



Music PEI Annual General Meeting Agenda
August 19th, 2026 – 7:00 PM
Online Via Zoom Video Conference

1. **Call to Order & Confirmation of Quorum** – Mark Watts, Chair
2. **Welcome & Introductions** – Mark Watts, Chair
3. **Review and Approval of the Agenda** – Mark Watts, Chair
4. **Review and Approval of Minutes from 2025 AGM** – Mark Watts, Chair
 - a.  08.12.2025 MPEI AGM 2025 - DRAFT Minutes.pdf
 - b. **Motion:** That the minutes of the 2025 Annual General Meeting, as presented, be approved.
5. **Chair's Message** – Mark Watts, Chair
6. **Staff Reports**
 - a. Executive Director's Report – Andy Glydon Executive Director
 - b. Music PEI Programs Report - Dylan Menzie, Program Manager
 - c. Finance Report - Shannon Smith, Finance Manager
7. **Presentation of 2025/26 Financial Statements**
 - a. Jessica Smith from ABCE to present the year end financials
 - b.  MusicPrinceEdwardIslandInc.-2026-DRAFT.pdf
8. **Appointment of Auditor**
 - a. **Motion:** That Arsenault Best Cameron Ellis (ABCE), Chartered Professional Accountants, be appointed as the Corporation's auditor for the 2026–2027 fiscal year.
9. **Election Results**
 - a. Election Results Announced - Mark Watts, President / Chair of Nomination Committee
 - b. Recording of the new board member's names and terms in the minutes.
10. **New Business**
11. **Next Board of Directors Meeting** - September 16th, 6:30pm.
12. **Meeting Adjournment**
 - a. **Motion:** That the 2026 Annual General Meeting be adjourned.



**Minutes - Music PEI Annual General Meeting
August 12th, 2025 – 7:00 PM
Online Via Zoom Video Conference**

Board Members in Attendance: Mark Watts (Co-Chair), Brian Watts (Co-Chair), Diana Castro, Karson McKeown, Braeden Van Asperen, Julie Pellissier-Lush, Hannah Beck, Emma Fugate, Nikki Waite, Madison Ranta

Staff in attendance: Rob Oakie, Andy Glydon, Shannon Smith

Music PEI Members in attendance: Andrew Melzer, Jon Matthews, Gordon Belsher, KiiKii Rose, Bradley Duffy

Guests in attendance: Jessica Smith

1. Call to Order & Confirmation of Quorum – Mark Watts, Interim Co-Chair - 7:03pm
2. Welcome & Introductions – Mark Watts, Interim Co-Chair
 - a. Welcome to new Board members Karson McKeown and Diana Castro
3. Review and Approval of the Agenda – Mark Watts, Interim Co-Chair
 - a. Motion to approve the Agenda moved by Julie, seconded by Braeden
4. Review and Approval of Minutes from 2024 AGM – Mark Watts, Interim Co-Chair
 - a.  AGM Minutes Sept 10 2024.docx.pdf
 - b. Motion to approve the Minutes moved by Nikki, seconded by Emma
5. Chair's Report – Mark Watts, Interim Co-Chair
 - a. Overview of programming and event highlights from the last year.
 - b. Thanked staff and Board members for their hard work over the past year.
 - c. Highlighted the need to ensure consistent cash flow for the organization - noted the importance of now having a Finance Manager on staff.
 - d. Mentioned the importance of ensuring a seamless ED transition in the upcoming year and filling Board vacancies.
6. Financial Overview - Jessica Smith from ABCE to present our year end financials.
 - a.  1. MUSIC PRINCE EDWARD ISLAND INC_FINANCIAL STATEMENTS_MARCH 31, 202...
 - b. Review of Statement of Financial Position, Statement of Operations and Changes in Net Assets, Statement of Cash Flows, notes and related schedules.
 - c. Jess: can do a Motion to approve statements now, or do an e-vote later if you want to look at the receivable which Rob mentioned may be missing from these statements (FACTOR).
 - d. Shannon: will look into FACTOR amount tomorrow morning.

- d. Rob: one or two other small items I would like to have a look at tomorrow morning as well.
 - e. Mark: will circle back with finalized financial statements for Board approval via email.
 - **ACTION:** Mark will circle back with finalized financial statements for Board approval via email.
7. [Executive Directors Report](#) – Rob Oakie, Executive Director
- a. Review of Creative PEI study, major events, export development
 - b. Showcase PEI, Music PEI week, investment program remain constant for Music PEI
 - c. Issues with number of available positions for PEI musicians at this year's ECMA
 - d. Pulling back from export development in US, won't be going to Folk Alliance this year. Members still want to develop opportunities in US for the future, so we have invited some Americans to Showcase
 - e. A huge thanks to Madison from Mark for all her contributions over the past 2 years. (Minute taking continued by Nikki from here)
 - f. New operational funding from the City of Charlottetown (10K)
 - g. Government funding has many challenges that could be detrimental
 - h. ED retirement date, March 13th, 2026.
8. Staff Reports
- a. [Music PEI Programs Report](#) - Andy Glydon, Program Officer
 - i. Market Access Fund (replaced small travel stipend), has been a huge success
 - ii. Microgrants was increased to \$500
 - iii. Detailed reports are linked in document above
 - iv. Golden Ticket and Diverse Voices needed to be reduced, which was unfortunate but also allowed for more focus to those who could participate.
 - v. Question about microgrants - they are serving a great purpose to engage new members. You do not need to be a member to apply and are given a free year's membership once receiving a grant.
 - b. Export Development Report - Rob Oakie, Executive Director
 - i. Shoutout by Rob to Dylan Menzie for the work he has done.
 - ii. This report was included in earlier ED report
 - c.  [AGM Finance Report-August 12, 2025.pdf](#) - Shannon Smith
 - i. Year 1 anniversary with MPEI! Much time this year was spent transition accounting systems. Classes are now used for each program and event. Quick Books is being used. Payroll is set up to be automated and remittances to CRA can be done in the system within minutes. The budget is set up in the accounting system so data can be pulled in real time. Accounts payable and receivable is being created.

- ii. A fun program is the capability to use tagging. If we wanted to pull just a report on something (IWS for example) we can use the tags to do this. Membership types have been set up with tags as well, which can provide data on membership.
- iii. Focus going forward will be finding new ways to improve and streamline processes. Shannon is excited to be here and do her part to contribute to the organization.

9. New Business

- Active Committees (Finance, Succession, Safer Spaces, Artist Advisory, ECMA, Ripple Effect)
 - Deferred to September meeting - committees will be discussed then. Directors can give some thought on where they may like to serve.

10. Discussion about new Board Appointments

- a. Bradley Duffy - 2SLGTBQ+ community, Kiki - Black Community Rep
- **ACTION:** Mark will put an e-vote to the board to appoint the 2SLGBTQ+ and Black Community Reps.

11. Next Board of Directors Meeting - September 9th, 6:30pm.

12. Meeting Adjournment

Chair's Message

This past year has been exceptionally busy for Music PEI (MPEI), its staff, and its Board of Directors.

Without a doubt, the Board's most significant responsibility was overseeing the transition in leadership at Music PEI. As you all know, this past winter Rob Oakie stepped down as our Executive Director after 18 years of dedicated service. As Music PEI's first and only Executive Director since the organization's inception, Rob helped transform the association from a bold idea into the thriving organization it is today. It was not lost on the Board that we had very large shoes to fill.

Through numerous meetings and thoughtful discussions, the Board identified three priorities in selecting our next Executive Director: institutional knowledge, established relationships with our funders and sponsors, and a deep understanding of both the music industry and Prince Edward Island's music community. It quickly became clear that Andy Glydon was the right person to lead Music PEI into its next chapter. We are proud to say the transition has been seamless, and we are excited about the future under Andy's leadership.

It feels as though the 2025-26 year has flown by. Our staff successfully organized and delivered our signature events including Music PEI Week & Awards, the Canadian Song Conference, and Showcase PEI, while continuing to administer programs and services that support our members throughout the year. It has been a whirlwind, but one marked by tremendous dedication and hard work.

At the same time, we recognize that our industry continues to face significant challenges. As a member-based organization, Music PEI remains committed to being both a resource and an advocate for its members, helping artists and music businesses navigate an ever-changing landscape while supporting sustainable, long-term careers.

Looking ahead, I am excited to share that this fall we will begin developing a new five-year strategic plan. It is hard to believe that nearly five years have passed since our last strategic planning process. This work will help ensure that Music PEI continues to move forward with purpose, focus, and a clear vision for the future. Member engagement, expanding opportunities for underrepresented genres, strengthening relationships with our funders and sponsors, maintaining relevant programs and events, and continuing to foster safer, more inclusive spaces within our music community are just some of the priorities we look forward to exploring together.

On behalf of the Board of Directors, I want to sincerely thank everyone who contributed to Music PEI's success this past year. To our exceptional staff, dedicated volunteers, and committed Board members. Your passion and professionalism are the foundation of everything we accomplish. We look forward to another year of growth, collaboration, and supporting the incredible talent that makes Prince Edward Island's music community so special.

Finally, I would like to express our sincere gratitude to our major funders: ACOA, the Government of Prince Edward Island through Innovation PEI, FACTOR, and to our many other sponsors and partners. Your continued investment in Music PEI makes it possible for us to support, develop, and celebrate the vibrant Island music community. We truly could not do this work without you.

Mark Watts
President, Board of Directors
Music PEI

Executive Director's Message

This past year marked an important milestone for Music PEI. It was a year of celebrating legacy - both the organization's, as we marked the 25th anniversary of the Music PEI Awards, and that of our founding Executive Director, Rob Oakie, who retired on March 13, 2026, after eighteen years leading the organization.

I want to thank Rob for his vision and tireless advocacy on behalf of PEI musicians, songwriters, and music industry professionals over the past eighteen years. Without Rob, this organization would not be what it is today. I've been fortunate to work alongside him for the past five years and have a deep appreciation for the way he built Music PEI: with intention, hospitality, and a genuine love for the artists we serve. Thank you, Rob, for your mentorship, guidance, and, most importantly, for your trust in me to continue this work.

Although I officially assumed the role of Executive Director on March 14, 2026, I've had the privilege of working with Music PEI for the past five years. That continuity has made this leadership transition a smooth one, allowing us to build on the strong foundation already in place while continuing to build on what's already working and finding new ways to better serve our members.

I'm incredibly grateful to the Music PEI team. Their creativity, dedication, and willingness to jump in wherever needed are what make this organization what it is. While leadership has changed, our mission has not. Music PEI remains committed to supporting sustainable careers for PEI musicians, songwriters, and music industry professionals while strengthening and growing our music sector.

It's an exciting time for Music PEI as we enter this next chapter with renewed energy, an incredibly talented team, and a clear vision for the future. It is a privilege to serve this community, and I believe there is no more rewarding work than helping artists build sustainable careers and strengthening Prince Edward Island's music industry. I look forward to building on the remarkable work that has come before and continuing to grow Music PEI's impact in the years ahead.

Thank you to our Board of Directors, staff, volunteers, funders, partners, and the broader music community for your continued trust and support. Most importantly, thank you to our members, the artists, songwriters, and music industry professionals who inspire this work every day. Your creativity is a light in the dark. The future of Music PEI is bright, and I look forward to everything we'll accomplish together.

Sincerely,



Andy Glydon
Executive Director, Music PEI

Executive Director's Report

Andy Glydon, Executive Director

This report covers activities from the 2025–2026 fiscal year, beginning April 1, 2025 and ending March 31, 2026. It reflects a year of growth for Music PEI, not only in the programs and opportunities we delivered, but also in the organization itself.

Throughout this report you'll see four recurring themes. The first is building organizational capacity by investing in our people, systems, and long-term sustainability. The second is creating opportunities for artists through funding, professional development, export initiatives, and industry events that help build sustainable careers. The third is the importance of building meaningful partnerships with governments, industry organizations, municipalities, community groups, and international collaborators to create opportunities that would not be possible on our own. Finally, you'll see our commitment to looking ahead by planning strategically for the future while remaining responsive to the evolving needs of Prince Edward Island's music industry.

While this report looks back on another successful year for Music PEI, it is equally about looking ahead. The work of strengthening our organization, supporting artists, building partnerships, and planning for the future is ongoing, and we remain committed to ensuring Music PEI continues to grow alongside the industry we serve.

Operations

Board of Directors

Music PEI is fortunate to be guided by a dedicated Board of Directors whose leadership, expertise, and volunteer commitment help shape the organization's direction and ensure strong governance.

- Mark Watts – President
- Emma Fugate – Treasurer
- Braeden Van Asperen – Director
- Hannah Beck – Director
- Karson McKeown – Director
- Sashki Roper – Black Community Representative
- Julie Plessier-Lush – Indigenous Community Representative
- Sean Corcoran – Appointed Legal Advisor

Staff

This year marked a period of growth and transition for the Music PEI team.

Following two successful years leading our SkillsPEI Work Experience Program, Dylan Menzie stepped into the role of Programs Manager. Dylan's experience as both an artist and arts administrator, combined with his passion for member service, makes him a natural fit to lead our artist development and investment programs.

We also welcomed Shawna Picard as Event Team Lead. Shawna quickly became an invaluable member of the team, bringing exceptional organization, attention to detail, and a calm, solutions-focused approach to delivering Music PEI's growing calendar of events.

Finance Manager Shannon Smith continued strengthening our financial management practices through improved budgeting, reporting, forecasting, and financial oversight. Together, our staff continue to build an organization that is collaborative, adaptable, and member-focused.

- Andy Glydon – Executive Director
- Shannon Smith – Finance Manager
- Dylan Menzie – Programs Manager
- Shawna Picard – Event Team Lead

Contractors

Music PEI continues to work alongside talented contractors whose specialized expertise strengthens key programs and expands our capacity to serve members.

- Colin Buchanan – Golden Ticket Program Mentor
- Katrina Lopes – Diverse Voices Program Mentor
- Andrew Cormier – Ripple Effect Coordinator
- Hannah Bridger – Communications Coordinator & Newsletter Editor

SkillsPEI Work Experience Program

Supporting the next generation of arts workers remains an important part of Music PEI's work. Through the SkillsPEI Work Experience Program, we continue to provide meaningful employment opportunities while increasing our capacity to deliver programs and events. Many former participants have gone on to careers within Prince Edward Island's creative sector, strengthening the industry as a whole.

2025–2026 Participants

- Hannah Bridger
- Ryan Van Winkle

- Spencer Swaine
- Dazey Steinman
- Andrea Medina
- Noelle Pettipas

Student Placements

Music PEI also continued partnering with local post-secondary institutions to provide internship and work placement opportunities for students beginning careers in the arts sector.

- Anjali Meprovil – University of Prince Edward Island
- Carter McDevitt – Holland College

Office

Located on the third floor of The Arts Guild in Charlottetown, 2026 marks ten years since Music PEI made the building its home. Over the past decade, The Arts Guild has become one of Prince Edward Island's most important creative hubs, bringing together artists, arts organizations, and creative businesses under one roof. That shared environment continues to foster collaboration, strengthen partnerships, and create opportunities that extend far beyond our office walls.

Organizational Capacity

As Music PEI has grown from a small organization with a single staff member into a provincial music industry association delivering nearly \$900,000 in annual programming and services, we've become increasingly focused on strengthening the organization behind the programs we deliver. Building a sustainable music industry means building an organization with the people, systems, and leadership needed to support it.

During the year, staff strengthened internal operations through improved financial reporting, budgeting, Board reporting, documentation, operational planning, and clearer staff roles and responsibilities. These ongoing improvements help create greater continuity, empower staff to take ownership of their work, and position the organization for long-term success.

Music PEI also invested in professional development. Staff participated in conferences, workshops, and industry meetings throughout the year, while Executive Director Andy Glydon completed the Contemporary Management in Arts & Culture certificate through the University of New Brunswick, strengthening the organization's expertise in governance, strategic planning, financial management, and human resources.

Music PEI's annual operating budget has grown from approximately \$150,000 in 2008 to nearly \$900,000 annually, reflecting the continued expansion of programs, services, and investment in Prince Edward

Island's music industry. This work is made possible through the ongoing support of Innovation PEI, the Atlantic Canada Opportunities Agency (ACOA), FACTOR, the City of Charlottetown, and a wide range of project funding partners.

As the organization has grown, so too has the importance of strong governance and clear organizational policies. During the year, staff advanced several key policies and frameworks that will strengthen accountability, support staff and volunteers, and help foster a safe, equitable, and inclusive music community, including:

- Equity Policy
- Protective & Inclusive Spaces Policy
- Complaints & Response Policy
- EDIA Employment Practices
- Succession Planning Framework

Music PEI also introduced voluntary demographic data collection across funding and program applications, jury and delegate recruitment, and hiring processes. Better information will help us understand who is participating in our programs, identify patterns or gaps where they exist, and evaluate whether our opportunities are reaching the diverse communities we aim to serve. This work will support more informed decision-making while strengthening our commitment to equity, accessibility, and accountability.

Much of this work happens behind the scenes and may never be visible to our members, but it provides the foundation that allows Music PEI to deliver stronger programs, respond to new opportunities, and continue supporting Prince Edward Island's music community well into the future.

Supporting Artists & Growing the Industry

Supporting sustainable careers for Prince Edward Island musicians, songwriters, and music industry professionals remains at the heart of Music PEI's work. This year, we invested in artist development, professional training, export opportunities, and industry partnerships that help artists build meaningful careers both at home and abroad.

This year marked the 18th edition of Showcase PEI and the 12th edition of the Canadian Song Conference. Music PEI also delivered seven artist development programs, presented 30 artists at export events across Prince Edward Island, Montréal, Ottawa, Winnipeg, and Manchester (UK), and received a record number of applications to our Investment Program. Membership also grew to 344 individual members, reflecting both the strength of Prince Edward Island's music community and the growing demand for career development support.

While these numbers are encouraging, they tell only part of the story. Music PEI's role extends beyond producing events or administering funding programs. Our work is about creating opportunities that

individual artists often couldn't access on their own, connecting them with presenters, managers, booking agents, publishers, funders, and fellow artists who help turn creative ambition into sustainable careers. Many of those relationships continue to create opportunities months and even years after an initial introduction.

Events & Export Development

Showcase PEI

For eighteen years, Showcase PEI has been Music PEI's flagship export development initiative, connecting Prince Edward Island artists with music industry professionals from across Canada and internationally. The 2025 edition welcomed delegates representing festivals, venues, agencies, labels, management companies, and presenters, creating more than 150 curated one-on-one business meetings alongside showcase performances throughout Charlottetown.

The value of Showcase PEI lies in the relationships it creates. Since 2008, Showcase PEI has generated an estimated \$5 million in work for PEI artists, and this year's participants reported new festival bookings, management representation, agency offers, and touring opportunities. Joco Reyome's Showcase PEI meetings resulted in festival bookings across Canada and Europe, while Gizmo secured management, agency representation, and a record deal—clear examples of how opportunities created during Showcase PEI continue to unfold long after the event concludes.

Canadian Song Conference

Now in its twelfth year, the Canadian Song Conference continues to hold a unique place within Canada's music industry by helping artists build careers beyond the stage. Through workshops, listening sessions, and one-on-one meetings, participants connected directly with publishers, broadcasters, labels, rights organizations, and music supervisors while gaining a deeper understanding of songwriting, publishing, royalties, and sync licensing.

The conference's boutique format remains one of its greatest strengths, creating an environment where meaningful conversations can lead to long-term professional relationships. Those relationships continue to generate opportunities well beyond the conference itself and reinforce the importance of diversified, sustainable careers for today's artists.

Export Development

Export development remains one of Music PEI's core priorities. This year, artists represented Prince Edward Island at events including BreakOut West, Folk Music Ontario, Mundial Montréal, and English Folk Expo, while Music PEI continued strengthening collaborative export initiatives with our Atlantic Canadian counterparts.

This work is guided by a simple philosophy: successful export begins with strong relationships. Rather than focusing solely on showcase performances, Music PEI works to connect artists with collaborators, industry professionals, and new markets in ways that support long-term career growth.

One of this year's strongest examples was Noah Malcolm's partnership with UK artist Izzy Yardley through the Artist Exchange Program. What began as a songwriting exchange evolved into Noah's first independently organized UK tour, new songwriting collaborations, and lasting relationships within the UK music industry. It demonstrates how international partnerships can create opportunities that extend far beyond a single performance.

Music PEI Week

The 25th anniversary edition of Music PEI Week celebrated both the incredible talent within Prince Edward Island's music community and an important milestone in the organization's history. More than 1,400 people attended thirteen events featuring thirty-five artists, while expanded programming—including an all-ages showcase, Battle of the Bands, and increased activity in Western PEI—helped engage new audiences and celebrate the diversity of Island music.

Twenty-five years after the first Music PEI Awards, Music PEI Week continues to be more than an awards show. It remains a celebration of our music community, a platform for emerging and established artists, and an opportunity to bring Islanders together through live music.

Building Relationships Beyond Prince Edward Island

Prince Edward Island's music industry does not exist in isolation. Creating sustainable careers for our members requires strong relationships with industry organizations, funders, government partners, community organizations, and music networks across Canada and internationally. Throughout the year, Music PEI invested in these partnerships to ensure PEI artists have a voice in national conversations and access to opportunities that extend well beyond our province.

Our partnership with English Folk Expo continued to grow through the Artist Exchange Program, creating opportunities for PEI artists to collaborate internationally while strengthening long-term relationships between the Canadian and UK music industries. What began as a songwriting exchange has evolved into an ongoing partnership supporting touring, co-writing, industry networking, and cultural exchange.

Music PEI also worked closely with our Atlantic Canadian counterparts through the regional Music Industry Association network. By collaborating on export initiatives, advocacy, and knowledge sharing, we create stronger opportunities for artists while ensuring Atlantic Canada's voice remains well represented within Canada's music industry.

Throughout the year, Music PEI maintained active relationships with organizations including FACTOR, CIMA, Canada Council for the Arts, Innovation PEI, the Atlantic Canada Opportunities Agency (ACOA), the

City of Charlottetown, and other government partners. These relationships are about more than funding—they ensure the needs and perspectives of Prince Edward Island's music industry are reflected in policy discussions, program development, and national advocacy.

Music PEI also remained actively engaged with the East Coast Music Association (ECMA) during a period of significant organizational change. Working alongside our Atlantic colleagues, we advocated for a strong, accountable regional organization that creates meaningful opportunities for artists and industry professionals throughout Atlantic Canada.

Closer to home, reciprocal partnerships continued to strengthen our work. Pride PEI once again partnered with Music PEI to deliver the Q-AMP program while supporting Music PEI Week, creating professional development and performance opportunities for 2SLGBTQIA+ artists. We also established an exciting new partnership with the City of Summerside, whose support played an important role in the success of the 25th Anniversary Music PEI Awards and demonstrated how municipalities can help strengthen PEI's arts and culture sector.

Our partnership with Whitecap Entertainment expanded through Ripple Effect, allowing Music PEI to strengthen safer-spaces training, onsite support, outreach, and harm reduction initiatives at major live music events. We also strengthened our relationship with the Rising Tide Community Fund, whose support of the Golden Ticket Program reflects a shared commitment to investing in emerging PEI artists.

Ultimately, these partnerships are about far more than meetings or funding agreements. Every relationship strengthened helps Music PEI create new opportunities, improve programs, advocate more effectively, and connect our members with people and markets beyond Prince Edward Island. As a small province, our greatest strength is often our ability to collaborate. By working together with communities, governments, funders, and industry partners, Music PEI continues to ensure that Prince Edward Island punches well above its weight.

Looking Ahead

As Music PEI enters its next chapter, our focus remains clear: building a stronger music industry where Prince Edward Island artists and music professionals can build sustainable careers.

Over the coming year, we'll continue strengthening the organization by investing in strategic planning, strong governance, sustainable financial management, and the systems that support our work behind the scenes. As Music PEI grows, so too must our ability to respond to the changing needs of our members and our industry.

Ensuring the organization's long-term success will also require diversifying our revenue streams. While government investment remains essential, we'll continue developing new partnerships, sponsorship opportunities, and philanthropic support that allow Music PEI to grow strategically while remaining responsive to emerging opportunities.

We'll also continue working to strengthen Prince Edward Island's music industry as a whole. This includes improving how we collect and use industry data so we can better demonstrate the economic and cultural impact of our sector, advocate more effectively for increased investment, and make informed decisions that reflect the needs of our members.

Building a stronger music industry also means strengthening the infrastructure that supports it. Over the coming years, Music PEI will continue working alongside venues, festivals, recording studios, educators, technicians, managers, promoters, municipalities, businesses, and community organizations to help create an environment where artists can build successful careers without leaving Prince Edward Island.

Export development will remain a key priority, with a continued focus on helping artists establish strong foundations here at home and across Canada before expanding into international markets. By investing in long-term relationships rather than one-time opportunities, we can help artists build careers that are both ambitious and sustainable.

The coming year will also mark the completion of Music PEI's current Strategic Plan and the beginning of work on the next. This process will provide an opportunity to reflect on our progress, engage members and partners in shaping our future, and ensure Music PEI continues evolving alongside the industry we serve.

The future of Prince Edward Island's music industry is bright. Every day, we see artists creating exceptional work, industry professionals building new opportunities, and communities recognizing the value that music brings to our province. Music PEI is proud to be part of that story, and we're excited to continue building it together.

Programs Manager Annual Report

Submitted by: Dylan Menzie

Reporting Period: April 1, 2025 - March 31, 2026

This report provides a high-level summary of program activity and key developments over the past fiscal year. It reflects the collective work of the Music PEI team, program partners, and membership across funding delivery, artist development, export support, and safer spaces initiatives.

INVESTMENT PROGRAMS

The Music PEI Investment Program has successfully supported and nurtured the growth of the music industry in PEI during the fiscal year 2025/2026. The expansion of the Investment Program last year, with a \$25,000 cash injection from Innovation PEI, meant that we could continue our newly established Market Access Fund and increase to the Microgrant envelope - which has only grown in popularity and continues to be a valuable resource for artists both exporting acts, and emerging talent that is just at the beginning of their careers. This report provides an overview of the program's disbursements, funding utilization, successful grant recipients, and the overall impact on PEI's music industry landscape.

In the fiscal year 2025/2026, the Music PEI Investment Program made significant strides in supporting and growing the Island's music industry. A total of **\$119,546** was disbursed across various funding initiatives, including the **Market Access Fund**, **Microgrant Program**, and the broader Investment Program. This increase in funding represents notable growth in both the program's scope and impact, providing more artists with access to essential resources for their career development.

Funding Program Disbursement Summary

The investment program comprised four distinct categories, each with specific funding envelopes and project averages. The categories include Artist I, Artist II, Artist III, and the Music Business Development Program.

Artist I Funding:

- **Total Envelope:** \$24,000
- **Total Funding Distributed:** \$25,046
- **Average Funding:** \$1,926
- **Submissions:** June 2025 (12), January 2026 (26)
- **Total Submissions:** 38
- **Total Funded 25/26:** 13 (32% success rate*)

Artist II Funding:

- **Total Envelope:** \$35,000
- **Total Funding Distributed:** \$24,500
- **Average Funding:** \$2,722
- **Submissions:** June 2025 (2), January 2026 (7)
- **Total Applicants:** 9
- **Total Funded 25/26:** 7 (77% success rate)

Artist III Funding:

- **Total Envelope:** \$32,000
- **Total Funding Distributed:** \$43,300
- **Average Funding:** \$7,216
- **Submissions:** June 2025 (9), January 2026 (10)
- **Total Applicants:** 19
- **Total Funded 25/26:** 6 (31% success rate*)

Music Business Development Program:

- **Total Envelope:** \$4,000
- **Total Funding Distributed:** \$4,000
- **Average Funding:** \$1,333
- **Submissions:** June 2025 (1), January 2026 (2)
- **Total Applicants:** 3
- **Total Funded 25/26:** 3 (100% success rate)

Total grants awarded in 2025/2026: 29

**includes projects awarded prorated funding contributions.*

Adjudication was completed with strong participation from jury members, and we refined the process to ensure transparency and consistent scoring. The "[How Decisions Are Made](#)" webpage was also updated to help members understand the adjudication process.

Market Access Fund

The Market Access Fund (MAF) was established to support PEI artists in accessing national and international markets, enabling them to showcase their talent and expand their careers. Previously, Music PEI could only assist members attending official partnered events at a fraction of the funding now provided through MAF. MAF enabled our artists to bring full bands for showcases, resulting in more robust and impactful performances. Additionally, members explored new opportunities, such as a songwriting trip to New Jersey, participation in the Shetland Music Fest in the UK, Reeperbahn in Germany, and many showcases throughout Canada.

Program Disbursement Summary

During this funding cycle, Music PEI funded twelve MAF applications with our approved funding amount of **\$20,000**. Also, in an effort to fund all of the applications - some projects only received a portion of their requested eligible amount.

- **Total Envelope:** \$20,000
- **Average Funding:** \$1,666
- **Total Submissions:** 12
- **Total Funded 2025:** 12 (100% success rate)

Microgrant Program

Thanks to an increase in funding we saw the microgrant grow this year. In the fiscal year 2025/2026, 8 microgrants of \$500 each were distributed, totalling **\$4,000**, to support emerging artists across various genres. The program aimed to provide financial assistance to underrepresented and diverse groups within the music industry. Below is a breakdown of the microgrant recipients:

- **Total Envelope:** \$4,000
- **Average Funding:** \$500
- **Total Submissions:** 10
- **Total Funded 2024:** 8 (80% success rate)

A more detailed final report covering the suite of Investment Programs can be viewed here:

 [Investment Programs Final Report \(2025_2026\).pdf](#)

ARTIST DEVELOPMENT PROGRAMS

The Golden Ticket and Diverse Voices Programs are fully wrapped for this year. We are currently setting up for the 2026/2027 round by contacting the program mentors and gearing up for applications to open in early August.

RBC Golden Ticket Program

Now completing its eighth year, the RBC Golden Ticket Program continues to offer a transformative, high-impact professional development opportunity for emerging PEI artists. This year's cohort included two artists - Broadcast Failure and Izzy Silver. Each completed the program with a fully recorded and released single, developed under the guidance of top-tier producers and supported by custom-built marketing campaigns. The program was funded by RBC, FACTOR, ACOA and Innovation PEI - for a total budget of **\$33,977**.

A full report for this year's Golden Ticket Program can be viewed here:

 [GOLDEN TICKET FINAL REPORT \(2025_2026\).pdf](#)

TD Diverse Voices Program

The 2025/2026 Diverse Voices program was the most creatively dynamic and exploratory to date. This year's cohort featured two artists, **Diana Delirio** and **Noah Malcolm**. Both participants entered the program with clear artistic instincts but were navigating pivotal questions around cohesion, identity, and how to translate their vision into a release that could connect with audiences. Over the course of the program, both artists demonstrated strong growth not only in their creative output, but in their understanding of branding, marketing, and release strategy. The Diverse Voices program is funded by TD Bank, Innovation PEI, FACTOR, and ACOA - for a total budget of **\$34,040**.

A full report for this year's Diverse Voices Program can be viewed here:

Takin' Care of Business Program

The Takin' care of business program focused around two in-person/hybrid seminar sessions on November 24 & 25, 2025, as well as one-on-one sessions with artists who attended the seminars. The first session covered "core" topics and the second "advanced" topics. There were approx. 9 artists in attendance for each session. Through this program, the participating artists worked with Matthias Kom on topics like grant applications, release planning, and digital ad campaigns - as well, each artist got a digital toolkit and reference materials for the seminar content and a grant overview spreadsheet that outlined opportunities from funding bodies across the country. This program was funded by ACOA, FACTOR and Innovation PEI for a total budget of **\$9,879**.

A full report for this year's Takin' Care of Business Program can be viewed here:

 [TCOB Final Report 2025_2026.pdf](#)

OTHER PROGRAMS

Ripple Effect Program

This year, again supported by the Interministerial Women's Secretariat - Ripple Effect expanded its on-site team and street team to 20 volunteers. Each volunteer received Bystander Intervention training from Good Night Out Vancouver and Overdose Response and Prevention training from P.E.E.R.S. Alliance. An estimated 1,300 attendees accessed resources at our Safer Spaces Tent at CBMF and Sommo, and we interacted with roughly 80 individuals through the Street Team Pilot. Altogether, Ripple Effect engaged directly with just over 1,600 individuals through our on-site prevention work this year.

Internally, Music PEI also strengthened its protective spaces and prevention strategies by completing a Year 2 audit with the recording studios contracted for the Canadian Song Conference. We created a "Studio Visitor Package" for our artists and shared the resource with the studios so they can continue to use it with future clients. Additionally, most of the studio engineers and producers participated in a protective spaces workshop with Good Night Out Vancouver in advance of the in-person recording sessions.

As well, with the support of the Canada Council for the Arts - the Ripple Effect team was able to launch a [Safer Spaces Toolkit for Musicians](#). This project intends to customize bystander awareness and intervention practices, safer spaces principles, and harm reduction tools specifically for musicians.

Together, these activities demonstrate Ripple Effect's growing impact and its role in strengthening safer spaces across the province's music ecosystem. By expanding training, deepening partnerships, and increasing our on-the-ground presence, we continue to build a culture of care that supports artists, industry professionals, and audiences alike.

A full report for this year's Ripple Effect Program can be viewed here:

 [REP \(IWS\) Final Reporting 2025 FINAL.pdf](#)

A full report for the Safer Spaces Toolkit can be viewed here:

 [Ripple Effect Canada Council Seed Final Report.pdf](#)

Know Better Do Better

Over the past year, the *Know Better, Do Better* workshop series made significant strides in building anti-racism practices and tools within Music PEI and across Prince Edward Island's live music sector through education, policy development, and a commitment to equity.

Through this project, we successfully facilitated a public workshop at the Charlottetown Library Learning Centre and staff training on Anti-Racism and anti-racist practices at The Guild with the cooperation of BIPOC USHR and Breaking Down Racial Barriers (BDRB). Along with Music PEI's staff, 12 individuals from the live music space including booking agents and venue managers also attended the training. As well, Music PEI was able to implement DEI policy changes with the help of our DEI coordinator, Ian Andre Espinet, co-founder of BDRB.

A full report for Know Better Do Better can be viewed here:

 [Know Better Do Better Final Report 2025/2026.pdf](#)

Queer Artist Mentorship Program (QAMP)

This new program is designed to empower queer musicians and songwriters to thrive as both artists and entrepreneurs. The program addresses the unique challenges faced by queer artists by equipping them with knowledge, resources, and actionable strategies to build sustainable, revenue-generating careers as independent/DIY artists. This year's program had two key components: mentorship and learning labs (workshops). As well, Pride PEI confirmed a significant sponsorship of \$6,800 to support a queer showcase during Music PEI Week.

- Siddhu Sneh mentored by [Kimmortal](#)
- Diana Delirio mentored by [Maria Escamilla](#).
- Joce Reyome mentored by [Sarah Porter](#)
- Noah Malcolm mentored by [Patch Twaddle](#) - Through this program, this relationship developed into a longer-term management partnership.

The workshop schedule for this project is outlined below;

- **Taxes for Self-Employed Queer Artists with Heather Bishop**
February 4th, 2026 | 6:30pm - 8:00pm AST (Online)

A beginner-friendly untangling of the intimidating world of taxes for artists, with a focus on self-employment rules, what you can claim, and how to stay organized all year.

- **DIY Booking, Promoting & Putting on Shows with Matty Grace and Andrew Cormier**

February 8th, 2026 (In-Person)

Designed for emerging artists building their own performance ecosystem. Teaches the fundamentals of booking, promoting, and producing shows—especially useful for artists who don't yet have agents or managers.

- **Revenue Streams & Financial Planning with Patch Twaddle**

February 19th, 2026 | 6:30pm - 8:00pm AST (Online)

A practical session that helps artists understand where money *actually* comes from in today's music economy, and how to build sustainable, values-aligned careers as an independent artist.

- **DIY Merch & Sales Strategy with Hannah Bridger**

February 28th, 2027 (In-Person)

A hands-on guide to building merch that feels authentic, affordable, and aligned with an artist's brand—plus how to sell effectively online and at shows.

To the Front Program

To The Front was a series of open jam sessions/community hang-outs at the Beaconsfield Carriage House in Charlottetown, focused on getting more women* involved in the music scene. With the financial support of the Women in Music Canada - these events offered a supportive space and community resources to help overcome the barriers that women and gender diverse folks face in participating in the local music scene. They were an opportunity to jam, hang out and chat, and share helpful advice and resources. Anything that might help get more girls out in the scene! The first jam session took place on December 10th, 2025 - and the second took place on January 16th, 2026.

FINAL THOUGHTS

Over the past few years, Music PEI has been steadily building on and deepening its equity-driven practices and programs - and this year was no exception. We continue to expand our safer spaces work, policies and initiatives that support groups who might have previously felt like they didn't belong at Music PEI. As well, we continue to reshape our programs to ensure they are reflective of what our membership wants, and needs to grow their artistic pursuits. I want to acknowledge the Music PEI team, program partners, and community members whose creativity, dedication, and feedback made this work possible. I look forward to building on this momentum and supporting the province's music sector through another year.

FINANCE MANAGER-AGM REPORT

AUGUST 19, 2026

This year has been focused on strengthening the organization's financial infrastructure and improving cash flow management to better support our operations.

Key Accomplishments

- **Established a \$100,000 Line of Credit:** A new \$100,000 line of credit was secured to provide bridge financing when needed. This facility helps alleviate delays in vendor payments by ensuring sufficient cash flow during periods of timing differences between incoming funding and outgoing obligations.
- **Increased Corporate Credit Capacity:** We successfully transitioned from a \$10,000 Provincial Credit Union Visa to a **\$25,000 RBC Visa**, providing greater purchasing flexibility, improved operational efficiency, and increased capacity to support organizational needs.
- **Enhanced Budgeting and Financial Reporting:** We implemented a more streamlined budgeting process that aligns directly with our internal accounting system. This allows for real-time budget-to-actual reporting, improving financial oversight, decision-making, and accountability across the organization.

These initiatives have strengthened our financial management practices and positioned the organization for more efficient and responsive financial operations moving forward.

Wishlist Items / Strategic Priorities

- Explore interest-bearing investment options to maximize returns on available funds while maintaining appropriate liquidity.
- Transition the Team Lead position to a permanent full-time role to support operational stability and organizational growth.

Reporting Goals

- Evaluate and implement the **Projects** feature in QuickBooks to enhance financial reporting capabilities, including more detailed project-level and funding agreement-specific reporting.

Music Prince Edward Island Inc.

Financial Statements
(Unaudited)
March 31, 2026

Draft for discussion purposes only



Independent Practitioners' Review Engagement Report

To the Members of Music Prince Edward Island Inc.

We have reviewed the accompanying financial statements of Music Prince Edward Island Inc. that comprise the statement of financial position as at March 31, 2026, and the statements of operations and changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for private enterprises, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Practitioners' Responsibility

Our responsibility is to express a conclusion on the accompanying financial statements based on our review. We conducted our review in accordance with Canadian generally accepted standards for review engagements, which require us to comply with relevant ethical requirements.

A review of financial statements in accordance with Canadian generally accepted standards for review engagements is a limited assurance engagement. The practitioners perform procedures, primarily consisting of making inquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluate the evidence obtained.

The procedures performed in a review are substantially less in extent than, and vary in nature from, those performed in an audit conducted in accordance with Canadian generally accepted auditing standards. Accordingly, we do not express an audit opinion on these financial statements.

Conclusion

Based on our review, nothing has come to our attention that causes us to believe that the financial statements do not present fairly, in all material respects, the financial position of Music Prince Edward Island Inc. as at March 31, 2026, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for private enterprises.

Chartered Professional Accountants

Music Prince Edward Island Inc.

Statement of Financial Position

(Unaudited)

As at March 31, 2026

	2026 \$	2025 \$
Assets		
Current assets		
Cash	63,062	81,751
Accounts receivable	37,673	18,149
Government contributions receivable	42,570	171,752
HST receivable	15,715	13,227
Inventory	1,500	1,500
Prepaid expenses	10,732	13,901
	171,252	300,280
Capital assets (note 3)	271	355
	171,523	300,635
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	72,755	127,643
Payroll deductions payable	6,854	6,378
Deferred revenue (note 4)	23,584	85,823
	103,193	219,844
Net Assets		
Invested in capital assets	271	355
Net assets - unrestricted	68,059	80,436
	68,330	80,791
	171,523	300,635

Draft - July 9, 2026, 11:04 AM

Approved by the Board

Member

Member

Music Prince Edward Island Inc.

Statement of Operations and Changes in Net Assets (Unaudited)

For the year ended March 31, 2026

	2026 \$	2025 \$
Revenue		
General	308,593	304,972
Music PEI Week	122,942	115,047
Canadian Song Conference	114,934	103,978
Showcase PEI	105,672	88,323
Golden Ticket	35,607	60,394
East Coast Music Week	5,718	12,141
Takin' Care of Business	9,879	9,438
Special Project Revenue and Expenses (Schedule 1)	161,466	108,485
Merchandise sales	-	154
	<u>864,811</u>	<u>802,932</u>
Expenses		
Payroll	268,782	231,352
Funding contributions	121,000	118,750
Administrative expenses (Schedule 2)	34,655	41,213
Rent	19,281	17,675
Music PEI Week	82,929	78,610
Canadian Song Conference	92,073	80,099
Showcase PEI	82,052	70,500
Golden Ticket	25,510	43,569
East Coast Music Week	3,091	6,866
Takin' Care of Business	9,050	7,859
Special Project Revenue and Expenses (Schedule 1)	<u>138,849</u>	<u>88,354</u>
	<u>877,272</u>	<u>784,847</u>
Excess revenue (expenses) for the year	(12,461)	18,085
Net assets - Beginning of year	<u>80,791</u>	<u>62,706</u>
Net assets - End of year	<u>68,330</u>	<u>80,791</u>

Music Prince Edward Island Inc.

Statement of Cash Flows

(Unaudited)

For the year ended March 31, 2026

	2026 \$	2025 \$
Cash provided by (used in)		
Operating activities		
Excess revenue (expenses) for the year	(12,461)	18,085
Item not affecting cash		
Amortization	84	137
	(12,377)	18,222
Net change in non-cash working capital items		
Accounts receivable	(19,524)	54,463
Government contributions receivable	129,182	(88,601)
HST receivable	(2,488)	1,354
Prepaid expenses	3,169	(13,901)
Accounts payable and accrued liabilities	(54,888)	23,683
Payroll deductions payable	476	(1,536)
Deferred revenue	(62,239)	7,311
	(18,689)	995
Increase (decrease) in cash	(18,689)	995
Cash - Beginning of year	81,751	80,756
Cash - End of year	63,062	81,751

Music Prince Edward Island Inc.

Notes to Financial Statements

(Unaudited)

March 31, 2026

1. Nature of operations

Music Prince Edward Island Inc. is an organization whose principle mandate is to provide services devoted to advancing careers of Island musicians. It is a not-for-profit organization and not subject to income taxes.

2. Summary of significant accounting policies

Basis of accounting

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Cash

Cash consists of bank account balances and cash on hand.

Inventory

Inventory is valued at the lower of cost and estimated net realizable value.

Fund accounting

Music Prince Edward Island Inc. follows the restricted fund method of accounting for contributions. Revenue and expenses relating to the organization's program delivery and administrative activities are reported in unrestricted net assets. This fund reports unrestricted resources and restricted operating grants.

Investment in Capital Assets reports the assets, liabilities, revenues and expenses related to Music Prince Edward Island Inc.'s capital assets.

Capital assets

Capital assets are recorded at cost.

Amortization is calculated using the declining balance method over the estimated useful life of each asset as shown in note 3.

Amortization is calculated at one-half of the normal annual rate in the year of acquisition; no amortization is recorded in the year of disposal.

Capital assets are tested for recoverability whenever events or changes in circumstances indicate that their carrying amount may not be recoverable. An impairment loss is recognized when the carrying amount of the asset exceeds the sum of the undiscounted cash flows resulting from its use and eventual disposition. The impairment loss is measured as the amount by which the carrying amount of the long-lived asset exceeds its fair value.

Music Prince Edward Island Inc.

Notes to Financial Statements

(Unaudited)

March 31, 2026

2. Summary of significant accounting policies, continued

Revenue recognition

Revenue that is restricted in its use by an external contributor is deferred and recognized in the period in which the related expenditures are incurred.

Payments received in advance including up front non-refundable payments are recorded as deferred revenue until services are provided or product is delivered to customers.

Revenues received without restrictions including operational grants, wage subsidies and admissions fees are recognized when earned and collectibility is reasonably assured.

Revenues generated from fundraising and donations are recorded on a cash basis.

Government assistance

Government assistance related to operating expenses is recorded as revenue as the related expenses are incurred. During the year, the organization received \$623,465 (2025 - \$600,296) in government assistance.

Contributed services

Directors, committee members and owners volunteer their time to assist in the organization's activities. While these services benefit the organization considerably, a reasonable estimate of their amount and fair value cannot be made and, accordingly, these contributed services are not recognized in the financial statements.

Use of estimates

The preparation of financial statements in conformity with Canadian accounting standards for private enterprises requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and reported amounts of revenues and expenses during the reporting period. Items requiring the use of significant estimates include the valuation of accounts receivable, government contributions receivable, and inventory and the estimated useful life of capital assets. Actual results could differ from those estimates.

Music Prince Edward Island Inc.

Notes to Financial Statements

(Unaudited)

March 31, 2026

2. Summary of significant accounting policies, continued

Financial instruments

(i) Measurement of financial instruments

The organization initially measures its financial assets and liabilities at fair value, except for certain related party transactions that are measured at the carrying amount or exchange amount, as appropriate.

The organization subsequently measures all its financial assets and financial liabilities at cost or amortized cost, except for investments in equity instruments that are quoted in an active market, which are measured at fair value. Changes in fair value are recognized in excess revenue (expenses) in the period incurred.

Financial assets measured at amortized cost on a straight-line basis include cash, accounts receivable and government contributions receivable.

Financial liabilities measured at amortized cost on a straight-line basis include accounts payable and accrued liabilities and payroll deductions payable.

(ii) Impairment

For financial assets measured at cost or amortized cost, the organization determines whether there are indications of possible impairment. When there is an indication of impairment, and the organization determines that a significant adverse change has occurred during the period in the expected timing or amount of future cash flows, a write-down is recognized in excess revenue (expenses). A previously recognized impairment loss may be reversed to the extent of the improvement. The carrying amount of the financial asset may not be greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in excess revenue (expenses).

3. Capital assets

	2026		2025	
	Cost \$	Accumulated amortization \$	Net \$	Net \$
Office furniture and equipment	4,113	4,035	78	98
Leasehold improvements	3,800	3,678	122	128
Computer	8,998	8,927	71	129
	16,911	16,640	271	355

Music Prince Edward Island Inc.

Notes to Financial Statements

(Unaudited)

March 31, 2026

4. Deferred revenue

	Balance, beginning of year \$	Received \$	Recognized \$	Balance, end of year \$
Project grants	76,703	12,441	(76,703)	12,441
Operating grants	9,120	11,143	(9,120)	11,143
	85,823	23,584	(85,823)	23,584

5. Economic dependence

Music Prince Edward Island Inc. is economically dependent on funding from various sources for its operations. Loss of funding from these sources would have a significant impact on the organization's ability to continue as a going concern.

6. Commitments

Music Prince Edward Island Inc. has entered into a one-year lease agreement with PEI Arts Guild Inc. commencing April 1, 2026. The lease expires on March 31, 2027. Future minimum lease payments over the next twelve months total \$19,282 plus HST.

Music Prince Edward Island Inc.

Schedule of Special Project Revenue and Expenses

(Unaudited)

For the year ended March 31, 2026

	2026	2025
	\$	\$
Revenue		
Ripple Effect	57,699	43,713
Diverse Voices	34,040	32,853
Export Development	29,761	31,919
Mentorship programs	7,757	-
Anti-Racism workshop	23,863	-
Other special projects	8,346	-
	<u>161,466</u>	<u>108,485</u>
Expenses		
Ripple Effect	57,699	43,713
Diverse Voices	24,597	21,669
Export Development	20,266	22,972
Mentorship programs	5,750	-
Anti-Racism workshop	22,562	-
Other special projects	7,975	-
	<u>138,849</u>	<u>88,354</u>
Excess revenue	<u>22,617</u>	<u>20,131</u>

Music Prince Edward Island Inc.

Schedule of Administrative Expenses

(Unaudited)

For the year ended March 31, 2026

	2026	2025
	\$	\$
Accounting	5,374	7,501
Advertising	3,840	3,097
Bad debt	-	8,069
Insurance	2,551	1,056
Interest and bank charges	5,090	2,451
Memberships and subscriptions	6,099	5,966
Office supplies	2,483	2,786
Professional fees	665	3,095
Staff travel and meals	3,120	1,054
Telephone	4,049	3,307
Web design and administration	1,300	2,694
Amortization	84	137
	<u>34,655</u>	<u>41,213</u>

2026/27 BOARD OF DIRECTOR NOMINEES

Faye Williams

(She/Her)

Bio

Faye Williams is an arts manager, event producer, former paralegal, and community leader with extensive experience in governance, artist development, touring, and cultural tourism. She currently serves as manager and booking agent for internationally acclaimed PEI fiddler Richard WOOD, overseeing all aspects of touring, production, marketing, strategic planning, and business development.

Prior to artist management, Faye spent more than a decade with David Carver Music, gaining valuable experience in concert promotion, touring, artist relations, and large-scale event production. She also worked as a paralegal with Campbell Lea in Prince Edward Island and Stewart McKelvey in Halifax, developing a strong foundation in governance, policy, contracts, and organizational operations.

Faye has produced and co-produced numerous successful cultural initiatives, including Richard WOOD: An Evening of Celtic Music, Richard WOOD & Friends: east coast kitchen party, Celtic Rhythms in Motion, FIRE DANCE: Richard WOOD through the years, and Fiddle FANDEMONIUM. She served for ten years in board leadership roles with the Autism Society, including as Vice-President and President, where she successfully advocated for and secured government funding for the organization for the first time.

A passionate supporter of artists and the arts, Faye is committed to strengthening Prince Edward Island's music industry and creating opportunities for both emerging and established creators to thrive.

Skills/Experience

I bring a combination of governance experience, financial oversight, legal knowledge, music industry expertise, strategic planning, advocacy, and community leadership.

My background includes ten years of board leadership with the Autism Society, serving as both Vice-President and President. During that time, I gained experience in governance, committee work, policy development, strategic planning, fundraising, government relations, and financial oversight, including successfully securing government funding for the organization for the first time.

Professionally, my experience includes accounting, marketing, and paralegal work with Campbell Lea in Prince Edward Island and Stewart McKelvey in Halifax. These roles provided valuable experience in contracts, organizational governance, policy interpretation, budgeting, and administrative oversight.

Within the music industry, I spent more than a decade with David Carver Music and currently manage the career of Richard WOOD. My experience includes artist management, event production, marketing, sponsorship development, grant writing, touring, export initiatives, audience development, and industry relations.

I have worked with artists, presenters, tourism organizations, government agencies, and industry partners at the provincial, regional, national, and international levels. As both an industry professional and a long-time advocate for artists and community organizations, I understand the importance of balancing strong governance with responsive member service and strategic growth. I would bring a collaborative approach, sound judgment, and a commitment to helping Music PEI continue to grow, evolve, and effectively serve its membership.

Joshua Montgomery

(He/Him)

Bio

My Name is Josh Montgomery

I am an independent musician/ song writer

I love music all different types and genres

I grew up in a musical family, started playing music at a young age, I have played in a few bands, recorded a few independent music albums.

i love the pei music scene/community/family

i volunteer at a lot of music events and festival (ie cloggeroo and music pei week)

Skills/Experience

I have years of experience in the music

scene (Toronto and Pei). I have diverse set of skills from being a teacher, a mentor, music teacher, avid music lover/ enthusiast/player and plumber.

I am ambitious, outgoing, team orientated and enjoy helping others.

Laura Oakie

(She/Her)

Bio

Laura Oakie has been an active member of Prince Edward Island's musical community for over 20 years as a keyboardist, saxophonist and vocalist. She has also had several original creative projects over the years, but mostly focuses on working with other local singer songwriters. She has been lucky enough to play with many of the great artists PEI has to offer, including Joce Reyome, KINLEY, Liam Corcoran, Alicia Toner, Scott Parsons, and many more. Through the week you can find her working as an IT business analyst within the realm of project management. Her analyst skills balance her creative work, allowing for a strong understanding of the logistical and ever changing world that musicians have to work within today to be successful. She has a strong passion for her local music industry and has grown up within the Charlottetown music community, as well as watched Music PEI grow into the strong association that it is today.

Skills/Experience

I have been in the music industry on Prince Edward Island for over 20 years, and have spent a lot of time working closely with Music PEI. I value our local music community and industry a great deal, and am passionate about its success. I believe there is room for everyone's voice to

be heard, and having served on a DEI committee as well as done focused training, have a strong focus on equity towards marginalized communities. I possess extensive analyst skills and work within project management daily in my corporate role, which I believe is a major asset to the board and organization. I have also been a FACTOR juror for more than 10 years and am well versed in the world of grants and funding. I have played just about every venue on the Island and toured as well, and I understand the current issues musicians are facing every day trying to make a living in our current economy. I've grown up with this community and this organization; having been involved since I was a teenager (and now in my 40s,) I have been a first hand witness to the evolution of this admirable industry association. I truly believe that PEI has the strongest pool of talent the world has to offer, and with the right passionate people working within the organization, the possibilities for our local artists are endless.

Nebojsa (Neb) Kujundzic
(He/Him)

Bio

Neb Kujundzic is Professor of Philosophy at UPEI and a founder of the local band NEBO.

Skills/Experience

I have significant skills and expertise in the areas of leadership and management, having served for 8 years as UPEI Dean of Arts.

Nicolas Romero
(He/Him)

Bio

Born with Bilateral Congenital Aural Atresia and Microtia (CAAM), Nico faced silence before reconstructive surgeries gifted him hearing—and a lifelong passion for music. A graduate of Holland College's School of Performing Arts as Berklee Pathway student, his resilience and artistry earned him a Music PEI 2026 Musician of the Year nomination.

A versatile guitarist spanning funk, rock, and City Pop, Nico plays with bands like Yokohomies, The Soosh, and Lefunk, and backs artists including Caio Loesch and Kendra Lyttle. A staple of the East Coast scene, he has graced stages from CBMF to the Moonlight Bazaar. Beyond music, Nico is a passionate photographer and advocate for creative healing.

Nico understands firsthand how art transcends barriers. If elected to the Board of Directors, he will bring his collaborative groove, warmth, and resilient spirit to the organization's leadership. His core goal as a board member is to champion accessible spaces and mentorship pipelines that help emerging and starting artists successfully grow within the music community. Driven by the belief that no obstacle should block a person's dreams, Nico is ready to help the local scene thrive.

Skills/Experience

I bring a comprehensive, front-line understanding of our provincial music ecosystem, paired with a deep commitment to accessibility and grassroots artist development. Having performed everywhere from major festival stages to intimate local venues, I have a vast, well-rounded perspective on the diverse needs of both established and emerging artists on the Island.

My dedication to Music PEI's goal of member growth is already active. I am passionate about helping new artists land their first gigs, and love volunteering my time with Holland College's School of Performing Arts (SoPA) ensembles, as well as regularly helping students and finding actionable ways to contribute to the launch of their professional careers. Furthermore, my background as a photographer gives me a sharp eye for visual media, an essential tool for modern artists looking to market themselves.

As a musician with a hearing disability, my journey with CAAM has made me a fierce advocate for breaking down barriers. I have spoken at numerous conferences about my experience navigating the industry, and I bring a vital, lived-experience lens to the board regarding accessibility and inclusivity. I love developing innovative projects and events that widen our industry's scope, and I am eager to bring this creative, obstacle-defying energy to the board to build more robust opportunities for all Music PEI members

Rebecca Parent **(She/Her)**

Bio

Rebecca Parent is a bilingual arts and culture sector professional and theatre-maker from Epekwitk. She has 20 years of professional theatre experience as an actor, producer, and director, and is co-founder of PEI indie theatre company Kitbag Theatre. After spending a few years living off-Island and returning in 2018, she joined the executive committee of la Fédération culturelle de l'ÎPE, reconnecting with the Francophone and Acadian community she had been a part of in her youth. Since 2025, she has been a full-time employee of the FCIPE as a Project Manager, as well as the Marketing and Communications Coordinator for Festival Route 11. Her theatre work has also led to partnerships with non-profits FVPS and CLI, as she delivers workshops on sensitive but necessary subjects in the Island's high schools.

Skills/Experience

The biggest asset Rebecca can bring to the board is her connection to the Francophone and Acadian community of PEI. Working for la FCIPE has deepened her professional and personal connections with the French-speaking artists of this province. Her work as a professional theatre artist has seen her navigate a plethora of issues which can be similar to the music industry, including production management, event management, and communication with unions and funders.

Tamara Steele **(She/Her / They/Them)**

Bio

Born and raised in Nova Scotia, Tamara moved to PEI to study music at UPEI in 1999. Shortly after beginning her university career, Tamara started her first band which was the beginning of her career as a musician about town performing in several bands (playing both covers and original music) ever since. Her most recent and notable musical project being *The Umbrella Collective* who received 2 MPEI awards and an ECMA nomination in 2024.

Stemming from her role in organizing and leading PEI's Black Lives Matter March in 2020, and her subsequent role as the Executive Director of the Black Cultural Society of Prince Edward Island, Tamara has been instrumental in amplifying the voices and experiences of Black Islanders. Tamara has played a key role in advocating for anti-racism policies across the province. Her efforts have led to greater awareness and action on issues affecting Black communities, including systemic racism in education, employment, and health care.

Outside of work and music, Tamara is a proud dog mom who loves to read and spend time in nature.

Skills/Experience

- 26 years as a musician (in various genres) on PEI
- Recipient, Music PEI rap/hip-hop recording oty and r&b/soul recording oty, 2024 (*The Umbrella Collective*)
- Nominee, ECMA rap/hip-hop recording oty, 2024 (The Umbrella Collective)
- 14 years of arts administration experience (Confederation Centre Art Gallery)
- 7 years of non-profit organizational leadership experience (Black Cultural Society of PEI, 2yrs as board president, 5yrs as executive director)
- past board experience (ACT (a community theatre), Island Fringe Festival, Women's Network PEI, Art in the Open, BCSPEI, Music PEI, plus several advisory committees)
- community advocacy experience
- adjudication experience with both arts and funding juries
- grant writing experience
- featured in Chatelaine Magazine's list of "33 BlackCanadians Making Change Now", 2020
- Fusion Charlottetown Community Organizer Award, 2021
- PEI Museum Heritage Award for upholding and promoting the rights, culture, heritage, and achievements of the Black community of PEI, 2022

-Queen Elizabeth II's Platinum Jubilee Medal, 2023

-King Charles III Coronation Medal, 2025

Taylor Jack **(She/Her)**

Bio

Taylor Jack is an accomplished entertainment executive with more than 20 years of experience creating world class live events, festivals, and guest experiences across North America. As Chief Entertainment Officer for Whitecap Entertainment, Taylor leads the strategic vision and operations for Atlantic Canada's premier music festivals, including Cavendish Beach Music Festival and Sommo Music Festival, welcoming more than 25,000 guests daily.

Known for blending creativity with operational excellence, Taylor has built a career leading large scale teams, managing multi-million-dollar budgets, negotiating with top artists and agencies, and developing innovative experiences that drive economic impact and unforgettable memories. Prior to Whitecap Entertainment, Taylor held leadership roles with Fairmont Banff Springs and Disney Cruise Line, where they launched award worthy guest experiences, luxury adventure programs, and entertainment initiatives that significantly increased guest satisfaction and revenue.

A collaborative and visionary leader, Taylor is passionate about elevating destinations through entertainment, fostering community partnerships, and mentoring high performing teams. Taylor currently serves on the Board of Directors for the Canadian Live Music Association and is committed to shaping the future of Canada's live entertainment industry through innovation, strategic growth, and meaningful audience experiences.

Skills/Experience

I bring more than 20 years of leadership experience in the live music, entertainment, tourism, and hospitality industries, with a career focused on building sustainable events, developing artists and audiences, and creating meaningful economic impact through music. As Chief Entertainment Officer for Whitecap Entertainment, I oversee the strategic direction and

operations of Atlantic Canada's largest music festivals, managing multi-million-dollar budgets, negotiating with artists and agents, leading large multidisciplinary teams, and working closely with government, sponsors, industry partners, and community stakeholders.

Throughout my career, I have been passionate about creating opportunities for artists while strengthening the ecosystems that support them. I understand both the creative and business sides of the industry, from talent booking and event production to sponsorship, marketing, audience development, and long term strategic planning. My experience with Disney, Fairmont, and Whitecap has given me a broad perspective on delivering exceptional experiences while balancing financial sustainability and organizational growth.

As a current Board Director with the Canadian Live Music Association, I understand the importance of strong governance, advocacy, and industry collaboration. I would bring a strategic, collaborative, and forward thinking perspective to Music PEI, with a focus on supporting local artists, strengthening industry partnerships, expanding professional development opportunities, and helping position Prince Edward Island as one of Canada's leading destinations for live music and music tourism. I believe my network, operational expertise, and passion for the industry would help Music PEI continue to grow its impact and deliver meaningful value to its members.

Music PEI By-Laws (Amended 2020 AGM)

ARTICLE I - NAME

1.01 The name of the Corporation is "Music Prince Edward Island Inc."

ARTICLE II – DEFINITIONS

2.01 In these By-Laws:

- a. "Board" shall mean the Board of Directors of this Corporation;
- b. "By-Laws" shall mean the By-Laws of this Corporation as amended from time to time;
and
- c. "Corporation" shall mean Music Prince Edward Island.

ARTICLE III – PURPOSE AND OBJECTIVES

3.01 The purposes and objectives of the Corporation are as follows:

- a. to promote develop, foster and strengthen the music industry on Prince Edward Island;
- b. to promote a greater proficiency in the musical skills, performance skills and music business skills of the membership;
- c. to provide a liaison between the various levels of government and the music industry in the Province of Prince Edward Island;
- d. to provide leadership in the area of Awards and Recognition for the music industry in the Province of Prince Edward Island;
- e. to enter into any arrangements with authorities, municipal, federal, provincial, local or otherwise that are conducive to the objectives and to obtain from any such authority any rights, privileges, and concessions and carry out, exercise or comply with any such arrangements, rights, privileges and concessions.

ARTICLE IV – MEMBERSHIP

4.01 The Applicants for incorporation of the Corporation shall be regular members of the Corporation.

4.02 The Directors of the Corporation may by resolution from time to time admit other persons or corporations to membership in the corporation, as regular, associate or honorary members, on such terms, on payment of such fees and for such periods as they shall by resolution determine, which persons or Corporations shall become members on such date as may be specified in the Resolution of the Board of Directors admitting them to membership or if no date is specified, then they shall be deemed members on the date upon which such resolution is passed.

4.03 Any corporation or unincorporated association which is a regular member of the Corporation may designate by written instrument, filed with the Secretary of the Corporation, a nominee to represent such corporation, and such nominees so designated shall have the right to attend meetings of members of the Corporation and to vote thereat on behalf of the

- Corporation or unincorporated Association until the Corporation or unincorporated Association making such designation ceases to be a member. No one person may be a nominee of more than one Corporation or unincorporated Association;
- 4.04 The interest of a member of the Corporation is not transferable and lapses and ceases to exist upon
- a. the death of the member; or
 - b. when the period of the member's membership expires; or
 - c. when the member ceases to be a member by resignation or otherwise in accordance with the By-laws of the Corporation.
- 4.05 Any member may resign from membership upon notice in writing to the corporation.
- 4.06 The directors shall have the right to remove the name of any member from the Corporation registry, and to rescind any award granted by the Corporation to any member, for any reason, which to a majority of directors of the Corporation shall deem sufficient.

ARTICLE V – FISCAL YEAR

- 5.01 The fiscal year end of the Corporation shall be March 31st in each year.

ARTICLE VI – MEETINGS

- 6.01 The ordinary or Annual General Meeting of the Corporation shall be held at any place within the Province of Prince Edward Island within 180 days of the fiscal year end.
- 6.02 Notwithstanding 6.01, by simple resolution of the Board of Directors, the Annual General Meeting of the Corporation may be held virtually or through a combination of in-person and virtual proceedings.
- 6.03 A Special Meeting of the Corporation may be called by the President or by the Directors at any time and shall be called by the Directors if requested in writing by members carrying not less than twenty (20%) percent of the voting rights.
- 6.04 No business shall be transacted at any General Meeting unless a quorum of members is present.
- 6.05 In this section, quorum is defined as the members present at any properly announced meeting, if their attendance is in the manner permitted by 6.01 or 6.02, as the case may be.
- 6.06 At every General Meeting and Special General Meeting of the Corporation, the meeting shall be chaired by:
- a. the President;
 - b. where there is no President, or the President is not present at the meeting, the Vice President; or
 - c. where there is no President or Vice-President, or if neither the President nor Vice-President are present at the meeting, a member of the Corporation chosen by the members in attendance at the Meeting.
- 6.07 The Chair shall have no vote except in the case of a tie. In the case of a tie, the Chair shall cast a vote.
- 6.08 The Chair may, with the consent of the members present at the Meeting, adjourn any Meeting from time to time and from place to place, but no business shall be transacted at any adjourned meeting other than the business left unfinished at the meeting from which the adjournment took place.

- 6.09 At a General Meeting, unless a recorded division is requested by a majority of members present, a declaration of the Chair that a Resolution has been carried and an entry to this effect in the minutes of the Corporation shall be sufficient evidence of the fact, without proof of the number or proportion of the voters recorded in favour of or against such Resolution.
- 6.10 If a recorded division is requested by a member in attendance at the Meeting, the vote shall be recorded in such a manner as the members prescribe, and the result of such poll shall be deemed to be the Resolution of the Corporation in general.

ARTICLE VII – VOTES OF MEMBERS

- 7.01 Every regular member has one (1) vote and no more.
- 7.02 Where a Meeting takes place under the circumstances listed 6.02, each regular member retains the right to vote regardless of the manner in which they attend the Meeting.

ARTICLE VIII – NOTICE OF MEETING OF MEMBERS

- 8.01 Notice of the time and place of any meeting of members shall be sent to each member not less than three business days before the holding of such meeting.
- 8.02 The non-receipt of any notice to or by any member shall not invalidate any resolution passed or any proceeding taken at any meeting.
- 8.03 The notice of any meeting of members shall state in general terms the nature of the business to be transacted thereat, and may include any other details as determined by the Board of Directors.

ARTICLE IX – DIRECTORS

- 9.01 The Board of Directors shall consist of:
- a. not less than seven (7) and not more than nine (9) elected Directors;
 - b. the most immediate Past President; and
 - c. not more than six directors appointed under 9.03.
- 9.02 Up to nine (9) Directors shall be elected as required on an annual basis by the regular members for a term of three (3) years.
- 9.03 The Board may appoint not more than six (6) Directors for one-year terms to fill skill sets or needs as determined by the Board.
- a. One of these appointed positions may be reserved for a French-speaking or fluently bilingual Director to represent the Francophone community. This candidate will be selected in collaboration with the Fédération culturelle de l'Île-du-Prince-Édouard for approval by the Music PEI Board of Directors.
 - b. One of these appointed positions may be reserved for an Indigenous Director to represent the Indigenous community. This candidate will be selected in collaboration with the Mi'kmaq Confederacy of PEI for approval by the Music PEI Board of Directors.
 - c. One of these appointed positions may be reserved for a 2SLGBTQIA+ Director to represent the 2SLGBTQIA+ community. This candidate will be selected in collaboration with PEERS Alliance for approval by the Music PEI Board of Directors.

- d. One of these appointed positions may be reserved for a Black Director to represent the Black community. This candidate will be selected in collaboration with the Black Cultural Society of PEI for approval by the Music PEI Board of Directors.
 - e. Two of these appointed positions may be reserved to fill skill sets that the Board determines are necessary.
- 9.04 Directors may not hold office for more than two consecutive terms.
- 9.05 At a meeting of the Directors at least sixty (60) days prior to the Annual Meeting there shall be appointed a Nominating Committee from among their number. The Nominating Committee shall seek nominations for vacant director positions. The Nominating Committee shall report to the members via email and the Music PEI website thirty (30) days prior to the Annual Meeting all nominations made by it. An online voting poll will be opened at that time and remain open until two (2) weeks prior to the Annual Meeting. In the event of a tie members will be asked to vote for a tiebreaker up until one (1) week prior to the Annual Meeting. Votes will be tabulated and the results will be announced during the Annual Meeting.
- 9.06 In the event a Director
- a. resigns from the Board;
 - b. ceases to be a member of the Corporation; or
 - c. for any other reason is no longer able to fulfill their role and obligations,
- the vacancy thereby created may be filled for the unexpired portion of the term by the Board of Directors from among the members of the Corporation.
- 9.07 Meetings of the Board of Directors shall be called by the President.
- 9.08 The Board shall meet at least quarterly at an agreed upon time and place.
- 9.09 The Board shall determine the general policies and activities of the Corporation.
- 9.10 No business shall be transacted at any meeting of the Board unless a majority of directors are present at the commencement of such business.
- 9.11 The President, or in their absence, the Vice-President, or in the absence of both, any Director elected from among those Directors present, shall preside as Chair at meetings of the Board.
- 9.12 The Chair shall be entitled to vote as a director and in the case of a tie shall have a casting vote in addition to the vote to which he is entitled to as a director.
- 9.13 The Past President shall be entitled to vote as a director.
- 9.14 The Directors may receive remuneration for their services.

ARTICLE X – POWER OF DIRECTORS

- 10.01 The business of the Corporation shall be managed by the Directors, who may exercise all such powers of the Corporation as are not hereby required to be exercised by the Corporation in general meeting; but no resolutions made by the Corporation in general meeting shall invalidate any prior act of the directors which would have been valid if such resolutions had not been made.
- 10.02 The Board of Directors may delegate any of their powers to a committee or individual as it sees fit. Any individual, committee, organization or group so formed shall in the exercise of the powers so delegated, conform to any resolutions of directions that may from time to time be imposed upon it by the Directors.
- 10.03 The Board of Directors shall have the power to remove any member from the Board with a two-thirds majority vote of directors.

- 10.04 Contracts, deeds, bills of exchange and other instruments and documents on behalf of the Corporation may be executed by any two of the President, the Vice President, the Secretary, the Treasurer, and Executive Director, unless prescribed otherwise by Resolution of the Board of Directors.
- 10.05 Exercise of borrowing power shall be pursuant of the Board of Directors.

ARTICLE XI – OFFICERS

- 11.01 At a Board Meeting immediately following the Annual General Meeting of the Corporation Officers shall be elected by the Board of Directors from among the Board.
- 11.02 The President shall act as the Chair of the Board of Directors.
- 11.03 The Past President shall be the most recent President who has completed their full term as President of the Board of Directors.
- 11.04 The Vice-President shall act on behalf of the President in their absence and perform such duties as the Board may prescribe.
- 11.05 The Secretary shall be responsible for the preparation of minutes, custody of records and correspondence and custody of the minutes of all meetings of the Corporation and the Board of Directors. The Secretary shall also be responsible for giving proper notice of all meetings of the members of the Corporation and of the Board of Directors and shall perform such other duties as may from time to time be prescribed by the directors. The Corporate Seal and Minute Book shall be in the custody of the Secretary.
- 11.06 The Treasurer shall see that full and accurate accounts of receipts and disbursements are kept and shall have deposited all monies in the name and to the credit of the Corporation. The Treasurer shall see that the funds of the Corporation are disbursed as may be authorized and so ordered by the directors and shall render to the directors, whenever required to do so, an account of such transactions and of the financial condition of the Corporation. The Treasurer shall perform such other duties as may from time to time be prescribed by the directors.

ARTICLE XII – EXECUTIVE DIRECTOR AND REMUNERATION

- 12.01 The Board may appoint an Executive Director and define the duties and determine the remuneration of such officer.
- 12.02 Remuneration of any official or employee of the Corporation shall be determined by the Board of Directors, unless otherwise delegated by the Board of Directors.

ARTICLE XIII – AUDIT OF ACCOUNTS

- 13.01 The auditor of the Corporation shall be appointed annually by the members of the Corporation at the Annual Meeting and on failure of the members to appoint an auditor, the directors may do so.

ARTICLE XIV – WINDING UP

- 14.01 The Corporation may be wound up if a resolution to wind up is approved by the Board of Directors at a meeting called to consider this business and no other. In the event of the winding up or other dissolution of the Corporation, there shall not be any distribution of any kind among the members of the Corporation, but the funds of the corporation, if any, shall be applied to some organization with similar objects and purposes or to some charitable use recognized by the *Income Tax Act*.

ARTICLE XV – REPEAL AND AMENDMENT BYLAWS

- 15.01 The Corporation has power to repeal or amend any of these By-Laws by a resolution passed by two-thirds (2/3) vote of the regular members present at any general or special meeting.
- 15.02 A copy of the Corporation's Memorandum and By-Laws shall be available on the Association's web site and upon request of a member be furnished to such member.

ARTICLE XVI - INDEMNIFICATION

- 16.01 Every director of the Corporation and the director's heirs, executors and administrators, and estate shall be indemnified and saved harmless out of the funds of the Corporation against all costs, charges and expenses, including an amount paid to settle an action or satisfy a judgment, actually and reasonably incurred by the director, including an amount paid to settle an action or satisfy a judgment, actually and reasonably incurred by the director, including an amount paid to settle an action or satisfy a judgment in a civil, criminal or administrative action or proceeding to which the director is made a party by a reason of being or having been a director, provided that:
- a. the director acted honestly and in good faith with a view to the best interests of the Association of which they are or were a director;
 - b. the director, in the case of a criminal or administrative action or proceeding, had reasonable grounds for believing that their conduct was lawful; and
 - c. the action or proceeding is not one by or on behalf of the Corporation to procure a judgment or order in its favor.
- 16.02 Nothing in this indemnity shall prevent the director from resigning as a director of the Corporation and this indemnity shall continue notwithstanding that the director is no longer a director of the Corporation. This indemnity shall ensue to the benefit of the director and the director's heirs and legal representatives and shall be binding on the Corporation and its successors and assigns.