently working on Season 2 of REZervations for Two, I am building momentum across multiple areas of practice simultaneously. Attending Âcimowin allows me to step into a space dedicated entirely to Indigenous cinema and connect with peers and collaborators across the prairies — relationships that can directly support future productions, co-productions, and creative partnerships. Stay Awhile tells the story of a young Indigenous person navigating urban life in Winnipeg for the first time on their own, having grown up on their reservation — themes of belonging, isolation, and cultural adaptation that resonate deeply with prairie Indigenous communities. Bringing this film to Saskatchewan audiences and representing the WIFC in that space extends the film's community impact beyond Manitoba. Stay Awhile was produced through the 2024 WIFC Skodoodisden Project's Switch-A-Roo Incubator. It went through three teams from pre to post — the first team writing the project, the second team (mine) producing it, and a third working on post. Over 30 Indigenous artists were able to work on this incredible project and will see their festival credits extend with it. I will be driving from Winnipeg to Saskatoon — approximately 785 km each way. The MAC Travel/Professional Development grant will assist with mileage, per diems, and accommodations, which I have already confirmed. Combined with my personal contribution, I am confident these resources are sufficient to see this project through successfully.	John Seymour	Learn - Travel/PD	$ 875
2026-06-25	One month art studio residency at Ewart Duggan House	I will produce new artwork in the studio space of the Ewart Duggan Residency in Medicine Hat, Alberta between August 1 and 28, 2026. It is an ideal opportunity to develop a new series of work in the studio that uses watercolour on paper as well as cartoon film cell paint on mylar. The residency, run by the Esplanade Centre for the Arts, will offer a productive space for me to give a concentrated focus on my painting as well an opportunity to share experiences with fellow rural contemporary artists. It will also allow me to present my work to the gallery staff there including the curator Xanthe Isbister. This is an ideal opportunity for cultural exchange between myself and another rural art community in the prairies. I am also hoping to generate some discussion around hybrid identity potentially through public presentation and conversation with others in the community. The work produced here will become part of a new body of work I intend to present in other galleries in the prairies. I'm planning to work on eight to ten mid-sized works on paper produced in the studio during my stay. My image gathering will include photography plein air painting in the Medicine Hat region as well as collecting imagery from popular culture. I am familiar with the culture and climate of the praine summer and plan to travel to Medicine Hat in my own vehicle, allowing me the flexibility for travel to gather other photo images of the immediate region.	Kevin deForest	Learn - Travel/PD	$ 750
2026-06-25	The Commensality Project - Dance Residency at the Banff Arts Centre	I am requesting support to help aid my journey to the Banff Arts Centre to participate in a self directed dance residency with Alexandra Elliott Dance. This project I will be collaborating on is called 'The Commensality Project', led by Alex Elliott. At the seed of this project is the question "who cared for you through food, and what did they make for you?". This work is about family, food, memories, storytelling, and connection. Within this two-week dance residency, I'll be working with Alex Elliott, and two fellow collaborators/dancers Andrés Jiménez Mejía and Emma Beech. We will also be working with Dasha Plett, a sound designer and composer who's worked alongside Alex Elliot since 2018, and Philip Geller who will work with us as an Indigenous dramaturge. Alex Elliott chose this particular opportunity at the Banff Centre as it connects deeply with the roots of this project. The studio at the Centre is built for dance, and the Centre honours me and Philip Geller as Indigenous collaborators by providing us scholarships. This residency connects to this project in the way in which we eat our meals aligns with the content of this work. Three daily meals are offered as a buffet for 350 people. 'Commensality' refers to the practice of sharing meals. Alex learned from her mentor Tedd Robinson that this practice is a time where you are deepening your relationship with your peers. Having this opportunity at the Banff Arts Centre is thrilling for me as a dancer. There isn't often time for dancers to have a two-week period dedicated only to movement and creation. The choice of residency in this amazing space also uplifts me as an Indigenous dancer. The Banff Centre is very supportive of Indigenous artists, supporting my meals and accommodation. Philip Geller is collaborating as a dramaturge for the project, offering perspectives from an Indigenous lens. I've never had the opportunity to work closely with an Indigenous dramaturge in this close and consistent proximity. It's exciting to work with new Indigenous mentors, specifically Philip who is [redacted] I look forward to the experience impacting my future decisions and artistic practices within my dance career. Though the Banff Centre assists me financially as an Indigenous dancer, I am requesting support for the travel to and from the Centre. I'm excited to see how this residency will allow me to grow professionally and the experiences I will be left with by the completion of it. Support from MAC would allow me to participate in this residency with financial comfortability and perseverance to put my entire focus and energy into the creative work.	Justine Erickson	Learn - Travel/PD	$ 856

17.1 and 17.2(i)

2026-06-25	Attending PODIUM 2026 as Executive Director to build capacity for national leadership and future hosting	I will be attending PODIUM 2026, Canada's biennial national choral Conference and Festival, taking place May 14–17, 2026 in Victoria, British Columbia. PODIUM is the primary national gathering place for Canada's choral sector, bringing together artists, administrators, educators, composers, and service organizations from across the country to share knowledge, strengthen networks, and collectively shape the future of group singing in Canada My participation in PODIUM 2026 comes at a critical moment in my professional life. It will be my first time attending the conference in my new role as Executive Director of the Manitoba Choral Association, and my first opportunity to engage nationally in this capacity. While I have attended PODIUM primarily as a performer, this shift in responsibility fundamentally changes how I will participate: as a provincial arts leader, advocate, and representative for Manitoba's choral community. At PODIUM 2026, I will participate as a conference delegate, attend workshops, concerts, and networking sessions, and engage in both formal and informal discussions with peers from across the country. I will also be involved in several activities that extend my role beyond general attendance. These include presenting an interest session with CASO colleagues focused on off-stage leadership and administrative practice; coordinating and staffing a shared marketplace booth for Canada's provincial choral arts service organizations; and participating in official Canadian Chamber Choir events, including sponsored networking breaks and a short invitational performance. PODIUM 2026 also holds particular importance for Manitoba, as the province will host the subsequent iteration of the conference in 2028. My attendance will allow me to observe and document best practices related to conference planning, format, volunteer engagement, sponsor integration, and large scale national collaboration. This knowledge will directly inform Manitoba's readiness to serve as a future host and will be shared with our local planning committee upon my return. MCA is co-sponsoring the final event of the conference, where the announcement of PODIUM 2028 will be made and I have been asked to speak. The impact of this project extends beyond my individual professional development. By strengthening Manitoba's national relationships, increasing our visibility within the choral sector, and supporting informed leadership continuity, this project contributes to the long term sustainability and growth of choral activity in the province and helps ensure Manitoba remains connected, informed, and actively engaged.	Karla Ferguson	Learn - Travel/PD	$ 875
2026-06-25	I want support to attend the 2026 Norman Jewison Film Program – Directors' Lab	I was recently accepted into the 2026 Norman Jewison Film Program – Directors' Lab at the Canadian Film Centre. This is a highly competitive, full-time, in-person program for emerging to mid-level Canadian directors, running for five and a half months in Toronto from July 13 to December 11, 2026. The Lab has a strong legacy of shaping some of the most important voices in Canadian film and television. Participation requires me to temporarily relocate from Winnipeg to Toronto and step away from my current professional commitments. I am prepared to make that sacrifice because this program represents a critical step in my development as a filmmaker. Having directed several short films, I am now preparing for my feature debut, Ikéchúkwú. Ikéchúkwú follows a Nigerian-Canadian man whose life begins to unravel on his wedding day when his mother, who is living with Alzheimer's, goes missing in Winnipeg. The Directors' Lab will provide essential tools to bring this project to life. I will receive hands-on directing training from leading industry professionals, which is particularly important given the realities of my production context. Due to the limited pool of African actors in the Prairies, I will likely be directing a cast that blends professional actors with non-actors—an approach that requires a high level of skill and sensitivity. The program also offers rigorous script development support. This is especially valuable to me because Ikéchúkwú is a satirical film that engages with emotionally complex and weighty themes; achieving the right tonal balance will require careful, sustained attention. In addition, I will have the opportunity to direct a short film at a significantly higher production level than I have previously worked at, which will be instrumental in preparing me to operate within a larger-scale production environment for my feature. The program will also support the packaging of Ikéchúkwú for the marketplace. Taken together, these opportunities make my acceptance into the Directors' Lab one of the most significant milestones in my career to date. This project is deeply personal to me. There remains a clear lack of authentic, contemporary African stories in Canadian media. One reason for this is that many African immigrants who aspire to work in film are often unable to fully commit to the path due to the demands of financial stability and survival. With Ikéchúkwú, I hope to create a film that not only tells an honest story but also affirms that pursuing filmmaking and acting is both possible and necessary for people from these communities. The Canadian Film Centre will provide a monthly stipend of $700 for the duration of the program. This grant, along with others I am pursuing, will help bridge the gap between that stipend and the actual cost of living and relocation. My ability to fully benefit from the program depends on my capacity to commit to it without distraction, and this financial support will make that level of commitment possible.	Nnadozie Ekeocha	Learn - Travel/PD	$ 1,000
2026-06-25	Travel to Cannes Film Festival for the screening of my short film, Between Grief & Glory	My project is the international presentation of my short film Between Grief & Glory at the Cannes Film Festival, where it has been invited to screen as part of Telefilm Canada's Not Short on Talent showcase. Between Grief & Glory is a short experimental fiction film set on the steps of a cathedral, where a funeral and a football game unfold side by side in one continuous shot. The film explores the contrast between private grief and public performance, and how moments of loss can exist alongside everyday life. Like much of my work, it draws from personal themes of family, mental health, and emotional restraint. Not Short on Talent is an initiative by Telefilm Canada that showcases a selection of new Canadian shorts at the Cannes Film Festival. The selected films are presented at Cannes' Short Film Corner, which focuses on supporting emerging filmmakers. The program is designed to increase the international visibility of Canadian short films and connect filmmakers with industry delegates, including festival programmers, curators, and potential buyers. As part of the program, I will participate in a three-day workshop taking place from May 17–20, 2026, which includes training sessions and industry focused programming. I will also attend panels, workshops, and networking events, providing opportunities to build connections and further develop my skills as an artist. My goal is to use this opportunity to expand my international network and create pathways for future projects. This project is important because it represents a significant step forward in my career. While my previous films have screened at festivals such as TIFF and Slamdance, Cannes offers a different level of international visibility. Being part of Canada's official short film showcase places my work in front of global audiences and industry professionals, helping position me for future collaborations and distribution opportunities. As a filmmaker based in Winnipeg, I have found that it is not easy to have access to these kinds of spaces. Being far from major industry hubs makes it hard to connect with decision makers, so travel becomes important. Going to the Cannes Film Festival gives me the chance to be in those rooms, meet people directly, and bring that experience and those connections back to Manitoba. The impact on my community is both immediate and long-term. In the short term, I'll be representing Manitoba on an international stage and showing that work made here can reach global platforms. Long-term, the knowledge I gain will feed directly into the projects I continue to develop and produce in Manitoba. I also regularly speak at universities and film organizations across the province, and I plan to share what I learn with emerging filmmakers in the local community. This opportunity aligns directly with where I'm at as an artist. I'm focused on building a career as an artist while telling stories that reflect my background and lived experience. Going to the Cannes gives me a chance to bring work to an international stage while still continuing to build my career from Manitoba.	Ian Bawa	Learn - Travel/PD	$ 1,000

2026-06-25	Travel to an residency/art expo in Susak, Croatia	Project Overview I am seeking support to participate in the 2026 Susak Art Expo, an international residency on the island of Susak, Croatia. This residency will allow me to further develop my interdisciplinary, socially engaged art practice and connect with an international art community. Background and Rationale In 2006, while completing my MA at the University of the Arts London, I was part of a small cohort exploring socially engaged and collaborative practices rather than painting and 2D work. Within this group, I met artist Daniel Devlin, whose interests closely mirrored my own. Our discussions around community, participation, and site-specific work laid the groundwork for graduating from our MA exhibition. Daniel asked his relatives from the Croatian island of Susak, if we could undertake a project there: a collective exhibition involving their local community and use the tiny island, itself (there are no cars on it). We were billeted with island families and several of us developed projects directly with residents. Our professors travelled to the island to review and graded our works and that experience profoundly shaped how I approach collaboration and cross-cultural exchange — I am happily home in St. Boniface but at a cross-roads in my career. Over the past twenty years, Daniel has developed Susak Art Expo into an international biennial residency, now inviting artists from Europe, North America, and Asia. Returning to Susak for its twentieth anniversary is a timely opportunity to re-engage with the place where my practice was first shaped, and understand my work within a contemporary Western context, after 15 years in Asia, I need to revamp my art practice and bring it home. Project Activities • Create new installations and/or performative works that respond to Susak's environment and will be conceptually adaptable to small communities in Manitoba. • Exhibiting my practices as visual artist, curator and musician. • Participate in formal group discussions, critiques, and presentations with international artists and curators, including sessions via FaceTime. I will also explore opportunities to engage Plug In ICA. Present and Contextualize Work. *Presentations and discussions of my works produced in Canada and China, situating my Manitoba-based practice within a broader international context • Document the residency through writing and photography and produce an article for possible publications/press. Goals and Expected Outcomes • Produce a cohesive body of new site-specific work that advances my socially engaged practices for further development in Manitoban communities. • Strengthen my connections with international artists and curators—far beyond my MA in 2006—building new relationships that can lead to future collaborations. Benefits to Manitoba Develop a preliminary framework to connect Winnipeg and Manitoba artists with the Susak Art Expo, including clear information on opportunities, expectations, and potential partnership models. As a curator, I am committed to engaging the public and will write an article about the Expo, to provide artists from Manitoba with international residency opportunities I will learn. • Expand my ongoing art and curatorial practices at home and abroad, developing socially engaged, cross-cultural collaborations that can be adapted for both Winnipeg and Manitoba-based	Doug Lewis	Learn - Travel/PD	$ 750
2026-06-25	Supporting Advocacy Travel to Montreal	I am seeking support to attend the Independent Media Arts Alliance (IMAA)'s Tuning In Conference in July. This is a national gathering of media arts organizations, artists, and cultural leaders. As Executive and Artistic Director of the Gimli International Film Festival, I see this as a critical opportunity to strengthen my advocacy work through IMAA and support the long-term sustainability of the organization I lead. Over the past three years, I have led the festival through a period of record growth, while working to stabilize and strengthen its operational and financial foundation. At this stage, national connection and knowledge exchange are essential to continuing that momentum in a meaningful and sustainable way. What I hope to achieve: I will be able to engage in working groups with my peers on the IMAA advocacy committee, as the representative for rural organizations. The conversations will be around artist compensation, accessibility, and sector resilience. I am hoping that I will learn frameworks that can be adapted to rural and resource-limited contexts. I am particularly interested in building relationships with peer organizations and identifying opportunities for collaboration and shared programming, that can be brought back to Manitoba Why this project is important: My work is grounded in a deep belief in cultural stewardship and placemaking. In the Interlake region of Manitoba, the festival is more than an event. It is a point of connection and a platform for artists. We are also a major driver of cultural tourism. Operating in a rural context presents ongoing challenges related to isolation, capacity, and access to national networks. Attending this conference would allow me to bring a rural perspective (specifically from Manitoba) into national conversations while also ensuring that our organization is not working in isolation. It is an investment in the long-term health of the festival and the community we serve. Impact on my community: The impact of this opportunity will extend directly to artists and audiences. Insights gained will inform more equitable compensation practices, expanded programming, and increased accessibility. This work also supports emerging artists and arts workers, an area I am deeply committed to through mentorship and sector advocacy. Why this opportunity // relevance to my goals: The Tuning In Conference is uniquely aligned with my current priorities: staff retention, industry development, and revenue diversification. It offers access to national dialogue and tested models. The peer support, in-person, is also critical. I meet with the advocacy group virtually once a quarter but being in person will enhance collaboration. Ability to undertake this project: As the festival's sole full-time, year-round staff member, stepping away for professional development requires intention. The knowledge and relationships gained will be brought back to ensure national conversations are reflected locally and that Manitoban artists are well positioned within them. This opportunity comes at a pivotal moment in my leadership and will have a lasting impact on my work and the community I serve.	Teya Zuzek	Learn - Travel/PD	$ 1,000
2026-06-25	Biophilium web-based residency	I have been accepted to a ten day web-based residency with Biophilium Science School for Artists in July, 2026. Participants will engage directly with scientists and bio artists through daily video lectures and chats about how living bodies move in relation to their environments. Built into the 2 - 2.5 hours of daily programming are discussions, demonstrations, recommended assignments, and show and tell. Participants may also have short daily one-on-one meetings or studio visits with the program director and the other artists in the group. In the Locomote program stream I will be learning about biological motion of individual organisms, groups and vast populations directly from research scientists. This is relevant to my practice as I have been moving conceptually from 'art as object', towards 'art as energetic force' for some time now. I am particularly interested in collective consciousness, entanglement, and the dance between time, energy, and matter. I am intrigued by shifting perceptions, and how they manifest in tectonic shifts in consciousness and behaviours. This format is also line with my process: After deep investigation and reflection, I transition to deep play to open the channels and transmute in a way that is nonlinear, intuitive, and surprising. The University of Manitoba/Video Pool Herbarium, Dry Media was a similar launch point for me, where observation and intensive learning led to a time of quiet with large, dried sunflowers in my studio during the dead of winter. Interaction became action and a multimedia installation, video, and large charcoal drawings emerged into being, through me. The pieces I made at that time continue to evolve and inform my present work. For example: the large charcoal drawings morphed into light sculptures around themes of evolution and adaptation. As I emerge from a period of healing where I turned back to the roots of my practice: automatic drawing (embodiment, in the moment) and photography (seeing, in the moment) hovering in the present, unattached to outcome. Biophilium's Locomote is an opportunity to venture out of this period of introspection. This daily intensive format works also very well for me. Working in my own studio allows me to keep the work flowing without the interruption of traveling. I also look forward to the online discourse as my previous experiences with other artists have been positive and enriching. With all of my tools, and a curiosity about what needs to be done, I am heeding a call — both personal and collective — to meet this moment of dramatic changes in the world now. This is medicine. I am ready.	Shawn Jordan	Learn - Travel/PD	$ 678
2026-06-25	Toronto Comic Arts Festival - Travel & Workshops	I am travelling to Toronto, Ontario to exhibit my work at the Toronto Comic Arts Festival (TCAF) as well as to deepen my connections in the industry, and participate in professional development. TCAF is the biggest comics festivals in Canada, and one of the largest independent comic arts festival in the world. From their website, "Each year, TCAF welcomes 28,000+ visitors and 315+ artists from across Canada and around the world for our two-day celebration of the breadth and diversity of independent comics." As I near the end of my Creative Manitoba mentorship with Sam Belko, I am searching for more opportunities to grow in my practice and the industry. TCAF is an amazing opportunity to conitinue sharing my work and continue to build my career. Through the mentorship, I gained valuable insight on all aspects of building a long term and sustainable arts career which has only solidified my need to expand my network outside of Manitoba to not only represent the province, but continue to help build comics here. There are not many prairie cartoonists in attendance at bigger North American festivals, let alone from Manitoba. Comics in Canada are entirely concentrated in around major cities and largely of white cartoonists. Being able to represent Manitoba at TCAF and being from an immigrant family is a wonderful feat! I am asking for funding assistance because it is important for me to continue to target festivals where my work has the opportunity to make the most impact – where I can expand readership, build creative relationships, gain industry knowledge, showcase my work, attend professional development, research, and education oriented forums such as Word Balloon Academy, the Comic Studies Society Conference, and Library and Educator's Day. TCAF is also a major time to set myself up for future opportunities – last year's festival's networking is why I have a small press publication lined up soon for example! As an early career artist, it's vital for my development that I go to TCAF and all sorts of festivals for all the reasons listed. I used to live in Toronto, and know first hand from being both an attendee and an exhibitor how valuable the experience can be. Even before my first time exhibiting last year, I have been able to build valuable connections and learn much from other artists, panels, and dedicated professional development days. It is a festival where you not only sell well, but create and develop relationships with others in all parts of the industry. The support I have received from MAC and the province has allowed me to continue to develop artistically and build really amazing creative relationships both locally, domestically, and internationally. I feel confident in my ability to maximize my experience at TCAF, and I am grateful to MAC for allowing me the opportunity to apply the PD grant and for any funds available.	Natalie Mark	Learn - Travel/PD	$ 750

2026-06-25	Immigration Stories: Viðarneisti Presents Work by Ramirez at the Canadian Percussion Network Conference	My clarinet/marimba duo Viðarneisti has been accepted to present at The Canadian Percussion Network's conference "The Space Between: Building Connections Between Percussion Performance and Research". The conference is at McMaster University in Hamilton, Ontario from May 28-30, 2026. Our duo has performed at several international clarinet festivals but this would be our first presentation at a percussion conference. We have toured MB, SK, and AB with the support of Prairie Debut (two years of management) but have not yet performed in ON. We have been commissioning Canadian composers in an effort to create repertoire for our unique instrumentation and to share issues that we connect to. While our earlier commissions were mostly linked to our Icelandic heritage, we have recently been exploring immigration stories and the experiences of others. We commissioned Luis Ramirez to arrange his Immigration Suite (a set of tangos) for our duo. These tangos explore various aspects of the immigration experience that Luis [redacted]-Canadian) and many others have endured, from emotional struggles to the long paperwork wait times. This work allows us to share Luis's story and to open a dialog to discuss the immigration experience of others. It also provides a link to our other pieces that explore the [redacted] people's immigration to Canada (including our relatives). It is an important topic to discuss as many Canadians are immigrants or descendants of immigrants. This project is important as it will bring this work to a new audience that includes percussionists who may want to perform this work as well (increasing the available repertoire for this instrumentation). It provides an opportunity for our duo to gain recognition and exposure to the percussion field. We will also have the opportunity to meet other artists and network for future opportunities. both exceptions - 17.1 and 17.2(i) We want to bring Luis's story to a wider audience and to open a dialog about immigration and Canada with our audience. This conference is an excellent venue for our duo as it focuses on the connections between performance and research. Confidentially, Mexico has been selected by the International Clarinet Association for the 2028 ClarinetFest (this is not public until July 2026) and I am planning to continue to build the tango repertoire with Luis to present in Monterrey for ~2,000 clarinetists. This project is also a good stepping-stone for this future work with Luis. I am confident that I will be able to successful complete this project and the goals I have set for myself. I do not foresee any major complications with logistics (but have flight cancelation should an unforeseen disaster or emergency occur)	Catherine Wood	Learn - Travel/PD	$ 750
2026-06-25	German Lieder Training in Austria	I am seeking support to travel to Baden bei Wien, Austria, in July 2026 to participate in the Franz Schubert Institut. The Institut offers an internationally recognized program specializing in German art song (Lieder). This will be my second year attending. I will build on the artistic and professional relationships established in 2025. The program consists of daily coachings, masterclasses, and performance opportunities focused on Lieder interpretation. Nine master teachers will visit Baden throughout the festival including Elly Ameling, Helmut Deutsh, Roger Vignoles, and Julius Drake. I will work with these master teachers while continuing focused technical development with my primary vocal coach, Michael McMahon. This training will strengthen my vocal technique, deepen my interpretive approach, and advance my fluency in German, one of opera's core languages. My goal is to further develop a specialization in Lieder: a repertoire that demands precision, sensitivity to text, and a high level of artistic collaboration. The Institut has played a formative role in the development of many leading Canadian singers, including Philippe Sly and Russell Braun. Their trajectories reflect the level of artistry and professional preparation this training supports. My immediate repertoire focus includes Schubert song cycles (Die schöne Müllerin, Winterreise excerpts), Brahms songs, and Strauss Lieder. The opportunity to study this famous repertoire will make me more hireable. These works will form the core of my coaching and performance work at the Institut. This opportunity comes at a pivotal transition point between advanced academic training and professional auditioning. As I transition into the professional sphere, sustained access to high-level mentorship is essential. Returning to the Institut will allow me to internalize this training in a new way. Since last summer, I have completed my Artist Diploma. During my diploma, I established my vocal technique with a new voice teacher, completing the objective of my most recent successful MAC application. This work will directly inform my preparation for upcoming professional auditions for Canadian and European opera programs and young artist opportunities in the 2026–2027 season. I have chosen the Franz Schubert Institut for its international reputation and its immersive approach to singer–pianist collaboration and text-driven performance. The program directly supports my artistic priorities and long-term goals. The impact of this project will extend to Manitoba through performance and collaboration initiatives upon my return. This could easily manifest as a German Lieder recital in Winnipeg in collaboration with local pianists, to increase exposure to this repertoire within the province's classical music community. I plan to use this as an opportunity to reconnect with Manitoban organizations and will suggest that we collaborate on a recital as I did with Manitoba Opera and the Women's Musical Club of Winnipeg in 2024 I am prepared to undertake this project, informed by prior participation, my Artist Diploma studies, my recent performance work, and confirmed institutional acceptance	Kyle Briscoe	Learn - Travel/PD	$ 750
2026-06-25	New Skool Rules Music Conference and Festival	Attendance and performance at New Skool Rules 2026 — International Urban Music Conference and Festival, Rotterdam, Netherlands, May 22–24, 2026. New Skool Rules is one of Europe's most respected international music conferences, described by its organizers as the largest international conference centred on music of Black origin (M.O.B.O.). Held annually in Rotterdam, it brings together artists, booking agents, label A&Rs, festival programmers, sync licensing professionals, and music industry executives from across Europe, North America, and Africa over three days of panels, workshops, showcases, speed-dating sessions, and networking events. New Skool Rules 2026 offers a concentrated programme of professional development activities I cannot access from Thompson, Manitoba or from anywhere in Canada at my career stage. Conference panels and workshops — covering international touring strategy, European market development for Afrobeats and Black music artists, sync licensing and music placement, artist branding, streaming strategy, and the business of independent music. These sessions are led by working industry professionals and provide applied, career-stage-specific knowledge. Speed-dating sessions with industry professionals — a structured format in which artists meet directly with booking agents, promoters, label representatives, and festival programmers in rapid 5-10 minute sessions. This is one of the most efficient industry networking formats available to emerging and mid-career artists, giving me direct access to European gatekeepers I would otherwise have no way to reach. Observation of international peer artists — attending showcases by artists from Europe, Africa, North America, and beyond, allowing me to study performance formats, stage production approaches, and artistic expressions that are simply not present in northern Manitoba or in the Canadian Afrobeats ecosystem. Exchange programme participation — New Skool Rules features a formal exchange programme connecting artists and industry professionals across national and regional contexts. Participation builds intercultural understanding and opens doors to collaborative development opportunities. First international showcase performance — performing on an international stage for an industry audience that includes potential bookers, collaborators, and label contacts is a professional development milestone that will directly advance my career trajectory and inform my approach to future international market development. I anticipate the following specific, measurable outcomes from attending New Skool Rules 2026 - A minimum of 5 documented professional contacts with European booking agents, promoters, or label representatives — recorded in a contacts log for MAC final report. Attendance at a minimum of 2 conference panels or workshops with written notes submitted as part of the MAC final report. At least 1 confirmed follow-up meeting or booking inquiry from the festival within 60 days of return. A reflective professional development summary submitted to MAC within the report deadline, describing key learnings, relationships formed, and career implications. - Integration of learnings into the Attical Sounds Vol. II EP rollout campaign — including international playlist pitching, European press outreach, and sync licensing strategy for the track Challenge.	Babatunde Adewole	Learn - Travel/PD	$ 1,000

2026-06-25	Of All Senses Exhibition Participation and Presentation	I am planning to travel from Winnipeg to Moncton, New Brunswick to participate in De tous les sens / Of All Senses at the Galerie d'art Louise-et-Reuben-Cohen. My activities include installing my work, attending the exhibition opening, and contributing to public engagement and accessible documentation, including audio and video materials for a guided exhibition tour and artist discussions. Through this opportunity, I aim to present my installation-based work within a curated, institutional context and deepen my engagement with [redacted] discourse. I will contribute to [redacted] across multiple axes—as an artist, through lived experience, and through curatorial methodology—throughout the exhibition. I seek to strengthen my practice through collaboration, expand my professional network, and contribute to national conversations around [redacted] perception, and multisensory engagement. This exhibition situates my work within a broader discourse on [redacted] and embodied knowledge in contemporary art. It supports the visibility of underrepresented artists and [redacted] cultural production while fostering [redacted] dialogue in the arts. The exhibition foregrounds diverse sensory experiences and minoritized perspectives, and my participation expands how art is perceived, accessed, and understood in diverse and divergent ways I will be working alongside a cohort of artists and curator Andréa Peters. Together, we engage accessibility, perception, and interdisciplinary practice through a strong curatorial framework. This collaborative environment supports knowledge exchange and strengthens connections across regions and artistic communities, particularly within [redacted] communities. The impact on my community includes mobilizing knowledge, strategies, and approaches to [redacted] in exhibition-making. This will inform my ongoing work in Winnipeg through teaching, programming, and artistic practice, supporting relational care, representation, and audience-centered access [redacted] documentation will extend the exhibition's reach to those unable to attend in person, enabling broader national and international engagement. I accepted this invitation because it aligns closely with my practice, which centers access, perception, and [redacted] approaches. It represents an important step in presenting my work in a national institutional context and advancing my career, while building relationships with artists and curators and increasing visibility for [redacted] arts from the Prairies. This project directly supports my goals of expanding my installation practice, increasing national visibility, and contributing to [redacted] discourse. My interdisciplinary experience as an artist, curator, educator, and accessibility advocate, along with my participation in national initiatives, demonstrates my capacity to undertake this project. I am prepared to manage long-distance travel logistics while contributing meaningfully to the exhibition and advancing [redacted] practices within contemporary art, reinforcing my core belief that art is access and extending that approach to broader communities all exceptions in description -17.1 and 17.2(a)	Shivanya Albas	Learn - Travel/PD	$ 875
2026-06-30	Regional Tour 2026/2027 Misery	Selecting a play for our tour each year is a thoughtful, complex process, considering what will resonate with a wide range of audiences, while also providing an artistically enlightening experience for them. Our Regional Tour presenting partners are not homogenous, but their overarching desire is for a show that will draw a crowd for its single performance in their town. For some, this means that they want "a name" – a show from the classical canon that is familiar. Others persistently request something funny and light. Others are up for the rigor of a new play and a provoking conversation. Balancing these disparate needs can be challenging as many of our communities continue to recover from the loss of audiences and volunteers, so we have to be cognizant about the size and scale that we can send on the road. The impacts of the pandemic have been significant across rural communities, and we're still seeing that reflected in the number of volunteers they provide for our load-in and load-out. We have developed over our years of touring an efficient time-tested system to deliver the best possible productions to our community partners. Our tour schedule and route are carefully planned to accommodate local schedules while upholding travel and production efficiency. We take great pains to schedule the tour around each community's specific requests to accommodate access to venues and competing events. Rural touring relies on community and volunteer leadership in small towns, they joyfully embrace and support the work. This extends to the presenters who provide a venue and an audience, but also to the audience itself, who trust our theatre enough to come and see a play that doesn't always have a well known title. Beyond our professional team who drive the icy roads between each venue, the Regional Tour requires dedicated volunteer enthusiasm in each town The 2026/2027 regional tour production of MISERY will mark our 56th regional tour. We are proud of our touring history, and grateful for the ongoing support and demand for our visits throughout the province. [redacted] 18.1(c)(i)	Royal Manitoba Theatre Centre Inc.	Share - Tour	$ 43,750
2026-06-30	Brandi Vezina - Manitoba Spring and Fall Tour Dates	In 2026, I am planning two tours including spring and fall dates, touring outside of Winnipeg to continue building a sustainable regional fanbase. This includes returning to Selkirk to the same venue to establish a recurring annual event, performing Paper Town in Pine Falls at the 4P Festival's 100 Year Celebration, bringing the song to the community that inspired it, and hosting a yearly Winnipeg performance. Dates in Portage la Prairie and Brandon will allow me to grow audiences in rural communities. These performances prioritize community connection, storytelling, and long-term audience development. My artistic approach depends on venue and context. I will perform acoustically in intimate spaces to build connection through storytelling with audiences. Full-band performances allow me to fully express the songs I've written and engage with the audience. Scott and I will be going to Pine Falls as a duo. I want to put on the best possible show and plan setlist accordingly. I am changing my genre this year, so playing my newest material will be a great transition I have the experience to undertake this project successfully. With Manitoba Arts Council Tour Grant support, I will comfortably manage scheduling, budgeting, and logistics including artist fees, sound, travel, advertising, and graphic design. This funding is essential to ensuring fair compensation, professional presentation, and sustainable touring practices as I'm continuing to learn how to tour and build long-term career stability.	Brandi Vezina	Share - Tour	$ 4,136
2026-06-30	Neurodivergent rural comedy tour	Danielle, Rollin and Adam, will also be doing shows in Winkler September 24th, Steinbach November 7th Selkirk November 13th, and St. Norbert November 14th. We will be joined by Neurohilarity's student Dillan Curci who will be doing his first paid show ever, having only performed before in our student showcase Art is all about representation and there are many rural neurodivergent families who have never had the chance to see a show created by neurodivergent artists for the neurodivergent community. We want to provide this opportunity for these families as well as create more performing opportunities for the neurodivergent community. This tour will result in greater interest in neurodivergent art which we can measure by the number of new supporters Neurohilarity gains, the number of neurodivergent families and individuals who fill in our online survey about our programming as well as whether there is increased participation in arts. Last time we toured Steinbach and reached out to neurodivergent families in the area. One of the families we reached out to was the Curci's. Even though, they were unable to make the show, since we had developed this connection and stayed in touch with them, this last February their son Dillan was able to join the stand-up comedy classes we put on in Winnipeg and he is now joining us on stage in Steinbach which will strengthen our connection with the Steinbach neurodivergent community and help get more neurodivergent people to come to the show. We have and will also measure our impact that we are able to make with neurodivergent families through written and verbal feedback like families coming up to us afterwards to thank us for our work and tell us how it was their favorite show. The impact that we are already making in the community, made a neurodivergent filmmaker reach out and work with us to make a CBC documentary which just aired in March. Due to a limited budget and wanting to perform in as many communities as possible we decided to pick community's outside of Winnipeg or where we had some connections, therefore, we could reach as many families without spending a lot of money marketing the shows. Rollin is originally from Steinbach and Adam's long time collaborator at St.Amant Brendan Boehr is established in Winkler where he is from and therefore, will be able to help spread the word. In addition the people at the St Norbert venue were extremely enthusiastic to partner with us on the project, when we reached out to them. In the future, we plan to [redacted] We believe this will create greater participation rates and result in more representation of neurodivergence from different walks of life. 18.1(c)(i)	Neurohilarity LTD	Share - Tour	$ 6,029

2026-06-30	Manitoba Theatre for Young People Provincial Tour 2027	MTYP affirms children and youth are an audience that matters. They deserve plays appropriate to their developmental stage that include content relevant to their experiences. Chosen plays provide for learning, empathy-building, and new ways of thinking about the world, while creating opportunities for shared moments of joy, laughter, and emotional resonance. MTYP plans to tour GROWING CARROTS by Manitoban playwright Sarah Flynn, over 12 weeks from February to May (hiatus week during March break). This clown play uses a combination of Italian with English-sounding equivalents and onomatopoeic language. The story centres on the relationship of two siblings. Oona is determined to grow big beautiful carrots. Dewa…well, she's there too. Through comedic and heartfelt moments, the play shares with audiences a celebration of our different personalities and approaches and the importance of acknowledging when our actions have hurt others while making genuine efforts at amends, whether the hurt caused was intentional or not. The play is best suited for ages 6 – 12 (grades 1 – 6), MTYP will focus bookings to that age segment. MTYP will produce the show with Manitoban artist Spenser Payne directing. A design team for costumes, sets, props, lighting, and sound will be identified over the coming weeks; MTYP has a long history of building effective, collaborative Manitoban design teams. In fact, numerous working Manitoban artists can identify MTYP as their first opportunities for professional work. Manitoban artists will also be engaged for stage management and the two actors; auditions have been held and final casting is in progress. MTYP is proud of its history of bringing together teams of artists of varying professional experience to foster collaboration, mentorship, and strengthen the local sector. The three artists will travel in one vehicle that will contain all sets, props, and costumes, and any personal items needed. Doing so minimizes MTYP's environmental impact while ensuring the play can feasibly reach more remote and rural communities. Itinerary routing minimizes the total kilometres undertaken. Northern locations are scheduled into the Spring tour to mitigate winter weather challenges. Touring allows MTYP to contribute to the sector while also supporting efforts in the development of new and re-imagined works that portray the experiences of young people. As audiences experience this play, they will have opportunity to observe how the characters build their relationship by working to understand one another, regulate their own emotions, find a way to resolve issues, and come together. We hope our young audiences gain appreciation for the strengths found in our differences, and foster empathy for themselves and others Resource study guides provided to educators allow for: deeper engagement with the play; an understanding of theatre and live performance; and create connections to curriculum outcomes. We hope touring this play will provide everyone in the audiences an opportunity to consider how to collaborate with those whose approaches are different from our own, and to understand the importance of finding compassion as we seek to resolve issues and grow together.	Manitoba Theatre for Young People	Share - Tour	$ 50,000
2026-06-30	MCO Rural and Northern Tour	The Manitoba Chamber Orchestra (MCO) is undertaking a Manitoba tour in March 2027 featuring an 11-member chamber orchestra led in collaboration with Cree flutist, hoop dancer, and composer V J Sparvier-Wells. The program will combine live orchestral performance, Indigenous-led artistic practice, and contemporary repertoire influenced by film score aesthetics, creating an immersive and accessible concert experience rooted in storytelling, movement, and sound. The tour will travel from Winnipeg to Pinawa, Minnedosa, Dauphin, and Fish Flon, culminating in a relationship-building residency in Churchill with a smaller trio of MCO musicians. In each community, the MCO will present a public performance alongside workshops, school visits, and participatory activities designed in collaboration with local partners This project represents an expanded scale of touring activity, both artistically and geographically, for the MCO. While the orchestra has a long history of outreach touring across rural and northern Manitoba, this tour shifts toward presenting the MCO's core artistic work in a format that maintains the integrity and depth of our mainstage programming while remaining flexible and responsive to community context. The ensemble size allows us to bring a rich and dynamic artistic experience to communities where a full orchestra would not be feasible. The artistic rationale for the program is grounded in collaboration and cultural leadership. V.J. Sparvier-Wells' role as a featured artist and creative collaborator ensures that the project is artist-led and shaped by Indigenous perspectives. The integration of hoop dance, live music, and contemporary repertoire reflects the MCO's commitment to interdisciplinary performance and to creating work that resonates across diverse audiences. The program's emphasis on narrative, visual elements, and accessible musical language supports engagement with audiences who may be new to orchestral music. The tour is highly relevant to the communities we will visit. Many of these locations have limited access to live professional arts experiences, particularly orchestral music. The MCO has established relationships in several of these regions through previous tours and education initiatives, and this project builds on that foundation with a deeper, more collaborative approach. The inclusion of workshops and interactive components ensures that the tour is not only presentational but participatory, creating opportunities for meaningful exchange between artists and community members. The Churchill component reflects a thoughtful and responsive approach to touring in remote regions. Due to the significant logistical and financial challenges of travel to Churchill, and based on guidance from community contacts, the MCO will begin with a smaller-scale residency focused on relationship-building. This includes workshops, meetings with presenters and community leaders, and exploratory performances. This approach prioritizes long-term engagement over short-term presentation and lays the groundwork for future touring activity. The MCO has the experience and capacity to undertake this project. With decades of touring across Manitoba, established partnerships with schools and community organizations, and a strong administrative and production team, the organization is well-positioned to manage the logistical, artistic, and relational aspects of this tour. Careful planning has been given to travel routes, weather considerations, and community context, ensuring that the project is both ambitious and achievable.	Manitoba Chamber Orchestra Inc.	Share - Tour	$ 26,250
2026-06-30	Tiger Hills Arts Association - Regional Tour - Peter and the Wolf Sextet	With the $10, 000 from the Share-Tour Grant, the performers will be travelling around the Tiger Hills region presenting [redacted] 18.1(c)(i) As an alumnus from the Tiger Hills area, she wanted to give back to the community which helped shape her growing up. Growing up in the area there wasn't lot of opportunities to experience classical music, and so with this tour, her hope is to provide for the region a once in a lifetime experience, and also inspire the kids and adults to find new ways to pursue the arts or other musical instruments. In doing so, spectators can see through practice and determination new opportunities can present themselves in unexpected ways. We have, and will be partnering with local farmers and organizations to help with the travel and moving around the equipment, through truck and trailers or use of a handivan. We have also partnered with a local bed and breakfast, Tea-A-Maria in Cypress River, which will act as the "base of operations" and will allow artists to only travel half an hour to the venues and allow for more rest in between concerts. The bed and breakfast will also be able to provide 3 meals a day for the performers for the week. Then, on the final day we are planning a dinner and a show at the bed and breakfast that will be open and available for the public to purchase tickets for the final performance. Some of the factors we are working with and are aware of, include travelling with a truck and trailer in the middle of winter in southern Manitoba, which could including blizzards, icy roads, and frigid temperates, which in turn could effect the instruments. Another possible outcome with the poor weather conditions is the potential effect it could have for audience turn out. Ways to combat these issues can be by streaming the performances so people can watch from home or online by sending out the link to the schools or the senior centres or families as needed. If it is going to be too cold for the instruments we can use separate vehicles to travel to each of the schools and senior centres. There is always a way around to find a solution through creative thinking	Tiger Hills Arts Association Inc.	Share - Tour	$ 7,500

2026-06-30	Resilience, Reflection and Connection: 4 touring exhibitions for rural and Northern Manitoba	Art offers a powerful way to explore history, culture, environment, and lived experience, creating space for reflection, dialogue, and understanding. Through this project, MAN will tour four juried visual art exhibitions to 13 underserved rural and northern Manitoba communities, with each exhibition programmed for up to 12 one-month presentations. The tour will also include 8 art activities in selected communities, along with social media promotion that extends awareness of the exhibitions province-wide We are undertaking this tour because access to professional visual art remains limited in many rural and northern communities, where geographic isolation, shipping costs, and limited local resources can make exhibition programming difficult to sustain. This project responds directly to those barriers by bringing professionally developed exhibitions into community spaces and supporting hosts with subsidized programming. The selected exhibitions were chosen for their artistic merit, visual diversity, and relevance to a wide range of communities. Together they explore resilience, land, public life, memory, and cultural knowledge through distinct materials and approaches, including installation, painting, handmade paper, printmaking, collage, and loom beadwork. This range creates multiple entry points for engagement and invites audiences to encounter diverse perspectives and cultural conversations. The tour is relevant to the communities we visit because it brings high-quality visual art into [redacted] 18.1(c)(i) The 8 workshops will deepen participation through hands-on learning and dialogue, while creating opportunities for local connection. These activities will take place in selected host communities based on local interest, capacity, and fit. They are especially valuable for younger and first-time audiences, as well as emerging local artists who may have limited access to professional mentorship, contemporary visual art, and cultural programming in their own communities. Where possible, artists may also take part in informal conversations with local artists and community members, helping reduce isolation and strengthen relationships across regions. To maintain clarity and artistic integrity, workshops will be offered as adjacent programming, often in advance of an exhibition's arrival and separate from exhibition dates. This approach makes clear that they are companion learning opportunities led by Manitoba artists from their own artistic and cultural perspectives, in dialogue with the themes of the tour, rather than direct interpretations of the touring artists' work. The workshops also support audience development by building interest in the upcoming exhibition and encouraging participants to return. This project is shaped by the realities of touring in Manitoba, including long travel distances, seasonal weather, freight logistics, and the varied infrastructure of host venues. Our touring model responds through careful scheduling, flexible coordination, and practical support for hosts, helping ensure exhibitions arrive safely and are presented successfully in a wide range of community spaces. MAC support will help build cultural access, artistic exchange, and community connection through a practical touring model that responds to the realities of rural and northern Manitoba.	Manitoba Arts Network	Share - Tour	$ 17,438
2026-06-30	Places We Go: Neepawa School Tour	UNIT proposes a 5-day school tour of Places We Go to three schools in Neepawa, Manitoba, in partnership with local arts presenter ArtsForward. The tour will comprise three live shadow puppet performances — 1 per school — plus a participatory shadow puppet workshop at each venue, for a total of three performances and three workshops Places We Go follows [redacted] — running 30 minutes. Because lighting is produced entirely by the overhead projector and UNIT supplies its own wings and screen, the show requires no theatrical rig. It can be presented in a school gymnasium, library, or multipurpose room without modification. 18.1(c)(i) We are undertaking this tour because Neepawa is a community where this show belongs. Over the past 15 years, Neepawa has seen significant growth in its Filipino community, driven largely by immigration through the Temporary Foreign Worker Program and subsequent permanent residency pathways linked to the local meat-processing industry. Many children of these families are currently enrolled in Neepawa's schools. The protagonist Grace is their story. Venzon created the show from her cousin's lived experience of being separated from her children for ten consecutive years of overseas labour. Oro built the illustrations from his own memories of growing up in Metro Manila while his father worked in Saudi Arabia for eight years. Bringing this show to Neepawa is not a programming decision — it's a reunion of a story with the community it was made from. The tour is structured around daytime school performances rather than an evening venue presentation. Yvonne Sisley, Executive Director of ArtsForward, recommended this approach based on her observation of shifting audience patterns in the region, noting that school-based presentations would give the work its greatest reach and impact. Sisley has offered to facilitate warm introductions to principals at all 3 target schools: Hazel M. Kellington School (Al Hanke), Neepawa Middle School (Val Parayeski / Sherri Hollier), and Neepawa Area Collegiate (Mike Rainnie). Each school visit is structured as a full day. The morning begins with a day-long shadow puppet workshop — a hands-on creative encounter designed to run 3 to 4 hours — followed by the 30-minute performance in the afternoon. The workshop breakdown: 1. Introduction to shadow puppetry: how light, silhouette, and gesture replace spoken word as the primary language of storytelling. 2. Students design and construct their own shadow puppet figures from provided materials, guided by UNIT. 3. Students animate their figures and develop a short scene culminating in a brief collective sharing. The workshop is intentionally open-ended; students are encouraged to draw on their own stories of movement, home, and belonging. For Filipino-Canadian students in particular, working with shadow puppetry connects them to a performance tradition with deep roots in Philippine culture, even as it is filtered through a contemporary, Canadian-made artistic lens	U N I Together (you and i together) Productions	Share - Tour	$ 21,875
2026-06-30	On the Edge Tour 2027	The Royal Winnipeg Ballet School's On The Edge Tour is a dynamic two-week initiative that brings the artistry of the Anna McCowan-Johnson Asprants to communities throughout rural & Northern Manitoba. This tour not only showcases captivating performances but also enriches local engagement by incorporating energetic dance workshops tailored for each community. These workshops offer participants a hands-on opportunity to explore the world of dance, fostering a deeper appreciation for the art form. Since its integration into the RWB School's annual touring program in 2020, the On The Edge Tour has become a cornerstone of the organization's outreach efforts. In the spring of 2027, the RWB's Anna McCowan-Johnson Aspirants will embark on a tour to share their passion for dance with audiences of all ages in schools and community venues across Manitoba. The Asprants represent the next wave of emerging dancers and choreographers, poised to transition into professional roles within the dance world. Through the Anna McCowan-Johnson Aspirant Program—a comprehensive two-year, post-secondary training program—they receive advanced education and gain invaluable experience by collaborating closely with the RWB Company, often participating in company classes and performances. The On The Edge tour offers these talented artists the opportunity to perform leading roles for diverse audiences, thereby enhancing their performance portfolios and providing firsthand experience of touring dynamics. Concurrently, it brings high-caliber dance performances directly to communities in rural and Northern Manitoba, fostering a deeper appreciation for the art form and inspiring future generations of dancers. The On The Edge program presents a mixed repertoire that combines timeless classical ballet pieces with innovative works from both established and emerging choreographers. The RWB's artistic priorities account for an organizational commitment to EDI, antiracism, and Reconciliation. RWB's artistic planning includes the engagement of guest choreographers who represent racialized and marginalized perspectives and lived experiences. The RWB has deep relationships with partners across Manitoba, which helps to ensure that the Tour will be presented with relevance to the communities we visit. Presenting partners are identified in underserved regions where a desire for engagement with the arts is demonstrated. Performance content is carefully chosen to be varied, diverse, and accessible. The On the Edge Tour will continue incorporating the delivery of RWB Community Dance Workshops to encourage and increase audience education, participation, and engagement. Community Dance Workshops is a community outreach initiative of the RWB School that grew from the Shanng Dance project previously organized in partnership with Canada's National Ballet School. It is founded on our shared belief that all people should have access to the physical, emotional, and social benefits of dance. Dance workshops delivered with the Tour are designed to foster artistic engagement, build self-confidence, and develop physical literacy in children and youth.	The Royal Winnipeg Ballet School	Share - Tour	$ 17,500

2026-06-30	ChoralFest and ChoralFest West: expanding our flagship program into two hubs for increased provincial reach	Since the pandemic, participation in ChoralFest has shifted significantly as Manitoban choirs adapt to new realities. Choral programs are rebuilding, budgets remain constrained, and bussing has become more restrictive. For choirs in regions like Westman, Parkland, and Norman, participation in ChoralFest has long required significant commitments of time and resources, resulting in many ensembles either never attending or not returning in several years. MCA is reimagining ChoralFest as a two-hub festival, anchored by the long-standing Winnipeg program and extended west through [redacted] ChoralFest West. While MCA piloted regional ChoralFest tours in 2023 and 2025, successfully re-engaging choirs outside Winnipeg and demonstrating strong demand for high-quality learning opportunities closer to home, these tours also revealed important limitations. Working with one or two choirs at a time across multiple communities was resource-intensive and could not replicate the artistic and educational richness of ChoralFest's flagship format, and while impactful, this approach was not sustainable over time. Most notably, it limited opportunities for shared learning through observing peer choirs, varied repertoire, and multiple clinical perspectives. ChoralFest West is MCA's response to this learning. As part of the overall ChoralFest program, [redacted] geographically accessible, equipped with appropriate facilities, and serving as a cultural centre for the area. A second hub also gives another potentially more accessible option for choirs from other regions, including Parkland and Central Manitoba. MCA has the organizational capacity to deliver this project successfully. Staff will travel to [redacted] to oversee artistic and operational delivery, supported by an engaged regional membership base for on-the-ground logistics and volunteers. Building on nearly four decades of experience producing ChoralFest and other large-scale choral initiatives, MCA is well positioned to deliver this expanded ChoralFest as a coordinated two-hub program. Between ChoralFest and ChoralFest West, MCA will directly support approximately 90–95% of its membership while reimagining how its flagship program serves choirs today—expanding access, rebuilding participation, and strengthening regional choral networks—while remaining rooted in artistic excellence, shared musical experience, and ongoing engagement in choral singing. all exceptions in description - 18.1(c)(i)	Manitoba Choral Association	Share - Tour	$ 7,500
2026-06-30	One for the Road: Opera by the Pint on Tour in Western Manitoba & Winnipeg Area	In fall 2026, Flipside will take One for the Road: Opera by the Pint on Tour to communities across Manitoba. We took OBTP to Brandon & Minnedosa with the support of Assiniboine Credit Union in fall 2025, and have previously taken operatic productions to Flin Flon, Brandon, and Sioux Narrows. As a company & board of people who hail from rural communities, we want to continue to develop our relationships with communities outside of Winnipeg, normalizing & improving access to opera through joyful, welcoming cultural experiences. Opera by the Pint takes place in accessible community spaces, inviting people of all ages & abilities to participate. We are bringing opera to the people, rather than people needing to come to the opera. Flipside's Co-Artistic Director Judith Oatway will guide audience members through the performances during Opera by the Pint. Judy provides context for the piece within the opera or musical theatre show, and gives a rough translation or synopsis if it is in another language. She often references popular media & relatable situations to explain sometimes opaque opera plots, and uses humour & plain language to set people at ease. We believe that by taking opera out of the concert hall, explaining plots & translations to eliminate language barriers, and encouraging singers to be as honest, flamboyant, or wacky as they want, we can remove the mystique around opera and make it into an art form that people feel welcome to participate in. Opera by the Pint consists of 2-3 sets of arias, songs, musical theatre tunes, or operatic ensembles, based on what the performers wish to sing. Each piece and its performer(s) are introduced by the emcee. There is a 10 minute break between each set for people to visit, get refreshments, and mingle with the performers. At the end of the 60-90 minute event, we have a singalong to a familiar tune - this can range from teaching a portion of an opera chorus, to singing a folk song or pop tune together. We bring a keyboard, amplification to the space, and singers are encouraged to use the entire space as creatively as they like, as they are able to sing unamplified. With the exception of 2024 (during which OBTP was funded by City of Song), our Winnipeg shows have been offered free to the public and self-funded by Flipside. We "pass the pitcher" and divide the audience's donations among the performers, with one portion going to Flipside. Our 2025 tour was sponsored by Assiniboine Credit Union. Our 2025 tour to Brandon's Section 6 Brewing Co. & Minnedosa's Pavilion was attended by 93 people. Five local singers participated, with additional singers traveling from Winnipeg to round out the program. Many attendees expressed their gratitude & excitement to have the opportunity to attend an event like this without having to travel. One remarked, "It's so amazing that you are able to bring this to US." We're committed to returning to these communities & adding communities in 2026, to enhance access to casual, intimate, free musical experiences beyond the perimeter.	Flipside Opera and Art Song Collective Inc.	Share - Tour	$ 7,500
2026-06-30	Sonya Ballantyne and Rhael McGregor Workshops in Rural and Northern Communities	For this project, HWP will support author Sonya Ballantyne and artist Rhael McGregor in presenting a series of free creative workshops in rural and northern communities to celebrate their latest book, "The Unbeatable Sonya Ballantyne," and explore storytelling, memoir, and comics. The workshops are designed to be fun, hands-on, and accessible with two key components: 1) [redacted] The focus will be on the accessibility of writing, helping participants understand that everyone has a story to tell and there's no single "right" way to do it. 18.1(c)(i) 2) [redacted] After a brief lesson, participants can choose to either create a full comic or design a character. The session concludes with a sharing circle where everyone can present and celebrate their work. 18.1(c)(i) Looseleaf, sketch paper, and pencils will be provided for participants free of charge to ensure equitable access. Sonya and Rhael are Winnipeg-based professional artists with significant experience in public speaking and delivering workshops for children and youth. These workshops are designed to be engaging for ages 13+, encouraging creativity, self-expression, and confidence in both writing and illustration. Both will also use "The Unbeatable Sonya Ballantyne" as an informative example, introducing new readers to the work of Manitoba creators. The goal of this tour is to bring professional artists to underserved rural and northern communities with less access to arts-based events and skill-building opportunities. The Pas Regional Library was selected because it was Sonya's favourite growing up in nearby Grand Rapids, allowing her to bring her expertise—and the Indigenous media representation in "The Unbeatable Sonya Ballantyne"—directly to youth from her home community. Grand Rapids is a setting in the story, and ideally will be the second location for the tour. If this is not possible, the second location will be another rural community accessible along the route from The Pas to Winnipeg. Books such as "The Unbeatable Sonya Ballantyne" and creators such as Sonya and Rhael help youth see themselves in the stories they enjoy, as well as envision who they could become. With a strong Indigenous female lead and representation related to mental illness, 2SLGBTQ+ identity, and imperfect families, "The Unbeatable Sonya Ballentyne" is well-suited to use with young adults who need to see themselves in literature—just like Sonya in the book. HWP's marketing team will support Sonya and Rhael on this tour with promotional materials and activities and has experience with arranging similar events in the past. For example, with the support of a MAC grant in 2024, HWP hosted a series of comics-themed panels for educators in collaboration with Prairie Comics Festival. HWP also recently hosted a community-focused book launch in 2025 for "REDress" in collaboration with the Canadian Museum for Human Rights.	Portage & Main Press/HighWater Press	Share - Tour	$ 5,342
2026-06-30	WSO 2026-27 Rural Touring and Community Outreach	While the orchestra's home is at the Centennial Concert Hall in Winnipeg, we recognize that not everyone can travel to our city to attend a performance. Rural concerts bridge divides, bringing orchestral music to new ears. Witnessing artists in a new environment unveils the magic behind the concert hall curtain, something that creates a profound unity between audience and musicians. By touring, we meet audiences where they are, ensuring that cost, mobility, or distance are not barriers to experiencing world-class symphonic music. We acknowledge that many in these communities may be hearing a live orchestra for the first time, so we design our concerts to be immersive and personal. Local participants are integrated into the program, performing, or narrating as opportunities allow. The conductor provides personalized spoken introductions for each community, and the repertoire is often curated for seasonal and regional relevance when possible. The selection of works is chosen to mirror the diversity of our audiences, which is why we prioritize performing an elegant balance of beloved orchestral classics and newer, adventurous pieces that subvert expectations. Touring in Manitoba presents unique challenges, from vast distances to unpredictable weather and logistical complexities. However, it also offers extraordinary opportunities. Each venue brings distinct acoustic properties that allow us to showcase the orchestra in new ways, sometimes even capturing performances in ways not possible in our home concert hall. Some spaces lend themselves to a warmer, more intimate sound, while others provide a grander resonance—each performance is uniquely shaped by its setting. Our deepest desire is that our audiences share the excitement and love for symphonic music that we feel. In 2019, we commemorated over sixty years of performances in Brandon, and with the aid of the Manitoba Arts Council, we are committed to providing these performances for many years in all regions of Manitoba. We view this rural touring as an opportunity to reconnect with other communities in Manitoba, rekindle the magic of live performance, and offer a new vantage point for audiences—especially younger generations—to the beloved qualities of traditional orchestral music.	Winnipeg Symphony Orchestra	Share - Tour	$ 46,875

2026-06-30	Winnipeg Jazz Orchestra 2026/27 Manitoba Outreach Concerts	The goal of the WJO is to be an instrumental force in the promotion and development of big band jazz in Manitoba, not just Winnipeg. The WJO has performed well over 150 different concert programs in Winnipeg, we and would like to establish regular concerts in other Manitoba locations. The WJO can expose audiences to a repertoire and genre of music that is not commonly heard in a live concert format. Because of the nature of a large jazz ensemble, the WJO is able to intersect with many different genre. The energy and sonic colour of a big band is quite remarkable, and we believe that some of the greatest musical compositions were written for big band. Over the past 7 years the WJO has performed in several centres, including Brandon, Carman, Dauphin, Flin Flon, Gimli, Gretna, Minnedosa, Oakbank, Portage la Prairie, Selkirk, Steinbach, Swan River, The Pas and Winkler. We have performed in more than once in some of these communities, and we are scheduled to go back intermittently in several. However, the Winnipeg Jazz Orchestra would like to perform annual concerts in Brandon, Winkler and Portage la Prairie – beginning with 2 performances in each centre in 2026/27. In February/26, Joan and I traveled to hear the Brussels Jazz Orchestra and meet with their management and artistic staff. The BJO (Brussels Jazz Orchestra) is mandated by the Belgian government to reach all parts of Belgium with their concerts and educational offerings. The BJO prepares the same number of programs as the WJO, but these programs are then presented in various locations in Belgium. The WJO would like to establish annual concerts, first in Brandon, Winkler and Portage la Prairie because of their proximity and because there are key contacts in each community interested in working with us. Besides the WJO concerts planned for our 2026/27 season, the WJO has developed several additional programs that we can do on short notice . ones we feel will connect with Manitoba audiences. We are working with our contacts in Brandon, Winkler and Portage la Prairie in choosing suitable programs. Portage La Prairie and Winkler have confirmed the "Grinch" concert in December, .. with a Blues program, a Brian Wilson program and "Swingin' in Time" historical big band survey being the likely additional themes. Since 2019 we have performed 28 Manitoba concerts outside Winnipeg. The Winnipeg Jazz Orchestra has the experience in and the commitment for undertaking and completing this project. The exciting part of this season's project is the willing collaborators that we have been fortunate enough to connect with. We know that we may need to take some chance with them on ticket sales, but we think that establishing an annual series will be worth it. In 2026/27 our intent is to perform two concert in each centre (Brandon, Winkler and Portage la Prairie), working toward an annual series in each location.	Winnipeg Jazz Orchestra	Share - Tour	$ 17,500
2026-07-09	AFROBEATS NIGHT NORTHERN MANITOBA SPRING 2026	I am developing Afrobeats Nights.. a monthly live music and cultural event series based in Thompson, Manitoba, into a more expansive program that includes a major quarterly edition held four times per year. The quarterly edition (with Summer 2026 as the first proposed date) will feature live performances by local artists, DJs and musicians from across the province, creating a larger-scale showcase beyond the monthly format. I am also continuing to lead all event marketing; brand design, flyer creation, physical distribution, and social media campaigns while managing and growing a community network of over 100 members through WhatsApp groups and outreach. A Thompson Social WhatsApp community of 34 members is already active and growing. Thompson is the commercial hub of Northern Manitoba and is growing more multicultural by the year. Immigrant workers, Black newcomers, international students, and temporary foreign workers make up a meaningful and growing portion of the population, yet many face cultural isolation, with few dedicated spaces to celebrate their heritage, connect with others from similar backgrounds, or share their culture with the broader community. The barrier to accessing cultural events in Winnipeg is simply too high for most: travel, accommodations, and event costs routinely exceed $400, placing those experiences out of reach for people already navigating economic precarity. Afrobeats Nights directly addresses this gap by bringing world-class cultural programming to the North. Beyond serving the African diaspora, the event is also designed to be a platform for cross-cultural exchange, intentionally incorporating Indigenous musicians to build creative collaboration between communities and advance reconciliation through shared artistic experience. I have already demonstrated the capacity to execute this work. The monthly Afrobeats Nights series is up and running, the January 2026 launch event sold out, and I have built the operational, marketing, and community infrastructure to sustain and scale it, evidently from the February and March events. I am managing all elements of event production, from venue partnerships and ticketing to brand strategy and audience development, with a growing and engaged community as proof of concept. Thompson's geographic isolation presents both a logistical challenge and a compelling case for local programming. Sourcing artists from across the province for the quarterly edition requires advance planning, travel coordination, and budgeting for northern cost-of-living realities. Culturally, the inclusion of Indigenous artists in programming is an intentional and considered decision one that will be approached with appropriate respect for cultural protocols and a commitment to genuine collaboration rather than tokenism.	Babatunde Adewole	Share - Artists in Community	$ 6,562
2026-07-09	Create a two minute 16mm experimental film entitled Nightmare and Innocence Lost	Funding from the Manitoba Arts Council will support the creation of a two minute experimental film, Nightmare and Innocence Lost completed in the [redacted] 18.1(c)(i) [redacted] A storyboard is included in the support material to illustrate the film's poetic narrative and provide cues for the movement and sound composition. 18.1(c)(i) [redacted] 18.1(c)(i) Funding will support professional fees for key collaborators: Sienna Denys-Peters to choreograph the dance and perform as the Horse character, and Davida Prince performing as the Girl; Kelly Ruth for the sound composition, and Kristiane Church the camera operator. Funding will also cover equipment and studio rental, costumes, set materials, film stock, processing and film transfer costs, computer programs, travel, and living expenses to ensure focused completion within the proposed timeline. The project requires three overnight trips to Winnipeg. The first, in August 2026, will involve a in person sound composition and choreography meeting with Sienna and Kelly. An overnight stay will allow me time to buy materials for the set and costumes at specific stores in Winnipeg. For example, point shoes at Harlequine dance store. The second trip, in October 2026, will be for shooting the film using the Winnipeg Film Group Studio. Once the film has been processed from Niagara Custom Lab, I will go back to Winnipeg in November to complete the film scan and digital transfer using the Winnipeg Film Group's Film scanning services. This project is important to me as it continues my exploration of tableaux vivant form, I have two video's of this style, My Heart the Slayer and Bosch's Garden. My long term goal is to create a series of films, videos and sculptural works for presentation as a gallery installation and film festivals. I also want to return to creating work and, as I was prior to moving rural, become actively involved again in the Winnipeg film community, with work being shown locally, nationally, and internationally. I am confident in my ability to complete this project because I have experience working collaboratively on film productions. With the support of my creative team, I am well positioned to realise this project as I envision it. Thank you for considering my proposal.	Victoria Prince	Share - Artists in Community	$ 5,625

2026-07-09	Abstract Exhibition Tour to Community Living Homes	I am requesting funding to create and present a traveling exhibition of original artwork that will be shared across three long-term care homes in Manitoba. This project will involve the creation of a new body of work, followed by the installation and presentation of the exhibition within each care home, creating opportunities for engagement, reflection, and connection among residents. As an artist living with 17.1 and 17.2(a) and currently residing 17.1 and 17.2(a) my artistic practice is deeply rooted in lived experience. I use drawing as a way to manage stress and support my overall wellbeing. The repetitive and intuitive nature of my process—building images from simple shapes such as circles, squares, and lines—allows me to focus, relax, and reduce the physical and emotional impacts of [redacted]. Through this project, I aim to share not only the finished artworks, but also the process and meaning behind them. 17.1 and 17.2(a) The exhibition will be designed specifically for presentation in long-term care environments. Works will be visually engaging, accessible, and installed in common areas where residents, staff, and visitors can easily experience them. In addition to the exhibition itself, I will participate in informal artist talks and small group conversations (as appropriate to each site), offering residents an opportunity to engage directly with the work and discuss their own experiences with creativity, aging, and health. This project is grounded in the belief that art can play a meaningful role in enhancing quality of life within care settings. Many residents of long-term care homes experience isolation, limited access to arts programming, and reduced opportunities for creative expression. By bringing artwork into these spaces—and by sharing my own story as both an artist [redacted]—I hope to foster a sense of connection, recognition, and inspiration among others. 17.1 and 17.2(a) This work is also an important evolution of my artistic practice. While I have previously exhibited within [redacted] this will be the first time my work travels to [redacted]. Expanding the reach of my work in this way allows me to engage with new audiences and deepen the social impact of my practice. 17.1 and 17.2(a) 17.1 and 17.2(a) Support from Arts AccessAbility Network Manitoba will help facilitate the coordination of exhibition logistics, documentation, and community engagement. This collaboration ensures that the project is accessible, thoughtfully implemented, and responsive to the needs of each site. Ultimately, this project positions art as a tool for connection, wellness, and shared experience within long-term care communities. It reflects a commitment to making art accessible beyond traditional gallery spaces, and to valuing the creative voices of individuals living within care environments	Andre Hall-Grusska	Share - Artists in Community	$ 5,637
2026-07-09	Weekly Art Classes with the Northern Lights Manor PCH in Flin Flon, Manitoba	I will bring the arts into the Northern Lights Manor through weekly art classes and a series of local artists. This will make creativity accessible for people that cannot leave the PCH or have physical barriers to interacting with art. I will adequately pay the artists who prepare and lead a workshop. Every artist will design a class around their practice that is accessible for the seniors. I will create an art cart designed for the seniors that will be brought to each class. I will bring friends and family to join as volunteers - to socialize and assist the workshop. The classes will include crafts themed around holidays like decorating a paper orange shirt for Orange Shirt Day. There will be painting with acrylics or watercolor and drawing - all to develop dexterity then moving on to build art techniques. I'll design an image that the seniors can follow along "Bob Ross Style" or use as inspiration. Past exercises included blending soft pastels to make sunsets, and using chalk on black paper to make a northern lights landscape. I will work with the NorVA centre or the FFAC to include classes at the Manor during the Culture Days events. With the FFAC applying for the New Horizons grant, they will have funding available to continue the art classes beyond the timeline of this project, using volunteers and artists from NorVA, and expanding to the Uptown PCH. I have already established a relationship with the Manor and teach art every week as a volunteer. As a volunteer at NorVA, I have access to art and craft supplies that I use at the Manor. With an Art Cart, I can curate supplies to meet the needs of the Manor, provide materials for the guest artists, and stop relying on NorVa's supply for their own classes. As additional outreach, the NorVA Programming Committee has planned to bring artists Toby Gilles and Natalie Baird to lead a "Art and Care" workshop at the NorVA Centre. This will be supplemental for the volunteers and artists who teach at the Manor through this program. It will inform how they lead a class and interact with the residents. The workshop will be open to the community; most people have a loved one who is ageing or in a home. The workshop will provide extra knowledge on the practices of art in care. Flin Flon is an ageing community and the town population is shrinking with the closure of the HudBay Mine. Investing in the arts will support the community in a sustainable and inclusive way. The population is more diverse than it has ever been with many new families. By bringing young artists of different backgrounds into the care home, the seniors will have a chance to connect with those outside of their own positioning and experience. The seniors will build bonds that extend beyond their aids, the Manor staff and family members. Seniors in these programs experience reduced isolation and cognitive improvements.	Nicole Dimen	Share - Artists in Community	$ 5,750
2026-07-09	Concert: Golden Autumn (Xiaoyu and friends)	I'm planning a concert to present music of [redacted] The Winnipeg Art Gallery auditorium is booked Nov 28. I am playing 15 pieces of music (Program too detailed. Please see full text file in Support materials) 18.1(c)(i) The program will include [redacted] (Program too detailed. Please see text file. Many are traditional pieces played for generations), and [redacted] The entire program is about one hour 45 minutes with a 20min intermission Most pieces are traditional, a couple are modern pieces composed about 30-50 years ago. The mix of [redacted] 18.1(c)(i) I have the experience of going on stage, solo and with ensemble since childhood (see profile). I am a solo artist. Hence I commissioned MB Great Wall Performing Arts (MGWPA) and the MB Great Wall Chinese Zither Institute (ZI) as my production and artistic managers. MGWPA had been organize shows for over 20 years and it will help with logistics of the show process. This will include ticket sales, venue rental, advertising, volunteer organization etc. The ZI is the music school which would loan and maintain instruments, handling music printing and copying, order costume, makeup, logistics with guests and student performers. I have designed the musical program of this concert (This text box is too small, please see text file in Support Materials for details). I am happy to get to know the staff in the Pembina Trails School Division. We shall begin working together in classrooms Sept 2026. (another project and application). All music teachers and staff in their schools will be invited to attend. I anticipate a strong Canadian audience who has never heard these instruments in concert before. Maybe due to their portability, the guzheng is the folk instrument with the most number of students in China today (analogous to the western piano). Relatively to western instruments, zither is certainly a economic way to learn a musical instrument. I expect a surge in local interest in knowing and learning these instruments. In modern times of logistics, financing a guzheng is not an issue, and purchasing more instruments is not difficult. Some are available in Toronto or Vancouver. The hidden message maybe the stronger merit: These instruments are pieces of life (wood) transformed into human spiritual contents. Furthermore, I am employing these wood zithers, with their tradbonal sounds to foster peace and understanding in a modern, fractured world, not to mention that encouraging the stimulation and training of the human right brains is so important for survival in the future AI world.	XIAOYU WANG	Share - Artists in Community	$ 4,375
2026-07-09	Beyond the Runway Indigenous Fashion & Film in Community	I am planning to create a short documentary in collaboration with Indigenous designer Ally's Ribbons. The film will [redacted] The project will result in a 6-10 minute documentary. Following production, I will organize a community screening and informal knowledge-sharing session in Winnipeg, with a focus on Indigenous community members and emerging creatives. (I have inquired to be a part of Manito Ahbee - not confirmed yet) This project is important because [redacted] I have the experience and capacity to complete this project. My practice includes directing, filming, and editing documentary and fashion-based work, with past projects presented at the Canadian Museum for Human Rights and Fashion Art Toronto. I have experience working with designers and producing location-based shoots, as well as managing all stages of production. The timeline is realistic, with filming taking place over a week period in Japan, with more filming afterwards in Manitoba, followed by post-production from August to October 2026. Travel and logistics will be planned in advance, and I will work closely with Ally to ensure the project reflects her voice and respects her schedule and cultural practices. This project builds on my existing work while deepening my focus on documentary storytelling and community engagement. all exceptions - 18.1(c)(i)	Nathan Dyck	Share - Artists in Community	$ 6,562

2026-07-09	Creating Music and Interactive Arts Experience in Arborg, MB	I will be creating a musical landscape consisting of seven songs and approximately thirty-minutes of soundscape inspired by nature, an integral component of a multidisciplinary, community-engaged experience located in Arborg, Manitoba. The public audience will move through a 750-foot, fully accessible outdoor pathway surrounded by trees and native plant species. Along the trail, participants will encounter Skuggi and the Enchanted Forest, a story written by Pat Eyolfson presented on interpretive panels featuring artwork by Laura Lee Harasym. My musical compositions will support the story's central theme of music as a universal language that fosters connection, inclusion, and shared experience. The project explores site-responsive composition, where music is created specifically in dialogue with physical environment, movement through space, and audience interaction. Rather than functioning as background accompaniment, the musical work is intended as an active artistic element that shapes how participants experience the narrative and landscape. While this is a collaborative, multi-artist project, the funding requested through this application is solely to support my artistic role in the creation of the music. This includes the development of original compositions and the artistic and technical processes required to present the work as part of a publicly accessible interpretive trail. Overview 1: Writing This phase emphasizes experimentation and alignment between music, story, and environment. While responding to environmental sounds such as wind, water, and wildlife, I will create a cohesive soundscape. I will also determine the overall form and pacing of the soundscape to ensure the musical elements flow cohesively with the physical movement along the pathway. 2: Production All musical materials will be created specifically for this community-based project and are intended solely for presentation within the Enchanted Forest experience. I will develop and assemble the musical components using my home studio, with access to a professional studio as needed for larger or specialized instrumentation. 3: Editing I will select the strongest musical material developed during production and refine it to ensure a high-quality listening experience that supports both the story and the outdoor environment. 4: Mixing and Final Preparation An audio professional will balance/finalize the musical works so they translate effectively across outdoor listening conditions and personal devices, ensuring accessibility for the audience. 5: Presentation The completed musical works will be made publicly accessible through an online platform via QR codes placed on the interpretive panels along the trail. To ensure inclusive access for all visitors, including those without personal mobile devices or data access, the project will include a small number of loanable devices with headphones preloaded with the audio components. This ensures that all visitors, regardless of technological access, can fully participate in and enjoy the Enchanted Forest experience at their own pace. Drawing on my experience in interdisciplinary composition through Theatre Projects Manitoba's Chautauqua Tour and my collaboration with the Manitoba Chamber Orchestra's outreach programming, I am confident in my ability to carry out this project with care and artistic integrity. Creating a publicly accessible musical work in my home community is both personally meaningful and artistically motivating.	Sage Helgason-Stoyanowski	Share - Artists in Community	$ 11,250
2026-07-09	First draft of poetry manuscript exploring loss and reclamation of ancestry, culture, and identity	I am requesting funds to write the first draft of a poetry manuscript. The project, tentatively titled Fam-ish, [redacted] The book is [redacted] All exceptions in description - 18.1(c)(i)	Izza Hassan	Share - Artists in Community	$ 6,562
2026-07-09	between two worlds : A watercolor portrait series on identity and migration	This project, Between Two Worlds, involves the creation of a series of 6–8 watercolor portraits exploring the [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) With over 20 years of experience in watercolor and a strong focus on portraiture, I have developed the technical and conceptual skills necessary to carry out this project. My previous work explores similar themes of femininity, emotion, and identity, which provides a solid foundation for this series. The project will be completed over a four-month period, including research, sketch development, and final artworks. All work will be created independently in my studio in Winnipeg. As an immigrant woman artist, I am interested in increasing awareness among audiences in Canada about the realities many women in [redacted] continue to navigate. This project offers a personal and culturally informed perspective that contributes to broader understanding, empathy, and dialogue. 17.1 and 17.2(i)	samira memarmontazerin	Share - Artists in Community	$ 1,000
2026-07-09	Traditional Hide Tanning, Sheepskin Rug	Over the course of three sessions I plan to teach participants to naturally bark tan their own sheepskin rug to take home. Fresh hides will be picked up at Banman Meats in Winkler. I will prep the hides by fleshing, salting, and pickling to facilitate a shorter number of days spent in class. This project is important as this is a community of farmers that raise livestock for food, and hunters that are composting hides that they could otherwise use to make a sustainable textile. I use only natural ingredients that will not pollute the participants' or my own landbase. It reduces agricultural waste, and is part of a circular economy. It honours and celebrates the animal harvested, and extends their existence and usefulness beyond their natural life on earth. The interlake is a community of artists. Hide tanning is a community builder, it is a time for sharing experiences, and forging new relationships with like-minded people. Looking ahead, it is my hope to plan a similar program that I can take to northern communities in the future.	LeVerne Tucker	Share - Artists in Community	$ 2,554
2026-07-09	Tournée des Blés au vent au Manitoba	La chorale des Blés au vent propose de visiter [redacted] pour présenter un spectacle de chansons en français, qui comptera un grand nombre de chants issus des communautés francophones de l'Ouest canadien et harmonisées pour le projet. Conscients que chaque communauté fait face à de différents défis en tant que minoritaires, avec la collaboration [redacted] nous voulons établir des liens, comprendre leur situation afin d'offrir un événement culturel rassembleur, chez eux, qui respecte leur limitations financières et autres. Des discussions préliminaires ont fait ressortir les possibilités suivantes : [redacted] Nous cherchons des fonds pour embaucher des harmonisateurs professionnels (créations pour notre chorale), pour embaucher une coordonnatrice de projet (recherche de fonds, dépistage de collaborateurs, contacts avec les communautés visées et détermination de leurs besoins, organisation de la tournée, etc.) et pour réaliser la tournée (équipement, locations, logistique, etc.) La chorale a déjà tourné à petite échelle au Manitoba. Comme plusieurs de nos membres sont issus de communautés rurales, il y a une grande compréhension des enjeux que nous voulons adresser. Ce projet intéresse les choristes, ce qui contribuera énormément à son succès. Nous réalisons des projets musicaux depuis longtemps et avons de l'expérience en marketing et promotion. Nous avons participé à plusieurs projets musicaux dans l'Ouest canadien et la coordonnatrice que nous proposons d'embaucher a énormément d'expérience dans le domaine. [redacted] Nous avons l'expérience et l'expertise pour adapter nos interventions avant le spectacle selon les désirs des membres de la collectivité chorale. [redacted] Nous voulons faire preuve d'ouverture et de flexibilité. L'importance serait de se rendre chez eux, de soutenir leurs efforts et répondre à leurs besoins. Entre autres, ces communautés n'ont pas l'infrastructure nécessaire pour présenter un spectacle comme le nôtre - ils cherchent des artistes qui peuvent présenter 'clef en main'. Nous cherchons donc à acquérir le matériel technique (micros spécialisés, gradins portatifs, etc.) pour éliminer leurs inquiétudes quant à la technique. All 18.1 (c)(i)	Aline Campagne	Share - Artists in Community	$ 6,562

2026-07-09	KNOHOMO Magazine Launch	For the past few months, I have been working on the design and layout of KNOHOMO. The photographs included in the publication were taken over the last three and a half years and capture [redacted] Together, the photography and interviews create a publication that is intentional, artistic, and deeply rooted in local voices and experiences. 18.1(c)(i) I believe this project is more important than ever, at a time when [redacted] — creating something tangible and community-centred. I am planning to print 400 copies of the magazine. 18.1(c)(i) I am applying for the Artist in Communities grant specifically to support the magazine's public distribution through a pop-up launch event. In addition to selling the magazine, I hope to organize drag performances featuring Lady Fortuna, Artemyst, and <3VA, alongside DJ sets from Maribeth Tabanera and Corvo, with refreshments available throughout the event. I have previous experience organizing community-based arts events, including a screening of my short film Tabloid (2024) and studio portrait sessions that required extensive coordination and planning. These experiences have prepared me to manage the communication, scheduling, logistics, and collaboration required to successfully complete this project.	Christopher Dowhan	Share - Artists in Community	$ 1,000
2026-07-09	GORGE Queer Arts and Drag Festival 2026	In 2026, with the sixth edition of our festival, we will focus on uplifting queer voices and building capacity from within our community. Therefore, we have chosen to leverage Synonym's many years of experience to mentor organizers in order to get them to a place where they can take their own futures into their hands and carry on the legacy of producing high-level queer artistic programming in our province. We will also be focusing on outreach and education to spread awareness of the artform and to launch the careers of new artists. This year, we will be hosting at least two major performance events, as well as a series of educational workshops with a large focus on drag and Ballroom culture, taking place in and around Urban Shaman Gallery's new state-of-the-art facilities at Market Lands South, tied to local Two-Spirit photographer and drag performer Vincent Wolfgang's solo exhibition. These events will explore a range of gender expressions, cultural identities, and political ideologies and will be curated by our team of collaborators. Depending on where some partnerships and funding land, we are open to the idea of adding one or two events that focus on queer artistry, such as a drag brunch and the launch of a queer publication. We have omitted these two events from this grant proposal, to remain focused on the core programming of GORGE 2026, but are confident that additional programming will fall into place to create an even more fulsome festival. The festival kick-off will be a free and accessible outdoor showcase of local music, drag, and Ballroom talent on Nuit Blanche that will serve to build up interest in the upcoming programming. This event will attract hundreds of spectators due to the built-in audiences of Nuit Blanche and will expose new audiences to high-calibre examples of queer artistry. The event will invite The Bannock Babes, Manitoba's Indigenous drag collective, to perform two sets on an artfully lit outdoor stage, accompanied by members of The Iconic House of Pinklady, as well as a DJ who will keep the party going late into the night. Closer to the main event, we will offer workshop opportunities by local and out-of-town experts to share their knowledge around various Ballroom categories like performance, runway, bizarre, and face. This will allow local artists to hone their craft, while also welcoming new participants into the community, in order to be able to participate in future Ballroom events and to expand the rapidly growing community of artists. GORGE will culminate with a Ballroom event that invites participants to walk the runway in various pre-determined categories, showing off their performance skills, and their presentations of fashion and makeup, all within Vincent Wolfgang's solo exhibition. Creativity and commitment will be rewarded by a panel of judges, largely from other more established Ballroom communities, who will crown winners in each category. This event is keeping with the longstanding traditions and protocols of Ballroom culture, as managed by our team of collaborators with experience in this field.	Synonym Art Consultation	Share - Artists in Community	$ 11,250
2026-07-09	Building Belonging Through Mentorship, Skill-building and Networking in Scenic Design	This project supports my integration into Manitoba's theatre community while addressing barriers that limit visibility and professional opportunities for emerging designers, particularly Black artists. It focuses on three areas: scenic design software training, mentorship, and community engagement/networking. Part 1 Software training (Summer 2026) I will strengthen my computer drafting skills through AutoCAD training with Sean McMullin, of the University of Winnipeg Theatre Department. While I already have computer drafting experience, AutoCAD and Vectorworks are industry-standard programs required for professional theatre work in Canada, including assistant design opportunities at Royal MTC. Sean estimates with my current knowledge, approximately twenty hours of instruction will cover drafting software, Canadian theatre documentation standards, and production paperwork. Training will be completed part-time alongside my full-time employment Part 2 Mentorship and networking (Summer/Fall/Winter, 2026): Prairie Theatre Exchange has engaged me to design their second show, accompanied by mentorship under acclaimed designer Brian Perchaluk (mentorship and design fee funded by PTE). Through this process, I will learn Canadian theatre processes and expectations as I undertake my first professional Winnipeg design. I will also attend selected theatre productions. We will analyze various scenic approaches and design methodologies. I will also participate in mentorship and shadowing opportunities with designers and production staff at other companies to gain insights into production workflows and industry expectations, and attend the PACT conference in May/26. (See attached welcome letters from Winnipeg Jewish Theatre and Manitoba Theatre for Young People). This stage will facilitate my integration into Manitoba's theatre community and enhance my artistic practice. Grant support would allow me to reduce work hours at my current job to fully participate in these professional development opportunities. Part 3: Showcase (Fall, 2026): During the run of my first professional design in Winnipeg, PTE will support two pre-show showcase events. The first will invite artistic directors, production managers, and technical directors to view my work through a presentation and Q&A designed to expand professional connections. The second will welcome BIPOC youth, particularly Black youth, to encourage interest in scenic design and increase visibility of underrepresented voices in theatre production. At its core, this project aims to support the development of a skilled Black theatre designer while fostering a more inclusive and culturally diverse scenic design landscape in Manitoba. My background in theatre arts, film art department work, and construction project coordination, has prepared me well to undertake this mission. After immigrating to Canada 3 years ago, I transitioned into construction and project coordination as I worked to establish myself in a new country. Although this shift created a temporary break from theatre, it significantly bolstered my practical skills in building, organization, teamwork, and spatial thinking skills that continue to inform my artistic approach today. Although my engagement in theatre has diminished due to recent transitions, this project represents a structured reintegration into the field	Benjamin Ogunbodede	Share - Artists in Community	$ 6,002
2026-07-09	Persian Roots, Manitoba Future: Creating and Presenting New Balochi-Persian Music & Poetry in Winnipeg	I am proposing a [redacted]. The project has four connected parts. First, I will gather community input from [redacted] Second, I will create a new body of songs and poems. [redacted] Third, I will rehearse and refine the material with a Manitoba-based collaborator and, where appropriate, additional local artistic or cultural contributors. This process will include arrangement development, rehearsal, work-in-progress sharing, and community feedback. The goal is to strengthen the songs before public sharing and create a respectful process where community knowledge is valued. Fourth, the project will culminate in one [redacted] This project is timely because Canada has welcomed over 40,000 refugees and vulnerable Afghans in recent years, and communities continue to need welcoming cultural spaces where newcomer languages, memory, and artistic traditions can be shared publicly. It is also important because [redacted] I have the ability to undertake this project because of my lifelong experience as a composer, poet, performer, journalist, translator, and cultural advocate. My songs and cultural programs have been broadcast and presented through major radio and television institutions in Afghanistan, Iran, Pakistan, and India, and I continue to share work with communities in Winnipeg. The project will take place locally, without travel, using community and rehearsal spaces. Cultural protocols will be respected through consultation, consent, careful translation, proper crediting, and fair payment to collaborators. all exceptions - 18.1(c)(i)	Khan Rakhshani	Share - Artists in Community	$ 5,625

2026-07-09	AIM4ALL - 1st Term Training & Talent Showcase	AIM4ALL – All-Inclusive Musicals is entering its second season of inclusive fully integrated musical theatre training and performance programming in Winnipeg, Manitoba. Beginning in September 2026 and continuing through May 2027, the company will provide a nine - month training program culminating in two public performances at the Asper Theatre in the University of Winnipeg's Department of Theatre and Film. This application is focused on Term One's All Inclusive Talent Showcase in December, 2026. This project will engage up to 28 participants of varying ages, abilities, and experience levels, including individuals with disabilities and neurodiverse performers alongside neuro-typical and physically able performers. Building on the success of our inaugural 2025–2026 season, the majority of our returning cast members will continue their training while new participants tryout for positions within the company. A vital part of our program is the development of mentees who serve as assistants throughout the season. The AIM4ALL program is divided into two streams: a recreational program and an accelerated training program. Recreational participants attend weekly 1.5-hour sessions focused on foundational performance skills, while accelerated participants commit to a more intensive three-hour weekly training schedule emphasizing advanced acting, singing, choreography, and ensemble development. A core principle of AIM 4 ALL is that both groups come together weekly so the full company can create, collaborate, and perform side by side — "wheelchair to wheelchair" — fostering meaningful inclusion, mentorship, and community connection. The December showcase will highlight the unique talents and artistic voices of each participant through a variety of performance styles including musical theatre production numbers, vocal solos, duets, acting scenes, dance pieces, puppetry, instrumental performances, and small group collaborations. The showcase will celebrate both individual achievement and ensemble storytelling. This project is important because it creates accessible, high-quality artistic training opportunities that are often unavailable to performers with disabilities. AIM4ALL removes barriers to participation while maintaining strong artistic standards and expectations. Through inclusive musical theatre, participants build confidence, communication skills, independence, teamwork, and a sense of belonging within the arts community. More importantly, our company members will be part of the creative process in developing the material for the Talent Showcase. Not only will the showcase highlight the special skills and talents of our performers, it will strengthen public awareness of what is possible in a truly integrated setting both onstage and off. Our goal is to demonstrate a wide spectrum of possibility in the performing arts. Our leadership team includes Co-Founders Brenda Gorlick, Lois Brothers & Laura Kolisnyk alongside team leader Emily King. A professional music director will also support the training process and lead musical preparation for the showcase. The leadership team brings extensive experience in inclusive education, theatre creation, choreography, music, and disability advocacy, positioning the organization well to undertake and expand this project successfully. The project will also incorporate flexible delivery methods, including some online and private training sessions, to accommodate scheduling and accessibility needs while one director works abroad during part of the fall season.	AIM 4 ALL	Share - Artists in Community	$ 11,250
2026-07-09	Chamber music concerts in care homes in rural, southern Manitoba	We are planning to perform duet concerts in care homes and seniors' residences in rural, southern Manitoba between October 1 and December 1, 2026. Some of the duets will be for French horn and violin (Ken and Trevor), and others will be for two violins (Rachel and Trevor). New for this time, as part of our program, we will formally ask staff and residents of care homes for their specific musical requests 2-4 weeks before the start of our concerts. Previously, we took a few casual requests when we were already on site, and then worked them into future programs. Residents were delighted when we arrived and performed their chosen piece! This time, when we contact care home staff to schedule concerts, we will also ask them to speak in advance with residents about what they would most like to hear so that we can prepare more of these types of specific requests. As we now have established relationships with many care home staff and they have seen what we are capable of doing, we believe they will be enthusiastic partners in this process! As professional musicians, we routinely perform very difficult and wide-ranging music every week for groups like the Winnipeg Symphony, Manitoba Opera, Royal Winnipeg Ballet, and Manitoba Chamber Orchestra. With the advent of online platforms such as MuseScore and digital libraries like International Music Score Library Project (IMSLP), thousands of scores and arrangements of popular and classical tunes are available in the public domain, as part of a subscription service, or for a one-time fee. We are experts in learning new music rapidly, and performing it to a very high standard. This makes us well-suited to taking requests and building a lot of diversity into our musical programming. In our previous care home concert experiences, we found that different residents responded to different music, with some preferring classical composers like Beethoven, Mozart, and Telemann, and others connecting better with pop/rock tunes by groups like ABBA or the Beatles, while others liked traditional fiddle tunes best. When we played music that they recognized, many residents sang along. This project is important because our elders deserve live music. We saw firsthand the benefits of live music for seniors during our previous concert series. Residents engaged with the music by tapping their feet, "dancing" in their wheelchairs, and singing along. Staff remarked at how much of a difference the music made for the residents in their care. Since all of our proposed locations are rural, there will be travel time involved. We may have to re-schedule if road conditions are unsafe due to weather. Time and care will need to be taken during the scheduling process since different care homes are on different schedules. In our first concert series, we learned that the time of day and general routine can be very important for residents, and it's necessary to learn from staff what times work best at each home, a process that requires excellent communication.	Manitoba Mobile Music	Share - Artists in Community	$ 6,562
2026-07-09	Seven Teachings Art Collective (STAC) Ribbon Skirt Workshop and Beading Circles	I am seeking funds on behalf of myself(Jessie) and Nichol, to continue offering free beading workshops as the Seven Teachings Art Collective (STAC). To extend our current series we want to run a monthly beading circle to allow new/past participants to join us in a more relaxed community setting where we can teach new techniques and also provide support for independent projects that the students want to bring. We will host a total of 10 sessions for the beading circle over the course of 10 months (January to May, and September to November). Each beading circle will have a theme (e.g. edging) however the circles will primarily encourage participants to work on their own designs and project ideas. In addition to the beading circles, we will host one, 2-day ribbon skirt workshop. We have had several requests and there is a major barrier to folks to access these workshops due to the high costs. We will work with a knowledge keeper, and assist with the workshop. Nichol has extensive knowledge of sewing and access to sewing machines from friends and family that we will use, and we will reach out to our partners for additional. We will take a break from workshops in August and December as many people are on holiday and our partner organizations also reduce their programing during this time. We plan to host 1-2 sessions with guest instructors to expand our offerings and to assist Indigenous peers who are interested in teaching workshops but have limited opportunities for gaining experience. We have budgeted for assistants at the workshops, after running our initial workshop series we see value in having assistants to allow for additional participants at each session, increase safety of the instructors by not working alone, and to mentor up-and-coming artists interested in hosting workshops. This project is important because we see there is always a need for free art programming for Indigenous folks of all ages. I am asked often by participants/parents/workers when teaching in the community when I will return to teach again but I am never able to return frequently enough because of the budgets of the school/businesses etc. There are also barriers to participants as many workshop opportunities are for youth only initiatives, or require fees and/or supplies which some can not afford. Our goal is to fill this gap. We have verified workshop space to use for free at two Winnipeg art spaces and recently initiated a new partnership with a local community organization. The main location we have been hosting workshops is Mentoring Artist for Women Artist (MAWA), and we have recently partnered with Artsjunktion. Our ability to undertake these workshops is shown in our successful track record of hosting workshops collectively, and both of our long term art career experience. We have both exhibited in solo and group exhibitions. We are both BFA with honors graduates. We are both co-op members with studio spaces at Clifton Studios.	Jessie Jannuska	Share - Artists in Community	$ 7,478
2026-07-16	The Trees In Our Eyes, first draft of a poetry manuscript	This is a multifaceted poetic creation that seeks to explore and shine light on [redacted] This writer's goal is to create a cohesive collection of original poems that give voice to the [redacted] This writer will use written poetry and spoken word performances to create a complete body of work. The poems will be developed in stages, beginning with research work and interviews that circles on immigrant often muffled voices. Each poem will be curated through revisions and performance testing in small gatherings leading to public reading and digital compilation. The writer will attempt to [redacted]. The artistic outcomes of this project aim not only to inform but to repair, encouraging both immigrants and non-immigrants alike to reconsider belonging, inclusion, and our shared humanity. This poetry collection will include selected poems adaptable for digital media to ensure easy accessibility and larger audience reach. The process will be documented and journalled. Performances will be recorded to enrich the archive with artistic imputations on immigration and mental health in contemporary Canadian society. Finally, this work aims to position poetry as both a mirror and a bridge—reflecting the broad experiences of immigrants in their communities through shared emotion and connectivity. By bringing together art, empathy, and advocacy, this writer intends to make the project a subtle contribution to Canada's ongoing conversation about identity, inclusion, and mental health. The final and complete body of work will stand as a testament to the absolute power of language and imagination in transforming silence into beauty, pain into solidarity, and loneliness into belonging. all exceptions - 18.1(c)(i)	abimbola (Bola) opaleke	Create	$ 11,250

2026-07-16	The Dinosaur Brothers	I am seeking funding to write, direct, and produce a 10-minute narrative short film shot in 4K digital color, titled The Dinosaur Brothers from Aug-Sept 2026. The project is a comedy-drama [redacted] Sound design will further engage the audience within this world, where the past is represented through a nostalgic calm and singular piano motif, while the present is naturally silent and awkward. Together, these elements aim to immerse the audience in the emotional realities of the situations of these two characters in different times. The project will be produced with a small but dedicated creative team, including a cinematographer, sound designer, editor, and production crew. I will serve as writer and director, while collaborating closely with department heads to realize the film's visual language. This project represents a significant step forward in my development as a filmmaker. It challenges me to move beyond my previous shooting styles, primarily handheld and locked-off compositions, and experiment with more deliberate camera movement. This includes dolly shots and complex blocking inspired by films such as Sean Wang's Didi (2024) and Xavier Dolan's Mommy (2014). By leading a full narrative production from development through post-production, The Dinosaur Brothers will strengthen my skills as a director and storyteller. As well as support my long-term goal of establishing myself as an independent film director and developing future feature-length projects. The Dinosaur Brothers represents a step into a more emotionally vulnerable space within my work. It is a story about the [redacted] with a clear path from development through post-production. all exceptions - 18.1(c)(i)	Sean Monfero	Create	$ 5,625
2026-07-16	Some Disassembly Required: Manufacturing Malfunction and Deconstructed Memory	Some Disassembly Required: Manufacturing Malfunction and Deconstructed Memory Some Disassembly Required is a research and creation project that explores [redacted] I am requesting funding to research, develop, and produce a series of short experimental animated works on video, which will be shared through small public "Output Events," made available online, and presented as a single-channel documentation that includes both the finished animations and elements of the creative process. The project investigates [redacted] The research will unfold through four process-driven animation experiments: 1. [redacted] This project continues my long-term exploration of process-driven animation and spontaneous creation. By deliberately disrupting standardized animation workflows, I aim to reveal new forms of expression rooted in drawing, sound, and improvisation while maintaining the presence of hand-made imagery. I will collaborate with an audio artist, musician, editor, and photographer, along with technical support, to help realize elements of the experiments and presentations. Image content, animation themes, and writing in my work range from coherent imagery to more esoteric, emotionally driven surreality. Recurring themes tend toward a darker, more nihilistic tone with a subtle cartoon-noir sensibility, often engaging with mortality, psychological tension, and complex interpersonal relationships - both real and imagined. Through this work, I aim to expand my animation practice, develop new experimental methods, and share an evolving creative process with audiences. all exceptions - 18.1(c)(i)	Murray Toews	Create	$ 11,250
2026-07-16	[redacted] court métrage (3 minutes)	Le projet est inspiré de mon expérience personnelle. [redacted] Mon projet s'intitule [redacted]. Il s'agit d'un court métrage animé [redacted] All 18.1 (c)(i)	Catherine Dulude	Create	$ 7,500

2026-07-16	Ikechukwu	[redacted] Satire as a form of storytelling is one that I find the most critically engaging, but unfortunately, it is a mode of storytelling that remains underexplored in contemporary African cinema. I am very keen to develop this tradition I have written Ikechukwu and will direct it under the mentorship of filmmaker Sean Garrity. Having completed several short films and with its emotional scope and thematic depth, I believe this short can be further developed as my debut feature all exceptions - 18.1(c)(i)	Nnadozie Ekeocha	Create	$ 7,500
2026-07-16	DREAMING IN PUZZLES , new collection of creative works	DREAMING IN PUZZLES is a body of work I've been developing for the last few years and am looking to complete with the support of MAC . Over 18 months from the start date I will be creating artwork from [redacted] . As I already have the prep work done for these shoots and have previous experience working in a studio setting , I see this project working at a great crossroads where it will be very feasible to complete but will also challenge me artistically , and give me a wonderful opportunity to create unique and powerful works of art . 18.1(c)(i) I've seen for my whole life a hole in how the Canadian art canon presents avant garde artwork and the role that black folk and other people of colour have played in creating and living it , and I want to express how I see this contemporary landscape through photography. I believe , as one can see through my support materials , that I have a unique perspective on tying cultural aspects of the dream world , physical world , and cyber world together and how to express these through photography and mixed media collage . Previously , I've self-funded all my work and my projects have been self-directed, and although this project will again be self-directed I want to improve my practice within all aspects of its development and the easiest way of doing this is by access to funding through MAC. Obtaining this grant will allow me to challenge my practice by working more deeply and consistently in settings with professional lighting and , allowing me more control and creative freedom with the added complexity of choosing specific continuous lights, diffusion, and flashes that studio and lighting equipment rentals provide. 5 of these shoots will be shot in-studio , 7 will be shot in outdoor locations with lighting equipment rented from WFG , and for the final 3 I already own the necessary equipment to light . Lighting and composition are arguably the most important technical aspects of a photography practice and I can greatly improve both in my career by finishing this project with the support of the CREATE grant	RYAN Lindsay	Create	$ 10,000
2026-07-16	Wild Harmony: Color, Instinct, and Form	Wild Harmony: Color, Instinct, and Form is a studio based painting project that explores how [redacted] all exceptions - 18.1(c)(i) During the grant period I will develop and produce a new series of acrylic paintings on canvas supported by an ongoing practice of coloured drawing. Drawing allows for experimentation and compositional testing before ideas are translated into finished works. In my painting process I use a technique I developed that applies acrylic paint through a syringe and needle, allowing for precise mark making, layered surfaces, and a rhythmic accumulation of color I originally developed this method through a process of personal art therapy following the loss of my father to heroin addiction, transforming a tool associated with harm into an instrument of reflection and creation The studio process will involve continuous experimentation with composition, color relationships, and symbolic imagery in order to refine the visual language of the project Through this process I aim to establish a cohesive body of work that expands the conceptual and technical direction of my practice This project represents an important step in the evolution of my work, supporting the development of a distinct series of paintings that will continue to shape my long term artistic practice	Pavlo Bovdur	Create	$ 10,000

2026-07-16	Fields: new printmaking for the prairies	I am requesting funds to [redacted] 18.1(c)(i) Collagraph is a printmaking process in which a matrix is built from layered materials—board, cardboard, carborundum grit, acrylic medium, shellac, fabric, sand—each chosen for how it will receive and release ink. Different materials hold ink in different ways: a sealed surface releases it cleanly, a rough one carries ink into the paper, a textured one yields patterns that mirror the material's own structure. The process is inherently hybrid: a single plate can print both intaglio (from recesses) and relief (from raised surfaces) in one pass. Contrasting and combining textures within one print is intrinsic to the method rather than an added complication—which is why collagraph is a natural fit for a project about landscape as layered system. [redacted] 18.1(c)(i) Collagraph is also naturally suited to multiple states and variable editions. Because the matrix can be built up and reworked—materials added, sealed, sanded, or partially removed between printings—the print becomes a document of change over time. [redacted] 18.1(c)(i) I have support from Martha Street Studio, where I will rent studio space and draw on technical knowledge from staff and members. The skills developed here are intended to carry forward into my broader practice—toward large-format printing for installation and projection, at the scale of walls and architectural surfaces. Documenting this project will produce time-based work exploring the medium and ideas. I expect this project to be transformational for my own practise; I hope it will also contribute to the discipline. The prints will be suitable for exhibition in Manitoba galleries, engendering conversations about landscape, printmaking, and representation. My atypical background in architecture and media art promises an original contribution to the printmaking ecosystem here, with its many skilled and talented printmakers.	Lawrence Bird	Create	$ 5,625
2026-07-16	The Wrong Side	I'm requesting funding to create a multi-media sculptural work "The Wrong Side" [redacted] all exceptions - 18.1(c)(i)	James Jansen	Create	$ 7,500
2026-07-16	Develop Brazilian piano techniques and compose/arrange new songs in Brazilian styles for jazz ensemble	A one-year deep dive into Brazilian piano, 50% skill building, 50% composing/arranging. Studies will culminate in 15-20 original compositions / arrangements—each inspired by a master Brazilian musician whose style I will study and absorb. Study methods: -regular mentorship with Brazilian guitarist Emmanuel Bach -private lessons with Brazilian pianists Felipe Silveira and Dhiego Costa, jazz pianist Carter Graham, percussionist Scott Senior -transcription and analysis of five musicians (João Donato, César Camargo Mariano, Johnny Alf, Tania Maria, Lula Galvão); learning each one's rhythmic language, voicings, compositional approach -Four jam sessions with Emmanuel (guitar), Karl Kohut (bass), and Fabio Ragnelli (drums) to internalize ensemble interplay -Emmanuel will also create custom backing tracks for personal practice (for learning, hearing back, revising, creating, with no plan whatsoever for commercial release) What do you hope to achieve? 15-20 original compositions or arrangements that synthesize the techniques of these five masters into my own voice. Genuine proficiency in Brazilian piano: the rhythms, the feel, the conversation between instruments. To emerge not just knowing the notes, but feeling the music in my body What is your rationale and artistic vision? I have spent 20 years immersed in Afro-Cuban music—it's in my bones. But since meeting Emmanuel, I have fallen completely in love with Brazilian rhythms, the laid-back swing, the way a song can break your heart and lift you up at the same time—it has lit a fire in me. My vision is to absorb the work of the musicians I study (or study with) so deeply that their influence flows naturally into my fingers and my pen. To create music that honours where it comes from while sounding like me. Why is this project important and/or relevant? To my practice: After 20 years, I was coasting. This project has woken me up. I am full of inspiration, fresh energy, and genuine hunger to grow. It will transform my piano playing—and that matters because I also want to be invited to work with other ensembles as a pianist (not just a singer who happens to play some piano). To my career: Becoming a pianist with authentic skills in Brazilian music opens doors—to new collaborations, new gigs, new festivals. It makes me more versatile, more hireable, more complete as a musician. Who else is involved? -Emmanuel Bach (Brazilian guitarist): mentor, jam session partner, studio producer for practice backing tracks -Felipe Silveira (piano): online lessons -Dhiego Costa (piano), Carter Graham (piano) and Scott Senior (percussion): in-person lessons -Karl Kohut (bass), Fabio Ragnelli (drums) and Emmanuel: jam sessions How will this project challenge your practice and impact your career? Challenge: It asks me to become a beginner again—to learn new rhythms, new voicings, a new feel. To compose in styles I do not yet own. To be vulnerable and let the music teach me. Impact: It will establish me as a pianist with real command of Brazilian repertoire. It will lead to new music, new recordings, and new opportunities. Most of all, it will make me a better, deeper, more joyful musician	Amber Epp	Create	$ 11,000

2026-07-16	Creation-based Artist Residency at Fish Factory, The Creative Centre of Stöðvarfjörður in Stöðvarfjörður, Iceland	I am requesting funds to attend a Creation-Based Artist Residency at Fish Factory, the Creative Centre of Stöðvarfjörður in Stöðvarfjörður, Iceland from October 1-27, 2026. I have been accepted into this program The Artist Residency at Fish Factory is a creation-based program that connects artists from around the world. Along with housing and studio resources, the residency provides an environment of creation alongside collaboration, community connection, and learning. Stöðvarfjörður is a remote village in the East Fjords of Iceland. Surrounded by steep, rugged mountains and the Atlantic Ocean, Stöðvarfjörður is known within Austurland (East Iceland) for its vibrant creative community -Artistic vision: While at the Fish Factory, I will create a series of oil paintings. They will be created through a [redacted] Within my practice, I employ themes of [redacted] Between the landscape, community, and agricultural presence, I intend to [redacted] The work I create at this residency will consider the [redacted] These paintings will be completed on stretched canvas, which will be unstretched and rolled for international transport at the end of the residency. -How will this challenge your practice/ impact your career? [redacted] I seek to be challenged in my ideas, perspectives, and skills as they are explored within different settings and communities. I look forward to the opportunity to learn from and be exposed to local and international perspectives from community members, staff, and artists from abroad, confronting how my concepts are communicated to new audiences. -Why have you chosen this residency, how will it support you/ your work? The Creative Centre provides extensive community programming and hosts artists in residence year-round, promoting connection between local and international artists. I am particularly drawn to this residency for the strength of its creative community, despite its largely isolated location. Participating in the Fish Factory Artist Residency provides a unique opportunity to dedicate undivided attention to strengthening my skills, concepts, and technical abilities as an artist, and focus on community-based research, learning, and sharing. As a guest in Iceland and the village of Stöðvarfjörður, I intend to explore how these experiences become transferable across seas, countries, language, and vastly different landscapes. all exceptions - 18.1(c)(i)	Adelle Rawfuk	Create	$ 5,625
2026-07-16	Research and creation of a new body of work for an upcoming solo exhibition	I am seeking funding to produce a new body of work for a confirmed solo exhibition at 226 Gallery (Winnipeg, Manitoba), scheduled from October 28 to November 10, 2026. This exhibition will mark a significant return to studio-based practice following four years primarily dedicated to public art projects, alongside the completion of my Master of Fine Arts at the University of Manitoba (2023–2025). Due to the dispersal of my earlier works through sales, donations, and gallery representation, I currently have a limited inventory available for exhibition. This project will therefore support the creation of a new and cohesive body of work specifically conceived for the gallery space (approximately 1,000 square feet of floor space + wall spaces). The exhibition will include one or two large-scale feature paintings (approximately 100 x 100 cm), alongside a series of smaller works: approximately 30 framed collages (20 x 30 cm), embroidered pieces in small and medium formats, small wooden sculptures, and a group of functional furniture objects, including a table and stools intended for visitor use. Together, these elements will form an immersive environment that invites both visual engagement and physical interaction. My artistic vision is to create a space that embodies a sense of joy, warmth, and intimacy. While my recent exhibitions at Plug In ICA (2025) and the University of Manitoba (2024) emphasized large-scale works to produce expansive, monumental environments, this project shifts toward a more intimate and human-scale experience. By focusing on smaller works and tactile elements, I want to encourage closer, more personal encounters between the audience and the artwork. This shift reflects an important change in my practice. I have long been drawn to small objects and detailed processes, yet I have not previously centred an exhibition on these sensibilities. This project allows me to explore that inclination more fully, challenging my habitual emphasis on scale and spectacle. The inclusion of functional furniture further expands my practice into participatory space-making, encouraging viewers to inhabit and connect within the exhibition. This project is significant to my development as it bridges my public art experience with a renewed focus on studio practice, material intimacy, and audience interaction. It also contributes to the local arts community by offering an accessible, welcoming exhibition environment that encourages gathering and shared experience. Ultimately, this body of work will deepen my artistic language, expand the scope of my practice, and mark an important step in my transition into a more balanced and exploratory phase of my career.	Takashi Iwasaki	Create	$ 15,000
2026-07-16	The Space We Occupy	I am seeking support to complete the final 60% of my feature-length documentary, The Space We Occupy. Since 2023, I have self-produced and filmed approximately 40% of the project, including pivotal footage [redacted] Having established the foundation of the narrative, I now need to transition into full-scale production and post-production. This phase involves [redacted] and moving into a editing process to weave together the transnational footage from [redacted] and Manitoba 17.1 and 17.2(i) 18.1(c)(i) 18.1(c)(i) One of core objectives with this project is to [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) As a Faculty Lecturer teaching Film at Red River College Polytech and a Visiting Lecturer at the University of Winnipeg, I mentor the next generation of filmmakers in cinematography, lighting, and shooting for the edit - the exact technical skills I am currently applying to the 75% remaining of this documentary. My top students from the previous years will be involved with me in this project to help me shoot, edit or run logistics; I believe it's my moral responsibility to open the door for them. This project addresses the social issue of masculinity and mental health within immigrant populations. By shunning shame, I am challenging the cultural stigma surrounding vulnerability in South Asian men, and men broadly. The old phrase "Men don't cry", "real men don't show emotions" is what I am trying to break. All humans are emotional and no one needs to hide for who they are. I have felt sad, cried and have been emotional and this documentary is share my vulnerability with all viewers. At the same time, I am approaching this with cultural integrity by ensuring that my family's stories and our [redacted] heritage are portrayed with nuance, avoiding the stereotypical immigrant tropes often seen in media. 17.1 and 17.2(i)	Mandeep Sodhi	Create	$ 11,250

2026-07-16	To support an upcoming exhibition at McMaster Museum of Art and Mennonite Heritage Centre Gallery.	This grant proposal has 4 components: 01. For the next 7 months, I will be creating individual sets that incorporate the buildings, props and puppets used in my film "Father Alphonse and the Fight Between Carnival and Lent". [redacted] These sets, along with characters from the film, are central to the exhibition. During filming, some of the props were re-used and reconfigured to serve different purposes. I am rebuilding some items (stone patios, floors, walls etc.) along with adding new puppets pertinent to the jousting match. 02. The lighting and dressing of the film sets was time consuming and complex. For the gallery installations, my goal is to replicate the scenes as closely as possible and I will enlist the same 2 artists who worked with me on my animation. 03. Approximately 12 new thematically linked drawings will be included in the show. The final selection will be made in conversation with the exhibition curators. I have included examples of these in my support material. 04. The exhibition will be professionally packed for transport. As I have done for previous touring shows, I will purchase supplies from Sur-Seal Packaging and hire Peter Graham to help with prep and crate construction. ********** As mentioned earlier, at its core, "Father Alphonse and the Fight Between Carnival and Lent" challenges [redacted] Compared with the installation of sets from my film, "Black Forest Sanatorium" (presented at Platform in 2021), the upcoming installation at MHC Gallery will be more challenging, as I will be replicating aspects of Bruegel's complex and well-known painting. To produce the animation and now transform the sets to suit the upcoming show, I am learning new processes, such as the construction of miniature brick buildings, stone walls and a myriad of miniature props to enliven the characters. The artworks created for my animation are as important as the animation itself, and it is salient that both artforms are shown together. It is my hope the arts community, especially the younger generation, will see this exhibition and become inspired by my work along with Bonnie Mann's all exceptions - 18.1(c)(i)	Diana Thorneycroft	Create	$ 15,000
2026-07-16	I Forgot To Take Any Pictures, year long photographic journal	I am requesting funding to complete my photographic diary, I Forgot To Take Any Pictures. This ongoing project is a [redacted] Sharing this uncommon process has fostered deep connections with my surrounding community, through this body of work I hope to inspire similar interactions in others. I have witnessed this project belong to more than myself, even extending beyond my human community to the animals, the land and celestial bodies as witnesses and artistic collaborators. This project expands ideas of traditional photography's two dimensional form by [redacted] I am looking for support to purchase paper for mounting prints, purchase fabric medium, purchase photographic chemicals, provide living expenses for two months of prep time to complete the presentation of a year's worth of daily prints, and funding for a gallery space. I am waiting to hear back since submitting proposals to present this show at a handful of national galleries, including our own local AceArtInc. Working on getting it ready for presentation I have allocated funding in this proposal to show at 226 Gallery or another DIY gallery space in the downtown core. I Forgot To Take Any Pictures is our newly unnatural natural world presented as a bold web of constant contradictions, an awkward familiarity forcing questions of reliability within our own memories, and a rediscovery of mutual connections between the built and the natural. Manitoba Arts Council's gracious support would be an honoured addition to my journey in completely and presenting this work. I am confident it would be an appreciated addition to Winnipeg's vibrant scene. all exceptions - 18.1(c)(i)	Louis Stevens	Create	$ 4,275
2026-07-16	Transition and Connection: Phase 2	My recent work used sculpture, installation, video, and performance to explore relational shifts and structural instability. Project Summary "Transition and Connection: Phase 2" is a [redacted] Project Description My project investigates how [redacted] The connection between what I do with each of these materials is sustained through material negotiation. Work Plan In 2025, I completed Phase 1 while attending a copper course at the London Sculpture Workshop, producing eight connectors. In Phase 2, I will develop seven additional works: three larger-scale copper connectors and four smaller works based on template studies I began last year. Using connector technical drawings sourced from an industrial company, I will develop paper studies and steel prototypes. I am excited to continue experimenting with prototyping and research into architectural forms. I have applied for a residency at the Vermont Studio Center for spring 2027 to complete the copper brazing using their indoor torch and annealing setup. If the residency does not take place, I will complete the brazing in Winnipeg using shared torch facilities outdoors or in a workshop, as North Forge does not allow open-flame torches. Exhibition Installed on shelves, on the floor and at low elevations, the sculptures redirect the viewer's movement. The scale and floor placement of each will encourage a careful dance around them. all exceptions - 18.1(c)(i)	Nicole Shimonek	Create	$ 5,000

2026-07-16	Création de nouvelles oeuvres - Sala	Après deux ans consacrés à la réalisation, la composition et la présentation d'œuvres pour des projets collaboratifs, je suis prête à me consacrer à la création de [redacted]nouvelles chansons pour mon projet solo, Sala. Je commencerai par travailler seule, transformant mes premières idées en textes bruts. Ensuite, je construirai mes accompagnements de base [redacted] Une fois ces textes et pistes de travail établis, je partagerai mes textes et enregistrements avec [redacted], qui m'aidera à peaufiner les textes en clarifiant le vocabulaire, les images et le message de chaque chanson. Ces pistes préliminaires me permettront ensuite de communiquer ma vision musicale de façon précise à mon équipe complète — [redacted] — lorsqu'ils et elle se joindront au projet pour finaliser les trames sonores et enrichir les textures et ambiances de chaque pièce. Ce processus s'étendra [redacted] Ce projet constitue pour moi une étape cruciale dans le développement de ma carrière et dans l'affirmation de ma voix d'artiste. Il assure la continuité de mon projet solo et permet d'en élargir la portée. Ces nouvelles chansons représentent un moment clé pour renforcer ma visibilité, solidifier mon identité artistique et créer des opportunités de diffusion, de tournées et de collaborations. [redacted] Pour nourrir ma création, je travaillerai avec des consultants et collègues musicaux, qui apporteront des perspectives nouvelles et m'encourageront à expérimenter, tout en m'aidant à identifier mes goûts et préférences artistiques. Leurs contributions enrichiront mes textes — vocabulaire, images, structure et message — ainsi que les compositions, instrumentations et ambiances sonores. J'écris en français, ma langue maternelle, pour représenter ma culture, ma province et ma communauté franco-manitobaine, tout en rendant mes chansons accessibles à un public diversifié. Mes nouvelles créations explorent également des thèmes liés à [redacted] [redacted] A travers ma musique et mon parcours, je souhaite partager ma vision personnelle, exprimer mes réflexions et ouvrir de nouvelles perspectives pour moi et pour celles et ceux qui écoutent All 18.1 (c)(i)	Ariane Jean	Create	$ 13,567
2026-07-16	Places We Go 2, draft 1(PWG 2.1): immersive research, writing and visualizing	"Places We Go 2", draft 1 (PWG 2.1), is an evolving, multi-format storytelling project examining [redacted] 18.1(c)(i) [redacted] This approach will build an honest and culturally grounded narrative. 18.1(c)(i) A key component of this research is collaboration with local artist Anj Heruela (a co-collaborator "Nanay: a testimonial play" (2013)), a theatre-maker affiliated with PETA (Philippine Educational Theater Association) and director of the Control + Shift laboratory. As our local collaborator, Heruela brings deep expertise in socially engaged theatre practices that center Filipino bodies, stories and realities. Her work focuses on narrative change through performance, particularly local social issues handled with ethical nuance and care. This partnership ensures that our research is not extractive, but rooted in community-informed engagement. Through Heruela's guidance, we will connect with participants in ways that are culturally sensitive, contextually informed, honest and respectful. Our artistic vision remains grounded in a lateral creation process where writing and visual design evolve simultaneously. Script development will occur alongside sketching and storyboarding, allowing the character's internal world to be expressed through both language and image. This integrated approach is especially critical as it allows us to repeat the same sequence of presentations of the first iteration (live theatre - animation - graphic novel). The methodology guiding our work is both ethical and story-driven. Research will begin within the Venzon's extended family network in Winnipeg, then expand in Manila (PETA, Heruela). Interviews will be paid, voluntary, semi-structured, and focused on everyday experiences— about responsibility, long-term communication with absent parents, and emotional coping—rather than direct recounting of trauma. All contributions will be anonymized and synthesized, no single narrative is reproduced. This project is important because it centres a perspective that is hugely overlooked: not migration, but its long (emotional) aftermath. By situating the work between Winnipeg and Manila, we create a transnational dialogue that reflects the full emotional geography of diasporic sacrifice and separation. For UNIT, this process deepens our commitment to ethically grounded, research-driven creation while expanding our international collaborations beyond proximity, where artistic integrity and cultural relevance meet.	U N I Together (you and i together) Productions	Create	$ 11,250
2026-07-16	To develop The Commensality Project at Banff Centre for the Arts and Creativity in May	I am requesting funding to continue the development of "The Commensality Project" in a studio residency with collaborators Dasha Plett (composer), Philip Geller (dramaturge), Emma Beech (dancer), Justine Erickson (dancer), and Andrés Jiménez Mejía (dancer) at Banff Centre for the Arts and Creativity. Our two-week residency is followed by a presentation/première of the 40-minute work in the Cluster New Music + Integrated Arts Festival in Winnipeg. At the seed of this project is the question [redacted] 18.1(c)(i) I chose this residency because the studio is built for dance, they honour my Indigenous collaborators by providing them with scholarships, and because the way in which we eat our meals aligns with the content of this work. Three daily meals are offered as a buffet for 350 people. 'Commensality' refers to the practice of sharing meals. I learned from, and practiced with, my mentor Tedd Robinson that this practice is a time where you are deepening your relationship with your peers. I am using three choreographic methods: improvised partnering, an improvisation score from dance icon Meg Stuart, and set partnering. In the improvised partnering score called 'what can we do from here?', we take turns physically affecting each other. The qualities and themes are: moving together as a unit, cooperation, listening, waiting, feeling. It is an efficient way to create partnering without setting it and allows for unpredictable moments for both performers and audience. We are using Meg Stuart's 'Emotional body parts' exercise which I learned at her workshop in Vancouver last summer. My collaborators and I discovered how incredibly supportive this proposition is to the project. It brings emotion onto the stage but stays rooted in the body without it becoming one, all consuming emotion, expressed through the whole body and potentially the face. The nuance and specificity of this improvisation created great potential because of its qualities and themes: supporting each other through emotional journeys and states, transformation, creating images and states that an audience can relate to: human care, human experience. The third method is set partnering which has been my trademark as a choreographer since the beginning of my career. It can range from complex, elaborate, and intricate, to large sweeping movements. The physical choices cause one body to move or react a certain way when affected by the other dancer's physical impetus. In my residency in Regina last year, my collaborator Marcus Merasty needed a 'way in' to the work that wasn't just a movement phrase. I asked them "who cared for you through food and what did they make for you?" They shared that their Kokum would always have a strong pot of black tea on the stove with handfuls of Wiliskwa (Cree for wild mint that grows in Pelican Narrows, Saskatchewan). Similar to Marcus, the performers I work with thrive when the physical movement is imbued with story, meaning, and emotion.	Alexandra Elliott	Create	$ 11,250

2026-07-16	The Perimeter of A Hole	I am requesting funds to support the development of my project, The Perimeter of a Hole, an ongoing body of work that combines painting, installation, and media art [redacted] Through this grant, I will research, collect, and process archival materials, develop preliminary sketches and studies, and produce a series of paintings alongside experimental video and installation works. This process will involve ongoing testing of materials, composition, and the integration of analog and digital media. This project is important to my practice as it represents my first intentional effort to build a cohesive body of work around a single conceptual framework. It challenges me to move beyond individual works and toward a sustained investigation, while also pushing my practice technically through the integration of installation and media art with painting The outcome of this project will mark a significant step in my development as a professional contemporary artist. While I have presented work publicly before, it has largely existed as individual explorations. This project represents my first sustained effort to build a cohesive body of work, positioning me to pursue solo exhibitions and participate in group exhibitions more intentionally, both locally and beyond. all exceptions - 18.1(c)(i)	Aderemilekun Olusoga	Create	$ 5,625
2026-07-16	Materiality-Group show at C2 Centre for Craft	I will be building two new pieces for an upcoming exhibition at the C2 Centre for Craft Gallery in September. I have been invited along with three other artists to participate in the show Materiality. Other artists include Suzie Smith, Grace Han and Lin Xu. We are all artists who have a close relationship with materials in our mediums, and this is an important topic of exploration and dialogue that connects us within the craft and visual arts community. My works are in the planning stages, and they will be a large grid wall piece and a sculpture piece on the floor. In the grid piece, there will be nine or twelve squares, and each square will be 8"x 8". The square represents a "stage" for a theatrical gesture or movement that would be inherent to a particular material's property, exploring movements, like twirl, chime, taught, loose, wrap, shine, balance, swing and rock. Each square will have a simple, small sculptural object in it that will be preforming one of these actions. These sculptures will be wire based and have the same uniting visual language repeated throughout. The floor piece will be a series of plinths with wire sculptures on them. The wires will be supporting the weight of different materials and will have some movement from a natural breeze as someone walks by. By personifying materials, it is a way to investigate, celebrate, honour and amplify the way we as artists and crafts people, have a relationship with materials. Working with them every day as we learn our craft, they are always teaching us what they want, keeping us humble. My pieces are meant to be a lighthearted tribute to these teachings, giving them a featured "moment". The materials in these pieces are not pretty, they are raw, basic and hard working. These pieces are purposely paired down and minimal, and they are meant to be playful with elements of enchantment and humour. My craft practice lies within furniture making and textiles so these pieces do not exhibit craft itself, they are an abstraction of a craft based way of working. This exhibition is one that is meant to create dialogue and connection within the craft community which is important for keeping craft alive in a time of digitization. With online videos and a perceived idea that things are fast and easy, it is important to see the value of time and humility in learning a craft based technique. It is only through time, practice and companionship with our chosen materials that we truly learn how to do something properly. I am excited about this show as I am showing with artists whose work I appreciate. It benefits my career as an artist and gives me a deadline to work towards a concrete exhibition, so I appreciate the challenge of needing to make new work for this.	Shelley McCafferty	Create	$ 6,804
2026-07-16	To create "Nervous System" — a multidisciplinary photographic installation reflecting our collective stress.	The world is in crisis, and everyone is feeling it. I recently turned 50 and have been overwhelmed by a sense of dread, caught between the weight of aging and an increasingly fragile world. I am desperate to channel this nervous energy into an experimental body of work exploring how we find solace in the face of chaos I am proposing to create "Nervous System," a multidisciplinary photographic installation reflecting the chaotic landscape of our collective stress. [redacted] "Nervous System" will take approximately 18 months to complete, culminating in an exhibition. I envision a dramatically lit space where analog photographs, projected video, and surreal sculpture converge to form an immersive, evocative environment. This project will allow me to experiment, engage in critical dialogue, and create work that reflects both personal experience and broader social tension. By pursuing a more ambitious, multidisciplinary installation, it represents an important step forward in both scale and conceptual depth. "Nervous System" will challenge me to produce relevant, vulnerable work that conveys the catastrophe of life—the good, the bad, the unbearable, and the absurd. all exceptions - 18.1(c)(i)	Karen Asher	Create	$ 15,000

2026-07-16	Creation of [redacted] themed choral works 17.1 and 17.2(i)	Through this project, I'm creating music inspired both by my [redacted] ancestry and the lives and work of [redacted] poets Herdis and Olina Andrésdóttir. Prior to this, I've written a piano piece, a chamber arrangement, and three songs related to this project. With this grant, I'll continue to explore these topics by composing three new choral works. My goal is to create a full-length album worth of music, to be recorded in 2027 as a portfolio of my compositional output (recording not part of this grant). This journey began in 2022 when Nashville-based pianist Brendan Jacklin commissioned me to create a ballade, a solo piano work with an implied narrative. Drawing on our shared [redacted], I discovered [redacted] twin sisters Herdis and Olina Andrésdóttir, late-19th-century/early-20th century poets whose work centred on nature and their experiences as peasant women. The piece I composed through this commission, 'hypoballad', draws narrative inspiration from the incredible story of their lives and musical inspiration from Frédéric Chopin, [redacted] folk traditions, and Björk. Björk's epic anthem 'Hyperballad' greatly inspired this work. In 2024, I arranged it for flexible chamber ensemble and it was premiered by the Sundog Ensemble at the [redacted] Festival of Manitoba. Although the name 'hypoballad' is most obviously a response to 'Hyperballad', hypoballad's direct translation means "under story". While many ballades have captured legends and myths in music, I'm fascinated by the possibilities of communicating the real lives of these [redacted] peasant poets through music, and I'll expand that exploration through this project. While in residency at the Banff Centre, I created experimental voice and piano songs related to my life and those of the twin poets. In the next phase, covered by this grant, I plan to set Herdis and Olina Andrésdóttir's poems to music, both in the original Icelandic and in English translation, in consultation with a leading expert on the Andrésdóttir sisters, Matthew James Onscoll (Emeritus Professor at the University of Copenhagen). He's agreed to contribute his translations of poems, which will aid me greatly throughout this process. My first choral work 'To Make A Prairie' was created through the Winnipeg DIY Choral Workshop and is scheduled to be performed by Prairie Voices this spring. Focusing on my choral compositional skills through this project, and again collaborating with the DIY Choral Workshop, will challenge my writing practice and provide opportunities for future collaboration with the robust choral community here in Manitoba This project is important as it will provide dedicated time to develop my choral writing, research my own family history, and shed light on the life and work of Herdis and Olina Andrésdóttir. Their poetry's depictions of rural life and nature resonate deeply with me. I've spent considerable time working on my family's farm, settled by my great-grandparents upon their arrival in Canada [redacted] over a century ago, especially since my return to Manitoba in 2020. Connecting with [redacted] through this project feels important in order to better understand my role as a settler here all exceptions in description - 17.1 and 17.2(i)	Theresa Thordarson	Create	$ 7,781
2026-07-16	New sculptural/sound/lightbox/ photographic work for two upcoming shows	The intention of this grant is to return to studio art-making. For the past few years I have been struggling to locate what I need to say through my practice, a period filled with critical writing and publications. This cyclic process has led me back to needing to create the art object again, with this proposal directly supporting new works for a solo show at Daphne Gallery in Montreal (January 2027) and a group show at Kelowna Art Gallery on the spectral: Sasquatch, ghosts and other unknowns (November 2026). The research-creation process will pick up where I left it in my MFA work in Montreal (2021): object-sound-light-sculptural installations. Two 36"×36" stand-alone lightboxes based on a prototype built for a show in Montreal (2018). The conceptual basis is [redacted] Note: all text above is my own and not AI all exceptions - 18.1(c)(i)	Scott Benesiinaabandan	Create	$ 15,000
2026-07-16	The battle site at Warpath	I'm requesting funding to help assist in going to Warpath and Warpath River to access the mounds that have been spoken of for many years. Including having a ceremony to compare in what was shown to me at [redacted] Reservation. If these mounds are burial sites, we would like to preserve that area as a historical site and honour the fallen warriors, including adding this newfound knowledge to our [redacted] culture, and to take several of the [redacted] members, including some of our elders, to the Warpath River and the actual site of the conflict. To further investigate if these mounds are of the [redacted] warriors. And eventually place a plaque and a monument honouring the fallen warriors of the battle between the two nations that lasted almost two hundred years before the treaties signed by the government and the [redacted]. This project is important to us because we want to preserve the area as a historical site, ensuring that the burial sites are respected and undisturbed. It provides an opportunity to learn about our history, including any ceremonies that the community wishes to share with us, so we can pass this knowledge on to the younger generation. Tour guide: Terry Stagg Electronic technician: Colton Pashe Elders: Edward Sumner, Elsie Thompson This project challenge will positively impact my career by enabling us to complete the project through collaboration in both electronic and manual formats. all exceptions in description - 17.1 and 17.2(i)	Diana Traverse	Create	$ 7,500
2026-07-16	not yet existing or known – a solo performance work	From April–December 2026, I will create a 30-minute solo performance titled "not yet existing or known". The work will [redacted] 18.1(c)(i) In the research period I will develop, hone and format my script (see support material). Upon completion, the script will engage questions around [redacted] 18.1(c)(i) In the creation period, movement content will be generated using words and ideas from the script, through [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) I will be supported by eight consulting artists from a variety of practices, offering their unique perspective and skill-set, assisting in refining the work's dramaturgical, technical, and choreographic structure. (See collaborators section.) A studio showing attended by designers, consulting artists and potential presenters will be documented in December 2026. Dance festivals will be applied to, for touring Canada and abroad. I am prepared to self-produce and share the work with Ukrainian communities in Manitoba, artists and art appreciators, those questioning parenthood or struggling with [redacted] as well as the local audience I have cultivated throughout my 15-year career. 17.1 and 17.2(a) This project will test me to combine multiple forms into a cohesive work, driving me to vulnerability, sensory experimentation, and further development of a vocal-movement style. I am well supported for this challenge through project duration and artistic collaboration. "not yet existing or known" works to shed light on the dilemma that potential Millennial and Gen Z parents face around [redacted] in a time of climate crisis. 17.1 and 17.2(a)	Zorya Baskier-Pasternak	Create	$ 8,250

2026-07-16	PEACHES is a new play in development by Elio Zarrillo.	I am seeking funding for the continued development of my latest play, PEACHES. PEACHES is an [redacted] Previous drafts have each come with a particular focus (allegory, character objective, the play-within-a-play, etc). The focus for this draft is just as specific: refining the play's formal structure, and clarifying the necessity of said structure as it relates to the play's content. An absurdist formal structure doing just as much to represent the play's message as the story's content itself. Dramaturg Erik Berg and I will further explore: destabilizing realism, nested realities, time collapse, repetition (with variation), embedding ideological questioning into story action, and how the play might end in juicy contradiction, rather than clean resolution. I will also receive feedback at a workshop (end of November 2026) attended by folks from TPM & MAP, myself, Erik, director Annie Valentina and 2 local Winnipeg actors. Given this phase's focus on form and content, a three 4-hour day dramaturgical workshop has been intentionally designed to allow spaciousness to dig into structural questions, story questions, and questions regarding the relationship between the two. This application is for: - subsistence for 3 months (September-November 2026) of research and writing - dramaturgical support (pages sent to dramaturg monthly, monthly feedback meeting) - partial-funding of a 3-day (4 hours per day) workshop (TPM & MAP supporting 2 days, this application supporting 1 day) all exceptions - 18.1(c)(i) This play is nearly ready. Like with the play in the peach orchard, it continues to discover itself with each new idea, re-write, and draft. The completion of this next draft will mark an integral step, synthesizing its already earnest and heartwarming quality, with one of sophistication and complex ideological relevance. I can't wait to continue developing this new work with TPM and MAP as it moves towards a future Manitoba production.	Elio Zarrillo	Create	$ 7,376
2026-07-16	Adding to Proximus 5's Catalogue of Original A Cappella Compositions & Arrangements	In keeping with a cappella tradition, throughout our existence as a group Proximus 5 has created many original compositions & arrangements tailor-made to our unique blend of voices. With the support of this grant we will expand our customized repertory, keeping us relevant to audiences & competitive with world-class a cappella groups. Many successful a cappella groups, like Voces 8, write solely arrangements, not original compositions. However, as a group with both established & emerging composers, Proximus plans to add to our repertoire of original works. Our countertenor/baritone Scott Reimer has had three works published by Cypress Choral Music, and his compositions have been performed by over 30 groups across Canada. For Proximus, Scott has composed songs like "Ships" and "Be Love," and arranged songs like "Ubi Caritas," Veni Veni Emmanuel," "Surely he hath borne our griefs," "Lovefool," "Misty Mountains," "The Mary Ellen Carter," and a perennial audience favourite, "Song for a Winter's Night." Proximus' countertenor Daniel Rachegood wrote "Here, This Place," the sung land acknowledgement that we perform at the beginning of each concert, and both would like to continue to contribute to Proximus' original repertoire. Singing with five voices including two with flexible ranges (baritone/countertenor, tenor/countertenor) gives us immense adaptability; we can adjust known repertoire to our needs, and use higher or lower vocal ranges for expressive purposes. This structure also increases the necessity for us to adjust established repertoire to our particular blend of voices. Creating community through music is one of our core organizational values. We encourage multi-generational engagement and reach non-traditional choral audiences by reimagining beloved folk, pop & contemporary tunes as creations performed solely by human voices. We aim to represent Manitoba as both a hub of choral excellence and a hotbed of pop culture by increasing our repertoire of pop arrangements. We know that people react positively to familiar material, so arranging repertoire that is relevant to our audience can help us to reach a large cross-section of both choral & pop music fans on a worldwide scale using social media and live performance. Crossing the genres of pop/folk and choral music opens the door to classical a cappella music for those who have not yet been exposed to, or who haven't chosen to seek out this genre, and to potential commercial use. Going into our sixth year as a group, we are working to become an artistic force that represents and spreads throughout & beyond Manitoba. We need a larger repertoire of original compositions to help us best represent Manitoba's unique voice & choral excellence as part of the national & international a cappella community. We have developed a vibrant fan base throughout Manitoba, having performed in Brandon, Steinbach, Minnedosa, Melita, and Grindstone Provincial Park. We are actively seeking collaborations with organizations outside Manitoba and looking for mentorship opportunities internationally, positioning us as a group that will help to publicize and elevate Manitoba's national & international musical reputation. Original compositions and arrangements that highlight our group's unique structure, skills, place & perspective will be an invaluable asset as we pursue our goals.	Proximus5	Create	$ 6,333
2026-07-16	"Good Girlies," a collection of short fiction about Truly Horrible Women	I hope to draft a collection of voice-driven, feminist short fiction currently titled Good Girlies, with the intention to publish. It will display [redacted] Being an Indigenous writer means regularly affirming (for readers, and myself) that any art an Indigenous person makes is Indigenous art, regardless of content. With this project, I'm interested in unsettling thematic assumptions about Indigenous literature. "Land Holding" will make sense to a reader who expects Indigenous writers' work to criticize colonial impacts on the land, whereas "The Ghost of Britney Spears" – which is devoid of so-called "Indigenous themes" – may feel dissonant. My poetry collection seemed to similarly challenge readers. It was interesting (read: frustrating) to walk through bookstores not knowing whether I'd be stocked in the Indigenous Lit section or the general stacks. I'd like to continue confronting the industry's reductionist approach to Indigenous literature by publishing stories that resist being pigeon-holed. My influences run the gamut: 19th century works like "The Yellow Wallpaper" and "Goblin Market"; contemporary fiction by Angélique Lalonde, Lauren Groff, and George Saunders; The Light Eaters by Zoé Schlanger; television like Black Mirror, South Park, and Broad City; and the concept of "Wonderworks," coined by Daniel Heath Justice to describe fantastical storytelling in line with an Indigenous worldview. I'm feeling so creatively energized by these cuckoo-bananas characters. [redacted] I can't wait to spend more time with them, even if they're being assholes. ESPECIALLY if they're being assholes. all exceptions - 18.1(c)(i)	Molly Cross	Create	$ 10,000

2026-07-16	[redacted] Création de nouveau matériel pour futur album et spectacle	Dans le cadre de ce projet, je souhaite entreprendre une période de recherche et de création qui me permettra de commencer le développement d'un nouveau spectacle et d'un nouvel album de musique jeune public. Cette étape me donnera l'occasion d'explorer de nouvelles idées musicales et scéniques, tout en approfondissant ma pratique comme auteur-compositeur, interprète et danseur de gigue. Pendant cette période, je travaillerai à l'écriture de nouveaux textes et au développement des thèmes qui guideront les chansons de mon prochain projet. [redacted] La danse et la gigue canadienne-française occupent également une place importante dans mon travail. [redacted] Cette recherche me permettra d'approfondir mon langage artistique tout en contribuant à la transmission de cette tradition de la culture francophone. Pour soutenir ce processus de création, je collaborerai avec plusieurs artistes et professionnels. [redacted] Une partie du travail de création aura lieu au Manitoba rural. [redacted] Ces collaborations me permettront de développer de nouvelles chansons, d'explorer différentes approches créatives et de faire évoluer des idées musicales existantes. Ce projet représente une étape importante dans le développement de ma pratique artistique et constitue la première phase de création d'un nouvel album et d'un nouveau spectacle jeune public, réunissant musique, narration et danse dans un univers destiné aux jeunes publics francophones. 18.1 (c)(i)	Micah Barbeau	Create	$ 9,167
2026-07-16	2lbs, 6oz: the first draft of a memoir manuscript	2lbs, 6oz is a hybrid text, [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Texts from other [redacted] Black authors like Audre Lorde's Zami and akwaeke emezi's Dear Senthuran each approach their memoirs with a spectrum of unique forms including biomythography and epistolary, and I am inspired to use short essays to structure my narrative. 17.1 and 17.2(i) My disciplinary explorations through poetry, textiles, and film have provided prismatic projections that inform how to attend to the stories I will be crafting into words. This book is the culmination of years of these genre investigations My intended audiences and communities include other BIPOC (Black, Indigenous and people of colour), [redacted] people who are experiencing loss, death, and isolation 17.1 and 17.2(i) Completing this draft will exorcise this story into print. My primary aim with the project is to complete this book and offer kinship through shared identities and experiences. I am writing this for the weird little Black kids who've been told their emotions are inappropriate or that their grief is unimportant, and proving those voices wrong	melannie monoceros	Create	$ 9,990
2026-07-16	Lightbox Installation Exploring Realism and Persuasion in Photographs of Mid-Century Modern and Theme Park Architecture	In this application, I seek support to complete two interrelated photographic projects: MID-CENTURY MODEST and PERSUASION. Together, they examine two seemingly distinct built environments: [redacted] This work will be presented in my solo exhibition, BUILT PERSUASION, at 272 Gallery in Toronto in September PERSUASIVE DESIGNS My practice focuses on photographic reconstructions of human-built environments. [redacted] A CONCEPTUAL MODEL: THE MUSEUM DIORAMA HALL The installation will be presented in [redacted] LIGHTBOX CREATION The production of traditional lightbox prints is itself becoming obsolete. The once-standard Duratrans process—using photographic chemicals to develop transparencies—has largely been replaced by inkjet alternatives that lack the same depth and realism. [redacted] I am also seeking Canada Council support to produce additional lightboxes. all exceptions - 18.1(c)(i)	Lisa Stinner	Create	$ 11,250
2026-07-16	People on the move creating prints and a video of mobility patterns	I am requesting funds to create [redacted] Through research, consultation and an experimental approach a body of work will be created for a future installation and stand-alone pieces. I will research and develop new artistic work questioning [redacted] To do this, I am sourcing [redacted] I have completed several videos in school, but require consultation on the use of premiere pro or other video editing software. The circular date models will also provide a basis for further [redacted] I am comfortable working with experimental approaches in which questions are resolved as I work with materials. [redacted] Using prints and video in visual/spatial constructions will overlap time periods and social spaces that are part of the global movements of people all exceptions - 18.1(c)(i)	margot morrish	Create	$ 4,157

2026-07-16	spiritphoria, development of work for solo exhibition at Galerie Buhler Gallery	Justin Bear L'Arrivee is seeking to develop works-in-progress and new work for his solo exhibition 'spiritphoria' presenting at Galerie Buhler Gallery from January 29th to April 11th 2027. [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) Supporting this project will ensure that there's a studio rental for printmaking at Martha Street Studio, funds for printing digital works, material costs, and support for workshops and honorariums - supporting the artist in fully completing the works for spiritphoria at Galerie Buhler Gallery at St. Boniface hospital. The support is not to present the works, as there is an agreement with the gallery to cover artist fees and presentation costs, but instead to assist in development of the works-in-progress and new works for the exhibition. spiritphoria will be impactful for those who have experienced assimilation, the residential school system, and community displacement - but it will also have an impact on anyone experiencing chronic pain and seeking wellness through connection to the land and plants. Coming from a [redacted] lens, this work also seeks to reclaim healing space for queer and BIPOC folks living with chronic illness. 17.1 and 17.2(i)	Justin L'Arrivee	Create	$ 10,000
2026-07-16	Water Flows	I am seeking funds to create a collaborative work for [redacted] The piece is also in collaboration with the Manitoba Band Association and will be premiered by either the Manitoba Senior Honour Band or the Royal Canadian Air Force Band at their joint concert in November 2026. 18.1(c)(i) The working title of this piece is "Water Flows." We plan to have a naming ceremony with an Indigenous elder as we get closer to the end of the project. Kerey Harper's electronic music is a contemporary angle on Manitoban Indigenous music. He brings a youthful, energized, and modern voice to the present day issues facing our province as they relate to the lake. Coexisting with our vibrant school band tradition in our province, my contribution for the concert band portion engages youth in the music-making and meaning-making that this piece invites and requires. Harper's previous experience with the Manitoba Chamber Orchestra has further developed his skills as an electronic artist working together with traditionally Western music ensembles. He will write electronic parts that will synchronize with the concert band's sheet music and performance. In composing band music meant to be performed with other media, I have experience both with electronic music ("Arcadia," "Arcadia Trombonica," and "To The Skies!" all have electronic backing tracks) and music with Indigenous ensembles (my work commissioned by the Seven Oaks School Division, "Cardinal Elements.") The collaboration with the Manitoba Band Association also ensures that the reach of this project is wide and deep. It connects directly with every band program in the province and, with the organization being willing to share its Senior Honour Band event with the premiere, it guarantees a full house with many music educators in attendance. The involvement of Indigenous teachings around land and water, coupled with music education at the junior and high school levels, promotes classroom teaching and bringing in knowledge keepers and elders into music classrooms. This piece contains powerful educational components that enshrine local perspective, history, and shared knowledge, using the music as a vehicle for exploring the meaning and connection that water has to all of us here in Manitoba.	Kenley Kristofferson	Create	$ 13,750
2026-07-16	In-Between States: Beyond the Inkblot, 20 large-scale silkscreen prints exploring shifting perception and association.	I am requesting funds to create a large-format silkscreen print series that reimagines [redacted] It is significant to my practice as it consolidates multiple series into an ambitious, exhibition-scale body of work. It contributes to the art form by advancing large-format printmaking within crip art, integrating technical rigor with disability theory. For my community, it offers a critical re-engagement with systems that shape how disabled people are seen and understood, creating space for dialogue, interpretation, and connection. This project challenges my practice through scale, conceptual integration, and compositional structure, requiring precision, rigor, and new approaches to multi-orientational image-making. The outcome will be a completed series of twenty large format prints ready for exhibition and public presentation. This work will support my career by establishing a cohesive body of work for a future solo exhibition and positioning me for exhibitions, residencies, and further funding opportunities, while contributing to the growth of disability arts and expanding access to this work, its underrepresented yet deeply needed critical commentary, and authentic voices all exceptions - 18.1(c)(i)	Shivanya Albas	Create	$ 7,500

2026-07-16	An Impractical Guide to Escorting, revision of a novel in progress	I am seeking support to complete substantive revisions of a novel in progress and prepare a polished manuscript for submission. My project, An Impractical Guide to Escorting, draws on a range of research, lived experience, and imagination. [redacted] This project marks a significant shift in my writing practice. For the first time, I am developing a novel length narrative that moves between multiple perspectives, including both first person and third person voices. My earlier books relied on a single narrator, and early drafts of this project did the same. As the story expanded, it became clear that a broader range of voices was necessary to give the book honesty and balance. [redacted] The book engages with diverse understandings of the sex trade, from concerns about exploitation and trafficking to arguments for agency and harm reduction approaches. It is grounded in current Canadian legislation and its effect on workers, and my preparation has included interviews, reading, and extensive field research. This long research phase is new for me, as my previous fiction developed more directly from personal experience. Through this full substantive revision, I will refine the manuscript for consistency, authenticity, and narrative cohesion, while also evolving my artistic practice to create more complex and involved narratives that incorporate research and multiple points of view. all exceptions - 18.1(c)(i)	Daria Salamon	Create	$ 10,000
2026-07-16	I Will Fall / All Else Fades	I am seeking support to continue the development, rehearsal, and sharing of a full-length dance-theatre duet titled I Will Fall / All Else Fades. The work explores [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) This project has been developing over several years. It began following my certification as an Intimacy Professional, deepening my commitment to ethical, care-based practices in performance. In 2021, I led a week-long residency exploring queer love, where early movement research began. Since relocating to Winnipeg in 2023, the work has been further inspired by collaborations with local artists. Since September 2025, I have been working with collaborators Zorya Arrow and Emma Beech in self-funded rehearsals to generate material. These sessions have established a shared physical language and relational dynamic, however, they have been limited in scope. Dedicated time and resources are now needed to deepen and complete the work. The creative process is collaborative and interdisciplinary. Drawing from dance and theatre, I integrate improvisation, text, and embodied research to develop movement language. Performers contribute within a consent-based framework, allowing the work to emerge through shared authorship while remaining grounded in a clear artistic vision. Design elements, including costume and visual environment, are developed alongside the choreography, and sound is performed live, creating a dynamic relationship between movement and sonic space. This project supports the completion of my MFA at the University of Manitoba and marks my company, Political Movement's, return to full-length creation since 2018. It reflects a shift in my practice toward centring tenderness, care, and joy. This process will deepen my choreographic approach while positioning the work for future presentation and touring, contributing to the next phase of my career as an artist.	Aria Evans	Create	$ 11,250
2026-07-16	Copper Plate Photographic Etching	I am seeking funding to learn a copper plate etching technique using screen printing to transfer photographic images. This grant will fund a period of study as well as the development and production of a body of work. In this technique a digital image is created, printed as a screen positive and exposed onto a coated screen. This image is then screened onto a prepared copper plate where it acts as a resist when placed in the rosin box. The plate is then etched and is ready for printing, a fine dot pattern gives tonal value to the images. I will be working with Agata Garbowska for two half day consultation sessions. With this project I hope to find a new way of working with images while learning a new medium. By using a traditional print method I am building upon my technical skills as an artist (I have some limited printmaking experience from my undergrad and courses taken at Martha Street, but consider myself fairly new to it). I have become very interested in print, as it parallels some aspects of analog photo practices (exposures, multiples, tactility) while having its own language and set of characteristics. In my work I am always interested in pushing against the boundaries of a process and working with translation. This project allows ample space for both. Working with etching I can incorporate drawing and masking over portions of the image. I anticipate being able to manipulate the screen printed resist as well - perhaps smearing controlled portions or using Sharpie to further mask out areas. What most excites me about this project is bringing together experimental photo techniques and traditional processes. Using digital images means I can transfer photos directly, but it also means that I can incorporate elements such as screenshots of my three dimensional scans and more explicitly "digital" elements. There is an interesting relationship between the point clouds of photogrammetry models and the fine dusting of the rosin box which I look to investigate further. The project looks to move past the singular act of "printing a photo" in a representational way. This project will result in a new body of work as well as open doors to me in the print community (print specific residencies, exhibition spaces, collaborations). This project has the added impact of benefiting both the printmaking and photo communities in Winnipeg. As an artist working in an artist run centre I am uniquely situated to share knowledge and techniques with other artists. Having another technician well versed in Copper Plate Etching will bolster Martha Street's ability to serve the print the community (ie. more people to answer questions, teach courses or workshops, carry on traditional print knowledge). I have encountered numerous photo/lens-based artists who are curious about alternative ways to work with their images or ways that these images can be taken into printmaking.	Alyssa Bornn	Create	$ 7,500

2026-07-16	Holding Olives	I am requesting support to produce my new zine, Holding Olives—[redacted] 18.1(c)(i) [redacted] 18.1(c)(i) I began writing Holding Olives in my Multimedia Journalism online class. It has gone through several rounds of edits since then, including with a [redacted] editor, Zeinab and Angie support the essay becoming a zine project and my family has also provided consent for the project. Following the grant results, I will put the design together. I have received confirmation for printing services from Natalie Mark at Winnipeg's newest risograph printer, Moncari Press. I am excited about working with Natalie and witnessing the process. I recently produced my first risograph publication in my artist collective Carnation Zine (a submission based zine) and am eager to produce my own project in the medium. The previous printer we used was based in Toronto, and it has always been a desire for me to be able to see it in action. I will work with Natalie to confirm all printing specs after design is finalized and attend printing/binding sessions. 17.1 and 17.2(i) I am currently estimating the specs to be 5.5×8.5" (half letter) 3 colour riso: gold, green, and black Stapled I will use social media and my website to promote the zine. My audience spans fine art, literature, journalism, art books, environmental activism, and those interested in [redacted] food, ecocide, colonization, and climate. I have applied to be a vendor at Plug In ICA's Prairie Art Book Fair, September 11-13, 2026; I have been a vendor at each iteration of the fair. The zine will be produced this summer and released in time for the fair. 17.1 and 17.2(i) I plan to donate a portion of the proceeds to mutual aid funds in [redacted] and donate copies of the zine to community groups, locally and abroad, such as Maamoul Press—a US Arab-run platform that distributes print media, with some of them for sale strictly for mutual aid fundraising. If the zine is funded, I won't have to worry about return on investment, and will use a portion of them for donating and fundraising.	Christina Hajjar	Create	$ 10,000
2026-07-16	Large scale self-portrait and accompanying installation elements for upcoming solo exhibition at Plug In ICA	I am requesting funding to create one large scale oil painting and accompanying immersive installation elements for a confirmed solo exhibition at Plug In ICA in Fall 2026, titled One Eye Filled with Night. The proposed painting will be a [redacted] This painting and installation will be extremely significant for the development of my artistic practice through its multifaceted experimentation. I want to push the boundaries of my work through nuanced compositions containing multiples of the same individual in different conditions of being, intricate lighting, and rendering complex interior spaces. I want to push the boundaries of my artistic practice through rendering uncanny occurrences in portraiture. Including installation elements in the exhibition is a new exploration for me and will push my painting practice into new and exciting directions. Painting is the perfect medium to articulate this work as it creates a window into intimate spaces and unseen moments of intimacy, in itself. There is a slippage that transpires in painting. A place that exists between reality and abstraction. Between the mirror and the gaze. It is visible yet physically indefinable, intangible. It is through this work that I will convey this pensive existence, a realm of the unconscious, the uncanny, the Night all exceptions - 18.1(c)(i)	Laura Lewis	Create	$ 10,000
2026-07-16	Rizal, draft revision of a two-act musical	I am requesting funds to support 6 months of revision, composition and orchestration for Rizal, a full-length, two-act musical exploring [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) [redacted] 18.1(c)(i) As a [redacted] Rizal marks the first time I have centered a work entirely on a [redacted] subject. I had a thoroughly Western upbringing, which is very much reflected in my current body of work, and despite my intense curiosity and desire to write about Rizal, I had reservations about being [redacted] to do him justice. But Nina Aquino gave me the permission I needed by reminding me that Rizal himself was a man who straddled two worlds, a child of the Spanish Empire who was intensely connected to his homeland but guided by European ideals. This put him in tension with almost everyone in his life, including the very people he wanted to save. all exceptions in paragraph- 17.1 and 17.2(i) A version of this tension exists in my own life, and I'm certain that I'm not unique. Nina has said that every play is a "love letter" to someone, and I've decided that Rizal is a love letter to [redacted] in the diaspora uneasily navigating a relationship between the West that raised us and the islands that produced us. And though many of the themes Rizal addresses are universal, I want this piece to speak directly to [redacted] looking for ways to amplify a heritage that has often been quieted. Learning about Jose Rizal has been an [redacted] and my hope is that, in welcoming [redacted] into Canadian theatre spaces to see their own complex identities reflected, this piece can do the same for them. all exceptions in paragraph- 17.1 and 17.2(i)	Joseph Aragon	Create	$ 7,500

2026-07-16	[redacted] Rougarou Comic - An Exploration of Isolation & Found Community 17.1 and 17.2(i)	I am wanting to create a short comic (about 30 pages) that explores [redacted] This project is important because I think many Indigenous people can connect with the themes of feeling isolated. Furthermore, there are not many Métis stories available for the community. Something I also want for this project is for it to be translated into Michif so that you can read both English and Michif side by side- a great way to help with language revitalization. Michif is a dying language and I would love to help make a mark in providing an opportunity for people to practice and learn through comics. For this, I would hire a translator- I am in talk with a few folks who have given me an estimate for both consultations about the Rougarou and Michif translations which I have put in the budget. I think this project would challenge my practice because this would be the first time I am modernizing a Métis legend and I want to represent [redacted] right which is why I am taking so many precautions and steps. This has always been something I've wanted to do but never fully had the confidence in a story than the way I feel about this one in particular. I believe it will impact my career in a strong way because I believe it will put a spotlight on not only my writing skills which I think sometimes get overshadowed by my art but also on [redacted] which I hope connects me more [redacted] 17.1 and 17.2(i) 17.1 and 17.2(i)	Rhael McGregor	Create	$ 9,375
2026-07-16	Final Creation Phase and Technical Residency for "imMORAL injury"	I am requesting $7,500 from the Manitoba Arts Council to support the final creation phase and technical residency of my new play, "imMORAL injury," at the Hydrama Theatre in Greece. This critical stage follows the successful completion of my 2025 MAC-funded script development and represents the final milestone in preparing the work for professional production. While the Canada Council for the Arts has confirmed funding to cover the professional fees and travel for the five performers and Alberta-based director, this MAC Create grant is specifically requested to fund my own professional lead artist fees, travel, and residency costs as a rural Manitoba creator. This distinction ensures that MAC's investment directly supports the work and participation of myself as the local applicant within this international collaboration. "imMORAL injury" is a devised theatre piece blending ancient Greek tragedy, [redacted] 18.1(c)(i) Having finalized the literary foundation of the play, this residency marks a transformative shift from text to physical and technical integration. Greek theatre is a deeply physical, ensemble-driven art form designed to evoke ritualistic catharsis. By engaging with this form in its homeland, I will finalize the staging, vocal requirements, and movement vocabulary that are central to the play's artistic vision. Developing the piece in an authentic ancient amphitheatre, a space that demands heightened projection and expansive movement, is an essential artistic challenge. This environment provides the natural acoustics and scale necessary to "stress-test" the work, ensuring it is technically and artistically robust. The discoveries made during this process are the final steps toward bringing "imMORAL injury" to the stage in Manitoba. Following this residency, the work will be fully positioned for a professional premiere, offering Manitoba audiences a project that examines Veteran voices with both global relevance and deep personal resonance. This grant allows me to bring world-class classical techniques back to the Manitoba theatre ecosystem, ensuring the project's final development is rooted in my home province.	Andrea Greening	Create	$ 5,625

In exporting the requested records from the MAC online application system, some project description fields exceeded the maximum number of 32,767 characters that Excel allows in a field. We identified 10 records that encountered this issue. These records are included in their entirety below, with the identified privacy provisions for any redacted information.

In addition to the above-mentioned records, two awarded applications were submitted offline, and their information was not extracted through the online application system. Scanned extracts of the project descriptions are included below.

Awarded on	Project Title	Project Description	Recipient	Program	Awarded amount
2024-04-19	FascinAsian Film Festival Winnipeg - 2024	FascinAsian Film Festival plans to hold events during the month of May, which is recognized as Asian Heritage Month in Canada. Our previous three festival years have been hugely impactful, with many filmmaker participants and audience members alike coming away with highly positive experiences. The festival features four days of events centered around film and media. Our mission is to highlight Asian talent and stories from the Asian diaspora, with a strong focus on Canadian and especially local talent from the Prairies. We are the only festival of our kind in Manitoba and hope to one day extend our reach to outside of Winnipeg. Our festival is operated mainly in English with some movies in Asian languages with sub-titles. Our events are open to everyone, and we invite all to experience the films programmed, with the hopes of building community, and advancing cultural understanding between Asian society and the broader Canadian population. In 2024, we are proud to be hosting FascinAsian Film Festival (F3) in Winnipeg, Manitoba. Dates for the festivals are: Winnipeg; May 23 – 26, 2024 On top of showing feature films (fiction and documentary – 4 total), and short films (3 programs – 16-24 short films total), we also enhance all of our screenings with post-film Q&A's with filmmakers, special events such as panel discussions (2), a free public screening (1), and networking events (Opening Night Reception, a Saturday night party, and an Awards Reception). In 2023, celebrated Korean Canadian writer, Ins Choi (Kim's Convenience) conducted a two-day TV writing intensive. The six participants for these workshops were selected via an application process and priority was given to Asian or people-of-colour applicants. The cost of this workshop was free to the successful participants due to a generous sponsorship by the Canada Media Fund. Ins has indicated that he would be happy to hold the intensives again, further developing the skills of aspiring writers from the prairie provinces. We intend to hold the second TV Writing intensive as part of FascinAsian 2024! F3 has created several special awards to recognize exceptional emerging talent out of our selected films and filmmakers: 1. A juried Best Short Film Award, including Audience Choice Awards (for shorts) in each city. 2. The "Building Bridges" Award which goes to a film that best embodies the goal of cultural understanding. 3. The Best Performance in a Short Film Award 4. The Erin Hembrador Emerging Filmmaker Award – presented to a short filmmaker who shows considerable promise and has ONLY made short films thus far. (Created as a tribute to a talented up-and-coming young filmmaker who tragically passed away at the age of 30.)	FascinAsian Film Festival	Share - Artists in Community	$11,250

		Our award prizes vary between cash, prize packages from sponsors, or award plaques. As the festival grows, we hope to be able to offer more awards recognizing the exceptional work of Asian-Canadian filmmakers. All events, with the exception of the two-day workshop intensive, will take place at the WAG-Qaumajuk (Ilipvik Theatre). Our schedule of events (subject to change): Thursday, May 23rd Morning & Afternoon: Day 1 of Workshop Intensive @ University of Winnipeg Evening: Free Public Screening of an older mainstream feature film @ (venue TBD) Friday, May 24th Morning & afternoon: Day 2 of Workshop Intensive @ University of Winnipeg Evening: Opening Night Film followed by a Q&A and Reception Saturday, May 25th Morning: Panel Discussion – The State of Asian Representation in the Media Afternoon: Short Film Screenings (2) Evening: Feature Film Screening followed by a Q&A and Reception Sunday, May 26th Afternoon: Panel Discussion (1) and Short Film Screening (1) Evening: Closing Night Feature Film Screening followed by a Q&A and Awards Reception We have seen broad support across the arts and film landscape from many organizations, and are confident that with the support of public arts funders, and our amazing sponsors, we will be able to facilitate a high-quality festival, that will appeal to a wide portion of society, as well as the Asian communities specifically. Winnipeg, being the centre of the country, is accessible by plane to filmmakers across the country. Also the venue of the Winnipeg Art Gallery's Inuit Art Centre – Qaumajuk, makes for an ideal venue to incorporate Indigenous culture and history into our event, which is fitting and appropriate. We believe that all cultural events in Canada, and on this land, should have this connection and acknowledgement. The weather should be warm by late May, and people will be enjoying the start of summer, ready to explore and discover. It is the Year of Discovery after all!			

2024-05-17	At Bay Press Fall/Winter 2024 Publishing Program	We are requesting funding for our publishing project of five new book titles for 2024 (Fall/Winter) season. We will bring five poignant, essential, and necessary titles to the local, regional and worldwide book trade through our various distribution partners, including University of Toronto Press in Canada, Casemate Books in the USA/Mexico/South America, Gazelle Books in the UK, Durnell in the EU, Blacksmith Books in Hong Kong for the Asian territories, and our new distribution partnership with Peribo for Australia and New Zealand. This significance of this project lies in the diversity of voices showcased and the focus on relevant and timely issues including LGBTQ2S+, Indigenous and black culture and perspectives, Truth and Reconciliation, women's rights, mental illness and related stigma, diversity and inclusion and explore various themes through non-traditional means. These titles meet our publishing mandate and goals for supporting emerging and under-represented voices and artists (as outlined in the 'Background and Influences' section of this application) and collectively span both traditional and contemporary literature, graphic storytelling, and poetry. These titles are poised to have a profound impact on the trade and Canadian readers and At Bay Press feels immensely privileged to be supporting these authors. Brief synopsis of each title as follows: 'Curb Angels 2', Nyala Ali (author), Lisa Mendis (artist), graphic novel: In 2022, At Bay Press published 'Curb Angels' Volume 1 which received wide critical-acclaim and has been received well internationally; we've sold the international foreign rights to France, Belgium, Switzerland, Germany, and Brazil. This series - focused on strong female characters from various cultures and background coming together to fight human trafficking - has garnered multiple award nominations and continues to break social, cultural, and gender boundaries. The long awaited return of the Angels in Volume 2 continues this theme with new narrative dynamics and delves deeper in each unique character and their cultural backgrounds. Manitoban artist and author Lisa Mendis and Nyala Ali have produced another riveting instalment in this ongoing post-punk 80's series with a hefty 140 page epic. 'The Forgotten Frontier', Tristan Jones (author), Alexander Bumbulut (artist), graphic novel: The West Frontier is arguably one of the most widely misrepresented histories, rife with inaccuracies and stereotypes. Author Tristan Jones (who identifies as both Black and Indigenous) powerfully and critically reimagines a historical retelling of the Frontier through the lens of Truth and Reconciliation. With a focus on the historically missing Indigenous narrative, Jones manages the enormous feat of creating a link to the past while imagining a path forward for the future. Lavishly illustrated by master sequential artist Alexander Bumbulut, this new title is poised to revolutionize the graphic novel medium. 'Mondegreen Riffs', Angeline Schellenberg, poetry Acclaimed poet and spoken-word artist Angeline Schellenberg has put forth an exceptional collection	At Bay Press	Share - Present	$11,250

		of poetry with a focus on societal convention and norms surrounding neurodivergent conditions such as autism. The collection is divided into three concepts which delve into colour, sounds, taste; each section riffs upon 'the mondegreen', a misunderstood or misinterpreted word or phrase resulting from this author's mishearing of the lyrics of a song in connection to her lifelong struggle with autism. We're very excited for this thoughtful, boundary-breaking collection and to support this author in her sensitive yet bold work of poetry. 'Twilight of Echelon', Robert Pasternak (artist) and Blaize Moritz, Lovern Kindzierski, Den Valdron, and Alex Passey (authors), graphic novel By far one of the most exciting books we've ever released: Celebrated Winnipeg artist Robert Pasternak has created the entire world of Echelon through visual storytelling only. His graphics are paired with four exceptional authors who are writing about Robert's gorgeous silver-toned illustrations, without prior knowledge of what this world of Echelon represents or entails. Additionally, each author has been challenged with the task of writing about Echelon without knowing what the others are writing about. The end result is a world of visual fantasy told from four unique perspectives with four distinct narratives. A singular work in scope, design, narrative, layout, and execution. 'Donner Parties', Keith Cadieux, fiction/stories In genre-bending fiction, Keith Cadieux's collection of dark short stories set against the backdrop of terrifying events and using a narrative "frame/scenario", this collection pushes various boundaries within the literary form and challenges artistic norms. These propulsive, linked stories by one of Manitoba's most exciting emerging short-story writers are gripping and taut, elevating short stories and genre fiction together. This remarkable collection of five distinct, diverse, and groundbreaking titles represents a very exciting opportunity for our Manitoban-based press and these authors/artists included in this application.			

2024-06-28	ChoralFest Regional Tour 2025	Thanks to the success of our ChoralFest regional tour expansion over 2022-23, and thanks to feedback from participants, MCA has decided to offer the regional tour on a biennial basis, so we will hold it once again in November 2025. Plans are already underway to find choral specialists and expand the festival for that year. Similar to ChoralFest 2023, ChoralFest 2025 will include several components: • Seniors Years (gr. 9-12) & Middle Years (gr. 5-8) Performances + Clinics • Community Choir (all ages) Performances + Clinics • Vocal Jazz (gr. 5-12) Performances + Clinics • Early Years (gr. K-4) & Middle Years (gr. 5-8) In-School Clinics (in Winnipeg and within 50 km of the city) • Regional Clinics (for choirs of all ages in Central Manitoba, Westman, Parkland, and Norman) The first three components of the festival will take place in Winnipeg at the ChoralFest venue between November 17-28, 2025. The last two components—the early and middle years in-school clinics and the regional clinics—will take place simultaneously, during the first and second week of the festival, and will involve sending several choral specialists to travel around various areas: AREA 1: Northern Manitoba Tour November 17-21, 2025 In 2023 we flew Manitoba choral conductor and University of Manitoba professor Dr. Catherine Robbins to two Northern communities to offer tailored workshops to elementary, high school, and adult community choirs in Thompson and Gillam. For 2025, we will expand the Northern Manitoba tour to include choirs in Flin Flon and Churchill, and we are open to adding more stops if more communities want to participate. AREA 2: Central Manitoba, Westman, and Parkland Tour November 17-25, 2025 In 2023 Manitoba choral conductor and University of Manitoba professor Dr. Elroy Friesen drove to Brandon to offer tailored workshops to seven school and community choirs of all ages (elementary, high school, and adult). For 2025, after hearing feedback from choirs in Central Manitoba that they would also like to be part of the tour, we will expand this portion to include choirs in Winkler and Altona. We are also hoping to engage choirs in Neepawa, Dauphin, and Swan River (the 2023 tour was offered to Parkland but no choirs registered). We will add more stops if more communities want to participate. AREA 3: Winnipeg November 24-28, 2025 For each of 2022 and 2023, we hired two Winnipeg-based choral specialists as traveling ChoralFest clinicians in and around the city. MCA worked with the schools and clinicians to schedule the in-school workshops based on availability of the participants. We will follow the same model for 2025. The ChoralFest Regional Tour model is unique in that each clinic (choral workshop) is tailored to the	Manitoba Choral Association	Share - Tour	$7,500

		choir's needs and the skills that they may wish to develop. Choirs may choose to focus on repertoire that they have been practicing, or to receive a general clinic on various choral skills and techniques. Choirs in close proximity may wish to co-host a clinic together in one location (several choirs did this in 2023 and were able to share the cost and see each other perform). To maintain the spirit and purpose of ChoralFest, MCA seeks out skilled and adaptable choral specialists who can work with choirs of any age group and skill level, focusing on group singing aspects such as listening to each other, breathing techniques, note reading, warmups, and more. Above all, clinicians work with each group at their own level. We are mindful that travel can be tiring, demanding, and isolating for clinicians, so we will seek to support them in several ways: - Allowing ample time for travel and rest between clinics - Allowing clinicians to use their own vehicle for travel when possible - Booking comfortable overnight accommodations - Keeping in contact with clinicians throughout their itinerary - Sending an MCA staffperson to accompany clinicians when possible MCA is well positioned to take on a project of this size: besides the fact that we have been running this festival for 37 years, we have learned valuable lessons from the regional tours of 2022-23, and have a strong staff and volunteer team to plan and implement the event. MCA also has strong ties to members of the choral community in the tour regions, having supported regional choirs and local choral associations for many years. We will engage our contacts from these regions to assist us with planning and recruiting choirs to register from their areas.			

2024-07-12	Combining Iliarjuk and Iliarjuk the Sequel into one book	(This project description has been extracted from the scanned version of the offline application submitted by the client.) With the support of the Manitoba Arts Council, I will work with a writer assistant who will assist me to combine the two books I have written into one book. They will assist me to type out my second book as I do not have a digital copy, as well as add a couple new stories. I wrote my first book here in Winnipeg, MB called [redacted]"Iliarjuk is a first-hand account of contemporary life in a small [redacted]ommunity on Baffin Island and it paints a picture that is vastly different from what one might expect. It is a raw, painful, disturbing, hilarious, lyrical, provocative and eye-opening testimony to the courage and sheer determination of its author – a must-read for anyone interested in the Inuit or the Arctic. Iliarjuk documents the impact those changes have had on individual lives with a vivid, gritty picture of what it is like to grow up as an orphan in Iqaluit, a place that is distant, exotic, but shockingly familiar. There are impressive descriptions of the tundra, the ocean, hunting for seals and polar bears and caribou, but there are also scenes of an intensely personal nature, sexual and physical abuse, scavenging for food at the town dump, sniffing Plastic Wood, nail polish and spray paint, breaking and entering, being chased then arrested by the Police, fist fights, hockey, rock and roll, foster homes, a haunted house, bicycles, jails and department store" (George Amabile, Editor from publisher's webpage). The second book "Iliarjuk: The Sequel" is the continuation of [redacted]and explores my life and experiences from 1980-1990. The [redacted]means orphan. Although the names of people have been dramatically changed these two books are a true story. These two books were originally to be one book but unfortunately I was unable to do so and published them separately. The two books are just under 100,000 words total. I now would like to complete my original idea of having one full book. Doing this will allow me to fully complete my literary project as I envisioned and allow me to have a full book ready to publish. These two books are[redacted] and I would like to inspire others, especially the sniffers and the homeless to improve their lives as I have. I am a true story teller. I am telling my story and through that I hope that others, specifically those who are homeless, will read this book and see themselves in the book. They will learn [redacted]nd I hope to inspire them to improve their lives and to write about their experiences. Homelessness is hard to get out of but I want to show that writing is an option. all exceptions - 17.1 and 17.2(i)	Gideon Etorolopiaq	Indigenous 360	$1,000

2024-08-13	GIFF 2024 - Equipment Grant	The Gimli International Film Festival (GIFF) is a charitable organization that showcases documentaries, feature films, and short films that cover a broad range of topics, but always with the intent of furthering the artform, and bringing thought-provoking, innovative stories to the wider public. Our mission is to inspire, educate, and empower audiences and to celebrate film and media arts. Every year, we organize a five-day festival, where we screen over 100 films from local and international filmmakers, host panel discussions and Q&A sessions with experts and offer workshops and networking opportunities for aspiring filmmakers and those working in the industry. Our festival attracts over 10,000 attendees annually (pre-pandemic) and has received positive feedback from both audiences and filmmakers. We are the premier film festival in Manitoba, and the largest rural film festival in Canada. For the past two years, we have facilitated an initiative entitled, "The Community Inclusion and Outreach Program". This program is three-pronged, and includes: 1. Outreach Program for Underserved Communities – working directly with organizations that serve these communities, or have initiatives to address social inequality within their communities, GIFF will provide passes and access to the festival with the intent to remove barriers to access for deserving individuals. 2. Young Filmmakers Program – Working with teachers at established High School Film & Video Production programs, GIFF will facilitate an organized excursion for interested and approved students from these programs to attend and participate in GIFF events. This program aims to inspire and develop the next generation of Manitoba filmmakers. 3. GIFF Shuttle Program – To address the logistical barrier to access for many people without the means to physically attend the festival, the program will implement a shuttle service for the duration of the festival. Chartered busses will not only be an efficient and environmentally friendly way of transporting those program participants to and from Gimli but will also be an option for passholders of the festival, reducing traffic and congestion on the busy Hwy 8 between Winnipeg and Gimli. It will also help to reduce parking issues and traffic in the small town of Gimli and make the streets safer for pedestrians. However, due to the rising costs of goods and services, we are facing some significant challenges in hosting this program which requires resources beyond our core and project funding. Foundations are also facing more requests from a growing number of charitable organizations and are choosing to limit their contributions to any one particular organization. For example, the Thomas Sill Foundation, who have been a generous supporter of the festival in the past, has a policy to not fund the same organization two years in a row. This creates inconsistency for our ongoing operations if we are trying to build the program's reach and impact, year over year. To ensure the sustainability and growth of the program and ultimately our organization, we are seeking to diversify our funding sources and secure more grants from private foundations that share our vision and values, and who will support our Outreach and other social equity initiatives. We believe that there are many foundations that would be interested in supporting our work, but we lack the time and resources to research and apply for them effectively. That is why we are requesting $2,500 from the Manitoba Arts Council to purchase a one-year subscription to Grant Advance, an online platform that helps non-profits find and access grant	Gimli Film Festival	Support - Strengthen	$5,000

		opportunities from over 10,000 foundations across Canada. Grant Advance provides us with: • A comprehensive database of foundations that match our mission, goals, and geographic area • A customized profile that showcases our organization's impact and achievements • A grant calendar that helps us plan and track our applications and deadlines • A grant writing toolkit that guides us through the application process and provides templates and tips • A grant management system that helps us monitor and report on our grant activities and outcomes By using Grant Advance, we will be able to: • Save time and money by finding relevant and suitable grant opportunities more efficiently • Increase our chances of success by creating compelling and professional grant proposals • Build long-term relationships with foundations that align with our vision and values • Enhance our organizational capacity and credibility by improving our grant writing and management skills With your support, we will be able to continue our work of bringing critical and engaging films to Canadian audiences and inspiring them. We are constantly looking to improve upon our technological infrastructure as it is integral to our festival operations. We rely heavily on Apple MacBook Pro computers for delivering the best quality image and performance for film projection, film editing, rendering, file conversion, and many other functions at our festival venues. However, most of our current MacBook Pro computers are over 5 years old and will begin to deteriorate in performance in the coming years. That is why we are requesting $2,500 to aid in the purchase a new MacBook Pro, a high-performance laptop that will help us improve our workflow and output for Audio/Video purposes. This computer serves a very specific function, different from an administrative computer or day-to-day computer for emails and office work. The MacBook Pro will provide us with: • A powerful processor that can handle multiple tasks and applications simultaneously (able to render and play AV files at professional resolution) • A large memory and storage capacity that can store and access large files and data (cinema feature films are typically very large files – 10+ GB) • A high-resolution display that can render high-quality images and videos • A long battery life that can last for hours without needing to be plugged in • A sleek and portable design that can be easily carried around and used in different settings By using the MacBook Pro, we will be able to: • Save time and money by completing our work faster and more efficiently • Increase our quality and creativity by producing better content and materials • Enhance our communication and collaboration by sharing and exchanging information more easily			

		• Expand our reach and impact by delivering our programs and services more effectively This particular MacBook Pro will be the first of a series of new computers that we plan to procure over the next few years to replace our older generation models for projecting functions. MacBook Pro laptops are a significant investment, so spreading out this cost will allow us to avoid the challenge of trying to replace them all at once. As older models are replaced, we will work with the Gimli High School to ensure that they are being used for their Film and Photography Club, which was started in 2019, in partnership with our festival, and whose films will be included in the Young Filmmakers Program. With your support, we will be able to upgrade our technological infrastructure and continue our work of bringing cinema to Manitobans, locally, and across the province.			

2024-08-13	Equipment for the Creation of Podcast Channel for Book Promotion	The Griots Video Podcast is the next dream of our team at Griots Lounge Publishing Canada. As a very young publishing house, owned and managed by minority black Canadians, it is obvious to us that what we need to be quite visible in the Canadian literary scene is consistency in our marketing and brand awareness strategies. As we continue to introduce our brand and products, through various means, to book lovers, we will continue to be recognized and accepted by the public. Last year, and with the help of the Manitoba Arts Council, we were able to upgrade our website to allow e-commerce. This has improved our visibility and sales in a considerable manner. With the introduction of the Griots Video Podcast on YouTube and all other streaming platforms, and on the social media, we will have the opportunity to discuss our books and characters with the authors, talk about forthcoming titles, talk about our experience as a new publishing press in Canada and showcase the different events we participate in around Canada and the United States. Through subscriptions and engagements of our viewers, we will be able to grow in our global reach. The vision behind this video podcast is to join the set of successful podcasters who use various platforms to promote art, products and services. This project will not only enhance the visibility and sales of our books, but also put Manitoba on the literary map through video streaming to the entire North America and the rest of the world. Studio: We have secured a new property which we intend to move into as residence, while a part of the basement becomes the studio for the video podcast. With our experience in architecture and interior design, we will be able to set up the studio space with aesthetic and acoustic qualities. The studio address will be No.51 Bell Gardens Cove in Prairie Pointe, Winnipeg Manitoba. All parts of the production, from start to finish, will be executed in the studio, except for outdoor shoots, especially during events or festivals. The outdoor filming will display our participation in readings, festivals or book fairs and interviews with our authors. It will indirectly beam attention on Canadian literary activities. Quite a few of the set ups will happen at the backyard garden. Producer(s)/Cast: Bibi Ukonu, the publisher of Griots Lounge Publishing Canada, shall produce the series of podcasts. He will oversee the development of the topics, sending out invitation to author's and guests and ensuring that productions are completed. Bibi Ukonu will also be anchoring the conversations. Adaobi Cynthia and John-Paul Okechukwu will be co-hosts of the podcast, also supporting the main host. The children's books series will be anchored by Erika Ukonu (12 years). Erika will also review books under the Nwata imprint of Griots Lounge Publishing Canada. She will interview authors and illustrators. Erika is a huge lover of art. She is a writer, pianist and theatre performer. We will host our authors in-person and virtually, visit Manitoba bookstores and festivals, and showcase our books and participation at book fairs.The gadgets listed in the budget will enhance the production quality and make it possible for us to consistently produce video podcasts for the consumption of Canadians and lovers of books around the world. Well researched and confirmed for the durability, they will serve the purpose for many years ahead, for indoor and outdoor purposes. They are also quite affordable as compared to similar equipment used in the industry. For gadgets such as the video cameras, we will make efforts to purchase professional cameras specific to indoor and outdoor purposes respectively,	GRIOTS LOUNGE PUBLISHING CANADA	Support - Strengthen	$5,000

		such as the Sony Alpha A7 (for indoor) and the GoPro (for outdoor). Besides the cameras and accessories, we will also purchase furniture such as bookcases, sofas and coffee tables. All the gadgets and furniture have been listed in the budget, and will be purchased at Henry's, Walmart, Best Buy and IKEA, all in Winnipeg. List of Gadgets/Furniture: 1. Sony Alpha A7 IV Body Camera - (Indoor) 2. Rode Podcaster USB Dynamic Microphone (Qty: 2) 3. Rode NTH-100 Pro Over-Ear Headphones (Qty: 2) 4. Godox SK300II 2.4G 2 Light Kit (UM/SB) 5. Cameron T210PH Tripod with Pan Head 6. Sandisk Extreme PRO SDXC 1TB Memory Card 7. Audacity Recording and Editing Software (Free) 8. Acoustic Panels and Diffusers 9. Apple MacBook Pro 14_ (2023) - Space Gr... 16GB RAM) 10. STRANDMON armchair, Nordvalla dark gray - IKEA CA (Qty: 2) 11. Coffee Table - Furniture 12. Sony FE 85mm f1.4 GM Lens Henry's 13. HEMNES bookcase, 90x197 cm - IKEA CA (Qty: 2) 14. Rode Lavalier Microphone - Henry's (Qty: 2) 15. GoPro HERO12 Black Creator Edition - Henry's (Outdoor) 16. Rodecaster Pro Production Studio Mixer - Henry's 17. Paintings and Frames for Decoration			

2024-08-13	Clay Studio Upgrades	Forum Art Centre is planning an upgrade to our clay studio which is critical to the ongoing operation of ceramics programming. This programming supports Forum's ceramic artist-instructors, provides students with quality artistic tools, and meets a growing demand for ceramics in the community. The planned upgrades include the purchase of two new pottery wheels, a larger capacity kiln, and the purchase and installation of a professional clay filtering and water recycling system (replacing our home-made version). Forum Art Centre's clay studio has become a robust part of our art centre programming and boasts some of the most respected instructors in Winnipeg. Our ten-week sessions (three hours of instruction weekly plus open studio time for registrants to practice) offer professional instruction to beginner, intermediate and advanced ceramic students, and artists. Ceramics is an infrastructure heavy art practice, and students rely on a studio or art centre for access to wheels, glazing, firing and more. Our small studio is special in its access to exceptional instructors, intimate class sizes of 6 to 10 students, and an informal style of membership that creates a community of clay folks inside the larger Forum community. Instructors are the heart of Forum Art Centre. We currently contract five professional ceramic artists for over 30 weeks (about 7 months) per year. Each artist can count on continued employment throughout the year. They also have access to the centre for their own artistic practice as needed and have the full support of the Forum Art Centre team. We need to maintain good equipment for the benefit of these artists as well as the students. Our current cohort includes Sage Sokoran, Toluwalope Toludare, Ysa Aguinaldo, Elise Nadeau, and Joel Nichols. Past instructors have included Candice Ring from the University of Manitoba. We embrace, celebrate, and promote our instructors. Forum Art Centre Clay Students – Each ten-week session, we have spots for 60 to 70 students in clay classes. With three full sessions per year, that totals over 180 student spots, or over 180 hours of arts instruction in over 24 classes per year. And that does not include workshops in specialty skills like tall pot throwing, glazing, or access to the studio for children and teens during our summer art programming and art camps. Forum's Art Centre Community– Forum has an extensive community of art lovers ranging in age from 7 to 100 years old. Within that larger group, our clay studio is a dynamic and evolving community. There is nowhere else you can find the depth and length of class offerings. There are not enough places to practice pottery and sculpture in Winnipeg. Students are turning to Forum to find an artistic community, to study and practice the art of ceramics. With the fire and closure of The Edge Gallery, we have made a home for Elise Nadeau who is teaching pottery, a teen art club and summer art camps. Tolu Toludare, who has been teaching at Forum for a few years already, has also been impacted by this fire. We are partnering with him to provide space and resources for him to fulfill his community art plans and goals. Sage Sokoran, has fast become our senior in house instructor and studio technician. Sage brings an incredible energy to Forum's clay studio and their students are committed, repeat members taking a range of classes from preteen to adult hand building and wheel throwing. These upgrades will strengthen Forum Art Centre's clay programming. Specifically, ensuring we can continue to offer quality equipment used in the creation of pottery and sculpture works, to offer an enhanced studio experience for students, to	Forum Art Institute (Centre)	Support - Strengthen	$4,583

		elevate the quality of the glazing and firing process with a larger capacity kiln, and to take action on our environmental upgrades with a professional grade filtration and reclaim unit that will enhance the level of learning and artistry. The upgrades serve to strengthen our studio infrastructure, ensuring safe equipment, environmental standards, and Forum's ability to offer an excellent studio for instructors to work and play in. It is worth noting that the clay studio has come into being because a community of artists participated in creating it and worked hard by volunteering to possible. It is our job now to ensure it is safe and excellent; to match their passion with upgrades and practical tools. This grant will strengthen Forum Art Centre's commitment to providing Art for All. As a responsive, adaptable community art centre, we are keen to move forward with these plans to serve the public.We are planning the purchase of two new pottery wheels, investment in a larger capacity kiln, and the installation of a professional grade clay filtering and water recycling system (replacing our home-made version). Shimpo/Nidec VL Whisper Potter's Wheels with stools and splash guards (x2) Shimpo/Nidec's new VL-Whisper features a direct-drive, brushless, 400 watt, ½ hp, DC motor with overload protection, electronic controller, 0-250 rpm's, 100 lb. centering, reversible, high torque at all speeds), tri-pod design, built-in table, 14-inch wheel head, banding wheel feature, remote foot pedal, adjustable height with table-top position, modular components and compact storage. SKUTT KM 818-3 Pottery Ceramic Kiln 240 Volt Highlights: Write your own firing programs with up to 32 Segments using Ramp and Hold. Store up to 12 programs, or use the tried-and-true factory set programs in ConeFire Mode Built in Diagnostics give technicians the ability to diagnose kiln problems with just a few button presses. New Safety Features help prevent accidental starts and overfires. New software keeps track of your Firing Costs and the Number of Firings The CINK- a complete Clay filtering and Water Recycling System. Collects clay and recirculates water Four-stage clay filtration down to 1 micron Self-contained; not connected to a water or plumbing system Capture clay Prevents clay-clogged pipes Conserves water The outgoing wheels would remain at the Centre for as long as they are useful. (some students who have become fond of these aging idiosyncratic wheels, but the majority cannot wait for new wheels) We have two smaller kilns that are functional. In the past 18 months, we have spent over 800 dollars on repairs to one of them. These two kilns do not provide enough firing volume for our classes. We need a bigger kiln to properly process the work and provide efficiency for the instructors to fire students work in a timely fashion. The kiln upgrade will make loading, processing and shelf maintenance much better!			

		So, the kiln that has been needing repairs will be traded in towards the new purchase. We will be left with one smaller kiln and the new larger one) that will give us an increase in capacity. The City of Winnipeg, our landlord, has approved the project and will adjust the electrical system to accommodate the larger kiln, and oversee the installation with the supplier. The clay filtering and water recycling system make everything better. It is portable and allows for student participation in cleaning and recycling, it provides efficient cleaning and recycling of clay for the instructors and students.These upgrades will reduce repair costs, stabilize labour costs for studio maintenance, provide a better-quality creation experience for instructor and student work, and provide a better overall experience of learning the art of pottery and sculpture at Forum Art Centre. Our capacity for course offerings, creation volume, and access to the studio will stabilize and we can continue to provide a valuable resource for the arts community.			

2025-05-23	Publishing childen's illustrated book, Māskīkīy Miskanaw/The Medicine Way	For this project, we are requesting funding to assist with the final steps to publish the third book in the Six Seasons of the Asiniskaw Īthiniwak series, called "Māskīkīy Miskanaw/The Medicine Way." Work will begin on March 10, 2025, and culminate with the book's publication on September 15, 2026. This project will support PMP/HWP's efforts to bring the "The Medicine Way" to publication, covering the project editor's fees beginning March 10, 2025, as well as the design for the digital review copy (DRC) and final layout of the book, the creation of materials for metadata (covers, spreads), the proofread of the final layout, a book trailer, social media and enewsletter promotion, and a portion of the first print run. The Six Seasons SSHRC Partnership curriculum team is also developing a teacher guide to accompany the book and help educators use the book with their students. The Six Seasons of the Asiniskaw Īthiniwak picture books share the life of the asiniskaw īthiniwak in the mid-1600s, with accompanying teacher guides and digital picture book apps. The first two books are "Pīsim Finds Her Miskanaw" (2013, revised edition 2020) and "Amō's Sapotawan" (2022). Both depict an asiniskaw īthiniwak community through the eyes of a child who is searching for their path in life. The protagonist of the first book, Pīsim, is a fictionalized version of Kayasochi Kikawenow. The protagonist of the second book, Amō, is her imagined sister. The books are historical fiction, and include sidebars with additional story notes, illustrations, and maps. "The Medicine Way" shares the story of a family travelling to their community's heartland, where their teachers live. Each family member is learning and developing their craft except for Mwakwa, who is trying to decide what his gifts are, and thus what his chosen craft will be. He meets a stargazer, a person who carries stories of the stars, and decides to become their apprentice. The previous books in the series have received critical acclaim. "Pīsim," winner of a Canadian Archaeological Association's Public Communications Award (2023), has been described as a "rich story" that "brings alive the history and language of Asiniskow Ithiniwak in Manitowapow while illustrating the cultural breadth of a dynamic community" by "Winipek" author, Niigaanwewidam James Sinclair. "Amō" was among the CCBC's Best books for Kids & Teens (2023) and named one of the Best Books of 2022 by American Indians in Children's Literature. This series is one-of-a-kind for the Rocky Cree community, Canada at large, and even internationally. The creation of these books supports Rocky Cree communities in reclaiming their distinct identity, separate from Woodland Cree peoples (with whom they have historically been misidentified), as well as providing an invaluable tool for classrooms and educators. Supporting the publication of these titles fits well with HWP's mandate to publish authentic narratives that share joy, creativity, strength, bravery, and community. As with the previous books in the series, the main story in "The Medicine Way" is written by William Dumas, an asiniskaw īthiniwak Elder and storyteller from O-pipon-na-piwin Cree Nation in northern Manitoba. Because William is a co-applicant on the Six Seasons SSHRC Partnership Grant, he does not receive a fee for this work, per their regulations.	Portage & Main Press/HighWater Press	Share - Present	$11,250

		Rhian Brynjolson is the artist for the main narrative, while Alexis Cameron Ironside is the artist for the story notes. Rhian's fee is $12,450, with $4,150 paid out prior to this project (signing fee) and $8,300 being paid out in two installments over the course of this project (at 50% and 100% of full-colour art completed). Alexis's fee is $1,000. The costs for illustration are covered by the Six Seasons SSHRC Partnership. At the request of the Six Seasons SSHRC Partnership, all royalties for the books in the Six Seasons of the Asiniskaw Ithiniwak series are paid to the Centre for Research in Young People's Texts and Cultures at the University of Winnipeg. The funds are used to support activities related to the reclamation of Indigenous languages and cultures in Manitoba. For example, the royalties supported the self-publication of "Whiskeyjack Finds Her Purpose," an illustrated version of an oral story shared by Rocky Cree Knowledge Keeper Clifford Hart from Nisichawayasihk Cree Nation. The royalties also supported a university student developing a language app with and for his Indigenous community. A team of Knowledge Keepers are consulted throughout the project to ensure cultural authenticity in everything from story notes to character designs and cultural objects. Their honoraria are covered by the Six Seasons SSHRC Partnership.			

2025-06-25	imagiNorthern Tour: North to North	"Northern artists create world-class work but remain disconnected from national and international markets due to barriers in travel, digital access, and funding." – Northern Arts Strategy Report (2024) This tour responds directly to that challenge. The imagiNorthern Tour: [redacted] bringing live concerts, media workshops, and podcast recordings to five northern towns. What We're Doing [redacted] Local Involvement – imagiNorthern Champions coordinate venues, artists, and promotion in each town. Each stop includes: [redacted] episode. Why This Tour Matters Churchill artists face extreme isolation—no road access, high costs, and limited options. As reported in the Northern Arts Strategy, 93% of northern artists say they struggle to access audiences and venues. This tour builds a north-to-north circuit to strengthen touring, collaboration, and digital storytelling in the region. While I regularly perform in Churchill, this is the first time we're taking our music and skills on tour to neighbouring communities—creating a repeatable model for other northern artists to follow. The imagiNorthern Network This project is the natural evolution of the imagiNorthern Network, a partnership of northern artists, champions, and arts organizations established to connect and empower creative communities across the region. Phase 2, funded by the Canada Council for the Arts, focuses on expanding touring opportunities, digital access, and community infrastructure. all exceptions - 18.1(c)(i)	Roy Mexted	Share - Tour	$25,361

		This tour is a practical step forward in that vision. It strengthens the Champion network, demonstrates collaborative delivery across towns, and showcases the creative potential of northern artists to wider audiences. Making It Happen Travel – Train to Thompson, then RV between towns. Team – Professional artists, a skilled sound engineer (Anthony Cenerini, Milestone A/V), and trusted local partners. Experience – I've already led digital media training in each community through the Northern Arts and Food Project. Growth – Additional partners will be invited to contribute to the tour and expand future events. This isn't just a music tour—it's a movement for connection, creativity, and self-determined artistic growth in northern Manitoba.			

2025-11-28	Exploring Options to Professionalize BCA by Transforming the Business Model for Future Sustainability and Success	Birtle Centre for the Arts, a hub for local and regional creative communities, provides a welcoming, inclusive environment where creative endeavours and learning about visual arts and craft are encouraged and facilitated. Founded in 2012 and incorporated as a not-for-profit in 2013, BCA acquired and began renovating the building in 2014. People of all ages, from children to seniors, use the fully renovated, bright, clean workspaces to share, learn, and practice skills or to work independently on their creative projects. BCA provides high quality arts and craft instruction, equipment and facilities - over 40 programs annually including one-hour after-school classes and classes with 16 hours of instruction over 8 weeks, and 5-days of Summer Art Camp - 300 participants annually - professional instructors from all over the province - open studio opportunities for pottery, fibre arts, acrylic and watercolour painting, and myriad other arts and crafts BCA ensures financial and physical accessibility for all activities: - bursaries and subsidies - accessible location - network with mental health agencies BCA leads and fosters leadership: - encourages local talent as instructors - works with young children who attend over the years of their youth - supports arts mentorship programming by providing the connections and the space - includes a student (Youth) member on the Board BCA impact - Quote from Terry Grant, Chairperson of Moosomin and District Arts Council (Plain and Valley newspaper, Jan.2024). "I took pottery through Birtle in 2021 and their centre was amazing. I experienced what Birtle had to offer and it was mind blowing. The number of people who go to Birtle for programming is crazy". Moosomin is an hour away from Birtle and in another province. People travel from many surrounding communities to Birtle for the purpose of participating at BCA. - The Centre is a significant factor in the choice of some folks to move to Birtle to retire, from as far away as The Pas, Calgary, and Winnipeg. - A woman potter who lives an hour away has built a thriving business, using BCA resources to support her work and is on the point of cutting back her hours at her job, so she can devote more time at self-employment. - A young woman who attended classes at BCA for 10 years, participated in the arts mentorship program, served on the BCA Board as a student representative, is now attending the Fine Arts program at Brandon University and has been awarded the Nellie McClung Trailblazer Scholarship. BCA has been inspired, developed, managed and run for over 10 years by a core group of volunteers who dreamed a dream and built a thriving arts centre in the midst of rural Manitoba in a community of less than 700 people. They did everything from hands-on building renovation, to learning how to run a pottery kiln, to finding funds to run the operation, to teaching classes, to serving on the board.	Birtle Centre for the Arts Inc.	Support - Looking Forward	$15,000

		This group is r [redacted] n short, this project will set us up with a plan to move forward. all exceptions - 18.1(b)			

2025-11-28	Assessing the health of Manitoba's professional choral sector	Manitoba Choral Association (MCA) is the provincial arts service organization dedicated to supporting, strengthening, and promoting the choral arts. We serve the community by: • providing resources for singers, conductors, and choirs of all ages and backgrounds; • recognizing achievement through awards and scholarships; • advocating for the choral community; • building provincial, national, and international connections; • presenting high-quality artistic, cultural, and educational programs; • promoting members' concerts and events; • encouraging new works by Manitoba composers; and • creating opportunities for all Manitobans to experience choral music. MCA's work often supports choral professionals leading amateur school and community choirs. However, Manitoba's celebrated professional-level ensembles face distinct and urgent challenges that require targeted support. This project will allow MCA to provide research, insight, and sector-wide analysis to strengthen the sustainability of these choirs. Today, Manitoba's professional choirs are navigating more volatility and change than ever. Five ensembles pay artist fees to their singers. These fees more closely resemble honoraria than compensation reflective of the time, skill, and artistry required; therefore the term "professional" is often qualified as "professional-level." Two ensembles are currently at a crossroads, facing leadership transitions, reduced boards, vacant staff positions, and piecemeal funding. Others are experimenting with alternative business models while drawing from the same limited pool of resources. Together, these realities underscore the urgency of assessing viability and charting a sustainable future for the collective sector. More broadly, these choirs share pressing challenges: • smaller post-pandemic audiences that have less disposable income; • stagnant fees for singers, resulting in a widening inequity with professional instrumentalists; • limited and/or overtaxed resources (i.e. singers, audiences, funding) • increasing competition for resources from amateur choirs; • inadequate staffing; • the imperative to decolonize a euro-centric tradition; and • evolving mandates of funders. Manitoba's professional choral community is fragile. No single choir has the capacity to analyze the full picture, but MCA is well-positioned to do so on their behalf. Through this project, MCA will conduct an arms-length assessment of the professional choral sector. Each choir will receive objective insights to inform their own direction: they may use the data to guide difficult decisions about their future, they can gain clarity on opportunities for course correction, or they	Manitoba Choral Association	Support - Looking Forward	$15,000

		can choose to transform their model with greater context and guardrails. Too often arts organizations act in isolation, competing for the same resources. MCA has a unique opportunity to convene these choirs, explore what serves the broader community, and ensure that decisions are informed by shared knowledge rather than guesswork. Additionally, in naming these ensembles 'professional-level', we are pointing to a structural inequity: in Manitoba, compared to other provinces, these choirs are undervalued, and their organizations under-resourced to sustain a fully professional model. That said, it also speaks to the potential they hold – they already possess the artistry to stand among Canada's finest choirs. Through this project, we also hope to identify a path where, should they choose, Manitoba's leading choirs can confidently claim their place as fully professional ensembles, shoulder to shoulder with their colleagues across the country. The outcomes of this project are intentionally open: a choir may fold, merge with another, reinvent itself, or make minor adjustments. MCA's role is not to prescribe solutions but to equip choirs with the information and tools they need to choose the best path forward. Manitoba is known as 'the Singing Province,' a legacy that needs to be nurtured to endure. By strengthening our professional choirs, we not only safeguard this tradition but also ensure Manitoba's fine voices resonate well beyond our borders.			

2026-01-23	Big Lodge - Sundance Ceremonial Preparation Lodges	(This project description has been extracted from the scanned version of the offline application submitted by the client.) This project supports the revitalization of sacred Indigenous cultural practices through the preparation of a series of lodges leading to the Sundance — our Big Lodge — which will take place in the summer of 2026. As Sundance Chief for this cycle, I am responsible for ensuring each lodge and ceremony is carried out in a good way, with full support for all roles involved: the Elders, grandmothers, pipe carriers, dancers, singers, drummers, helpers, and youth. Before we stand beneath the Mother Tree at the Big Lodge, we must prepare — spiritually, mentally, physically, and emotionally. The Fall Smoke Lodge and the Winter Singing Lodge are two of the five preparatory lodges that help us ready ourselves for Sundance. These lodges are living spaces of creation and renewal. Through them, we cleanse, strengthen, and reconnect with our spirit family and with the land that sustains us. Each lodge brings together the community through song, dance, and prayer — grounding us in the teachings that keep our hearts strong. The singers and drummers are artists who lift the people through rhythm and song. Their music carries ancient stories and prayers that awaken the spirit. The dancers, too, are artists — their movements are not performances, but living prayers offered for the healing of others. Every step, every sound, every beat of the drum is an act of creation that connects us to those who came before and to those who will come after. These expressions are our art — sacred, shared, and witnessed in the circle of life.	Gordon Daniels	Indigenous 360	$15,000

		Through the fall and winter seasons, we will host these two lodges to help participants, especially youth, learn and carry their responsibilities. These gatherings will provide space for healing, cultural learning, and creative expression. The teachings within each lodge help us to remember balance — between body and spirit, self and community, the seen and unseen. When we prepare in this way, we are preparing to dance for the living — for our families, our ancestors, and all of Creation. The suffering that comes with this path is part of the medicine. We learn that growth comes through challenge, that healing requires humility, and that love and discipline are the tools of transformation. Even when obstacles arise, we continue — because if we stop, the growth stops too. These are the teachings that keep us walking in a good way. This project allows us to gather all generations — Elders, adults, and youth — to strengthen cultural identity, restore wellness, and reaffirm our connection to Creator. It supports intergenerational knowledge sharing, language, and ceremony, helping us carry forward the gifts of the late Noah Cardinal and all who taught us. Through these lodges, we prepare to meet the Big Lodge with open hearts, clear minds, and grounded spirits — ready to dance for life itself and to continue the sacred work of healing our people, our land, and ourselves.			