

## 2022 ANNUAL REPORT

# *Resilience & Commitment*



### Learn More:

Throughout this report, we invite you to click the hyperlinks to learn more.



Saskatchewan  
Foundation  
For the Arts

Established in 2005, the Foundation is a registered charity that supports the arts & artists of Saskatchewan in perpetuity.

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## ABOUT US

In 1999, The Saskatchewan Foundation For the Arts (SFFA) was formed by an Act in the Legislature after extensive consultations with arts patrons, the arts community, and the public. During those discussions, people expressed a keen interest in a public foundation dedicated solely to supporting the arts and artists in this province.

In May 2005, the Board of Trustees was appointed. In April 2006, the Foundation became a registered charity.

The Foundation made its first awards in 2007.

The Foundation was established to support the arts and artists of Saskatchewan in perpetuity. The Saskatchewan Foundation For the Arts creates an opportunity for private individuals, businesses, and corporations to build permanent and stable resources for the arts.

## OUR PURPOSE

- To create a legacy of financial support for the arts and artists in Saskatchewan.
- To receive donations, bequests, and other planned gifts from individuals and corporations.
- To hold, manage, and invest endowment funds, and disburse the interest earned on these funds to activities in the arts that benefit the people of Saskatchewan.

## BOARD OF TRUSTEES

Gursh Barnard (Chair), Glen Berger (Treasurer), Jocelyn Souliere (Secretary),  
Ray Bailey, Scott McGillivray, Chris Stoicheff

We acknowledge that we are on traditional territories of the many First Nations, Métis, and Inuit in Saskatchewan whose footsteps have marked these lands for centuries. We are grateful for the opportunity to live and work on this land. In our work, we commit to advancing reconciliation and partnering with Indigenous peoples.

Cover Artwork: *Swimming in the Nostalgia of Imaginary Pies*, Zoë Schneider

**2007-2022**  
**\$330,500 awarded to**  
**65 artists.**

# PAST AWARD RECIPIENTS

\* **Featured Artists** [Learn More](#)

## 2022

Guy Vanderhaeghe\* Glengarry Book Award  
 Tara Gereaux\* Colleen Bailey Memorial Fund  
 Joely BigEagle-Kequahtoway\* Jane Turnbull Evans Fund  
 Kristine Alvarez\* Harry Nick Kangles Fund  
 Bonnie Conly\* Jane Turnbull Evans Fund  
 Stacey Fayant\* Shurniak Fund  
 Lorne Kequahtoway\* Cameco Endowment

## 2021

Dianne Warren\* Glengarry Book Award  
 Nathan Coppens\* Colleen Bailey Memorial Fund  
 Ayesha Mohsin\* Harry Nick Kangles Fund  
 Zoë Schneider\* Jane Turnbull Evans Fund  
 Jinglu Zhao\* Jane Turnbull Evans Fund  
 Patrick Fernandez\* Shurniak Fund  
 Jeff Nachtigall\* Shurniak Fund  
 Melanie Rose\* Cameco Endowment

## 2020

Deferred due to Covid-19

## 2019

Carla Harris\* Colleen Bailey Memorial Fund  
 Jewel Charles\* Dick & Jane Fund  
 Judy Wensel\* Harry Nick Kangles Fund  
 Jessica Morgun\* Jane Turnbull Evans Fund  
 Amalie Atkins\* Shurniak Fund  
 Krystle Pederson\* Cameco Endowment

## 2018

Carol Rose Goldeneagle\* Colleen Bailey Memorial  
 Dakota Ray Hebert Dick & Jane Fund  
 Kelley Jo Burke\* Harry Nick Kangles Fund  
 Laura Payne\* Jane Turnbull Evans Fund  
 Louisa Ferguson\* Shurniak Fund  
 Jackie Latendresse\* Cameco Endowment

## 2017

Floyd Favel\* Cameco Indigenous Artist Award  
 Todd Gronsdahl Visual Arts Endowment  
 Anne Lazurko\* Colleen Bailey Memorial Award  
 Laura Pettigrew\* Harry Nick Kangles Award  
 Laura St. Pierre Jane Turnbull Evans Award

## 2016

Sheri Benning Literary Artist  
 Donna Rose Langhorne\* Indigenous Artist  
 Joey Tremblay Regina Artist  
 Zane Wilcox\* Male Visual Artist  
 Carol Wylie\* Female Visual Artist

## 2015

Ned Bartlett\* Visual Arts  
 Johanna Bundon Dance  
 Sylvia Legris Writing  
 Barbara Meneley Intermedia  
 Kara Uzelman\* Visual Arts  
 Janine Windolph Interdisciplinary

## 2014

Heather Benning Visual Arts  
 Catherine Blackburn\* Visual Arts  
 Adam Pottle\* Writing  
 Michele Sereda Performing Arts  
 Sean Weisgerber Visual Arts

## 2013

Kelley Jo Burke\* Theatre  
 Rosemarie Froese Visual Arts  
 Jay Kimball\* Ceramics  
 Rowan Pantel\* Visual Arts

## 2011

Michael Bradford Writing  
 Olga Dermendji Visual Arts  
 Carmela Laganse Ceramics  
 Marie-Claire Marcotte Theatre

## 2010


Tyler Brett Visual Arts  
 Mark Caesar Music  
 Kelly-Anne Riess\* Writing  
 Tamara Rusnak Visual Arts

## 2007

Devin Krukoff Writing  
 Megan Morman Visual Arts  
 Sharon Nowlan Performing Artist  
 Rah Rah Music  
 Jennifer Still Writing

The Foundation's commitment to all award recipients extends beyond the receiving of funds. Our ongoing support includes Featured Artist profiles on our website. We encourage our supporters to learn more about these artists and support them.

Every recipient is offered the opportunity to present as a Featured Artist. Biographies, photographic materials, and digital links are provided by the artist.

 **Explore**  
 Click here to learn more about our [Featured Artists](#).

# GREETINGS FROM THE BOARD OF TRUSTEES

As Chair of the Saskatchewan Foundation For the Arts (SFFA), I take this opportunity to share with you the annual report for the year 2022, highlighting the incredible resilience, determination and commitment demonstrated by our organization.

Throughout the year our dedicated team, led by a strong board of trustees, remained steadfast in our mission to support and promote the artists and arts in Saskatchewan.

This annual report serves as a testament to the accomplishments achieved by the SFFA during 2022. It outlines the various initiatives undertaken by the organization. Through continued support with annual awards to artists, we provided substantial financial assistance across the province, enabling artists to pursue their creative endeavors with renewed determination.

Additionally, the annual report highlights our collaborations and partnerships with provincial arts organizations and our donors. These fruitful alliances have allowed us to expand our reach and impact, effectively supporting the artists at both the grassroots and professional levels.

Furthermore, the report delves into the SFFA's efforts in fostering public awareness about the vital role of artists and the arts in our province. Our determination to secure sustainable resources has made significant strides in raising greater recognition of Saskatchewan artists.

It is important to emphasize the resilience exhibited by our team. Despite the financial uncertainties and setbacks, the SFFA has remained committed to continuously adapting our strategies to support and uplift artists during these trying times.

On behalf of the SFFA Trustees, I wish to express my deepest gratitude for your extraordinary support and belief in our mission. None of the accomplishments

highlighted in this annual report would have been possible without the vision and financial contributions of our donors.

The 2022 annual report provides a comprehensive overview of our activities throughout the year. I hope its contents provide you an overview of the remarkable legacies of our donors and the work of our Foundation.

The year 2022 presented challenges, the Foundation adopted innovative strategies, virtual platforms, and collaborative partnerships, we continued to support artists, amplify their voices, and drive artistic development in Saskatchewan. As we move forward, we remain dedicated to our mission, empowering artists to thrive, and ensuring that the arts continue to enrich the lives of all Saskatchewan residents.

Thank you for your continued support and partnership. Together, we will continue to empower and nurture the arts in Saskatchewan, fostering a creative landscape that is resilient, vibrant and inspiring.

We are proud to include the artwork of our featured artists and award recipients throughout this publication.

With warm regards and appreciation.

**Gursh Barnard**  
*Chair, Board of Trustees*





## **BOARD OF TRUSTEES**

**Gursh Barnard (Chair)**

**Glen Berger (Treasurer)**

**Jocelyn Souliere (Secretary)**

**Ray Bailey**

**Scott McGillivray**

**Chris Stoicheff**



# FINANCIAL REPORT

Year ended December 31, 2022,  
with comparative information for 2021  
(Not Audited)

## Statement of Financial Position

### Assets

	2022	2021
Cash	\$ 97,204	\$ 74,520
Investments at market	2,870,987	3,134,857
	<u>\$ 2,968,192</u>	<u>\$ 3,209,377</u>

### Liabilities and Fund Balances

Accounts payable	\$ 42,005	\$ 3,400
Deferred contributions	30,000	-
Operations fund	92,712	108,135
Endowment fund	2,803,475	3,097,842
	<u>\$ 2,968,192</u>	<u>\$ 3,209,377</u>

## Statement of Operations

### Revenue

Donations	\$ 1,000	\$ -
Grants	21,000	21,500
Administrative assessment	28,546	21,976
	<u>50,546</u>	<u>43,476</u>

### Expenses

Administration	45,909	13,419
Glengarry Book Prize	20,000	20,000
Banking	59	45
	<u>65,968</u>	<u>33,464</u>

### Excess of revenue over expenditures

(15,422) 10,012

### Balance, beginning of year

108,135 98,123

### Balance, end of year

\$ 92,712 \$ 108,135

## Statement of Endowment

### Cumulative Contributions:

Balance, beginning of year	\$ 2,625,186	\$ 1,816,786
Add: Donations	36,348	808,400
Balance, end of year	<u>2,661,534</u>	<u>2,625,186</u>

### Cumulative Excess:

Balance, beginning of year	472,656	328,541
Add: Investment income (loss)	(263,870)	210,391
Deduct: Awards and jury	38,300	44,300
Administrative charges	28,546	21,976
	<u>66,846</u>	<u>66,276</u>

### Increase (decrease) in cumulative excess

(330,716) 144,115

### Balance, end of year

141,940 472,656

### Endowment, end of year

\$ 2,803,475 \$ 3,097,842

# FINANCIAL REPORT

The Saskatchewan Foundation For the Arts was established in 1999 under a private act of the Saskatchewan Legislature entitled The Saskatchewan Foundation For the Arts Act. The Act states the purpose of the Foundation is to benefit, support and promote the arts and artists in Saskatchewan for purposes beneficial to the residents of Saskatchewan.

To achieve its goals the Foundation raises funds through gifts and donations, investing that property to generate income. The income funds the charitable work of the Foundation. Significant gifts are held in perpetuity in order to fund a slate of awards benefiting Saskatchewan artists.

The Foundation is governed by a board of trustees. The board is entrusted by the donors to manage the awards that they have endowed and to promote Saskatchewan arts through digital and print media. The awards program provides meaningful cash prizes annually, as funds permit, to artists who submit their work for competition in a variety of categories. The trustees also select and work with professional investment managers to produce the necessary earnings and to secure the endowment capital.

Over the years, benefactors have contributed \$2,662,535 to the Foundation. \$1.87 Million of this was received in the past two fiscal years.

The parameters of the awards programs are defined by the donors. The trustees undertake to manage the awards as directed. This money is held as permanent capital. Only the income is used for the awards. The capital is professionally managed by SEI, an institutional investment firm with \$107 Billion of assets under its management.

The operations of the Foundation are driven by the financial results of its investment performance. The investment market has proven challenging in recent years particularly since the start of the Covid-19 pandemic.

Investment losses early in the pandemic in 2020 recovered through 2021. However, in the latter part of 2022, losses in the investment markets were significant. The Foundation experienced investment losses of \$263,870 in 2022.

The Foundation reports its investments in the financial statements at quoted market values. While these were not trading losses, they do reflect a real impairment of the Foundation's capital base.

There is always a need to increase the Foundation's endowment funds. Expanding the endowment base allows for greater potential support of the arts in Saskatchewan. The Foundation continues to seek financial gifts and is working with its investment advisors to recover from the asset value decline.

**Glen Berger**

*Treasurer,  
Board of Trustees*



# TRIBUTE TO RICHARD SPAFFORD

**“Richard Spafford’s energy and passion launched the Saskatchewan Foundation For the Arts. His contributions enabled private individuals, businesses, and corporations to build permanent and stable legacy of resources for the arts and artists of Saskatchewan.”**

Richard (Dick) Spafford was born in Weyburn, Saskatchewan, and moved with his family to Swan River, Outlook, and Shellbrook. He graduated from the University of Saskatchewan with a B.A. and diploma in education. Afterwards, he worked briefly as a bank manager and then taught art at Aden Bowman Collegiate in Saskatoon, both occupations for which he believed he was poorly suited (though, in fact, he was widely admired as an art teacher).

In the late 1960s, when a friend put his bookstore, Northland Books, up for sale, Richard decided to leave teaching and take up the new venture. Shortly thereafter, he recognized that Regina did not have a specialized bookstore, and so he opened the Book Cellar in the Cathedral district, starting with his own cache of \$400 worth of books and \$400 of borrowed money. The store eventually became Spafford Books, moving to its current spacious quarters on Broad Street. Bookselling was Richard’s life’s passion. He was fascinated by all books: from children’s fables, to comics, to antiquarian books.

Starting in the early 1980s, Richard served as an appraiser for the National Archives. He also worked as an appraiser for libraries and archival departments, developing a keen sense of the fragility and importance of historical documents. He amassed one of the largest collections of Indigenous, Prairie, and Canadian history material in the country, which were sought after by academic libraries throughout North America. When his daughter, Leah, moved back to Regina, she worked closely with her dad in bookselling and appraisals. After a stroke left him partially paralyzed in 2005, Leah cared for her dad and the business, the two continuing a lifelong relationship based on deep love.

In addition to books, Richard was a consummate and gifted collector of fine art, ceramics, and antiques. He had a special eye for picking out rare and historical items and recognizing emerging artists. Many of the pieces he collected over the years can be found in the permanent collections of the Mackenzie Art Gallery, Moose Jaw Museum & Art Gallery, the Saskatchewan Arts Board, Canadian Museum of History, and the Glenbow.

Richard was a charismatic person, an engaging raconteur, and an endlessly interesting individual whose sense of humour was unmatched. He was a creative thinker with a strong sense of self and devotion to family and his many close friends.

Over the years Richard was involved in many major initiatives that helped to foster a rich and creative environment for Saskatchewan artists.

After the death of his wife, artist and arts administrator Jane Turnbull Evans, Richard continued her vision for supporting the arts through an agency endowed to hold gifts and bequests. The Saskatchewan Foundation For the Arts was established by the Saskatchewan legislature in 1999 and now has an endowment of \$2.8 million.

In 2005, Richard was awarded the Lieutenant Governor’s Arts Award in Leadership for his contributions to the arts and culture in Saskatchewan.



Learn more about Richard’s role in the origins of the Foundation here.





# DICK & JANE AWARDS

“The Saskatchewan Foundation For the Arts announces five new endowment awards supported by Richard Spafford and Jane Turnbull Evans through the Dick & Jane Fund.”

## **Dick & Jane Endowment Fund to now include six annual awards including Indigenous Literary Award.**

The Saskatchewan Foundation For the Arts (SFFA) proudly announces five new awards to be presented in 2023, supported by ‘The Dick & Jane Fund’. The endowment fund was established by Richard Spafford and Jane Turnbull Evans as a legacy gift in perpetuity honouring their lifelong commitment to supporting the arts and their drive in establishing the SFFA. The fund now is comprised of a total of six annual awards.

Gursh Barnard, Chair of the SFFA says, “Our province is recognized for creating world-class artists. The Foundation is committed to supporting and recognizing the work of Saskatchewan artists and actively seeks donations from arts patrons and supporters who celebrate the vibrancy and value of the arts and culture in our lives.”

### **INDIGENOUS TRADITIONAL CRAFT AWARD**

**ELIGIBILITY:** Open to all Indigenous persons.  
**PROJECT:** Includes beading, biting, leather, sculpture, etc., with the focus on keeping traditional and cultural art forms alive.

### **INDIGENOUS MULTI-MEDIA LANGUAGE ARTS AWARD**

**ELIGIBILITY:** Open to all Indigenous persons.  
**PROJECT:** Includes audio, visual, digital, literature with a focus on keeping Canadian Indigenous languages visible/alive.

### **MULTIDISCIPLINARY 2SLGBTQ+ ARTIST/ART AWARD**

**ELIGIBILITY:** Emerging Artists that self-declare/ identify as 2SLGBTQ+. Priority given to artists with intersecting identities that have been historically underserved.

**PROJECT:** Multidisciplinary artistic project is open to all creative disciplines that will help to showcase the recipients’ work to residents of the province and to people beyond our borders. This visibility should encourage artistic and economic well-being for the recipient and contribute to amplifying the presence of 2SLGBTQ+ artists of Saskatchewan.

### **FEMALE ARTS ENTREPRENEUR AWARD**

**ELIGIBILITY:** Mid-career or established artists that self-declare/identify as female.

**PROJECT:** Support for business development to enable growth as artists. Includes tools and/ or development of professional skills, business planning, strategic planning, marketing & social media.

### **PRAIRIE FOLK ARTS/CRAFT AWARD**

**ELIGIBILITY:** Mid-career or established craftsperson (as defined by the Saskatchewan Craft Council ‘Craftsperson’).

**PROJECT:** Includes historically and culturally traditional “Prairie” craft works in fiber, wood, pottery, glass, photography and jewelry. Artist must make the argument for project’s suitability regarding both the terms “Traditional” and “Prairie”.



Learn more about the new  
Dick & Jane Awards here.

## 2022 GLENGARRY RECIPIENT



Photo by Davide Stobbe courtesy of Degrees Magazine.

I was born in Esterhazy, Saskatchewan, a small village of several hundred people until potash was discovered nearby and an influx of workers lifted it to the status of a small town. There was no municipal library there until I was about ten years old and, of course, no bookstore; there wasn't even a school library when I entered grade one because the old school had burned to the ground that summer and with it the few books that it contained.

Despite all this and the shortage of reading material, from the moment I learned to read I became a passionate consumer of whatever books I could lay my hands on and from a very early age I harboured the strange, secret desire to become a writer. I recall in great detail sitting on the floor by my grandmother's sewing machine as she was doing alterations for the local menswear store and trying to write a story, continually interrupting her work by asking how to spell words. How or why I arrived at the

notion of becoming a writer at such an early age is difficult to explain. There was nothing in my circumstances to push me in that direction; my parents certainly weren't "bookish;" I don't think my father ever read a book during his 92 years, not even one of my own.

What may have assisted me in becoming a writer was that I grew up in a tradition of oral storytelling, something that most rural areas all over the world have in common. My mother's brothers were gifted spinners of tales that usually started out with some basis in "fact," and then wildly departed on whatever tangents their imaginations suggested. I found stories of their adventures in North Africa, Italy, and Belgium during World War II nearly as entrancing as Robert Louis Stevenson's *Treasure Island*. And I think the use of the vernacular in my own writing owes something to listening to them deploy outrageously embellished metaphors around the kitchen table.

**I am humbled and very honoured to receive an award that recognizes and celebrates "literary excellence from or influenced by living in our province."**

“I am enormously happy and pleased to receive the Glengarry Book Award for my novel, *August Into Winter*. I thank the Foundation for their support of the arts in this province and wish to express my profound gratitude to Claire Kramer for her initiative and generosity in establishing and funding the Glengarry Book Award.”

By the time I became a teenager, the idea that I might become a writer had retreated into the realm of impossibility. For one thing, by then I had absorbed the widely prevalent notion that literature in English was created by the citizens of the United States and Great Britain. What we read in school seemed to underline that assumption since it came almost exclusively from those two countries.

When I went to the University of Saskatchewan the feeling that Canada was a cultural backwater was reinforced by many of the professors there who were originally British and American. It was also a presupposition widely held by Canadian professors who had done postgraduate degrees abroad. Nevertheless, my perspective began to change when I became aware of a generation of Canadian writers such as Margaret Atwood, Dennis Lee, Alice Munro, Margaret Laurence, Mordecai Richler, and Robertson Davies, etc., who were writing unapologetically about this country and, in some cases, making cultural nationalism the spine of their work. All of this was an exciting concept for me and reawakened the faint hope that becoming a writer in this country might not be a pipedream.

I was a graduate student in history when the Saskatchewan literary magazine *Grain* made its appearance and reading the first issue prompted me to attempt to write a short story that I submitted to *Grain* and which was published in its second issue. That bit of serendipity gave me a push to keep on writing, and although I met with many rejections

following that first acceptance, it is something that I have persevered at for more than fifty years. In all that time, I have always made the argument to myself that if something called Canadian literature has merit then so, too, does Saskatchewan literature, and that writing about this place and its people is a worthy enterprise. For five decades Saskatchewan has been almost exclusively the setting of my novels, short stories, and plays.

This is why I am so happy to have received the Glengarry Book Award which has been established to acknowledge the excellence of Saskatchewan literature. The generosity of Claire Kramer reaffirms the idea that fiction that reflects life here is worthy of celebration.



**Guy Vanderhaeghe**

*2022 Recipient  
Glengarry Book Prize*

# DONOR PROFILE

## Learn More

Click here to learn more about The Glengarry Book Award.



**“Nothing can compare to the space of the Prairie, the vast sky stretching down to meet those fields of wheat, flax and canola.”**

**Claire Kramer**

Claire Kramer describes herself as a Prairie child. Her love of reading and her education in a one room school led her to establish the Glengarry Book Award in 2021.

“I was one of those fortunate children who learned to read before I began my formal education. Many of the titles remain with me still: Beautiful Joe, Black Beauty, Little Women, Emily of New Moon, Old Fashioned Girl, and a bundle of others.

Our home received a daily newspaper, the Regina Leader-Post, and Papa expected the children to read it. I read about the famine in Ethiopia and had no idea what a famine was.

The school Inspector (always a man) paid a visit once a year. There was a ripple of excitement as we stood to greet the guest. Because I read above my grade level and because I was small in stature, I would be called by the teacher to read. I’m certain the inspector was amused to hear the perfect reading of this diminutive child.

The teacher would often read to us after lunch and the class looked forward to these glimpses of a different world. Only later did it occur to me that the books she shared were probably paid for from her meagre salary. Those were the days of the depression.

My memories as a student remain vivid. There was a barn with four stalls and in the yard a well for drinking water. The earliest student to arrive would stoke the furnace in the basement and, if it was your turn, heat the milk for cocoa. In the spring we would clean windows and the older boys would dig pits for high jump. The school was a cultural hub, concerts, field days, homemaker clubs, music festivals and occasionally a church service.

Primitive you say. But that world formed me. Education opened a gate that stretched my imagination and nurtured my curiosity. Later as I travelled, I would visit book sellers in foreign cities and search for titles by Canadian and Saskatchewan writers.

As my children began submitting applications to University, I reflected on my time in the one room school and the number of people who shared my experiences and went on to shape our great nation. Educators, lawyers, politicians, physicians, scientists, the performing, visual and literary artists who engage, enthrall and entertain.

Realizing a dream to contribute to recognizing and encouraging Saskatchewan authors became a reality in partnership with the Saskatchewan Foundation For the Arts. My thanks to them, the juries and the creative story tellers.”

# GLENGARRY JURY CHAIR'S REPORT

The Glengarry Book Award is an annual award for a first edition English language novel or book of short fiction, and vision of donor Claire Kramer, patron of the arts, booklover and founding trustee of Saskatchewan Foundation For the Arts (SFFA).

The award is inspired by Saskatchewan's rich literary culture. It is open to professional writers of fiction with a significant body of published work, recognition, and awards. Launched by the SFFA in 2021, the annual \$20,000 (CAD) is Saskatchewan's largest literary award.

The 2022 recipient was Guy Vanderhaeghe's *August Into Winter*. Born in Esterhazy, Saskatchewan, three-time Governor General award-winning author, Vanderhaeghe's previously acclaimed work includes - *A Good Man*, *The Last Crossing*, *The Englishman's Boy*, *Things as They Are*, *Homesick*, *My Present Age*, *Man Descending*, and *Daddy Lenin and Other Writers*. He has received the Trust Timothy Findley Award, the Harbourfront Literary Prize, and many additional honours including the Order of Canada.

Already a national bestseller, *August Into Winter*,

tells an epic story of crime and retribution, of war and its long shadow, and the redemptive possibilities of love. It was selected for its compelling prose and narrative and cited by the jury as disciplined work sharing an intimate, authentic view of life in the prairies that speaks to readers worldwide, and a stunning accomplishment in Canadian literature.

Shortlisted novels, Lee Gowan's, *The Beautiful Place*, was noted for its original and compelling writing, engaging characters, and subtle humour, and Anne Lazaruko's *What Is Written on the Tongue* for its solid writing, diligent research, and ambitious transitions in historical time periods of the main character's lived experience.



**Valerie Creighton**

*Jury Chair,*

*Glengarry Book Award 2022*

The Glengarry Book Award jury is selected from a pool of Canadian authors, Canadian literary publishers, and organizations.

The 2022 jury was composed of:

**Marina Endicott**, an award winning author, has been shortlisted for CBC Literary Awards, the Giller Prize, and the Governor General's Award for Fiction. She won the 2009 Commonwealth Writers' Prize for Best Book, Canada/Caribbean. Her 2019 novel, *The Difference*, Knopf Canada, won the Robert Kroetsch City of Edmonton Book Prize and the Dartmouth Fiction Award, and was one of the *Globe & Mail's* Best Books of 2019. Marina teaches creative writing at the Banff Centre for the Arts and at the University of Alberta.

**Deborah Willis** is the Submissions Co-ordinator at Freehand Books. Freehand publishes literary fiction, literary non-fiction, memoir and poetry. Recognition includes the Commonwealth Writers Prize, the Giller and the Writers Trust of Canada. Deborah is the author of *Vanishing and Other Stories*, and has been writer-in-residence at the University of Calgary Distinguished Writers' Program and the Historic Joy Kogawa House in Vancouver.

**The Honorable Patricia Bovey**, Senator for Manitoba. As the first art historian and museologist to be appointed to the Senate, she has worked on legislation and committee work, primarily through the lens of arts and culture from her regional perspective. Senator Bovey is the author of Bill S-208, an act respecting the Declaration on the Essential Role of Artists and Creative Expression in Canada, passed by the Senate in October 2022.

Throughout her career, she has tirelessly championed the work of Western Canadian artists. She has authored eight books, including her most recent work *Western Voices in Canadian Art* which is the most ambitious survey of Western Canadian Art to date.

**Valerie Creighton**, C.M., S.O.M. is President and CEO of the Canada Media Fund, a founding trustee, and past Chair of the SFFA Board of Trustees. She led the formation of the jury and chaired the jury's deliberation of the 2022 entries. She has been invested into the Saskatchewan Order of Merit and the Order of Canada, named one of the 20 most powerful women in global television by *The Hollywood Reporter* and received the Lifetime Achievement Award from the University of Regina, the Queen Elizabeth II Golden Jubilee Medal (2002) and Platinum Jubilee Medal (2022).

# MAKING A DIFFERENCE

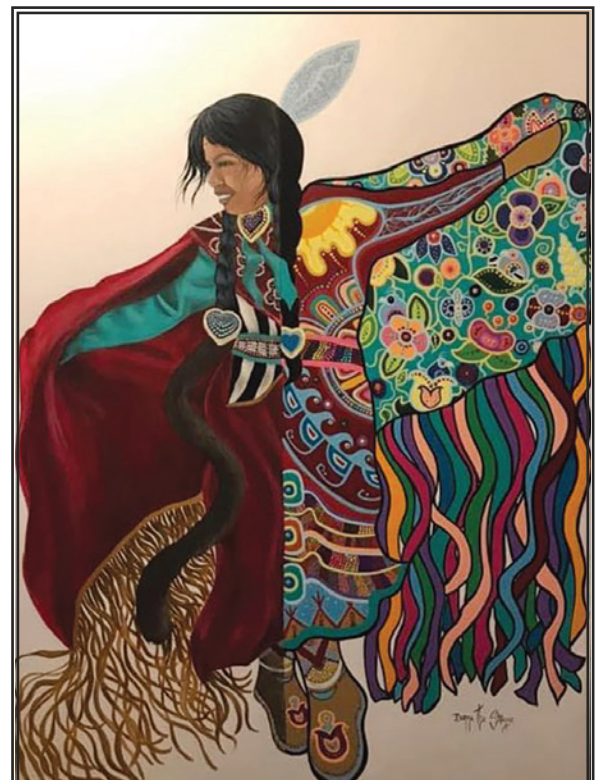
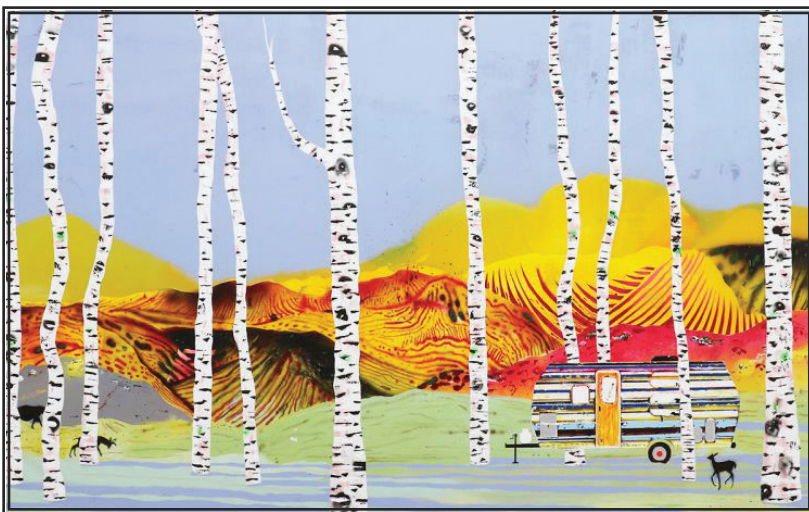
It is a pleasure and a challenge to speak of the Saskatchewan Foundation For the Arts and my involvement with it. A pleasure because of the Foundation's role in supporting Saskatchewan artists, starting with emerging artists. A challenge because simply contemplating its contribution to Saskatchewan leads into a consideration of our cultural ecosystem, something beyond this one-page piece.

A little bit of history. The Foundation was formally established by an Act of the Provincial Legislature in June 1999 through a private member's bill at the initiative of a small group of citizens. They could imagine the possibilities for individual donations to support artistic creation, to supplement public funding and to help stimulate a culture of private involvement in funding the work of individual artists. The initiative came from people closely associated with the Saskatchewan Arts Board. At that time in the arts sector, the investment and involvement by individual citizens and families was importantly focused on arts organizations: sometimes as donations, most often as volunteer contributions of time and governance. I would add that donations to organizations have now increased substantially, largely due to the generosity of a number of philanthropists.

I joined the Arts Board in the late summer of 1999 and helped begin a process of institutional

renewal, which ultimately involved the implementation of the Act and the start-up of the Foundation. We found that this start-up was a complicated and lengthy business: the appointment of board members in accordance with the Act; figuring out the administrative, adjudicative and, to some extent, the role of the Arts Board in promoting the Foundation; and, finding the resources to do so. Key to this was the willingness of the Board members and staff to deploy our resources and adjust our jury structure and policies to support the Foundation at no cost. We were, after all, working toward the same goals. The income of the Foundation could be dedicated exclusively to awards to artists, with no money needed for administration. That's where the Arts Board came in.

Times and priorities change, and in 2021 the Foundation established its own administrative and jurying structures, for both the ongoing awards and the first year of the important and generously funded Glengarry Book Award. I was pleased to be invited to help set up the endowment awards process and chair the first endowment awards jury, an interdisciplinary group of artists who worked brilliantly together. Typical of the Awards' history, the 2021 and now the 2022 class of recipients are of a variety of artistic practices, diverse identities and from all across Saskatchewan.



Artwork (left to right):

1. White Birch, Jeff Nachtigall
2. Rolanda, Donna Langhorne
3. Luntian, Patrick Fernandez



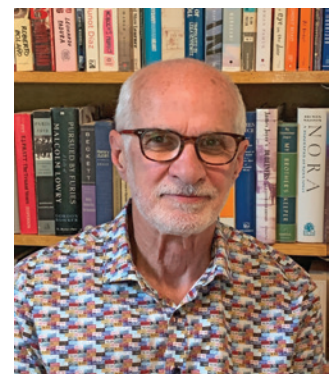
When we speak of 'world class' in the arts we should remember that, as in other sectors, Saskatchewan can make its own legitimate claims. While artists and arts movements from around the globe are vital to us, our writers, visual artists and performing artists – amongst others – also contribute on the national and international stage. And that starts at home with direct support from the public and private sectors for emerging and mid-career Saskatchewan artists, buying them time to concentrate on their work and engage at home and abroad.

So, what then are the opportunities for people to support the work of individual artists through the Foundation? Spreading the word, encouraging support from friends and colleagues, and serving on the Foundation Board are important. Since investment performance is a major concern for an awards program reliant on the return on its investment capital, your help in building a deepening capital base and/or contributing directly to the Awards is critical. The annual numbers and amounts of awards usually tell the tale of the economy of the day. Check out the Foundation's website, [www.saskartsfoundation.com](http://www.saskartsfoundation.com), and you'll see what I mean.

The Saskatchewan Foundation For the Arts has attracted the commitment of public-minded investors who believe in the creativity of Saskatchewan artists and in supporting them, at whatever stage they are in their careers. If we want to enjoy Saskatchewan art, the Foundation gives us the rewarding opportunity to contribute to the growth and development of our artists.

Along with other funders and donors, The Foundation has taken an important place in the arts ecosystem of the province.

**Jeremy Morgan**  
Jury Chair,  
*Endowment Awards 2021*



# ENDOWMENT JURY CHAIR'S REPORT

As a cultural administrator and performing artist with many years of service in Saskatchewan, it was an honour to chair the Foundation's 2022 endowment awards jury. In this capacity, I can report that the Foundation's policies and procedures were fully complied with.

Jurors were recruited with knowledge and expertise appropriate to the objectives of the associated awards, as well as the fields of interest of the pool of applicants and their proposed projects. In turn, jurors were apprised of the requirements of their service, including disclosure of real or perceived conflict of interest, commitment to confidentiality, and diligent adherence to project assessment on the basis of the publicly disseminated criteria for each award category.

The three artists who served on the 2022 jury demonstrated time and again their collective wisdom and awareness of evolving standards of practice in their areas of specialization. The SFFA's process was accorded with complete respect and all applications were treated with the utmost professionalism and collegiality.

The jury's work resulted in a total of 123 assessments. The jury carefully aligned the proposed project activity of the selected recipients with the identified purposes of the six award categories. In addition, the jury gave honourable mention to the work of several applicants. In reflecting on the outcome of their deliberations, the jury shared the following

statement with the Foundation's Board of Trustees:

Congratulations to the Saskatchewan Foundation For the Arts on another successful competition for its annual endowment awards. From humble beginnings, the Foundation has emerged as an important part of the funding ecology in Saskatchewan. It is clear from the broad range of projects proposed for jury consideration that artists perceive support from the Foundation as a significant opportunity to advance their artistic practice and explore new ideas and forms of artistic expression.

The conclusion of the jury's work marks only the beginning of the next phase – the actual project activity of the award recipients and the resulting benefits enjoyed by the people of Saskatchewan. This, of course, is all thanks to the efforts of the Saskatchewan Foundation For the Arts, its leadership, and above all the thoughtful support of the visionaries who have invested in it.



**Peter Sametz**

*Jury Chair,  
Endowment Awards 2022*

The following artists made up the 2022 endowment awards jury:

**Adrian Stimson** is a member of the Siksika (Blackfoot) Nation in southern Alberta, and is a recipient of the Governor General's Award for Visual and Media Arts. He has also been awarded a REVEAL Indigenous Arts Award through the Hnatyshyn Foundation, the Blackfoot Visual Arts Award, the Alberta Centennial Medal in 2005 and the Queen Elizabeth II Golden Jubilee Medal.

**Alice Kuipers** is a prolific and award-winning young adult fiction writer whose work has been published in 34 countries. Early in her career, she was awarded the Lieutenant Governor's

Arts Award for most promising artist under 30, and went on to serve as Writer in Residence at the Saskatoon Public Library.

**Janine Windolph** (Atikamekw/Woodland Cree) is a Saskatchewan-based filmmaker, video editor, educator, fine-craft artist, and storyteller who holds a Master of Fine Arts (Interdisciplinary in Indigenous Fine Art & Media Production). She is the Associate Director of Indigenous Arts at the Banff Centre for Arts and Creativity. Previously, she was the Curator of Community Engagement at the MacKenzie Art Gallery.

I also thank Gursh Barnard who appropriately discharged the Foundation's interests in the jury process in the role of observer.



# RECIPIENTS' APPRECIATION



**Tara Gereaux**  
**The Colleen Bailey Memorial Fund**

"Writing a novel is long, lonely work and this recognition is a boost of encouragement to keep going – that the Foundation believes in my project and my writing means the world to me. Deepest thanks to all the donors and the volunteers who so generously support the writers and artists in our province."

**Joely BigEagle-Kequahtoway**  
**The Dick & Jane Fund**

"I am truly grateful for the support and recognition of my artistic vision, dreams and goals and acknowledging the merit of my work. Having recognition within the community upon receipt of this award will be the beginning of something larger yet to unfold and look forward to."



**Kristine Alvarez**  
**The Harry Nick Kangles Fund**

"This support means I can fulfill what is needed to share 'acknowledging' as a theater production this spring 2023!"

**Bonnie Conly**  
**The Jane Turnbull Evans Fund for the Arts**

"Thank you to the SFFA and all the donors for this recognition, allowing me the opportunity to be part of Jane's great dream and legacy. This support will be instrumental in facilitating my creative work."



**Stacey Fayant**  
**The Shurniak Fund**

"A big thank you to the Shurniak family for your commitment to funding artists and the arts. Your support both financially and through this award recognition drives me and my commitment to finding a means of reconciliation through my art practice."

**Lorne Kequahtoway**  
**The Cameco Endowment for Indigenous Artists**

"It is with great appreciation that I write this message of gratitude. In Indigenous spirituality we believe that you take care of the land, and the land will take care of you. The end use of dancing wearing the head roach is spiritual. This allows us to honor our natural laws, as well as the spirit of the animal by using its hair in the creation of the head roach."

## Learn More

Click here to learn more about The Endowment Awards.



# ENDOWMENT FUNDS

## **The Glengarry Book Award**

Established in 2021 by Claire Kramer, this endowment supports the Glengarry Book Award, a \$20,000 (CAD) prize awarded for the first edition of an English novel or book of short fiction. Award is open to established professional writers of fiction with a significant body of published work, recognition, and awards. Authors from across Canada may apply but must be able to describe their connection to Saskatchewan.

## **The Colleen Bailey Memorial Fund**

Established by Colleen Bailey, Yorkton businesswoman, art collector, and supporter of the arts. This endowment support an award that supports and assists emerging Saskatchewan writers in developing their craft.

## **The Dick & Jane Fund**

Established by Richard Spafford and Jane Turnbull Evans, lifelong supporters of the arts. Richard was a founding member of the Saskatchewan Foundation For the Arts. This endowment supports 6 awards: Literary, Indigenous Traditional Craft, Indigenous Multi-Media Language Arts, Multidisciplinary 2SLGBTQ+ Artist/Art, Female Arts Entrepreneur, and Prairie Folk Arts/Craft.

## **The Harry Nick Kangles Fund**

Established in memory of Harry Nick Kangles, a Regina businessman, art collector, and supporter of the arts. This endowment supports an award for established artists living in Regina who are working in the visual arts, musical theatre, or performance arts.

## **The Jane Turnbull Evans Fund for the Arts**

Established in memory of the late Jane Turnbull Evans, an artist, arts educator, and arts administrator. This endowment supports an award for emerging Saskatchewan artists working in the visual arts. The award is restricted to women emerging artists only.

## **The Shurniak Fund**

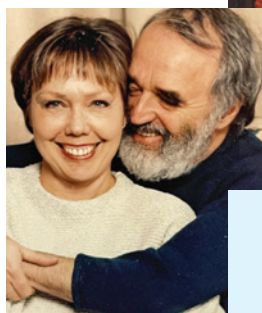
Established by William (Bill) Shurniak, S.O.M., M.S.M., LL.D. (Hon.), prominent businessman, arts patron, and founder of the Shurniak Art Gallery in Assiniboia, Saskatchewan. This endowment supports an award for emerging Saskatchewan artists working in the visual arts.

## **The Cameco Endowment for Indigenous Artists**

Award is available for emerging or established Indigenous artists in any arts discipline. This endowment supports and award for arts activities that are causally related to the costs of the art project or practice and activities that reflect Cameco's values: safety & environment, people, integrity, and excellence.

## **Saskatchewan Foundation For the Arts Operating Endowment Fund**

Established in 2007, this endowment provides funds for the ongoing operations and administration of the Foundation.



## Join our growing community of donors in support of the arts in Saskatchewan.

### What is an Endowment Fund?

An Endowment Fund is like an investment account for our community.

Gifts are permanently invested.

Annually, a portion of the earned income is distributed to artists.

Learn more about [Giving](#)

### 3 ways you can give (and make a difference!)

#### 1. Donate to an existing endowment fund.

Choose to give a single donation gift or repeating gift to support any established endowment fund.

#### 2. Create a new endowment fund.

Launching a new fund allows you to establish your unique focus for supporting artists. It can be named for an individual or an organization. A new fund requires a minimum initial donation. You can start the new legacy fund when you're ready, and continue to build it with additional donations in the future.

#### 3. Create a legacy: that reflects your passion for the arts and artists of Saskatchewan.

A legacy gift is a future charitable gift. Choose your passion and how you want to help. A legacy gift will fulfill your future wishes.

A gift of money is only one way to support the arts in Saskatchewan.  
Please contact us to explore your options.

*"Giving liberates the soul of the giver."*

Maya Angelou

*You can make a Difference...*

For information & inquiries, contact:

Gursh Barnard, Chair

306-737-8980

info@saskartsfoundation.com

[www.saskartsfoundation.com](http://www.saskartsfoundation.com)



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