



Writers' Guild  
of Alberta *WJ*

2018-19

# ANNUAL REPORT



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# ABOUT THE **WRITERS' GUILD OF ALBERTA**

The Writers' Guild of Alberta (WGA) was formed in October 1980 on SAIT campus to provide a meeting ground and collective voice for all the writers of the province. Our members write in every genre and at every level of expertise.

The WGA helps give Alberta writers a sense of unity and community, and is the largest provincial writers' organization in Canada.

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## VISION STATEMENT

An Alberta where past, present, and future contributions of writers are supported, acknowledged, and valued.

## MISSION STATEMENT

The Writers' Guild of Alberta's mission is to inspire, connect, support, encourage, and promote writers and writing, to safeguard the freedom to write and to read, and to advocate for the well-being of writers.

## VALUES AND GUIDING BELIEFS

The WGA believes that:

- I. The literary arts are essential to the well-being of all individuals, communities, and the economy of Alberta;
- II. Working in partnership with other organizations contributes to the quality of life in Alberta;
- III. Networking and collaboration are beneficial to innovation and the creative process;
- IV. A free and safe environment is essential for writers to pursue their craft;
- V. Knowledge and ongoing development are fundamental to creative growth.

# ABOUT THE WRITERS' GUILD OF ALBERTA

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## MEMBERSHIP

WGA membership is open to all writers resident or formerly resident of Alberta. Membership, valid for 12 months from the date of purchase, is available for \$80, \$50 for seniors (age 60+), or \$40 for low income or for libraries who wish to receive *WestWord*. Post-secondary students may receive free membership for the duration of their studies. Lifetime membership may be awarded in recognition of service to the Alberta writing community. Approximately one third of our members reside in Edmonton, one third in Calgary, and one third in other Alberta communities.

As of 2019, we have the following number of members:

- 387 Regular
- 69 Low Income
- 316 Senior
- 1 *WestWord* Library Subscription
- 264 Student
- 16 Lifetime

WGA members receive the following benefits:

- Free or discounted entrance to monthly events in Edmonton and Calgary.
- Members-only programs and events such as retreats.
- Reduced rates for workshops, conferences, and other literary events.
- Subscription to the weekly email newsletter *WriteClick*.
- Subscription to the quarterly magazine *WestWord*.
- Access to the Manuscript Reading Service.
- Opportunity to apply for the Mentorship Program.
- Support for starting critiquing groups.
- Support for planning WGA events in rural communities.
- Access to the members-only section of the WGA website and a profile in the Member Directory.
- Discounted subscription rates for select Alberta literary magazines.
- Subscription Box sampler of Alberta literary magazines (for an additional \$25).

In 2019 we have  
**1053** members  
from **116**  
**Alberta communities.**

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During our **2018/2019**  
season we presented

**60** events and  
programs,  
attracted  
**2337**  
participants and hired  
**228**  
artists.

# PRESIDENT'S REPORT

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One of the WGA's best kept secrets is the wealth of information and supportive community that is beneficial to people interested in learning more about writing, and those who are starting to write. The WGA is for all writers, all levels, all genres, and all forms.

The 2018/2019 year was a period of adjustment as we moved to the first year without a dedicated fund development committee. The Board of Directors explored new fundraising opportunities for the WGA and these will begin to be realized in the 2019/2020 year.

In July and August, the WGA brought together regional representatives in Edmonton for its Digital Strategies Project funded by the Canada Council for the Arts' Digital Strategy Fund. Thank you to all the writers in Alberta who provided input. I'm grateful to all who volunteered to represent their region and hosted meetings in their areas.

In early May, the board met to brainstorm and to prepare an updated WGA Strategic Plan, a five-year roadmap for 2020 to 2025. This will provide the mission and strategies for the WGA to achieve its vision.

The Buddy Program pairing veteran members to support new members or those interested in joining the board was restarted in 2019.

The Youth Committee, led by Sophie Pinkoski, has continued to grow and increase the engagement and involvement of our under-30 Alberta writers. Their enthusiasm and passion for words is contagious.

Thanks to Carol Holmes and the rest of the WGA staff for their continued support, hard work, persistence, and skills that keep the WGA being the amazing organization that builds a supportive community for Alberta writers.

Thanks to my fellow members of the Board of Directors. You have worked tirelessly this past year and your efforts were appreciated as we continued to navigate the unsettled arts economy.

Thanks to Dustin Archibald, who will be leaving the Board this year. He will be missed. He held many positions on the Board and we benefited from his knowledge, leadership, and humour.

It's been an absolute privilege and honour to serve as the president this year, and I look forward to serving the membership as Past President for the next 12 months.

I wish you success with all of your writing. Please update me on your achievements.

## **CAROL PARCHEWSKY**

*President*



MEGHAN POWER (BANFF CENTRE) AND CAROL PARCHEWSKY (WGA BOARD PRESIDENT, 2018-2019) AT THE 2018 ALBERTA LITERARY AWARDS GALA IN CALGARY. PHOTO CREDIT: MONIQUE DE ST. CRIX

# EXECUTIVE DIRECTOR'S REPORT

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CAROL AND LULU AT THE WGA HEAD OFFICE IN EDMONTON.  
PHOTO CREDIT: SAMANTHA WARWICK

I am happy to connect and provide an update on WGA activities since our last annual report in June 2018.

Programming and activities for the year are outlined in the reports that follow. I urge you to review the reports to see where we are, what we have been doing, and where we need your help.

A few points of note: We were pleased to work with the Alexandra Writers' Centre to launch the Borderlines program in Calgary, and with a keen group of editors and writers in Lethbridge to co-host a well-attended conference, *WordBridge*. The WGA as a registered nonprofit was able to co-apply for financial support for the conference, and to contribute to operating costs. If you are interested in hosting events in your community, please be in touch, we would be happy to talk.

WGA was active in advocacy this year with particular focus on copyright. I attended the Access Copyright AGM in April and the "fair dealing" exemption in the Copyright Modernization Act of 2012 remained a focus of the meeting. As stated in my last report creators and publishers have seen substantial reduction in their

income since 2012 for the use of their work by the education sector: \$6,744,000 was distributed in 2017 to rights holders, a 46% decline from 2016, and licensing royalties collected from the education sector had declined by 89% since 2012. This percentage has only improved marginally this year.

There is potential good news ahead. The Standing Committee on Canadian Heritage tabled its report, *Shifting Paradigms*, in the House of Commons on May 15. The report focused on Remuneration Models for Artists and Creative Industries as part of the Parliamentary Review of the Copyright Act. The report includes recommendations that – if adopted – will benefit Canadian writers, and publishers. We commend the committee for its work, and thank all of you who joined WGA efforts, and lent your support for copyright reform by sending a letter to the Committee on Industry, Science and Technology and the Heritage Committee or having raised the issue with your MP or MLA. Your voice matters.

The WGA saw changes in staff this year as program coordinators Natalie Cook, and Julie Robinson moved on to new pursuits. We wish them well and thank them for their legacy of programming, and the good will established in the community. The change did impact, most notably with the tabling of the Edmonton Borderlines program, with funding support still needed, and with initiatives identified for action. The staff team is now increased by two days a week, and positions restructured to allow focus on research and networking, on establishing partnerships to ensure equity and inclusion in WGA programs and services, and on building on programs for rural outreach.

I am happy to report that as of today our membership number is 1081, the highest on record. The increase is marked across categories since last year - regular, senior, low income, student - and with a significant increase in student members, and a greater percentage of seniors since the inception of our electronic records in 2009. It is great to see the span of ages represented.

The WGA was established with the goal of creating a sense of community for writers. We thank all who have helped us this year in building that community, as members, reps on various committees and boards, donors, sponsors, funders, and volunteers. Your support is appreciated. For a full list of sponsors, donors and volunteers, please see page 17 and 18 in this report.

In closing, I wish all the best with your writing in the year ahead.

**CAROL HOLMES**  
*Executive Director*

# YOUTH COMMITTEE

## REPORT

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The past year has been a transitional period for the Youth Committee. We have been preparing for the departure of Erin Vance, who has done so much fantastic work for our social media content, as she goes off on her next big adventure to pursue her Masters in Irish Folklore in Dublin. Fortunately, this transition has been made even easier by the addition of Amy LeBlanc to the committee. As Erin and Amy are both Calgary representatives, this particular shift has been a smooth one. We have been preparing for the eventual transferring of Erin's social media responsibilities between committee members accordingly, and have exciting new plans for social media engagement in the near future.

Speaking of social media, we saw a boost in our audience engagement. At our last WGA conference, the committee hosted our annual Ask an Author event, and experimented with our first livestream feed. Although the initial livestream received no online following, the full video has been viewed 3,000 times and counting since then. Our expert in tech, Tyler Gajda has been working very hard to edit the video into smaller clips to be used to promote this year's Ask a Publisher event, which will also be livestreamed during the conference.

Erin has been hosting daily writing prompts throughout the year, once in October, and again for Poetry Month in April. These have also been incredibly popular, and have been picked up by writing groups, university programs, and individual writers alike. We look forward to carrying on this tradition in order to further motivate young writers in the future!

Amy has hit the ground running as our newest Calgary liaison; she has been networking with Loft 112 and the Calgary Public Library. She intends to put plans in motion for more youth events. Those of us in Edmonton are keeping a close eye on these developments in order to implement a similar event schedule here.

I (Sophie) have begun pulling together research for a potential fundraising venture for the WGA in general, in the form of a used book sale. We've taken inspiration from the Calgary Reads Big Book Sale and have enlisted Amy to liaise with the coordinators of the event in order to get insights on how we can put our best foot forward with this project.

We're delighted to see an increase in student memberships for the WGA in the past year. We're constantly taking note of young writers' needs and how the WGA can best meet them. Our biggest concern is making sure we're clearly articulating the benefits of being a WGA member to this demographic. Going forward, we plan to put up a web page specifically for the Youth Committee and the Writers Hub for Youth within the WGA website, where young writers can easily find the information they need. We've also been active in sharing input for rewriting the WGA's mission and vision statements to ensure inclusivity for all ages and minority groups. Clarifying the messages via our online presence will hopefully usher in even more members as they come to better understand the many ways the WGA can help them as writers.

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### SOPHIE PINKOSKI

*Treasurer*

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You can find the **Youth Committee** online at:



Writers Hub for Youth-WHY



@WGA\_Youth\_Hub

# REPORT ON ACTIVITIES

## ADVOCACY

The WGA is a member of the Edmonton Arts Council, the Professional Arts Coalition of Edmonton (PACE), PEN Canada, and Access Copyright.

We are represented on the Alberta Partners for Arts and Culture (APAC) Coalition, the Calgary Distinguished Authors Program, Edmonton's nonfiction festival LitFest, Calgary's When Words Collide, and the Cultural Human Resources Council, and work collaboratively with writing organizations across the country.

News and articles of interest are posted regularly in *WestWord* and *WriteClick* and through social media channels.

Advocacy initiatives this year focused on copyright reform in line with a review of the Copyright Act. We sent letters to the Standing Committee on Industry, Science and Technology and Heritage committee members, and members were encouraged to make their voice known through the I Value Canadian Stories coalition website.

The WGA also presented member views to the Public Lending Rights Program, with particular reference to the 25-year limit on payments for work in circulation.

## ANNUAL CONFERENCE

The WGA Annual Conference 2018: Refining Our Narratives, was held June 1–3, 2018 at Calgary's Memorial Park Library. A total of 162 Alberta writers attended the conference, making it our highest attended conference in Calgary, and our highest attended conference since *Words in 3 Dimensions* in 2013. It was also our largest Calgary conference: 17 sessions and two pre-conference workshops were offered, and 27 writers presented.

Highlights of the conference program included:

- A keynote lecture with Nancy Lee, Vancouver author of *Dead Girls* and *The Age*, on the topic of roadblocks writers can face in their craft such as: societal upheaval, environmental calamity, political tensions, and family drama.
- A meet and greet session to welcome new WGA members to the community.
- A discussion on practical approaches to writing for magazines, with popular writers Christina Frangou, Matthew Stepanic and Chris Turner, moderated by Shelley Youngblut.

- A panel to discuss and defend how writers can experiment and push traditional boundaries, with Shawna Lemay, Cobra Collins and Clem Martini, moderated by Matthew Stepanic.
- An interactive lecture with Ali Bryan and Cassie Stocks examining the challenges emerging writers face in completing the ominous second novel, and providing strategies to get it done.
- A keynote lecture with Patrick Finn, professor of performing arts and digital media arts at the University of Calgary, on the notion of a deliberately creative life.
- A final panel discussion about how our current climates—political, technological, ecological, and psychological—affect the role of the writer, with Chris Turner, Deborah Willis, John Vigna and Aritha van Herk, moderated by Patrick Finn.

## ALBERTA LITERARY AWARDS AND GALA

Our Alberta Literary Awards currently presents \$9,600 in prizes for the following awards:

- Georges Bugnet Award for Fiction (fiction book)
- Wilfrid Eggleston Award for Nonfiction (nonfiction book)
- Stephan G. Stephansson Award for Poetry (poetry book)
- Gwen Pharis Ringwood Award for Drama (published or produced play)
- R. Ross Annett Award for Children's Literature (alternates between picture book and chapter book)
- Howard O'Hagan Award for Short Story (published short story)
- James H. Gray Award for Short Nonfiction (published short nonfiction)
- Jon Whyte Memorial Essay Award (unpublished essay)
- Golden Pen Award (lifetime achievement)

The 2018 awards were presented at the Alberta Literary Awards Gala on June 2, 2018, in conjunction with our conference. We had 130 people attend the gala. Shortlisted authors were also recognized at annual reading events in Edmonton and Calgary prior to the gala.

Four of our awards are in need of sponsors, and we are happy to discuss opportunities with interested sponsors.

The 2019 Alberta Literary Awards received a total of 194 submissions. See page 15 for this year's shortlists.



MATTHEW STEPANIC, CRISTINA FRANGO, CHRIS TURNER, AND SHELLEY YOUNGBLUT AT THE WRITING FOR MAGAZINES PANEL DURING THE 2018 WGA CONFERENCE. PHOTO CREDIT: MONIQUE DE ST. CROIX

*“The conference allowed me to engage with **OUTSTANDING** writers, thinkers and others who are exploring the craft of writing. The venue was superb. The quality of presentation and collegial interaction was wonderful. I felt welcomed as a new member.”*

**– 2018 Conference Participant**

## BORDERLINES WRITERS CIRCLE

The Borderlines Writers Circle is an initiative that aims to serve writers from a variety of linguist and cultural backgrounds and are not yet connected to the local writing community. The program is designed to yield new literary works, explore the immigrant experience, and initiate dialogue that celebrates our diversity and contributes to a deeper understanding of one another. Programming includes mentorship, workshops, discussions, networking, public reading opportunities, and more.

Mawenzi House Publishers in Toronto released an anthology of past participants’ work, *Looking Back, Moving Forward*, in October 2018. We hosted a book launch at Audreys Books in Edmonton on November 24, 2018, where participants read from their works in the anthology.

The program did not run in Edmonton this year due to loss of funding. However, we have partnered with the Alexandra Writers’ Centre Society, with support from The Calgary Foundation, to run the program in Calgary for the first time. Calgary has not had a similar program for immigrant and multilingual writers and Borderlines fills this need.

The current 2019 Calgary program consists of the following participants and mentors:

- Cecilia Alcaraz and Olyn Ozbick
- Kelly Kaur and Aritha van Herk
- Sherry Wong and Sandra McIntyre
- Precious de Leon and Pamela Clark
- Moni Brar and Vivian Hansen
- Debra Piapot and Kim McCullough

We are currently seeking sponsors and donors who wish to fund the program on a multi-year basis in order to continue programs in both Edmonton and Calgary.

## DIGITAL STRATEGIES

We received funding from the Canada Council for the Arts’ Digital Strategy Fund, Digital Literacy and Intelligence stream, to host a consultation series to determine our members’ concerns in the digital age and strategize how to address them. Our consultants for this



BLUE PENCIL CAFÉ PARTICIPANTS AT WGA 2018 CONFERENCE.  
PHOTO CREDIT: MONIQUE DE ST. CRIOX

project were Dr. Patrick Finn, Associate Professor in the School of Creative and Performing Arts at the University of Calgary, and Owen Brierley, Executive Director of Edmonton Digital Arts College.

The project began with a survey to collect feedback from our membership, and we identified three main areas of focus: copyright, the role of social media in a writer's career, and internet access for writers in rural and remote areas. We then recruited representatives from various Alberta regions for a three-day workshop at Edmonton Digital Arts College, led by Finn and Brierley, in which representatives explored the focus areas and generated ideas for addressing writers' concerns.

Following the workshop, regional representatives organized single-day meetings for writers in their regions between July 23 – August 17, 2018. The representatives presented the ideas generated in the workshop and collected feedback from other writers in their regions, addressing any specific needs. The representatives turned in reports to the WGA with the feedback generated in their respective meetings. Patrick Finn, Owen Brierley, and WGA Program Coordinator/Operations Manager Giorgia Severini, as well as WGA Executive Director Carol Holmes, met August 25 – 26, 2018 at Edmonton Digital Arts College to analyze the feedback and refine a collective strategy for the Alberta literary arts sector.

Based on what we learned from the consultations, we developed strategies for improving education on social media and copyright, as well as strategies for outreach in rural and remote communities. One of our initiatives is a social media webinar series offering beginner, intermediate, and advanced level opportunities. We

started the series with a free webinar for members, Social Media—Just the Basics, on February 21, 2019, and are currently developing intermediate and advanced webinars. Other initiatives underway include writing courses that combine in-person, and online components, which meet the needs for creating community among writers and using digital communication to stay in touch. Regional representatives have also started their own initiatives, such as a digital film series in the Battle River region.

WGA staff also participated in ArtsPond's Digital Arts Services Symposium in Toronto March 17 – 20, 2019, and we have started conversations with organizations working in digital arts and technology to partner for webinars and events, and involve members in their initiatives.

## EQUITY TASK FORCE

At the 2017 WGA AGM, a motion was made for the Board to strike a task force on equity to advise and make recommendation to the WGA. A call for task force members was made in early October, 2017. The six-member task force held two telephone meetings and one full day face-to-face meeting between November 2017 and April 2018.

The task force was presented with research materials on relevant practices of other organizations. An Indigenous Writing Research Study that was commissioned in the spring of 2017, and a draft of potential survey questions. A supplementary WGA practices report was added based on web research and from interviews with staff. The survey was sent out in early 2018 with 202 responses received, 89% were from WGA members, 11% from others.

*“Perhaps the most important thing this program gave me was support—in an honest, realistic, pull-no-punches sort of way. I can say I’m a far more confident and informed writer than I was five months ago.”*

**– 2018 Mentorship Program Participant**

Based on their research and survey results, the task force concluded that equity has been, and is being, addressed by the WGA through various informal practices and also through specific initiatives and programs (such as the Writing Stick Conference, the Borderlines program, etc.) However, more focused efforts would allow the WGA to better address equity concerns.

The report has been reviewed by the board and staff and will be implemented into programming, policies, and strategic planning in 2019. Staff and board members attended a cultural sensitivity training in March 2018. The staff team in Edmonton was increased by two days a week, and positions restructured to allow focus on research and networking, and on establishing partnerships to ensure equity and inclusion in WGA programs and services.

Two projects were underway this year, following the 2017 The Writing Stick: Sharing Indigenous Stories conference. The WGA became the host organization for the 2nd Annual Kemosha Scholarship for First Nations, Métis and Inuit Mothers Who Write, which issues five awards. In addition, the team of Tanya Ball, Kayla Lar-Son, and Sheila Laroque are cohosting a series of ten interviews with Indigenous writers. The interviews will be recorded and made accessible to the public as podcasts in 2019.

## EVENTS AND WORKSHOPS

The WGA hosts monthly events in both Edmonton and Calgary, which are generally free to members and available to non-members for a small fee. Our events often include professional development presentations by literary professionals, as well as a chance for writers to socialize and network with other writers. We also offered events with a stronger social focus such as pub nights and open mics. Periodically, we offer workshops to develop writing skills open to all, with discounted rates for members.

For a complete list of our past year’s events, see page 12.

## MANUSCRIPT READING SERVICE

Our Manuscript Reading Service reached record use in 2018/2019 with 34 manuscripts submitted. This service is extremely valuable to members since it allows writers from anywhere in the province to easily receive professional feedback on their writing. Writers send their manuscripts to the WGA head office, and we match it with a professional writer from our roster. The WGA subsidizes 50% of the service fee to keep it affordable to members.

## MENTORSHIP PROGRAM

In 2018, we received a grant from the RBC Emerging Artists Fund and support from Jane Stevens that allowed us to again offer the Mentorship Program to five emerging writers. The previous year, we had to scale back to three apprentice/mentor pairings due to loss of project funding from the Canada Council for the Arts. The program, which has been running since 2012, matches emerging writers with established professional writers for a four-month mentorship, in which the apprentice works on a writing project under the guidance of their mentor.

The 2018 apprentices and mentors were:

- Kevin Holowack and Margaret Macpherson
- Rachelle Pinnow and Ken Rivard
- Janet Chotai and Sue Farrell Holler
- Lorna Carley and Merna Summers
- Sara Zampa and Kate Boorman

We again received funding from the RBC Emerging Artists Fund in 2019 and have expanded the program in 2019 with six apprentice/mentor pairings.

## PARTNERSHIPS

The WGA continued the following major ongoing partnerships in 2018/2019: The City of Calgary W.O. Mitchell Book Prize, The Robert Kroetsch City of Edmonton Book Prize, and administration for the Edmonton Stroll of Poets.

Both The City of Calgary W.O. Mitchell Book Prize and the Robert Kroetsch City of Edmonton Book Prize continue to be successful. The Calgary prize received 33 submissions, while the Edmonton prize, while the Edmonton prize received 38 submissions. The WGA hired three successful and prominent jurors for each prize, oversaw the jury’s group deliberations, and collected the final jury results and declarations. Close communication and collaboration with the two cities were very successful in the execution of both cities’ respective prizes. For the first time, the Robert Kroetsch City of Edmonton Book Prize will be presented at our Alberta Literary Awards Gala on June 8, 2019. The winner of The City of Calgary W.O. Mitchell Book Prize will be announced as part of The Calgary Awards on June 12, 2019.

The Edmonton Stroll of Poets Society has been in partnership with the WGA for many years. The WGA continues to provide administrative support to run a very successful organization. The Edmonton Stroll of Poets has over 100 active members, holds over 20 readings in a year, and also publishes a yearly anthology.

The WGA has successfully partnered on events and programs with the Canadian Literature Centre, Edmonton Public Library's Capital City Press, Loft 112, Wordfest, Calgary Memorial Public Library, Shelf Life Books, Freehand Books, Audreys Books, the Book Publishers Association of Alberta, the Alexandra Writers' Centre Society, and with community friends including: Metrovino Fine Wines, the Alberta Small Brewers Association, and Yoga Santosha. The WGA has also been partnering with LitFest, Edmonton's Nonfiction Festival, on an annual event for over a decade.

The WGA continues its annual partnership with Frontier College to present the Scotiabank Giller Light Bash in Calgary. The WGA Calgary office takes a leadership role on the planning and execution of this large-scale event of over 200 guests, creating an opportunity for book lovers and writers to gather and celebrate Canadian literature, Alberta authors, and raise funds for literacy. The Giller Light Bash is a well-known national cultural event and highlight of the Canadian literary scene that started in Toronto 17 years ago, and has grown to include satellite events in Vancouver, Calgary, Winnipeg, Regina, Thunder Bay, and Halifax.

## READ ALBERTA BOOKS

The Read Alberta Books travelling library display aims to raise the profile of Alberta-made content throughout the province. Books shortlisted for the Alberta Literary Awards and the Book Publishers Association of Alberta Book Awards are sent to regional libraries for distribution to their participating member libraries. The program started in 2013 as a joint project between the WGA, the Book Publishers Association of Alberta, and the Parkland Regional Library System. All seven regional library systems currently participate.

Promotional material is also sent for display at the High Plains Best Festival in Billings, Montana.

## RETREATS

The WGA continues to host a winter retreat at Banff Centre for Arts and Creativity and a spring retreat at Strawberry Creek Lodge, which continue to be popular. Our ten-day Banff Retreat was held February 15 – 24, 2019 with two writers in residence onsite. We brought in one writer in residence from outside Alberta: Toronto poetry, fiction, and memoir writer Alison Pick, and one from Alberta: Edmonton mystery genre writer Wayne Arthurson. The Banff Retreat sold out quickly with a total of 25 participants. Our Spring Strawberry Creek Retreat, May 8 – 12, 2019, also sold out with 11 participants. Participants consistently report that they love having the time to focus on their writing and connect with other writers at our retreats.

## WESTWORD

*WestWord* magazine is distributed quarterly to over 1200 members and stakeholders, with Raymond Gariépy as editor. The magazine continues to include articles on the craft, business, and life of writing, regular features such as a column on legal matters for writers, as well as community and member news. *WestWord* is available in both print and electronic editions, and is currently distributed to 628 members by post, and 491 by email.

## WRITECLICK

*WriteClick*, our email newsletter, continues to be distributed to members who opt in to receive it—over 94% of members. It includes current WGA news, event listings, member book launches and readings, upcoming workshops and classes, employment and volunteer opportunities for writers, and up-to-date market and contest listings. *WriteClick* is distributed weekly (with the exception of a slightly reduced frequency during the summer months) so members receive information in a timely fashion. WGA special bulletins are also distributed via *WriteClick* when required.

## WEBINARS

The Get Publishing Webinar Series was launched in 2016 after the Get Publishing Communications Society dissolved and gifted its brand to the WGA. The webinars allow more accessibility to presentations about the writing craft and business for members who are unable to attend our regular events in Edmonton and Calgary. They also allow us to more easily bring in presenters from outside Alberta, thus increasing the diversity of voices in our programs.

Our webinars during the 2018/2019 season were:

- Indexing: The Art of Writing Reader-Friendly Indexes for Nonfiction Books with Stephen Ullstrom, July 7, 2018
- Build a Writers' Platform and Find Your Audience with Kimberley Grabas, September 22, 2018
- Research and Narrative Nonfiction with Omar Mouallem, November 17, 2018
- How to Edit Your Work with Kimmy Beach, January 19, 2019

## WORDSWORTH AND DRINK THE WILD AIR

WordsWorth Summer Youth Writing Residency, held at Kamp Kiwanis in Bragg Creek, continues to be immensely popular and an invaluable experience for teen writers. Young participants experience not only improvement in their writing, but also personal growth, connections with like-minded young writers, and mentorship from experienced and enthusiastic artists. The first week (July 15 – 20, 2018) was for participants ages 12 – 14, the second (July 22 – 27, 2018) for ages 15 – 19, and the third (July 29 – August 3, 2018) for ages 14 – 19.



STAFF AND STUDENTS AT WORDSWORTH 2018.  
PHOTO CREDIT: KIM FIRMSTON

*“My favourite part was the community and sense of acceptance here. I can trust everyone here to not just accept but support my work and efforts.”*

**– 2018 WordsWorth participant**

We also offered a two-week program option, in which participants could attend both weeks two and three at a discount. WordsWorth attracted a total of 79 participants in 2018. Participants eagerly return to WordsWorth, but it continues to be a challenge to attract new participants, particularly in the younger age group.

Colin Matty continues to serve as the WordsWorth Director. Course topics for WordsWorth 2018 included world-building in genre fiction, Japanese writing forms, collaborative writing, songwriting, writing about human rights and social justice, and more. According to participant feedback, a particularly popular course was Natalie Lauchlan’s Subversive Stitch class, which introduced participants to the use of embroidery as a form of personal expression and conveying messages. Activities also included Blue Pencil Café manuscript evaluation sessions, jam sessions, free writing time, performances from guest artists, and outdoor camp activities. The theme of WordsWorth 2018 was The Grand Investigation, and in keeping with this theme, there was a camp-wide live action roleplay activity based around solving a mystery.

We offer Drink the Wild Air, a winter youth weekend writing retreat, as a chance for WordsWorth participants to reconnect. The 2019 program was held March 8 – 10, 2019 at Kamp Kiwanis, and attracted 25 participants.

## WRITE NIGHTS

A new initiative this year is weekly Write Nights, which the WGA created in partnership with the Edmonton Public Library’s (EPL) Capital City Press. The Write Nights are free drop-in sessions held Monday evenings that rotate through EPL branches. The initiative was inspired by similar drop-in programs in the performing arts and visual arts communities in Edmonton. Writers come to meet other writers, discuss their projects, and give each other tips, as well as take time to work on their writing. EPL’s Writer-in-Residence, Matthew Stepanic, was a special guest at the May 6, 2019 session, which gave participants a chance to ask questions and learn more about the Writer in Residence program. The Write Nights began February 2019 and, based on participant enthusiasm, are expected to continue throughout the year, switching to a bi-weekly schedule during the slower summer months.

# WGA EVENTS

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The following events were presented by the WGA from June 2018 through May 2019.

## CALGARY

### **WGA Fall Kick-off Event & Social: Reflections of a Reluctant Memoir Writer**

*The Rose & Crown Pub, September 19, 2018*

Angie Abdou and Samantha Warwick in conversation about the pleasures and pitfalls of writing creative nonfiction.

### **The WGA + People's Poetry Festival Present: Sudden Light—Metaphors & Poetry with Rosemary Griebel (Workshop)**

*Rosso Coffee Roasters, National Music Centre, October 20, 2018*

### **The WGA Presents: Calgary's 9<sup>th</sup> Annual Giller Light Bash in Support of [Alberta-based] Literacy Programs**

*WURST Restaurant, November 19, 2018*

Our intrepid book defenders included Marcello Di Cintio, Lori Hahnel, Karen Hines, Fred Stenson, and Sheri-D Wilson. Hosted by CBC's Russell Bowers. This WGA-driven event is presented in collaboration with Frontier College, Freehand Books, and Shelf Life Books.

### **WGA Holiday Party & Readings**

*The Rose & Crown Pub, December 12, 2018*

Our annual holiday readings and fireside pub social featured presentations by Calgary authors: Shaun Hunter, Tyler Hellard, and Emily Ursuliak.

### **Myriad Translations: Giving Stories New Life Through Alternative Forms**

*The Rose & Crown Pub, January 24, 2019*

This panel featured authors, artists, and translators Cheryl Foggo, Gilles Mossiere, Fred Stenson, and Gisèle Villeneuve—in conversation with Susan Ouriou. In partnership with the Literary Translators' Association of Canada and the Regroupement Artistique Francophone de L'Alberta.

### **WGA & Alexandra Writers' Centre Society Presented—Our Inaugural YYC Borderlines Writers Circle Meet & Greet and Introduction to WGA Community**

*The Rose & Crown Pub, February 28, 2019*

This pre-event session offered Borderlines participants and mentors an opportunity to meet in person, socialize and meet new members of the literary/WGA community. Hosted by Ali Bryan and Samantha Warwick.

### **WGA Presents: How to Negotiate Self-Censorship, an Interview with Writers Taylor Lambert and Kelly Kaur—in Acknowledgement of Freedom to Read Week & Freedom of Expression**

*The Rose & Crown Pub, February 28, 2019*

### **Invisible: In Conversation with the YYC Borderlines Writers Circle**

*C-Space King Edward, March 21, 2019*

This panel featured Calgary Borderlines participants Cecilia Alcaraz, Moni Brar, Precious De Leon, Kelly Kaur, Debra Piapot, and Sherry Wong addressing questions of voice, community, nation, and belonging. Hosted by Ali Bryan (AWCS). Presented in partnership with the Alexandra Writers' Centre Society.

### **WGA Voices: Pub Night, Readings & Panel Discussion (On Writing)**

*The Rose & Crown Pub, March 28, 2019*

This animated evening of readings and discussion featured WGA members Irena Karshenbaum, Ian Kinney, Kat Main, Bob Stallworthy, Moji Taiwo, and Erin Emily Ann Vance.

### **WGA & The City of Calgary Present: The W.O. Mitchell Book Prize Shortlist**

*Shelf Life Books, April 17, 2019*

WGA & The City of Calgary presented readings and a Q & A with 2018 W.O. Mitchell shortlisted authors: Marcello Di Cintio, Larissa Lai, and David Martin.

### **WGA Presents the 2019 Alberta Literary Awards Shortlist Reading & Celebration**

*Shelf Life Books, May 15, 2019*

This annual celebratory event featured readings from award finalists Rona Altrows, Marcello Di Cintio, A. B. Dillon, Catherine Owen (with artist Jenny Keith), Mike Kerr (with artist Renata Liwska), Fran Kimmel, Ryan Diller (on behalf of Clem Martini), Roberta Rees, Kelly Shepherd, and Joshua Whitehead. We presented a special toast to Bob Stallworthy, recipient of the 2019 Golden Pen Award.



2018 ROBERT KROETSCH CITY OF EDMONTON BOOK PRIZE FINALISTS BILLY RAY BELCOURT, NORMA DUNNING, AND LISA MARTIN, WITH DR. DEBORAH BURSHTYN, INTERIM VICE-PROVOST AND DEAN, FACULTY OF GRADUATE STUDIES AND RESEARCH, U OF A.  
PHOTO CREDIT: MELISSA PENNEY

## EDMONTON

### **WGA and CARFAC Present: A Celebration of Edmonton's Literary and Visual Artists**

*CKUA Performance Space, June 21, 2018*

### **What Publishers Want (and Authors Need): A Workshop with Literary Agent Sam Hiyate**

*Percy Page Centre, August 12, 2018*

### **Fall Kick-Off**

*The Almanac, September 5, 2018*

Featuring Darrin Hagen (EPL Writer in Residence), Michael Hingston (Metro Writer in Residence), John Leppard (Stroll of Poets), Fawnda Mithrush (LitFest Alberta), Heather Dolman (STARFest), Nicolas Brown (Canadian Authors Association), Lisa Mulrooney (Parkland Poets), and Gail Sidone Sobat (Writers' Union of Canada) with Tracey Anderson and Jessica Coles (Editors Canada and the local twig)

### **WGA and CLC Master Class with Gwen Benaway**

*University of Alberta campus, September 27, 2018*

### **Storytelling: Art Form, Powertool with Tololwa Mollel and Nhung Tran-Davies**

*The Almanac, October 3, 2018*

### **Borderlines at LitFest: So, Where Are You From?**

*The Nook Café, October 16, 2018*

Six Canadian writers offer their inspiration and stories; raise questions about community, nation, and belonging; and explore new ways of addressing audiences in Canada as well as at home.

Featuring panelists Mila Philipzig, Leilei Chen, Lisa Dublin, Luciana Erregue-Sacchi, Shimelis Gebremichael, and (Ja)nine Muster. Hosted by Nisha Patel. Presented by the Borderlines Writers Circle members.

### **WGA November Edmonton Monthly Member Night with the Raving Poets**

*The Almanac, November 7, 2018*

### **Looking Back, Moving Forward Borderlines Anthology Launch**

*Audreys Books, November 24, 2018*

### **WGA Edmonton December Member Night and Holiday Party**

*The Almanac, December 5, 2018*

Featuring readings by Alison Clarke, Charlie Gill, Barbara Grodaes, Tyler Hein, Peter Midgley, Anna Mioduchowska, and Ariana Townsend.

### **YEG January Member Night—Blue Monday**

*The Aviary, January 21, 2019*

With guest speakers Alexis Kienlen and Amy Willans.

### **February Member Night: Biographies of Place: Literary Tales from Two Alberta Cities**

*The Almanac, February 6, 2019*

Featuring Carissa Halton and Shaun Hunter.

### **YEG March Member Night—Writers in Residence: They're here to help!**

*The Almanac, March 6, 2019*

Featuring Wayne Arthursen, Rayanne Haines, Katherine Koller, Nisha Patel, Mary Pinkoski, and Matthew Stepanic.

### **Editors and Writers: Both Sides of the Page**

*Café Blackbird, March 19, 2019*

A partnered event by the Writers' Guild of Alberta and Editors Edmonton, the local group of Editors Canada.

### **YEG April Member Night: Spring Cleaning Open Mic**

*The Almanac, April 3, 2019*

### **Reading as Place—Multilingual Poetry**

*Action for Healthy Communities Society of Edmonton, April 13, 2019*

Featuring Luciana Erreque (AHC Artist in Residence) with Yasser Abdel-Latif, Mila Bongco-Philipzig, Leilei Chen, Lisa Dublin, and Shimelis Gebremichael.

### **WGA and CLC Master Class with Joshua Whitehead**

*University of Alberta Campus, March 21, 2019*

### **WGA at the Metro: AI Purdy Was Here**

*Metro Cinema, April 23, 2019*

Featuring Kat Cameron, Jason Lee Norman, and Thomas Trofimuk.

### **WGA at PoFest: Let Us Compare Mythologies—Digital Tools for Poets**

*The Matrix Hotel, April 24, 2019*

### **Mentorship Program Celebration**

*Coast Edmonton Plaza Hotel, May 4, 2019*

With apprentices Jeremy Bibaud, Ethan Collister, Kim Mannix, Angela Waldie, and Kate Rittner Werkman and mentors Kimmy Beach, Myrl Coulter, Betty Jane Hegerat, Richard Kemick, Susie Moloney, and Rosemary Nixon.

### **An Afternoon with the Authors**

*Audreys Books, May 5, 2019*

Author readings in celebration of the shortlisted authors for the Alberta Literary Awards and the Robert Kroetsch City of Edmonton Book Prize.

Featuring: Collin Doyle, Leslie Greentree, Fran Kimmel, Shawna Lemay, Alice Major, Kelly Shepherd, Nhung Tran-Davids, Thomas Wharton, and more.

### **WGA, EPL and Capital City Press Present: 2019 City of Edmonton Book Prize Nominees**

*Edmonton Public Library Capilano Branch, May 9, 2019*

With Carissa Halton, Alice Major, and Kelly Shepherd. Hosted by Matthew Stepanic (Writer in Residence).

### **WGA Annual Conference: Writing Across Worlds**

*Coast Edmonton Plaza Hotel, June 7–9, 2019*

### **Alberta Literary Awards Gala**

*Coast Edmonton Plaza Hotel, June 8, 2019*

## OTHER ALBERTA LOCATIONS

### **Publishing Children's Books**

*Maskwacis Cultural College, September 23, 2018*

Workshop with author Joan Marie Galat and publisher Ruth Linka of Orca Book Publishers.

### **Chris Turner at Medicine Hat Public Library**

*September 26, 2018*

### **Chris Turner at Medicine Hat College Library**

*September 27, 2018*

### **Publishing Adult Books**

*Maskwacis Cultural College, October 27, 2018*

Workshop with author Wayne Arthurson and publisher Matt Bowes of NeWest Press.

### **WordBridge Writing Conference**

*Lethbridge Public Library, February 9, 2019*

### **Finding the Words: Writing About the Fort McMurray Wildfire**

*Wood Buffalo Regional Library (Fort McMurray), April 6, 2019*

Presented by Therese Greenwood.



LULU AT THE MICROPHONE WITH THE 2019 ALBERTA LITERARY AWARDS SHORTLISTED BOOKS.

PHOTO CREDIT: MONIQUE DE ST. CROIX

# LITERARY AWARDS

## R. ROSS ANNETT AWARD FOR CHILDREN'S LITERATURE (PICTURE BOOKS)

- Jenny Keith (Edmonton) – *Day Cat, Night Cat*, Friesen Press
- Mike Kerr (Calgary) – *Crafty Llama*, Bloomsbury/Raincoast Books
- Nhung Tran-Davies (Calmar) – *Ten Cents a Pound*, Second Story Press

## JAMES H. GRAY AWARD FOR SHORT NONFICTION

- Wendy McGrath (Edmonton) – “Alterations,” *Waiting: An Anthology of Essays*, University of Alberta Press
- Roberta Rees (Calgary) – “Bones, Honey,” *Waiting: An Anthology of Essays*, University of Alberta Press
- Chris Turner (Calgary) – “Up in the Air,” *Globe and Mail*

## HOWARD O'HAGAN AWARD FOR SHORT STORY IN MEMORY OF VANNA TESSIER

- Rona Altrows (Calgary) – “To Jesus from Aristides de Sousa Mendes,” Now or Never Publishing
- Richard Kemick (Calgary) – “Hello, Horse,” *The Fiddlehead*
- Thomas Wharton (Sherwood Park) – “Fort Mac,” Agnes and True

## STEPHAN G. STEPHANSSON AWARD FOR POETRY

- A.B. Dillon (Calgary) – *Matronalia*, Thistledown Press
- Anna Marie Sewell (Edmonton) – *For the Changing Moon*, Thistledown Press
- Kelly Shepherd (Edmonton) – *Insomnia Bird*, Thistledown Press

## JON WHYTE MEMORIAL ESSAY AWARD

- Falon Fayant (Redwater) – “Sometimes, I’m Afraid”
- Leslie Greentree (Edmonton) – “Pink Smock Stories”
- Trina Moyles (Peace River) – “Herd Memory”

## GWEN PHARIS RINGWOOD AWARD FOR DRAMA

- Collin Doyle (Edmonton) – *Let the Light of Day Through*
- David Gagnon Walker (Edmonton) – *Premium Content*
- Cat Walsh (Edmonton) – *Fetch*

## WILFRID EGGLESTON AWARD FOR NONFICTION

- Abu Bakr al Rabeeah and Winnie Yeung (Edmonton) – *Homes: A Refugee Story*, Freehand Books
- Marcello Di Cintio (Calgary) – *Pay No Heed to the Rockets*, Goose Lane Editions
- Shawna Lemay (Edmonton) – *The Flower Can Always Be Changing*, Palimpsest Press

## GEORGES BUGNET AWARD FOR FICTION

- Fran Kimmel (Lacombe) – *No Good Asking*, ECW Press
- Clem Martini (Calgary) – *The Comedian*, University of Calgary Press
- Joshua Whitehead (Calgary) – *Jonny Appleseed*, Arsenal Pulp Press

## THE ROBERT KROETSCH CITY OF EDMONTON BOOK PRIZE (2019)

- Carissa Halton – *Little Yellow House*, University of Alberta Press
- Alice Major – *Welcome to the Anthropocene*, University of Alberta Press
- Kelly Shepherd – *Insomnia Bird*, Thistledown Press

## THE CITY OF CALGARY W.O. MITCHELL BOOK PRIZE (2018)

- Marcello Di Cintio, *Pay No Heed to the Rockets*, Goose Lane Editions
- Larissa Lai, *The Tiger Flu*, Arsenal Pulp Press
- David Martin, *Tar Swan*, NeWest Press

## GOLDEN PEN AWARD FOR LIFETIME ACHIEVEMENT

- Robert Stallworthy

## KEMOSA SCHOLARSHIP FOR FIRST NATIONS, MÉTIS AND INUIT MOTHERS WHO WRITE

- First Place: Falon Fayant
- Second Place: Amber D. Boyd
- Third Place: Shelley Wiart
- Honourable Mention: Angela Hall
- Honourable Mention: Kali Stewart

# IMPORTANT ACKNOWLEDGEMENTS

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The Writers' Guild of Alberta gratefully acknowledges the funding support of the following organizations and individuals in 2018/2019:

## GRANTORS

Access Copyright Foundation  
Alberta Culture  
Alberta Foundation  
for the Arts  
Calgary Arts Development  
Canada Council for the Arts  
Edmonton Arts Council  
Edmonton Community  
Foundation

## FOUNDATIONS

ArtsVest (Mentorship Program)  
Amber Webb-Bowerman  
Memorial Foundation  
(WordsWorth)  
The Calgary Foundation  
(Borderlines Writers  
Circle Calgary)  
John Patrick Gillese Fund at  
the Edmonton Community  
Foundation (Mentorship  
Program)  
RBC Foundation  
(Mentorship Program)  
TELUS Community Affairs  
(Youth Programs)  
Under the Arch Youth  
Foundation at The Calgary  
Foundation (R. Ross Annett  
Award for Children's Literature)

## SPONSORS

Alexandra Writers' Centre  
Society (WordsWorth  
& Borderlines Writers  
Circle Calgary)  
Alberta Views (Gwen Pharis  
Ringwood Award for Drama)  
Audreys Books (The Robert  
Kroetsch City of Edmonton  
Book Prize)  
Avenue Magazine Edmonton  
(Conference)  
Banff Centre for Arts and  
Creativity (Georges Bugnet  
Award for Fiction)  
Stephan V. Benediktson  
(Stephan G. Stephansson  
Award for Poetry)  
Canadian Authors Association  
(Conference)  
The City of Calgary  
(The City of Calgary  
W.O. Mitchell Book Prize)  
The City of Edmonton  
(The Robert Kroetsch City  
of Edmonton Book Prize)  
EDGE Science Fiction and  
Fantasy Publishing (Conference)  
Priority Printing (WordsWorth  
and Conference)  
Reality is Optional Kids'  
Writing Club (WordsWorth)  
Nhung Tran-Davies  
(Kemosha Scholarship)  
Young Alberta Book Society  
(Conference)

## SUPPORTERS

Jeananne Kathol Kirwin, LLP  
(Kemosha Scholarship)  
Rotary Club of Spruce Grove  
(Kemosha Scholarship)  
Guy Tessier  
(Howard O'Hagan Award  
for Short Story in *Memory  
of Vanna Tessier*)  
Aritha van Herk  
(Golden Pen Award)  
The WGA Board of Directors  
(Jon Whyte Memorial  
Essay Award)

# DONORS

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The Writers' Guild of Alberta is grateful to our 2018/2019 donors:

Cynthia Adams	Susan Glasier	Angela Kublik	Julie Robinson
Rona Altrows	Trudy Govier	Lee Kvern	Cheryl Schenk
Dustin Archibald	Trudy Grienauer	Allison Kydd	Eileen Schuh
Patricia Atchison	Jacqueline Guest	Diana Lee	Kathy Seifert
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Kate Boorman	Elizabeth Haynes	Joy Magnusson	Catherine Simmons
Janet Boydol	Amber Hayward	Dan Martin	Gwen Smiley
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Judith Clark	Hikers Unanimous	Heather McCormick	Christine Svoboda
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# WGA

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### 2018/2019

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Jane Ross

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Rea Tarvydas

Iryna Ugryn

Richard Van Camp

Sheri-D Wilson

*Thank you to everyone  
who volunteered during  
our 2018/2019 season!*

# TREASURER'S REPORT

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The Writers' Guild of Alberta (WGA) has had another steady year of positive growth as we work to support and advocate for writers across the province. The board worked well as a team, focusing on ways to grow. I've reviewed the financial position of the WGA for the fiscal year ending March 31, 2019 and the audited financial statements are available for review. As always, WGA staff kept expenses close to budget and applied for grant and funding opportunities where possible. We ended the year with a net surplus of \$22,850, due largely in part to the receipt of some of those grant funds as well as our casino funds.

Along with our Alberta Foundation for the Arts operating grant, the WGA also received a Canada Council for the Arts grant, Edmonton Arts Council grant, Calgary Arts Development grant, an ArtsVest Grant, and the RBC Emerging Artists grant program sponsored our mentorship program again this year. These are just a few of the grants the WGA staff work diligently to receive.

Last year, the Fund Development Committee was disbanded so the board added fund development as an item to the agenda during our regular monthly meeting. This addition served as a reminder that fund development is important moving forward and also fostered interesting discussions about possible fundraising activities.

We held our casino on June 2 and 3, and I'd like to thank all those who were able to volunteer their time. The funds we receive represent a large part of our revenue. The casino revenue is split over two years and offsets eligible expenses.

Our Endowment Fund is still growing through collaboration with the Edmonton Community Foundation. The fund was \$31,586 at the end of our fiscal year compared to \$30,691 at the end of the last fiscal year. Thank you to everyone for their continued support and for any donations made over the last year. The fund represents the WGA's potential to diversify our revenue strategies, and we hope to continue to grow it in the future.

Thank you to the membership for your support of all our endeavours and to the staff for your hard work and dedication.

This was my last year on the board, and it has been an honour and a privilege to work with my fellow board members and the staff throughout the last four years. My experience with the WGA has allowed me to meet so many talented and inspirational writers—people I am lucky to call friends. I'm so thankful I discovered this organization. Best wishes for all your creative pursuits!

## FALON FAYANT

*Treasurer*



2018/2019 WGA BOARD OF DIRECTORS.  
PHOTO CREDIT: MONIQUE DE ST. CRIOX

# FINANCIAL **STATEMENTS**

March 31, 2019

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# INDEPENDENT AUDITOR'S REPORT



To the Members of Writers' Guild of Alberta

## QUALIFIED OPINION

We have audited the accompanying financial statements of Writers' Guild of Alberta, which comprise the statement of financial position as at March 31, 2019, and the statements of operations, changes in net assets, and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the financial statements present fairly, in all material respects, the financial position of Writers' Guild of Alberta as at March 31, 2019, and the results of its activities and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

## BASIS FOR QUALIFIED OPINION

In common with many not-for-profit organizations, the Writers' Guild of Alberta derives revenue from programming, fundraising, and donations, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of these revenues was limited to the amounts recorded in the records of the Guild. Therefore, we were not able to determine whether any adjustments might be necessary to programming, fundraising, and donations, excess of revenues over expenses, and cash flows from operations for the years ended March 31, 2019 and 2018, current assets as at March 31, 2019 and 2018, and net assets as at April 1 and March 31 for both 2019 and 2018. Our audit opinion on the financial statements for the year ended March 31, 2018 was modified accordingly because of the possible effects of this limitation in scope.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

## RESPONSIBILITIES OF MANAGEMENT AND THOSE CHARGED WITH GOVERNANCE FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

## AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit, in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



**BERGERON & CO. CHARTERED PROFESSIONAL ACCOUNTANTS**

*May 22, 2019  
Edmonton, AB*

# WGA STATEMENT OF OPERATIONS

For the year ended March 31, 2019

	<b>2019</b>	<b>2018</b>
<b>REVENUES</b>		
Grants (Note 9)	\$ 395,868	\$ 380,275
Programming	149,747	138,831
Casino	66,354	12,197
Membership fees	43,500	42,611
Fundraising	17,216	17,083
Sponsorships	12,250	20,400
Donations	11,482	9,705
Advertising	2,030	1,570
Interest	864	2,362
Other	–	635
	699,311	625,669
<b>EXPENSES</b>		
Wages and benefits	258,201	252,058
Program	179,593	166,585
Contract fees	147,034	126,038
Travel	28,833	14,216
Office and administration	17,935	13,471
Contributions to other organizations	11,440	7,641
Rent	6,275	6,275
Professional fees	6,153	5,487
Bank charges	5,652	4,809
Insurance	4,939	4,241
Telephone and utilities	5,919	4,134
Amortization of tangible capital assets	2,562	3,314
Advertising and promotion	1,925	1,088
Bad debts	–	174
	676,461	609,531
<b>EXCESS OF REVENUES OVER EXPENSES</b>	<b>\$ 22,850</b>	<b>\$ 16,138</b>

# WGA STATEMENT OF CHANGES IN NET ASSETS

For the year ended March 31, 2019

	<b>RESTRICTED</b> (NOTE 10)	<b>INVESTED IN</b> <b>CAPITAL ASSETS</b>	<b>UNRESTRICTED</b>	<b>TOTAL</b> <b>2019</b>	<b>TOTAL</b> <b>2018</b>
<b>NET ASSETS</b>					
Balance, beginning of year	\$ 61,000	\$ 8,799	\$ 51,226	\$ 121,025	\$ 104,887
Excess of revenues over expenses	–	(2,562)	25,412	22,850	16,138
<b>Balance, end of year</b>	<b>\$ 61,000</b>	<b>\$ 6,237</b>	<b>\$ 76,638</b>	<b>\$ 143,875</b>	<b>\$ 121,025</b>

# WGA STATEMENT OF FINANCIAL POSITION

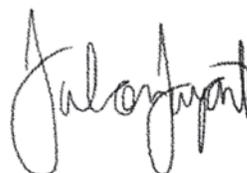
March 31, 2019

	2019		2018
<b>ASSETS</b>			
<b>CURRENT</b>			
Cash (Note 3)	\$ 69,730	\$	95,123
Accounts receivable (Note 4)	7,122		2,895
Goods and Services Tax recoverable	7,589		3,294
Prepaid expenses	23,263		33,534
Investments (Note 5)	110,364		109,930
<b>TOTAL CURRENT ASSETS</b>	<b>218,068</b>		<b>244,776</b>
<b>TANGIBLE CAPITAL ASSETS (Note 6)</b>	<b>6,237</b>		<b>8,799</b>
<b>TOTAL ASSETS</b>	<b>\$ 22,850</b>	<b>\$</b>	<b>16,138</b>
<b>LIABILITIES</b>			
<b>CURRENT</b>			
Accounts payable and accrued liabilities	\$ 6,695	\$	8,894
Deferred revenue (Note 7)	30,625		41,524
Deferred contributions (Note 8)	43,110		82,132
<b>TOTAL LIABILITIES</b>	<b>80,430</b>		<b>132,550</b>
<b>NET ASSETS</b>			
Net assets invested in capital assets	\$ 6,237	\$	8,799
Restricted net assets (Note 10)	61,000		61,000
Unrestricted net assets	76,638		51,226
<b>TOTAL NET ASSETS</b>	<b>143,875</b>		<b>121,025</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 224,305</b>	<b>\$</b>	<b>253,575</b>

Approved by the Directors:



Director



Director

# WGA CASH FLOW STATEMENT

For the year ended March 31, 2019

	<b>2019</b>		<b>2018</b>
<b>OPERATING ACTIVITIES</b>			
Excess of revenue over expenses	\$ 22,850	\$	16,138
Charges to income not involving cash			
Amortization of tangible capital assets	2,562		3,314
Interest reinvested directly to investments	(195)		–
	<b>25,217</b>		<b>19,452</b>
Net change in non-cash working capital balances related to operations			
Accounts receivable	(3,818)		1,092
Interest receivable	(86)		(256)
Grants receivable	(323)		–
Prepaid expenses	10,271		(17,636)
Accounts payable and accrued liabilities	(2,198)		1,373
Goods and services tax payable	(4,294)		226
Deferred revenue	(10,899)		41,524
Deferred contributions	(39,023)		39,814
	<b>(25,153)</b>		<b>85,589</b>
<b>INVESTING ACTIVITIES</b>			
Purchase of tangible capital assets	–		(1,485)
Purchase of investments	(91,450)		(109,930)
Receipt of investments	91,210		59,646
	<b>(240)</b>		<b>(51,769)</b>
<b>(DECREASE) INCREASE IN CASH</b>	<b>(25,393)</b>		<b>33,820</b>
<b>CASH, beginning of year</b>	<b>95,123</b>		<b>61,303</b>
<b>CASH, end of year</b>	<b>\$ 69,730</b>	<b>\$</b>	<b>95,123</b>

# WGA NOTES TO FINANCIAL STATEMENTS

March 31, 2019

## 1. PURPOSE OF THE NOT-FOR-PROFIT ORGANIZATION AND ECONOMIC DEPENDENCY

The Writers' Guild of Alberta (the "Guild") was incorporated in 1981 under the Societies Act of the province of Alberta. The Guild is engaged in the operation of a Provincial Arts Service Organization (PASO) dedicated to writers. The Writers' Guild of Alberta is a registered charitable organization therefore it is exempt from income taxes.

The Writers' Guild of Alberta receives 37% of its revenue from one grantor (2018 - 41%).

## 2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO) and include the following significant accounting policies:

### Management's use of estimates

- a) The preparation of these financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the current year. These estimates are reviewed periodically and adjustments are made to income as appropriate in the year they become known.

### Revenue recognition

- b) The organization uses the deferral method of accounting for contributions (i.e. grants, casino, and donations). Under this method, contributions restricted to expenses of future periods are deferred and recognized as revenue in the period when the related expenses are incurred. Unrestricted contributions are recognized as revenue when they are received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Programming fees, fundraising, sponsorships, and advertising are recognized as revenue upon the completion of the event to which they relate.

Membership fees are recognized as revenue in the fiscal year to which they relate.

Investment transactions are recognized on the transaction date and resulting revenue is recognized on an accrual basis. Specifically, interest income is recognized on a time proportion basis.

### Financial instruments

- c) Financial assets and liabilities are measured initially at fair value. Subsequent measurement is at amortized cost.

Financial assets measured at amortized cost consist of cash, trade receivables, grants receivable, interest receivable, and non-redeemable guaranteed investment certificates.

Financial liabilities measured at amortized cost consist of accounts payable and accrued liabilities.

### Impairment of financial assets

- d) Financial assets measured at cost or amortized cost are tested for impairment if there are indications of possible impairment. The amount of the write-down is recognized in income. A previously recognized impairment loss may be reversed to the extent of the improvement, either directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment loss not been recognized previously. The amount of the reversal is recognized in income.

### Cash and cash equivalents

- e) The Guild's policy is to present bank balances and guaranteed investment certificates with a maturity period of three months or less from the date of acquisition under cash and cash equivalents.

### Tangible capital assets of an NPO

f) Purchased tangible capital assets are recorded at cost. Contributed tangible capital assets are recorded at fair value at the date of contribution. Amortization is recorded at the following rates, which have been established by estimates of useful lives. Additions during the current year are amortized at one-half their normal rates, and no amortization is taken in the year of disposition. Amortization expense is reported in the statement of operations.

- Computer hardware                      • 30% declining balance
- Furniture and fixtures                 • 20% declining balance

When a tangible capital asset no longer has any long-term service potential for the Guild the excess of its net carrying amount over any residual value is recognized as an expense in the statement of operations.

### Contributed materials and services

g) Volunteers contribute many hours per year to assist the Guild in carrying out its service delivery activities. Because of the difficulty of determining their fair value, contributed services are not recognized in the financial statements. Contributed materials are recognized at their fair value.

## 3. RESTRICTED CASH

	2019	2018
Externally restricted cash - Casino account	\$ 212	\$ 66,447
Externally restricted cash - Deferred contributions	42,898	15,685
Externally restricted cash Unrestricted cash	43,110	82,132
Cash	26,620	12,991
	<b>\$ 69,730</b>	<b>\$ 95,123</b>

## 4. ACCOUNTS RECEIVABLE

	2019	2018
Accounts receivable	\$ 6,419	\$ 2,601
Grants receivable	323	-
Interest receivable	380	294
	<b>\$ 7,122</b>	<b>\$ 2,895</b>

## 5. INVESTMENTS

	2019	2018
Non-redeemable guaranteed investment certificate maturing on July 10, 2019, bearing interest at a rate of 0.75% per annum	\$ 50,337	\$ 50,000
Non-redeemable guaranteed investment certificate maturing on February 2, 2020, bearing interest at a rate of 0.75% per annum	19,499	19,402
Non-redeemable guaranteed investment certificate maturing on March 20, 2020, bearing interest a rate of 1.50% per annum	40,528	40,528
	<b>\$ 110,364</b>	<b>\$ 109,930</b>

## 6. TANGIBLE CAPITAL ASSETS

	COST	ACCUMULATED AMORTIZATION	NET BOOK VALUE	
			2019	2018
Computer hardware	\$ 34,262	\$ 28,645	\$ 5,617	\$ 8,024
Furniture and fixtures	8,229	7,609..	620	775
	<b>\$ 42,491</b>	<b>\$ 36,254</b>	<b>\$ 6,237</b>	<b>\$ 8,799</b>

## 7. DEFERRED REVENUE

	2019	2018
Registrations	\$ 25,335	\$ 39,017
Book prize management fees	4,800	2,300
Merchandise	490	-
Manuscript reading services and other	-	207
	<b>\$ 30,625</b>	<b>\$ 41,524</b>

## 8. DEFERRED CONTRIBUTIONS

	OPENING	FUNDS RECEIVED	FUNDS USED	ENDING
Canada Council for the Arts	\$ –	\$ 72,000	\$ (60,614)	\$ 11,386
Alberta Culture & Tourism	–	10,000	–	10,000
Donations	9,435	9,637	(9,435)	9,637
RBC - Emerging Artists	6,250	13,000	(12,750)	6,500
BPAA- Writing Stick	–	12,500	(7,125)	5,375
Casino	66,447	–	(66,235)	212
	<b>\$ 82,132</b>	<b>\$ 117,137</b>	<b>\$(156,159)</b>	<b>\$ 43,110</b>

## 9. GRANTS

	2019	2018
Alberta Foundation for the Arts	\$ 258,960	\$ 257,790
Edmonton Arts Council	33,160	44,500
Canada Council for the Arts	60,614	35,000
Royal Bank of Canada Emerging Artists	12,750	6,250
Book Publishers Association of Alberta	7,125	–
Calgary Arts Development Agency	6,000	6,000
Edmonton Community Foundation	5,000	–
Amber Bowerman-Webb Foundation	4,000	4,000
ArtsVest	3,350	–
Summer employment grants	3,264	8,553
Rosza Foundation	1,000	–
City of Lethbridge	645	–
Telus Foundation	–	9,182
Government of Alberta	–	6,000
Access Copyright	–	3,000
	<b>\$ 395,868</b>	<b>\$ 380,275</b>

## 10. INTERNALLY IMPOSED RESTRICTIONS

The Writers' Guild of Alberta's Board of Directors has restricted a sum of \$61,000 (2018 - \$61,000) as a sustainability fund which the funds are held in the non-redeemable guaranteed investment certificates, see note 5. "

## 11. CONTRIBUTIONS TO ENDOWMENT FUND

The Writers' Guild of Alberta is the beneficiary of the Writers' Guild of Alberta Endowment Fund held with the Edmonton Community Foundation. Assets of this fund are not the property of the Guild but the income generated from the fund is transferred to the Guild. As at March 31, 2018, the balance in the Foundation's Endowment Fund was \$31,586 (2018 - \$30,691).

## 12. FUND-RAISING EXPENSES AND OTHER

As required under Section 7(2) of the Regulations of the Charitable Fund-raising Act of Alberta, the Guild discloses that it incurred \$0 of expenses related to fundraising in 2019 (2018 - \$2,067) and it received \$28,698 of contributions in 2019 (2018 - \$26,788).

## 13. FINANCIAL INSTRUMENTS

The Guild is exposed to various risks through its financial instruments. The following analysis presents the Guild's exposures to significant risks at reporting date.

### Credit risk:

The Guild is exposed to credit risk with respect to its trade receivables, interest receivable and grants receivable.

### Interest rate risk:

The Guild is exposed to interest rate risk on its fixed-rate financial instruments, which consists solely of guaranteed investment certificates. These fixed-rate instruments subject the Guild to a risk of changes in fair value.

### Liquidity risk:

The Guild is exposed to liquidity risk with respect to its accounts payable and accrued liabilities.

The Guild's estimates that its exposure to the above noted risks has not significantly changed from the previous period.

## 14. COMPARATIVE INFORMATION

Certain corresponding figures have been reclassified to conform with the current year classifications.

# Writers' Guild of Alberta

Percy Page Centre, 11759 Groat Road  
Edmonton, AB T5M 3K6

(780) 422-8174  
Toll-free: 1-800-665-5354

[mail@writersguild.ca](mailto:mail@writersguild.ca)  
[writersguild.ca](http://writersguild.ca)

 [WritersGuildofAlberta](https://www.facebook.com/WritersGuildofAlberta)

 [@WritersGuildAB](https://twitter.com/WritersGuildAB)

 [writersguildab](https://www.instagram.com/writersguildab)

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