

the INDIGENOUS LITERARY STUDIES ASSOCIATION
Presents the First Annual

I *N* *D* *I* *G* *E* *N* *O* *U* *S*
VOICES

AWARDS GALA
29 May 2018
Oskana kâ-asastêki / Regina, SK



Penguin
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Canada



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Special thanks to Deborah Smith and Sarah Hedley for their office support.

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WELCOME!

We are thrilled to announce the finalists in this year's competition, celebrating the very best in literary art by emerging Indigenous writers. A jury of renowned Indigenous writers and prominent figures from the Canadian literary world has identified finalists in categories for published and unpublished writing. Tonight, we will award prizes totalling over \$25,000 at the IVAs Gala Event in Regina, Saskatchewan.

This public event will be hosted by Hip Hop artist Brad Bellegarde (aka InfoRed), and feature readings by emerging Indigenous writers and appearances by some of the jurors: Kateri Akiwenzie-Damm, Gregory Scofield, Jean Sioui, and Richard Van Camp.

The IVAs were established in 2017 to nurture and support Indigenous literary art in its diversity and complexity. Begun as a crowd-funded campaign seeking to raise a few thousand dollars to support emerging Indigenous writers, the IVAs have raised over \$125,000 to date from over 1,500 different donors.

Requests for media interviews with finalists, jurors, and others involved in the IVAs can be made to Sam McKegney: sam.mckegney@queensu.ca.

ANNOUNCERS:

IVA Co-Chairs Sam McKegney and Deanna Reder

JURORS:

Kateri Akiwenzie-Damm, Richard Van Camp, Shelagh Rogers, Gregory Scofield, Rodney Saint-Eloi, Virginia Pésémapéo Bordeleau, Jean Sioui

Thank you for being here to share this moment with us.

– THE IVAs BOARD

THE INDIGENOUS VOICES AWARDS: BACKGROUND

THE INDIGENOUS VOICES AWARDS (IVAs) were established in 2017 to support and nurture the work of Indigenous writers in lands claimed by Canada. Funds for the awards were raised initially through a crowd-funded campaign begun by Robin Parker, who partnered with the Indigenous Literary Studies Association (ILSA) for the awards' administration, supplemented by funds raised by Silvia Moreno-Garcia. While Parker set an initial fundraising goal of \$10,000 to support emerging Indigenous writers, the grass-roots initiative raised \$116,565 in four months. These monies have since been supplemented by further donations from various groups and individuals.

To honour the spirit of the campaign and the generosity of over 1,500 donors, the IVAs are devoted in their inaugural year of 2017 to celebrating both published and unpublished work by "Emerging" Indigenous writers, awarding over \$25,000 in prizes across multiple categories. Subsequent to this year's competition, the IVAs will offer awards for published writers alone. The dollar amounts for these awards will be determined based on the recommendations of the IVA Board and the amount available in the Trust Fund, with attentiveness to sustainability.

The Indigenous Voices Awards aim to support Indigenous literary production in its diversity and complexity, understanding Indigenous literatures to include but not be limited to novels, creative non-fiction, short stories, poetry, orality, graphic novels, comics, slam, drama, music lyrics, screenwriting, and other forms. The awards honour the sovereignty of Indigenous creative voices and reject cultural appropriation; to be eligible for the Indigenous Voices Awards, authors must be Indigenous and must make a declaration of Indigenous identity. The awards are intended to support Indigenous artistic communities and to resist the individualism of prize culture. As such, the IVA Board will endeavour to create opportunities for mentorship, professionalization, and creative collaboration among applicants, jurors, and other members of the Indigenous artistic community when possible.

ON "EMERGING" AND "ESTABLISHED" WRITERS

While for many people the category of "emerging writer" implies youth, ILSA and the prize committee recognize that there are Indigenous artists of diverse ages who are finding their voice as writers, including many older people and even quite a few elders. Our definition of "emerging" is not focused on age but on the writer's history of publication. For the purposes of these awards, "emerging" refers to writers who are thus far unpublished or whose substantive publication history is seven years or less and who have published fewer than three books. "Established" writers are those with a publishing history of more than seven years or that includes three or more published books (or the equivalent in an alternative format) at the point of submitting materials for the competition. ∞

THANK YOU

ROBIN PARKER is a recognized authority on trial and appellate advocacy and strategy. She is also a sought after legal educator and a regular speaker for the Law Society, the Advocate's Society and the National Judicial Institute, as well as a teacher in the LLM Program at Osgoode (International Criminal Law). She initiated the crowd-funding campaign and partnered with the Indigenous Literary Studies Association (ILSA) for the award's administration.

SILVIA MORENO-GARCIA is the critically-acclaimed author of *Signal to Noise*—winner of a Copper Cylinder Award, finalist of the British Fantasy, Locus, Sunburst and Aurora awards—and *Certain Dark Things*, selected as one of NPR's best books of 2016. *The Beautiful Ones*, a novel of manners with a speculative element, is her third book. She won a World Fantasy Award for her work as an editor. She added the funds she raised for Emerging Writers to the Indiegogo campaign.



Special thanks to our donor PAMELA DILLON, a creative writer in her own right, who early on recognized the vision of these prizes and bestowed upon the IVAs a generous gift. Thank you! | Pamela is a writer and poet, and recent graduate of the creative writing program at the University of Toronto. Pamela's short story "We Come and We Go" and her novel excerpt "As Good As Any Other" won top ten placements in the 2013 and 2015 Penguin Random House of Canada Student Award for Fiction, through U of T School of Continuing Studies. Pamela has been published on the CBC Books website Canada Writes, in the literary journal *Tin Roof Press*, in the William Henry Drummond / Spring Pulse Poetry Anthology, Allyson Latta's *Memories into Story*, in the *Globe and Mail's* Facts & Arguments and Travel sections, in the literary journal *Oasis*, and most recently in the online literary journal, *Don't Talk to Me about Love* where her poem, "She Went to Dance" was a finalist in the magazine's inaugural poetry contest in 2016.



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We would like to thank PENGUIN RANDOM HOUSE for their generous \$20,000 contribution toward hosting the Indigenous Voices Gala and enabling the IVAs recipients and jurors to share in today's events.



The IVAs would also like to thank ANN BOYD and ALAN WALKER of the ONTARIO ARTS FOUNDATION for their support. The Ontario Arts Foundation was established in 1991 as a public foundation to encourage and facilitate private giving to the arts. The OAF is a non-governmental foundation and a registered charity. The Foundation holds over 300 endowments and funds established by individuals, private foundations, corporations and arts organizations. They focus on investments to support the arts over the long term, and making awards, grants or scholarships for outstanding accomplishments in the arts.



THE CENTRE FOR EQUITABLE LIBRARY ACCESS (CELA) is partnering with the IVAs to produce accessible materials. CELA is Canada's most comprehensive accessible reading service, providing books and other materials to Canadians with print disabilities in the formats of their choice. A national not-for-profit organization, CELA serves 92% of the estimated 3 million Canadians with print disabilities in partnership with member public libraries. CELA provides access to more than 500,000 professionally produced titles to provide people with print disabilities with a quality library experience.

Through CELA's partnership with public libraries across the country, Canadians with print disabilities can access materials free of charge with their public library card. The CELA collection is carefully curated and includes award winners, best sellers, fiction and non-fiction with a special emphasis on Canadian authors and stories, and favourites for kids and teens.

To support patrons' inclusion in our national conversations CELA works with a variety of literary awards and events including the Governor General's Awards for Literature, the Scotiabank Giller Prize, Canada Reads, Forest of Reading and the TD Summer Reading club to produce titles included in these events. Our goal is to make sure Canadians, regardless of how they read, can fully participate economically, academically, socially and culturally in our communities.

LETTER TO AN EMERGING INDIGENOUS WRITER

Daniel Heath Justice



DEAR INDIGENOUS VISIONARY:

WRITING IN ALL ITS FORMS is a scary act; it makes us vulnerable and exposes our softest parts to a world not known for its gentleness. But there's magnificent power in that vulnerability, and it's deserving of acknowledgment. And I'm filled with such deep joy each time another powerful voice joins the Indigenous literary world. I hope you'll think of these words as an honouring and a hope for the important work you're about to undertake.

Too often we've been told that our words don't matter. Too often we've been told that Indigenous people are unworthy of consideration as writers. We quite literally have centuries of colonizers telling us, our families, and our ancestors these things. *Do not believe them.* Your work is the inscribed embodiment of the survival and struggle of generations, the realization of possibility that's so different from what so many of our ancestors had to face. It's understandable that you might sometimes be afraid, or feel insecure, or feel clumsy or uncertain or any number of other emotions that turn the blank page into an enemy, an accusation, an unfillable emptiness. We all do, believe me! But don't let it stop you, please. We need your work so much.

Some of that fear comes from good places of humility and the early, fitful stages of learning this craft, but too much of it comes from colonial society and its bigotries. They're wrong in their silencing judgments, as they've always been. You have every bit as much right to have your stories and poems and plays and memoirs and songs and other works alive in the world as anyone. If you have the gift, you're called upon to use it for the People, your own and the rest. Gifts grow in the sharing; they diminish the more we hide them. It doesn't matter why we hold back—fear, selfishness, shyness, modesty. If you're given a gift, if you're called to do this, you can take comfort in knowing that you're not called to take on a task that's beyond your ability. And your words are needed.

Two important and often underappreciated aspects of a writer's success are self-advocacy and mentorship. You've got to get out there, get your work seen, show up at readings, do the work that gets your words into other peoples' lives—it's rare that a writer succeeds just by writing. Many of the most talented writers struggle for recognition; less agile writers may thrive out of sheer determination. Luck is a big part of it; drive is another. But they're only part of the equation. It makes a huge difference to advocate for your work, and to have more established writers advocate on your behalf, provide mentorship, guidance, cautionary notes, and advice. It won't be long before other writers start to look to you for support, so be the mentor you had or—if your mentors are in short supply—be the mentor you *wish* you had.



This is another point: we're part of a community, but too many people—including some of our own and some of those who claim affiliation with our nations—forget this simple truth. It's not just about what we receive but what we give to one another that makes the real difference. The Indigenous-lit world is a small place, and for all the strength of our work the conditions for success are challenging—we need to take care of

each other. In both Canada and the US the mainstream literary scene tends to hold up one or two Indigenous writers at a time, while leaving the rest to fend for themselves. It's important to help one another, to uphold one another's work, to celebrate successes and grieve losses, to engage in this beautiful struggle *together*.

You're part of a lineage, a tradition, a rich, vexed, complicated, troubled, and beautiful history of literary achievement. That can be a deep wellspring from which to draw strength. Please don't accept the idea, even from our own, that Indigenous writing is a contradiction in terms, that our writing is only a colonial construct. Our peoples have been communicating knowledge in various media and forms since time immemorial, and although our oral traditions and histories are vitally important—especially in our imperilled mothertongues—they're not the only way we've expressed our dreams, hopes, fears, and possibilities. It needn't be one or the other—we can be part of *all* these things. And, to my mind, we *should* be, as there's no place in this world where Indigenous voices don't belong. But remember, too, that this tradition of which we're a part is made possible only because those other traditions and languages have been held, nurtured, and protected—let your writing strengthen that necessary work rather than erase it. Writing isn't an inevitable good; it can harm as readily as help. Not all things are meant for the page—return to the teachings that give guidance on how to do this work responsibly.

In Canada, the last few years have seen the loss of some powerful, beautiful writers and scholars in the field: Beth Brant, Richard Wagamese, Connie Fife, Sharron Proulx-Turner, Jo-Ann Episkenew, Renate Eigenbrod, among others. In my experience one thing that connected all these people was their generosity to other writers and enthusiasm for Indigenous voice finding its rightful place of honour in the world. Without them, that world would be immeasurably poorer, and many lives would be diminished. Each of them, Indigenous and non-Indigenous alike, made an important contribution through their work, and we honour them still.

Generosity isn't a weakness—it's a profound, generative strength. Be strong, even when you don't think you can be; be bold, even when you're scared; be humble, even when you feel unworthy and are desperate for other peoples' praise to make you feel less insecure or uncertain about yourself and your work. We all have gifts to share, stories to tell, ideas to contribute, but we never do these things alone, and there are many eyes watching as you go, looking to you as a role model even if you don't want to be. Indigenous writers still aren't so commonplace that we can take any one of us for granted—we need all the good minds we can get. But we also have so many amazing models of excellence to look to.



There are people who want to hear your words, desperately. There are others who don't. Keep your focus on the former, because the latter won't want to listen no matter how good you are, no matter how much you play by their rules. Don't waste your time feeding the sated; nourish the hungry instead.

Sometimes being kind means being critical. Criticism at its best is an act of profound generosity; it's about making our work better, smarter, more nuanced, more engaging. Just because someone says something critical about your work doesn't mean

they don't like it, or that they don't like you, or that your thoughts and art are unworthy of consideration. Sometimes it's just that they see flaws that you're too close to the work to see, and they want to help you do better; often it's specifically *because* they like your work that they're offering helpful criticism. When done well, criticism is labour-intensive, time-consuming, and deeply committed work; it can be a true gift to the writer as well as to readers. And remember that constructive criticism isn't the same as belittling negativity—there's a really important difference, and it's necessary to learn the distinction. The former is about polishing until the light gleams brighter; the second is about shattering the glass.

So some readers won't like your work. It's inevitable. And you'll be fine. It doesn't mean your work isn't worthy of an audience—it just means the work you do doesn't connect with them. Not everyone's work interests you, either. That's why we need to encourage as many voices as possible, so that every reader can find the writers who speak to them, challenge them, and inspire them in ways no one else can. And you may be the writer they need right now. Find your voice, find your audience, find your writerly purpose, and keep with it.

As peoples all over the world have known since making meaningful marks on stone, bark, and flesh, writing is power. Like all power, it can be used to good, neutral, or cruel purpose. Not everything you write has to hold your people up or even be about Indigenous matters, but at the very least it shouldn't make things harder for your kin or add to the degradation, dehumanization, and diminishment of Indigenous peoples. The colonizers have ample stories doing that work without our own joining in.



Read widely and without genre snobbery—there are lots of ways to write, and many forms that can help us realize our vision. Besides, most Indigenous writers straddle two or more forms and multiple genres, so whatever your interests, read beyond them. Be a fiercely partisan reader of the work of Indigenous writers, Black writers, women writers, queer writers, other marginalized writers, and all the intersections in between. Read the mainstream, too—the world is filled with beautiful voices. But first and foremost, advocate for Indigenous writers. Share the work. Tweet it. Blog about it. Check out their work from the library—in Canada this, too, benefits writers. Set up a reading group. Go online and review it. Teach it. Share your dog-eared copy with a friend, and encourage them to get one of their own. Be a cheerleader for our writers, storytellers, and visionaries. Some of my personal models for this commitment in Canada are Kateri Akiwenzie-Damm, Richard Van Camp, Cherie Dimaline, Joanne Arnott, Warren Cariou, Deanna Reder, Lee Maracle, and Leanne Simpson, some of the very best Indigenous advocates for Indigenous writers I've ever met. They love their people, they love their writers, and they love the words and work that writers are called to do in the world. And they've been incredible mentors to so many of us, and continue doing so. Be the advocate for others that you would want for your own work.

There's no shame in being called an "Indigenous writer," just as there's no such thing as being "just a writer" divorced from context. The latter is a mythical and pernicious category used to normalize colonial categories of value and to pathologize the work that's unashamedly grounded outside of white straight maleness. To be an Indigenous

writer is to be part of a long legacy of struggle and survivance, of determination to speak truth into a world that too often insists on Indigenous silence. Hold up that title with pride. If others try to cram you into their little colonial box, stretch beyond their boundaries. There's no one way of being an Indigenous writer, but the specificity of your experience—and of the communities to which you belong—matters a lot, and it deserves to be named.

Reach out to the writers who inspire you. One of the sad truths about our field is that far too many of the elders who cleared the path have been pushed to the side by the generations that followed. This is especially the case with poets, particularly Indigenous women, who so often have to work two or three jobs just to get by; they're brought in occasionally for poorly compensated classroom lectures or conference talks (and are often expected to take time away from paid employment for it), but their old work is neglected and their new work isn't encouraged. We've got to do better about honouring those who made possible the vibrant field we have today. They fought battles we can hardly imagine, and continue to do so—let's show them some love and help make more space for their work. And don't imagine that all emerging writers are young people—some of the most important emerging voices are older folks, including elders, who also want to share their words in the world.

If you're a young writer, please show honour to those who came before, but don't give blind obedience; offer respect, not submission. Sometimes the tracks set down are too well worn; sometimes you'll be called to cut new trail, to lead us to better vistas. Sometimes those who came before can see only what they've done, not what you're called to do. Honour them, be kind, but be brave, too. We need what you offer now. And don't suppose that older, more established writers aren't also experimental contemporaries who are doing trail-cutting of their own—let the work show the possibility, not the age or the reputation. A lot of the best work being done now is by those who have honed their craft and nurtured their gift for decades; a lot is also by newer writers, too.

My hope for you is that you always remain curious, compassionate, and courageous. The world is a hard enough place, with too many people wedded to deadly certainty and so insistent on their own narrow rightness that they'd burn down the rest of the world to ensure that their singular vision reigns supreme. That's a colonial condition, and it can only bring harm. Indigenous writers can offer something different. *You* offer something different. You and your work are a continuation of the possibility and realization of your ancestors' hopeful struggle. The wounded world still needs you, now as much as ever. *We* need you, as do future generations.

Thank you for all you're doing. Now, it's time for you to get back to your own writing—your readers are waiting. 💙

All my very best,

DANIEL

Daniel Heath Justice's recent book Why Indigenous Literatures Matter is available now from Wilfrid Laurier University Press.



KATERI AKIWENZIE-DAMM is an Anishinaabe writer, poet, editor and the founder and managing editor of Kegedonce Press, an Indigenous publisher based in the territory of her people, the Saugeen Ojibway Nation, in southwestern Ontario. Kegedonce Press is currently celebrating its 25th anniversary of supporting outstanding Indigenous writers and literature. Kateri's recent book, *The Stone Collection*, received a starred review from Publishers Weekly and was a finalist for a Sarton Literary Award. She wrote the Globe and Mail opinion piece, "The cultural appropriation debate is over. It's time for action." Kateri's first graphic novel, *Nimkii*, will be published in 2018 as part of the graphic novel anthology *This Place* by Highwater Press. She is currently working on a non-fiction book to be published by James Lorimer and Company Publishing.



VIRGINIA PÉSÉMAPÉO BORDELEAU (Cree and Algonquin) Née en Abitibi, au nord-ouest du Québec, Virginia Pésémapéo-Bordeleau est une artiste multidisciplinaire d'origine crie. Artiste reconnue au Québec et à l'étranger, elle a exposé ses œuvres en France, au Mexique, au Danemark. En 2006, elle obtient le prix d'excellence en région remis par le Conseil des arts et lettres du Québec et la mention Télé-Québec en poésie. Elle publie un premier roman *Ourse Bleue*, en 2007, chez La Pleine Lune. En 2012, elle est lauréate pour le Prix littéraire de l'Abitibi-Témiscamingue. Elle a publié un recueil de poèmes chez Mémoire d'encrier, *De rouge et de blanc*, puis en 2013 parait le roman *L'amant du lac* et *L'enfant hiver* en 2014. Son dernier recueil de poésie, *Je te veux vivant*, a été édité en 2016 aux Éditions du Quartz. Ses romans sont tous remarquables et suivis de critiques favorables par le journal Le Devoir et La Presse. *Winter Child*, une traduction anglaise (2017) de *L'enfant hiver* a reçu une bonne critique dans le journal *Globe and Mail*.



SHELAGH ROGERS is a broadcast-journalist with CBC Radio. From working with Peter Gzowski on *Morningside*, to hosting *This Morning*, Shelagh's is a familiar voice. Currently, she hosts and co-produces *The Next Chapter*, the national program devoted to writing in Canada, which has had since its inception, a strong commitment to Indigenous writing. When not on the air, Shelagh travels the country, fighting against the stigma of mental illness. She also speaks about what she learned as a long-time Honourary Witness to the work of the Truth and Reconciliation Commission. She is co-editor of three books published by the Aboriginal Healing Foundation: *Speaking My Truth: Reflections on Reconciliation and Residential School*, *Reconciliation and the Way Forward*, and *Becoming Larger Than Ourselves: The Path to Reconciliation*, published early in 2018. She is the 11th Chancellor of the University of Victoria. Shelagh is the inaugural recipient of the Margaret Trudeau Award for Mental Health Advocacy, and is certifiably dog-crazy.

2018 JURORS

RODNEY SAINT-ÉLOI Poète, écrivain, essayiste, éditeur, né à Cavaillon (Haïti), il est l'auteur d'une quinzaine de livres de poésie, dont *Je suis la fille du baobab brûlé* (2015, finaliste au prix des Libraires, finaliste au Prix du Gouverneur général), *Jacques Roche, je t'écris cette lettre* (2013, finaliste au Prix du Gouverneur général). Il dirige plusieurs anthologies. Il a publié *Haïti Kenbe la!* en 2010 chez Michel Lafon (préface de Yasmina Khadra). Pour la scène, il a réalisé plusieurs spectacles dont *Les Bruits du monde*, les *Cabarets Roumain*, *Senghor*, *Césaire*, *Frankétienne*. Il est l'auteur de l'essai *Passion Haïti* (Septentrion, 2016). Lui a été décerné le prestigieux prix Charles-Biddle en 2012. Il a été reçu en 2015 à l'Académie des lettres du Québec. Il dirige la maison d'édition Mémoire d'encrier qu'il a fondée en 2003 à Montréal.



GREGORY SCOFIELD is a Cree/Métis poet, teacher, social worker, and youth worker whose maternal ancestry can be traced back five generations to the Red River Settlement and to Kinesota, Manitoba. He has published an autobiography, *Thunder Through My Veins: Memories of a Métis Childhood*, and several books of poetry, including *Native Canadiana: Songs from the Urban Rez*, *Love Medicine and One Song*, *Louis: The Heretic Poems*, and *Witness: I Am*.



JEAN SIOUI est Wendat. Il est né sur la réserve indienne de Wendake en 1948. Après un séjour d'une quinzaine d'année avec sa famille sur une ferme à Saint-Henri-de-Lévis, il est revenu s'établir à Wendake où il vit présentement tout en ayant les fonctions de Chef responsable de la culture pour la nation huronne-wendat. Il a publié son premier recueil, *Le Pas de l'Indien*, aux éditions Le Loup de Gouttière en 1997, édité de nouveau en 1999 et 2012. Il a publié en 2004 *Poèmes rouges* un recueil de poésie et *Hannenorak*, un roman pour la jeunesse. En 2007 il a publié au Loup de Gouttière son deuxième roman jeunesse *Hannenorak et le vent* et un recueil de poésie *L'avenir voit rouge* aux Écrits des forges. En 2010 il a écrit *Je suis île*, un nouveau recueil de poésie qui a été publié chez Cornac. Puis en 2012 il a publié *Avant le gel* des visages aux éditions Hannenorak et *Entre moi et l'arbre* aux Écrits des forges en 2013. Recueil finaliste au prix Alain-Grandbois pour l'académie littéraire du Québec. Enfin en 2015, il publie *Mon couteau croche* chez Mémoires d'encrier.



RICHARD VAN CAMP was raised in Fort Smith, Northwest Territories and is the first published author from the Tlicho Dene. He has published 15 books, including the novel *The Lesser Blessed* which was made into a feature film with First Generation Films. He has published 2 comic books with artists Steven Sanderson and Chris Auchter as part of the Healthy Aboriginal Network. His novel *Whistle* was released in March 2015 and his acclaimed short story collections include *Angel Wing Splash Pattern*, *Godless But Loyal to Heaven*, *The Moon of Letting Go*, and *Night Moves*. Richard has also penned multiple stories for babies and for youth.

2018 FINALISTS



DAVID AGECOUTAY Born in Grenfell Saskatchewan, lived in Victoria BC, Iserlohn Germany, Edmonton AB and Calgary AB. I'm self employed running a home repair company in Calgary. I started writing poems when I was 14, then I started writing songs and later short stories. I played in a few bands, got involved with theatre groups, I did some acting but mostly I composed music for their productions. I did a spoken word and music performance with Calgary poet Murdoch Burnett that had a major influence on me and inspired me to pursue poetry.



CARLEIGH BAKER is an âpihtawikosisâniskwêw/Icelandic writer who lives as a guest on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh peoples. Her work has appeared in *Best Canadian Essays*, *The Short Story Advent Calendar*, and *The Journey Prize Anthology*. She also writes reviews for the *Globe and Mail* and the *Literary Review of Canada*. Her debut story collection, *Bad Endings* (Anvil, 2017), was a finalist for the Rogers Writers' Trust Award and the BC Book Prize Bill Duthie Booksellers' Choice Award, and won the City of Vancouver Book Award.



KEITH BARKER is a Métis artist from Northwestern Ontario. A graduate of the George Brown Theatre School, he has worked professionally as an actor, playwright, and director for the past sixteen years. He is a recipient of the SATAward for Excellence in Playwriting and the Yukon Arts Audience Award for Best Art for Social Change for his play *The Hours That Remain*. He has served as a theatre program officer at the Canada Council for the Arts, and is currently the artistic director of Native Earth Performing Arts in Toronto.



BILLY-RAY BELCOURT is from the Driftpile Cree Nation. He is a PhD student in the Department of English & Film Studies at the University of Alberta. He is a 2016 Rhodes Scholar and holds an MSt in Women's Studies from the University of Oxford. His debut collection of poems, *THIS WOUND IS A WORLD* (Frontenac House), was named the best "Canadian poetry" collection of 2017 by CBC Books. It is a finalist for the 2018 Griffin Poetry Prize, the 2018 Robert Kroetsch City of Edmonton Book Prize, the 2018 Raymond Souster Award, and the 2018 Gerald Lampert Memorial Award. His sophomore book, *NDN COPING MECHANISM: NOTES FROM THE FIELD*, is due out in the fall of 2019 with House of Anansi Press.



BRANDI BIRD is an Oji-Cree poet from Winnipeg, Manitoba currently residing on Musqueam, Squamish and Tsleil-Waututh territory. She attends Douglas College and is working on a degree in Creative Writing and English Literature.



TENILLE K. CAMPBELL is a Dene/Metis author and photographer from English River First Nation in Northern Saskatchewan. She completed her MFA in Creative Writing at UBC and is currently starting her fourth year of PhD studies at the University of Saskatchewan, focusing on Indigenous Literature. She is the owner and artist behind *sweetmoon photography*, a successful photography business that specializes in photographing Indigenous people. She has published poetry in *Sing: Poetry from the Indigenous Americas*, and photography in *Urban Tribes: Native Americans in the City* and *Dreaming in Indian*. Current creative projects include #KissingIndigenous, a photography series focusing on the act of intimacy within Indigenous couples. She is also the creator of *tea&bannock*, an online collective blog featuring the photographs and stories of Indigenous women photographers throughout Canada. Storytelling – be it with ink, voice or photographers – is the life for her.



CLIFF CARDINAL is a multiple-award-winning Indigenous playwright and actor. Before graduating from the playwriting program at the National Theatre School of Canada, Cliff wrote three solo plays, including *Huff* and *Stitch*, both of which garnered him awards. In addition to his work in theatre, he also has a music project called Cliff Cardinal and The Skylarks, who recently released their debut album *This Is Not A Mistake*. Cliff lives in Toronto.



TREENA CHAMBERS is a Métis person who was born in what is currently called Rossland, in British Columbia on the traditional territories of the Sinixt peoples. After a squandered but fun youth and time spent living abroad, Treena returned to Canada and to Coast Salish territories to pursue a university education at Simon Fraser University. Treena is honoured to be a finalist at this year's Indigenous Voices Awards.



Photo: Sadie Mallon

MICH COTA is a two spirit Algonquin-mixed woman. Her work is focused on the celebration of queerness, trans visibility and the spectrum of Indigeneity. Her artistic intention is to provide an unfamiliar but safe area where people across community lines can begin to digest the intensity of differing, specifically the emotional weight contained in the voices of people in conflict.



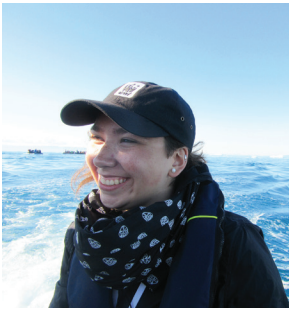
DAWN DUMONT is a Plains Cree comedian and actor born and raised in Saskatchewan, Canada. She says of her reservation, the Okanese First Nation, that it is “quite possibly the smallest reservation in the world but what it doesn’t have in terms of land area, the people make up for in sheer head size.” Dawn has made people laugh at comedy clubs across North American, including New York’s Comic Strip, the New York Comedy Club, and the Improv. She began her comedy career in Toronto on stages such as Yuk Yuk’s and the Laugh Resort. Dawn is currently a comedy writer for CBC Radio and the *Edmonton Journal*, and is a Story Editor for *By the Rapids*, an animation comedy series on APTN. Her writing has been published in the anthologies *Native Women in the Arts* and *Gatherings*, as well as in *Rampage Literary Journal*. Her personal essay “Transformations” was published by Toronto’s *Now Magazine*. Most recently her play, *Nicimis* (Little Brother) was workshopped at Native Earth’s Performing Arts Weesageechak Begins to Dance Festival in Toronto, with artistic director Alanis King. Dumont lives in Saskatoon.



NAOMI FONTAINE Innue, Naomi Fontaine a publié *Kuessipan* en 2011, roman qui a connu un véritable succès. Le livre a été finaliste au Prix des cinq continents et adapté au cinéma par Max Films. *Manikanetish*, son deuxième roman, rend hommage à une éducatrice fondatrice de l’école où se déroule le roman.



MARIE-ANDRÉE GILL est étudiante à la maîtrise en lettres à l’Université du Québec à Chicoutimi. Son écriture se promène entre kitsch et existentiel, proposant une nouvelle vision du territoire et alliant ses identités québécoises et innues. Elle a publié deux recueils de poésie chez La Peuplade, *Béante* et *Fraye* chez La Peuplade.



AVIAQ JOHNSTON is a young Inuit author from Igloolik, Nunavut. Her debut novel *Those Who Run in the Sky* was a Burt Award for First Nation, Inuit and Métis Literature honour book, and was shortlisted for the Governor General's Literary Award for Young People's Literature. In 2014, she won first place in the Aboriginal Arts and Stories competition for her short story "Tarnikuluk," which also earned her a Governor General's History Award. Aviaq is a graduate of Nunavut Sivuniksavut, and she has a diploma in Social Service Work from Canadore College. She goes back and forth between Iqaluit, Nunavut, and Ottawa, Ontario.



Photo: Seb Lozé

J.D. KURTNES Born in Chicoutimi (when the town still went by that name), baptized in Pointe-Bleue (when the reserve still went by that name), J.D. Kurtness came to Montreal to study microbes and ended up writing emails for an obscure non-profit organization. She also writes books. // J. D. Kurtness est née à Chicoutimi, quand la ville portait encore ce nom au lieu de celui du fjord qui coule en bas. Elle a été baptisée dans la plus pure tradition catholique à Pointe-Bleue, une bourgade dynamique qui s'appelle maintenant Mashteuiatsh. Sa nation d'appartenance a elle aussi change d'appellation, pour passer de montagnaise à innue. Elle habite maintenant Montréal, travaille comme rédactrice pour un OBNL après avoir obtenu les diplômes d'usage.



MIKA LAFOND is from the Muskeg Lake Cree Nation. She resides in Treaty Six Territory with her two children. Mika is a graduate of the Indian Teacher Education Program and completed her MFA at the University of Saskatchewan. As a high school teacher, she designed and implemented a program for at-risk youth called kiltwam. She currently is an instructor for ITEP, mainly teaching English and Curriculum courses. Mika is currently enrolled in the Indigenous Language Certificate: nêhiyawêwin. Her first book *nipê wânîn* was published in 2017.



ELAINE MCARTHUR hails from the Ocean Man First Nation in South East Saskatchewan. She has two grown sons and a new lovely daughter in law. A Residential School Survivor, Elaine has a degree in Indigenous Education from the First Nations University of Canada. She was pursuing her Masters in Adult Education and had plans to continue on to her PhD when she was diagnosed with breast cancer and forced to withdraw. She realized how precious life was and decided to devote her free time to being with family, writing, sewing and pursuing craft hobbies. She also developed a passionate love for the rain, for it was something she thought she would never see or feel again when she was experiencing the painful effects of chemotherapy. Elaine has been striving to have her writing published; this is her first time being recognized for her writing. She hopes to one day join the rich landscape of published Indigenous authors in Canada. Elaine currently lives in Regina with her common law husband Rick, and her dog Charlie.



My name is FRANCINE MERASTY from Pelican Narrows, SK. I am a member of the Peter Ballantyne Cree Nation. I have one son, Benjamin Clarke. I grew up in a large family and have two sisters and eight brothers. I work with the National Inquiry into Missing and Murdered Indigenous Women and Girls as Commission Counsel. I have had a variety of lived experiences such as attending residential school for two years, obtaining two degrees one in Psychology and another in Law, living in Australia as an intern for 6 months, growing up on reserve, raising a child as a single mother. All my experiences have shaped my unique perspective and my poetry writing as an nehiyaw iskwew. I started writing poetry in November of 2017 as a result of my work and the emotional and spiritual challenges that presented themselves when hearing stories of missing and murdered loved ones.



AMANDA PETERS was born and raised in the Annapolis Valley, Nova Scotia. After attending university, she opted to travel the world for a few years making Japan, South Korea, and the United Kingdom her home. She returned to Nova Scotia and pursued graduate studies in Information Management and Public Administration. In 2013 she returned to her home community of Glooscap First Nation as the Director of Administration and now holds the position of CEO of Glooscap Ventures, the economic development arm of Glooscap First Nation. But in her heart, Amanda has always wanted to tell stories. In 2016, she completed the Certificate in Creative Writing through the University of Toronto and was lucky enough to be mentored by brilliant writers such as Christy Ann Conlin and Alissa York. In 2016 Amanda was shortlisted for the Nova Scotia Writers Federation Short Fiction Award. In 2017, she won the short fiction award. Also in 2017, Amanda applied for and was fortunate to be selected for the Alistair McLeod Mentorship Program through the Nova Scotia Writers Federation and was paired with Stephanie Domet to work on her first novel. Amanda is currently working on two pieces of fiction that either directly or indirectly demonstrate Mi'kmaq history and philosophy. She is honoured to be a finalist at this year's Indigenous Voices Awards.



JOANNE ROBERTSON is AnishinaabeKwe, bald eagle clan, and a member of Atikameksheng Anishnawbek. She was adopted as a baby by her French/German parents and raised on a farm in Southern Ontario, and was reunited with her Anishinaabe family in her twenties. She received her degree in Fine Arts from Algoma University and Shingwauk Kinooomaage Gamig at age 50. She has helped coordinate Grandmother Josephine Mandamin's water walks since 2011. She continues to support water walks through live GPS spotting to ensure the water and walkers are safe. Today she works with The ArtSpeaks Project as an art mentor to women that have suffered trauma. Joanne lives, writes and draws near Sault Ste. Marie, Ontario.



SMOKII SUMAC is a proud member of the Ktunaxa nation located in what is currently southeastern British Columbia. He is a PhD Candidate in Indigenous Studies at Trent University where his research centres on “coming home” as a Ktunaxa adoptee and two-spirit person. Smokii identifies as queer, transmasculine, two-spirit, a poet, an uncle, an auntie, a sibling, and a cat person. He accepts he/him/his or they/them/theirs pronouns. Smokii’s work has been published in *Write Magazine*, and under his former name (he is a man of many names) in *Canadian Literature*, *Aanikoobijigan//Waawaashkeshi* (a project by Anishinaabe/Métis artist Dylan Miner), and on coffee sleeves in local Peterborough coffee shops as one of the winners of e-city lit’s artswweek contest in 2014. Smokii currently lives in Nogojiwanong (Peterborough, Ontario) with his cat Miss Magoo, though he plans on returning to ʔamakís Ktunaxa in Summer 2018.



NAZBAH TOM is a queer Diné. They believe we are always moving towards healing and their work supports that process using somatic theory, practice, and hands on bodywork. As a writer their work focuses on poetry, prose, and film. They are a part of a few anthologies and online journals. They do their best to capture poems and stories haunting them at all hours of the day. As a guest on this land in Tkaronto, their goal is to continue to build community and power with local Indigenous folks who have taken care of this land for thousands of years.



JOSHUA WHITEHEAD is an Oji-Cree, Two-Spirit storyteller and academic from Peguis First Nation on Treaty 1 territory in Manitoba. He is currently working toward a Ph.D. in Indigenous literatures and cultures at the University of Calgary on Treaty 7 territory. His most recent book of poetry, *Full-Metal Indigiqueer*, was shortlisted for the 2017 Lambda Literary Award for Transgender Poetry. In 2016, his poem “mihkokwaniy” won Canada’s History Award for Aboriginal Arts and Stories (for writers aged 19–29), which included a residency at the Banff Centre. He has been published widely in Canadian literary magazines such as *Prairie Fire*, *EVENT*, *Arc Poetry Magazine*, *CV2*, *Red Rising Magazine*, and *Geez Magazine*’s Decolonization issue. Follow him on Twitter @concrete_poet.

ON THE INDIGENOUS VOICES AWARDS

Sam McKegney

This first appeared in the Fall 2017 issue of WRITE: the magazine for the Writers' Union of Canada, guest edited by Cherie Dimaline.

THE SPRING OF 2017 was a difficult time for many Indigenous artists in Canada. Prominent figures in the Canadian media denied the adverse legacies of cultural appropriation, obscuring the reality of Indigenous dispossession with cries of “free speech” and “creative freedom.”

Hard-fought battles by an earlier generation of artists to demand space within the national narrative and recognition of the specificity, complexity, and resilience of Indigenous knowledges were forgotten and rekindled.

It was a time in which settler colonialism’s insidious self-justifications came into stark relief, and a time during which it was easy to become disheartened. But it was also a time of active, thoughtful, and uncompromising response — a time during which Indigenous and allied individuals reached out with generosity, understanding, and courage.

In one example, non-Indigenous lawyer Robin Parker found herself so angered by #AppropriationPrize and its defense that she crowdfunded an award for emerging Indigenous writers, setting what she thought a reasonable target — the IndieGogo default setting of \$10,000. It was a small gesture, a gesture fueled by hope. The cause struck a chord with Canadians, raising \$116,565 in four months (including funds raised by author Silvia Moreno-Garcia, who had initiated a similar campaign in Vancouver). Over 1,500 Canadians donated, buoyed by the desire to support and learn from First Nations, Métis, and Inuit literary artists.

Anishinaabe poet Armand Ruffo worried recently that the production of Indigenous literature in Canada seems to lag behind its study, a difficulty exacerbated by the financial limitations of the publishing world. Literary awards, in such circumstances, ought to encourage networks of support that foster writerly communities, an objective dependent on their ability to transcend the individualism of prize culture. The effort shouldn’t be toward identifying the “next big thing,” but rather toward lifting up the words of those who are establishing their voices in pursuit of a more just world.

With these objectives in mind and with the help of Cherokee writer Daniel Heath Justice, Parker and Moreno-Garcia enlisted the Indigenous Literary Studies Association (ILSA) to fashion a structure for and to administer the awards.

The Indigenous Voices Awards emerged from controversy and developed through collaboration, dedication, and generosity. They exist to support Indigenous literary production in its diversity and complexity, and, by requiring declarations of Indigenous identity from applicants, they are intended to reject cultural appropriation and affirm the continuing significance of Indigenous peoplehood.

No series of awards will change the world. But we hope that the IVAs add breath to the sparks of inspiration felt by First Nations, Métis, and Inuit literary artists from coast to coast to coast. ♡

With thanks to Daniel Heath Justice for editing advice.

SAM MCKEGNEY is a settler scholar of Indigenous literatures at Queen’s University in the territory of the Anishinaabe and Haudenosaunee Peoples.



INDIGENOUS VOICES INSPIRE A NEW ASSOCIATION: ILSA

Deanna Reder

BESIDES THE RUCKUS of controversy there's a lot of attention on writing by Indigenous authors these days. Novels—like *Son of a Trickster* by Eden Robinson and *The Marrow Thieves* by Cherie Dimaline—have caught the attention of both awards committees and the reading public. The recent release of the film *Indian Horse*, based on the novel of the same name by the much missed Richard Wagamese, has already enthralled audiences at premieres in Toronto and Vancouver. And the 2017 edition of Turtle Island Reads aired in September on CBC, a debate similar to the annual Canada Reads contest spread over a week each year but instead focusing solely on Indigenous writing and compressed into one hour.

Yet such attention would have been unthinkable twenty-five years ago. After all, it was only in 1992 that Oxford University Press released its first edition of *An Anthology of Native Literature in English*, a watershed moment in the inclusion of Indigenous writings in universities. Professors, who likely had never studied or read Indigenous literatures widely themselves, could change the curriculum simply by assigning this textbook to their students. By the turn of the millennium conferences began to reserve space for this new field, and an increasing number of Indigenous and settler scholars began asking how we position ourselves on the land we live upon and how we could integrate Indigenous perspectives into our academic discussions. This led us to questions not typical in the academy: do we have responsibilities to the texts, the authors, and their communities that we write about? Do we have special responsibilities to each other?

Inspired by these conversations, Cherokee scholar Daniel Heath Justice and settler scholar Sam McKegney invited a group of people together in Fall 2013 to create a founding document for the Indigenous Literary Studies Association (ILSA). By the end of our gathering we articulated a guiding vision “to honour the history and promote the ongoing production of Indigenous literatures in all forms; to advance the ethical and vigorous study and teaching of those literatures; to reaffirm the value of Indigenous knowledges and methodologies within literary expression and study...” (<http://www.indigenouliterarystudies.org/governing-code/>) In our conversations about this vision, we considered carefully typical academic terms like *rigour*, which is meant to emphasize quality but so often emphasizes a mastery of conventional

approaches rather than inquiry inspired by Indigenous theory. In conversations we agreed with the need for high quality work but preferred the term *vigour*, the conscientious study of writings that are seldom discussed. We recognized the richness in Indigenous epistememes that can provide guidance for our interpretive practice even as we acknowledged the ethical dimensions to our intellectual labour.

Since its establishment, ILSA gathers annually, although it only meets every other year at the typical national conference held as part of the Federation of Humanities and Social Sciences, usually referred to as Congress. On alternate years we meet within an Indigenous community, with aspirations to give back, even if it is limited to bringing economic benefits as renters of First Nations' facilities. Yet so far this practice has exceeded our expectations. This past June, we were privileged to hold our gathering in a teaching longhouse that Stó:lō Nation has constructed on their territory in Chilliwack, BC. While we had Full Professors and Graduate Students with their lectures prepared and rehearsed, we also had the incredible opportunity to sit around the fires and have Stó:lō intellectuals like Sonny McHalsie share story cycles. He described different locales in their territory and the stories attached to them, to give us a sense of what it means to read the land. He meticulously cited the names of elders who shared each story with him, emphasizing that Stó:lō have a similar value for crediting sources as academics do. All throughout Sonny McHalsie demonstrated one of the founding values of ILSA, that Indigenous literatures is a broad term that includes writing and also orature, and that scholarship exists in more places than within the walls of the university. ♡



DEANNA REDER (Métis) is an Associate Professor in the Departments of First Nations Studies and English at Simon Fraser University. This first appeared in the Fall 2017 issue of *WRITE: the magazine for the Writers' Union of Canada*, guest edited by Cherie Dimaline.

INDIGENOUS LITERARY STUDIES ASSOCIATION



ILSA

THE INDIGENOUS LITERARY STUDIES ASSOCIATION (ILSA) is a scholarly body based in lands claimed by Canada that focuses on the teaching and study of Indigenous peoples' literatures.

OUR GUIDING PURPOSE

To honour the history and promote the ongoing production of Indigenous literatures in all forms; to advance the ethical and vigorous study and teaching of those literatures; to reaffirm the value of Indigenous knowledges and methodologies within literary expression and study; to foster respectful relationships within and between academic and non-academic communities; to facilitate mentorship and professional development; and to advocate for responsible institutional transformation.

OUR CONTEXT

The Indigenous Literary Studies Association was created in 2013 to address the need for a scholarly body based in lands claimed by Canada that focuses specifically on the study and teaching of Indigenous peoples' literatures. We gratefully acknowledge that this has been made possible by the work of many other individuals and associations who have created space for the growth of this discipline.

"Indigenous Literary Studies" is an expansive term that includes the study of literatures by Indigenous people and the use of Indigenous literary critical methods. While the root of the word "literature" refers etymologically to letters—or to alphabetic written language—we use the term to refer much more broadly to "arts in the medium of language." Although Indigenous literary studies sometimes focuses on written texts, it remains inclusive of and connected to the study of a wide range of textual and rhetorical productions, including oral traditions, film, music, graphic novels, and many other forms of creative expression. Likewise, we welcome and encourage engagement with Indigenous literatures composed not only in English and French, but also in Indigenous languages.

While much of our work is grounded in the territories of Indigenous nations within the boundaries of the Canadian state, we honour our connections to the broader network of global Indigenous literary studies.

OUR VALUES

- » ILSA acknowledges the continued existence of Indigenous nations within the territorial boundaries of lands claimed by Canada and the inherent and inalienable rights of those nations to self-determination;
- » ILSA affirms the specificity of and diversity among Indigenous intellectual, spiritual, linguistic, and governance traditions and practices;
- » ILSA values and seeks to support the survival and flourishing of Indigenous languages;
- » ILSA respects the integrity of various communities, Indigenous and otherwise, and seeks to foster positive and accountable community building within and beyond the discipline of Indigenous literary studies;
- » ILSA honours the creative work of Indigenous writers, storytellers, and literary artists of the past, present, and future on whose creative work the field of Indigenous literary studies depends;
- » ILSA understands Indigenous literatures in a rich and open-ended manner that includes but is not limited to novels, short stories, poetry, orality, drama, film, music, screenwriting, and other forms of expressive art by Indigenous creative artists;
- » ILSA values the sophistication and complexity of Indigenous literary expression and endeavours to foster strong, ethical scholarship thereof (while pursuing the continued re-evaluation of the standards by which we understand effective scholarship);
- » ILSA honours the foundational critical work of foremothers and forefathers in the field of Indigenous literary studies;
- » ILSA values new ideas, the production of new knowledge, and the development of new theories, methodologies, and practices;
- » ILSA endeavours to mentor and support undergraduate and graduate students working in the field of Indigenous literary studies, with particular commitment to promoting the success of Indigenous students;
- » ILSA seeks to foster an atmosphere of respect, sensitivity, and safety among its members, and ILSA expects its members' interactions with cultural productions, communities, and other members to be characterized by a high standard of integrity;
- » ILSA seeks to promote a climate of generosity and collaboration over one of possessiveness and competitiveness within the field of Indigenous literary studies;
- » ILSA seeks to foster the healthy and well-rounded lives of its members and others, recognizing that various forms of balance are integral to strong scholarly and creative work;
- » ILSA is inclusive of and welcomes participation from persons of all races, gender identities, abilities, cultures, religions, spiritualities, sexual orientations, and economic strata;
- » ILSA supports the responsible transformation of the academy to better reflect the values described in this document.

Adopted 19 October 2013, in the traditional, ancestral, and unceded territories of the Musqueam people, Vancouver, BC, by the ILSA Inaugural Council: Armand Ruffo, Rick Monture, Daniel Heath Justice, Keavy Martin, Kristina Bidwell, Renate Eigenbrod, Sam McKegney, Jo-Ann Episkenew, and Deanna Reder. ♡

ILSA Membership

With enthusiasm and excitement about the work ahead, we invite you to become a member of the Indigenous Literary Studies Association. ILSA will be holding its 5th Annual Gathering in Vancouver as part of the Federation for the Humanities and Social Sciences Congress in the first week of June 2019. Our Inaugural Gathering was held at Six Nations in 2015; our 2nd Annual Gathering was held at Congress 2016 in Calgary; our 3rd Annual Gathering was held at Stó:lō Nation in Chilliwack, BC; our 4th Annual Gathering is at the First Nations University of Canada in Regina. Since our inception we have been working vigorously throughout the year to envision strategies for pursuing the goals articulated in our governing code. We hope you will add your voice to this process of building and envisioning.

Membership benefits include voting privileges for ILSA's council, a preferred price for registration for ILSA's annual gathering, and email updates.

MEMBERSHIP RATES

\$40 / year (faculty)

\$20 / year (students, community members, or underwaged)

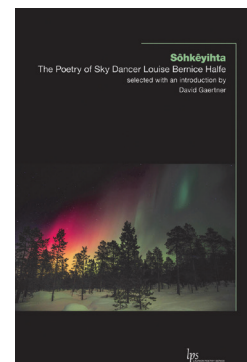
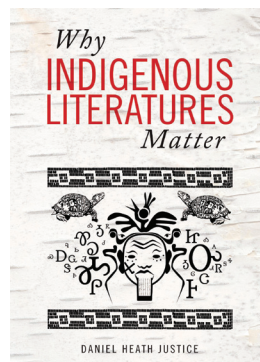
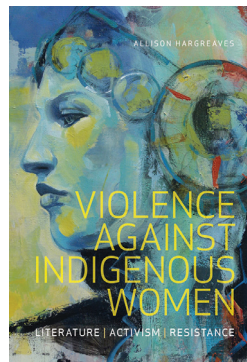
To become a member please visit

www.indigenouliterarystudies.org

Book Launches

The IVAs congratulate the following ILSA members on their recent publications! Guests at the IVAs Gala are encouraged to stay at the close of the ceremony for book launches and an open mic reading.

- » Greg Younging, *Elements of Indigenous Style*
- » Randy Lundy, *Blackbird Song*
- » Daniel Heath Justice, *Why Indigenous Literatures Matter*
- » David Gaertner, *Sóhkéyihita: The Poetry of Sky Dancer Louise Bernice Halle*
- » Allison Hargreaves, *Violence Against Indigenous Women: Literature, Activism, Resistance*
- » Group Readers for Sharon Proulx-Turner's *creole métisse of french canada, me*



AN INVITATION TO DONATE

On behalf of the Indigenous Literary Studies Association (ILSA) we want to thank our donors for your generosity and contribution to the Indigenous Voice Awards. We are grateful for all your support, as you have gone above and beyond helping us surpass our initial goal by more than \$100,000.00! This much needed money has gone into a Trust Fund with the Ontario Arts Foundation and will be used for the awards themselves in addition to mentorship, professionalization, and creative collaboration among applicants, jurors, and other members of the Indigenous artistic community. Not only is the dollar amount that you have helped us raise important, but so is the number of you who have donated. You have given each of our writers the knowledge that, in addition to our judges, there are over 1,500 people who believe in them and are willing to back their writing. This contribution of faith is invaluable. We thank you for your gift of time, money, and love.

If you or anyone you know are looking to donate more, there is plenty of time to do so, on either the link on this website or directly through the Ontario Arts Foundation website, which will then provide for you a charitable receipt. Go to: <http://ontarioartsfoundation.on.ca/donations/new> and using the drop down menu, choose to donate to the Indigenous Voices Awards Fund.

It is understood that without these financial contributions the campaign to establish the awards and prizes would not have been achieved.

In the many languages of Our Nations on Turtle Island, we extend our gratitude. ♫

KINANA'SKOMITINAN *Cree*

MIIGWECH *Anishnaabe*

NIÁ:WEN KI' WÁHI *Mohawk*

KUKWSTSÉTSELP *Secwepemc*

NITSÍNIYI'TAKI *Blackfoot*

HÁW'AA *Haida*

HUY CH Q'U *Hul'q'umi'num*

QUYANAINNI *Inuktitut*

WELA'LIOQ *Míkmaq*

MARCI *Michif*

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