



COMMON WEAL
Community Arts



Annual Report 2020

Common Weal Community Arts bridges artists and communities on Treaties 2, 4, 5, 6, 8, and 10.

We recognize the diverse Indigenous peoples' past, present, and future whose footsteps mark this territory, including the Cree, Dakota, Dene, Lakota, Nakota, Saulteaux, and Métis people.

We acknowledge the harms and injustices of the past and the legacies that exist today. We dedicate our efforts to working together in partnership with Indigenous communities in a spirit of (re)conciliation and change. We commit to being open and humble, always respecting the knowledge and wisdom of the first peoples of this land.





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ABOUT US

Common Weal Community Arts was born in 1992 through the production of *Ka'ma'mo'pi'cik*, a community play developed, researched, produced, and performed by Qu'Appelle Valley residents under the guidance of theatre professionals. The evolution of this play sought to draw out site-specific histories with careful attention paid to include perspectives from people traditionally omitted in mainstream representations of prairie-settler culture. The process was influenced heavily by Paulo Friere's *Pedagogy of the Oppressed*, which articulates that an outcome cannot be predetermined but that social change emerges from a process of dialogue and reflection in which the lived experience and knowledge of participants is prioritized. The principals, values, artistry, and community development processes employed through this project provided the basis for Common Weal to develop into a unique socially-engaged and community-minded professional arts organization. Over the course of nearly three decades, we have grown from a grassroots collective to a professional non-profit arts organization.

We strive to inspire ideas and empower people to tell their stories in their own voices. Place or shared identity or interest may define the participating communities, the majority of which are marginalized, underserved, or historically misrepresented. Our projects are diverse in artistic discipline and approach, including elements of traditional practice, site-specific work, residency and workshop activity, high profile events, and critical discourse on social practice.



STARTING YEAR

: 1992

ANNUAL BUDGET

: \$392,569

REVENUE

: 45% PROVINCIAL

: 42% FEDERAL

: 5% EARNED

: 4% PRIVATE

: 4% MUNICIPAL

EXPENSES

: 59% ARTISTIC

: 30% ADMINISTRATIVE

: 6% COMMUNICATIONS

: 5% DEVELOPMENT

BOARD MEMBERS

: 9

STAFF

: 4

**ARTISTS, ARTISANS, ELDERS,
AND TECHNICIANS**

: 55

PROJECTS

: 13

PARTICIPANTS

: 3,040+

PARTNERS

: 36

PROJECT FUNDERS

: 13

SPONSORS

: 4

CORE FUNDERS

: ARTSVEST SASKATCHEWAN

: CANADA COUNCIL FOR THE
ARTS

: SK ARTS

Our vision is achieved through producing art that promotes critical thinking; embracing cooperation, diversity, and inclusiveness; committing to projects of a high artistic merit; affirming and developing a creative consciousness by challenging the status quo with honesty and integrity; and recognizing and engaging alternative voices and worldviews.

Common Weal is the only professional arts organization in Saskatchewan committed to socially-engaged practice. The importance of this cannot be understated. We are dedicated to a high standard of artistic merit, in part, so that this practice may be promoted as a legitimate contemporary art form judged by criteria that does not prioritize an object-based outcome or traditional form of presentation.

As participatory art practitioners, we value the process. The processes of socially-engaged collaboration, including exploration and expression of voice and identity, are as significant (or more significant) as a finished product or presentation. The artists we work with understand the mutual benefit of workshop and residency activity. They are able to contemplate differing perspectives and explore new areas of interest while expanding their bodies of work and developing their capacity to connect with the public. We believe strongly in the capacity of artists to build authentic relationships with project participants, the impacts of which tend to have a ripple effect for years to come.

LETTER FROM THE CHAIR OF THE BOARD

EVIE RUDDY : In an interview earlier this year, I was asked to share some work I am most proud of. My immediate response was joining the Board of Directors of Common Weal Community Arts. I'm proud to be part of an organization that engages in thoughtful, collaborative artistic processes. This year, I've been proud of the caring and creative ways in which our team has responded to these uncertain times. When the pandemic hit Saskatchewan, our offices closed, and the staff, all of whom have young children, transitioned to working from home. With the support of the board, staff worked flexible hours to ensure their families' needs were met as they balanced work and life under difficult circumstances. Instead of cancelling programs, the team recognized a broad need for community building during isolation, and they introduced new initiatives like *Artful Isolation*, a creative weekly activity series that people could share in together, but separately, from home.

As you flip through the pages of this report, you'll learn more about the ways in which we've adapted. You'll also see some new faces. This year, we welcomed four new board members: Lara Bonokoski and Sonia Stanger of Regina, Carla Johnson of Prince Albert, and Yvette Nolan, who resides in Saskatoon. Our board members are active in committee work, including recruiting new board members, reviewing policies and procedures, fundraising, and assisting with communications initiatives, such as our exciting new logo.

Next year, I will be resigning from the board to pursue my PhD at Carleton University and take up a fellowship at the Transgender Media Lab. Although it's difficult to step away, I look forward to staying connected to Common Weal's innovative and meaningful artistic endeavours. It has been an honour to contribute to an organization that is creating social change through art. I am confident that Common Weal will have an even greater impact on Saskatchewan in the years to come.



LETTER FROM THE EXECUTIVE DIRECTOR

RISA PAYANT : While the year started in a flurry of activity, our program plans began to crumble as the COVID-19 pandemic spread. In response, our team prioritized models of care that put people first. We closed our offices with a priority to retain staff and contribute to the financial stability of the artists we work with. From March to August, we paid nearly \$55,000 to 22 artists, artisans, and technicians thanks to the flexibility of our funders and partners. Together, we grieved the loss of gathering-focused programming and worked to create new models of engagement. Not only did we present adapted versions of all the programming we had planned for 2020, we introduced new initiatives, like the *Artful Isolation* series, which encouraged creativity and connection in aid of fostering community resilience and emotional wellbeing.

As the pandemic kept us physically distant, state-sanctioned violence continued to put the lives of BIPOC citizens in danger. As movements calling for anti-racist action swept our communities, people across the country committed themselves to the work of dismantling white supremacy. At Common Weal, this is a commitment we're deeply invested in. In a time when the world feels insurmountably broken, the arts, which have long been a powerful tool for understanding and connection, are more important than ever.

I've spent a lot of time this year thinking about Jonathan Lear's concept of radical hope—the ability to maintain hope in a meaningful existence even when one's existence has lost all meaning.* The beauty of art is in its attempt, against all reason, to expose the often brutal realities of our existence while also offering a spark that urges us to persist. I remain deeply grateful to the Common Weal team of staff, board, artists, partners, and communities who come together, even in the face of uncertainty, to build a better world.

* Lear, Jonathan. *Radical Hope: Ethics in the Face of Cultural Devastation*. Harvard University Press, 2008.



LETTER FROM THE NORTHERN ARTISTIC DIRECTOR

JUDY MCNAUGHTON : Sitting in the high glass atrium of the E.A. Rawlinson Centre for the Arts, I felt the shiver of a wind that would be rolling in. It was the fall of 2019, and Dene Elder Rodrick Apesis stood before an audience at the opening of the *Axenet'i Tth'al* exhibition. Speaking in a heartbroken voice, Rodrick communicated the the pain of losing a young man from his Northern community to suicide and the need to address this issue, in part through cultural programming. The sight of this Elder in a beaded vest, holding his hand drum, speaking with fervent passion within the glass and aluminum trappings of our cultural structure, gave me a shutter of dissonance between our raw realities and the societal structures that can appear unmoving.

Six months later the pandemic set in. Children were sent home from school. Art galleries, businesses, and offices closed. The structures that had seemed immutable vanished from daily life and raw realities became our visceral focus. Within this altered reality, flashpoints arose. Racial and colonial injustices became more visible, impossible to overlook, and people began to take action without waiting for institutions to intervene. A young fiddler, Tristan Durocher, who had performed and been present for Rodrick's talk, walked from La Ronge to Regina and set up a ceremonial camp, then fasted for 44 days in mourning and protest for the inordinate loss of Northern youth to suicide—urging the government to accept *The Saskatchewan Strategy for Suicide Prevention Act* which was struck down by the Sask Party earlier this year.

During this time of pandemic, struggle, and social action, we saw what Jean Baudrillard* might refer to as a slip in the simulacra, a clear view when the veil is blown aside to reveal the realities that give our life and work purpose, and the directions we should look to for our future.

* Baudrillard, Jean. *Simulacra and Simulation*. University of Michigan Press, 1994.





LETTER FROM THE SOUTHERN ARTISTIC DIRECTOR

SHAUNNA DUNN : The year began with a project that built connections between strangers gathered together at tables over soup while taking shelter from an unexpected fall snowstorm. *Le Temps d'une Soupe* kindled empathy and stretched perspectives through intimate and, at times, possibly uncomfortable social interactions. It was a potent and energizing experience that came together thanks to the contributions of many. This was how we began a year that would see us navigate community exchange during a pandemic lockdown.

I was only a week away from boarding a plane to attend a professional development opportunity in Italy when everything abruptly stopped. For a short time it felt as though the world was put on hold, but in reality the needs and voices of communities were amplified. It was an important time to ask what our communities were calling for and how we could pivot our work to address those needs.

As an organization, we took time to reflect and listen. It was in this pause that we found new ways to reach out, to share stories, and to map community exchanges. It was here that we saw how grand the impact of a small gesture could be, how art offers to open up conversations even when we aren't sitting in the same room. Far from the experience of conversing over soup, our spring programs challenged us to find meaning and connection across distance.

In my own neighbourhood I watched as little libraries were transformed into food banks, children wrote letters to grandparents, and art filled the gap that had been forced between us. As Common Weal artists spent the spring sharing songs from the streets or building relationships by phone with seniors they've never met, I realized that thanks to art, I felt more connected to my own community than I had in a long time.

COMMITTING TO JUSTICE FOR MMIWG

This fall, Risa and Shaunna joined colleagues to read aloud from *Reclaiming Power and Place: The Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls*, which brought to light the unconscionable violence against Indigenous women, girls, and two-spirit people.



EXPANDING OUR DIGITAL IDENTITY

Early in the year, we partnered with Google for Nonprofits which allowed us to take advantage of the full suite of products offered by Google as well as decrease our domain costs. We also focused on increased digital offerings resulting in an almost 100% increase in traffic on our website and enhanced social media offerings.

nīpawistamāowin: WE WILL STAND UP SCREENING

The RPL Film Theatre was packed as folks gathered for a free screening of this important film from Tasha Hubbard, presented in partnership with the Regina Public Library, Reconciliation Regina, and the Saskatchewan Filmpool Cooperative. Afterwards, producer Trudy Stewart shared insights with the audience about the process of making the film.



PERSONAL NARRATIVE FOR SOCIAL CHANGE

Cree filmmaker Trudy Stewart shared her artistic process in a workshop presented in partnership with the Dunlop Art Gallery and the Saskatchewan Filmpool Cooperative. The workshop focused on the importance of personal storytelling in bringing awareness to historical truths. Sadly, Trudy passed away this fall, an absence the community continues to feel.

REEVALUATING ANNUAL FUNDRAISING

This fall marked our second Annual Giving Campaign, which asked alumni to invest in the future of Common Weal through monthly donations. Next, we focused on developing a peer-to-peer campaign, which was put on hold out of respect for the financial realities of those with precarious work amidst the COVID-19 pandemic.





LOCAL ARTISTS PUSHING BOUNDARIES

In November, Shaunna attended *Disability Activism Across the “Flyover Provinces”*, hosted at the University of Regina. The event highlighted prairie-based contributions to the global disability arts movement, featuring disabled artists/artivists exploring interdependence, crip aesthetics, and disability justice.

CHANGE THROUGH ART ACTION

In November, Risa sat on a panel titled *The Arts as Advocacy*, with Skylar Anderson, Audrey Dreaver, and moderator Trish Elliot as part of the Playing for Change festival. The panel took place following a screening of *After the Apology*, an Australian film featuring “Aboriginal grannies” who take on the overwhelming rates of Indigenous children in care across the country.



RECOGNIZING THE ROLE OF THE ARTS

In November, we were invited to attend Question Period at the Saskatchewan Legislature along with fellow Saskatchewan Arts Awards recipients Martha Cole and David L. McIntyre. The group was introduced by the Hon. Gene Makowsky, Minister for Parks, Culture and Sport, with a special acknowledgement of Common Weal in a member statement by MLA Eric Olauson.

“ABOUT OUR COMMUNITY. SPOKEN BY OUR COMMUNITY.”

In January, Risa and Shaunna travelled to Saskatoon for the opening night of *Reasonable Doubt* at Persephone Theatre. The documentary play from Joel Bernbaum with Yvette Nolan and Lancelot Knight explored the impact of the Gerald Stanley trial on Saskatchewan race relations.



#COMMONWEALREADS

This year, we focused on increasing our presence on Instagram, launching a new Instagram exclusive: *#CommonWealReads*. This bi-weekly feature called on our staff and board members to share book and resource recommendations to encourage ongoing social change and justice education among our followers.



LE TEMPS D'UNE SOUPE

For 22 years, Montreal artist collective Quand l'Art Passe à l'Action, commonly known as ATSA, has created works that raise awareness around social, environmental, and cultural issues. *Le Temps d'une Soupe* is their latest offering. Staged in public spaces across the globe, the project invites strangers to share a conversation over a bowl of soup, then summarize their time together through a “poetic portrait” symbolizing their discussion. The essence of this project has a strong alignment with our ongoing *Respond to Racism* program, which recognizes the importance of shared meals and rich dialogue in building bridges to understanding. This fall, thanks to the collective efforts of numerous partners and funders, we worked with ATSA to present *Le Temps d'une Soupe* in Regina during Culture Days and Nuit Blanche Regina.



To help us prepare a “conversation menu” specific to our community, ATSA Artistic Director Annie Roy travelled to Regina a week prior to the event. Friends from Buffalo People Arts Institute, Multicultural Council of Saskatchewan, Regina Open Door Society, Street Culture Project, and Justice for Our Stolen Children Camp offered their expertise in developing a unique list of prompts.



While the event was scheduled to take place outdoors, high winds and heavy rain resulted in a last-minute shift. We were incredibly thankful for the expertise of Production Coordinator Dayle Schroeder who secured an indoor spot in downtown's Hill Centre Tower II. This space offered visibility to the public thanks to the building's floor-to-ceiling glass walls. While the weather was stormy, the space was a welcome refuge, glowing as strangers immersed themselves in a generous exchange encouraged by visiting and local artists. Shaunna describes the atmosphere: "You could see apprehension as people stepped outside their comfort zone and sat with someone they'd never met, but with a bowl of warm soup in hand, strangers became deeply connected in minutes. After participating, many stayed around to keep talking. Keep sharing. This project took the efforts of so many, and those collective efforts were reflected in the authentic connections we created."

Photographs of local participants joined ATSA's collection of over 5,000 images that include global participants from Mauritius, Madagascar, France, Lebanon, Glasgow, Whitehorse, Iqaluit, Morocco, and more.

“

"This experience with the ATSA team was inspiring and invigorating. I was reminded that art can take care of communities by making intentional connections, challenging a person's view of their community simply by seating them with a stranger for a bowl of soup."

— Kris Alvarez, Project Artist —

”

STARTING YEAR

: 2015

LOCATION

: REGINA

ATSA ARTISTS

: ANNIE ROY

: FRÉDÉRIQUE P. CORSON

: MANUEL BAUMANN

: MARIE-PAULE GRIMALDI

LOCAL ARTISTS

: JULIEN HAMON FAFARD

: KRIS ALVAREZ

PRODUCTION COORDINATOR

: DAYLE SCHROEDER

PARTICIPANTS

: 178

T-BOX CONCESSION VEGAN SOUPS

: BORSCHT WITH COCONUT
SOUR CREAM

: SPLIT PEA

PARTNERS

: ATSA

: DUNLOP ART GALLERY

: HARVARD PROPERTY
MANAGEMENT

: HELIOTROPE ORGANIC FARM

: NUIT BLANCHE REGINA

: REGINA FARMERS MARKET

: REGINA FOLK FESTIVAL

: STREET CULTURE PROJECT

FUNDERS

: MULTICULTURAL COUNCIL
OF SASKATCHEWAN

: SASKCULTURE /

SASKATCHEWAN LOTTERIES

SPONSORS

: PRO AUDIO VISUAL LTD.

: REGINA DOWNTOWN

BUSINESS IMPROVEMENT
DISTRICT



AXENET'I TTH'AL

The *Axenet'i Tth'al* interactive fringe landscape is the product of a long-term residency with the English River First Nation (ERFN) in Patuanak, visual artist Michèle Mackasey, and new media artist and composer Manuel Chantre. The exhibition was originally co-presented under the direction of Curator Felicia Gay at Wanuskewin Galleries in 2017. This fall, we remounted it at the Mann Art Gallery in Prince Albert. The installation was a true community effort. Four ERFN community members took on the task of recreating the forest landscape, taking the time to carefully place and tend to the trees and moss. While they worked, they reminisced about the “old man,” late Elder Jacob Estralshenen, whose teachings guided *Axenet'i Tth'al* from its inception. As they inhabited the gallery over the long days, the Dene installers seemed to grow in ease, speaking with confidence about their home, elders, and practices. The physical transformation of the gallery was mirrored in a growing understanding about this transplanted environment among the gallery staff and visitors.



The finished exhibition was engrossing, reflecting the sensibilities of the artists and installers. Daily, the gallery staff found themselves involved in long, sometimes emotional, conversations with visitors about the exhibit and experiences of living in the north.

At the end of the exhibition, community members returned to cut the trees into firewood to be used by ERFN members, and moss was carefully gathered and transported back to the forest. There was no waste. This conscientious handling of materials reinforced the importance of centering integrity from inception to completion of a project—of listening to the community’s priorities, trusting that they know how things should be done, and learning from them.

Two special projects added to the impact of this exhibition. A series of lightbox photos by ERFN community member Percy Paul were shown concurrently at Prince Albert’s John V. Hicks Gallery. These photos showcased the inspiration for *Axenet’i Tth’all*, a fringe maze created in the forest outside Patuanak in 2014. Additionally, we launched the official exhibition publication which documents the development of the work with a focus on celebrating the stories of ERFN participants and sharing our process and learnings. The publication has since been distributed across Canada.

“

"It brought me back to when I was trapping, you know? How to set a trap. Or when I walk on Mother Earth. To see. There's a lot of things: the trees, the plants, picking up plants, how to pick up medicine. All these things that came into my mind."
— Rodrick Apesis, ENRF Elder —

”

STARTING YEAR

: 2017

LOCATION

: PRINCE ALBERT

ARTISTS

: MANUEL CHANTRE
: MICHÈLE MACKASEY

PHOTOGRAPHERS

: ED CARNEGIE
: SANTOS RAMOS
: TIA FURSTENBERG

EXHIBITION INSTALLERS

: ANTON LARIVIERE
: CHEVEZ EZANEH
: ERIC CAMPBELL
: JONATHAN APESIS

VISITORS

: 350

GALLERY EDUCATOR WORKSHOP PARTICIPANTS

: 232

UNIVERSITY CLASS VISITS

: 4

NUMBER OF TREES IN EXHIBITION

: 36

TIM HORTONS COFFEE PURCHASED DURING INSTALL

: 48

PARTNERS

: CITY OF PRINCE ALBERT
: E.A. RAWLINSON CENTRE FOR THE ARTS
: ENGLISH RIVER FIRST NATION
: INDIGENOUS PEOPLES' ARTIST COLLECTIVE
: JOHN V. HICKS GALLERY
: MANN ART GALLERY
: PRINCE ALBERT ART CENTRE

FUNDERS

: CANADA COUNCIL FOR THE ARTS NEW CHAPTER GRANT
: PRINCE ALBERT AND AREA COMMUNITY FOUNDATION



WINTERCOUNT AND OTHER FREEDOM SONGS

This fall, interdisciplinary artist Cheryl L'Hirondelle, traveled from Toronto to Prince Albert to create *Wintercount and Other Freedom Songs*, an exhibition in the Foyer Gallery of the Mann Art Gallery. Upon entering the gallery, Cheryl's work greeted visitors with a video filmed at Regina's Fieldhouse Sportsplex and featuring close up views of people listening to "Wintercount", a song sung by young men from the Paul Dojack Youth Centre. Across from the video was a listening station where guests could hear several songs written by Cheryl and guest musicians with collaborators in corrections. Lyrics and artwork by participants scrolled through on a computer so the viewer could read and sometimes sing along with the song. This presentation piggybacked on the *Axenet'i Tth'al* exhibition, acting as a teaser for the upcoming *Why the Caged Bird Sings—Immersive Engagements* exhibition slated for the Mann Art Gallery in fall 2020.



The reception for the *Wintercount and Other Freedom Songs* and *Axenet'i Tth'al* exhibitions, on Thursday, September 12, was a lovely event. Taking full advantage of the centre's beautiful architecture, guests spoke, and musicians sang in the high, glass-walled atrium of E. A. Rawinson Centre that houses the Mann Art Gallery. As the sun set over the river, Elder Rodrick Apesis drummed and spoke about how vital it is to

share culture with the young people. Cheryl L'Hirondelle was joined by Joseph Naytowhow to sing songs co-written in corrections over the past years. Through a partnership with Indigenous Peoples' Artists Collective, the event also included a set by Tristan Durocher, the young Fiddle player known for both his artistic prowess and advocacy. Tristan spoke with raw passion about his experiences as a young Northern Indigenous fiddle player and the withering assumptions that he's had to hold himself up against to make his way. The evening had a warm, folksy feel with many boisterous responses from the audience as people spoke and performed. There was a great sense of celebration for the heart-rending work that the artists do in their communities and for the importance of the purpose behind it.

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"There's a certain point that happens in the process where you can tell they're 'all in.' They take personal ownership of the song. On the day the melody gets married with the words, it's like magic. You can see this glow on everyone's faces: 'What! We've written this song!'"

— Cheryl L'Hirondelle, Project Artist —

”

STARTING YEAR

: 2019

LOCATION

: PRINCE ALBERT

ARTISTS

: CHERYL L'HIRONDELLE

: JOSEPH NAYTOWHOW

: RODRICK APESIS

: TRISTAN DUROCHER

NUMBER OF RECEPTION AUDIENCE MEMBERS

: 75

NUMBER OF ORIGINAL SONGS IN EXHIBITION

: 9

NUMBER OF CORRECTIONAL FACILITIES IN PRINCE ALBERT

: 7

AGE OF SONG CO-WRITERS IN CORRECTIONS

: 18 AND UP

PERCENTAGE OF INDIGENOUS INMATES IN SASKATCHEWAN CORRECTIONS

: ESTIMATED 85% TO 95%

AVERAGE LENGTH OF SENTENCES

: UP TO TWO YEARS LESS A
DAY

PARTNERS

: CITY OF PRINCE ALBERT

: INDIGENOUS PEOPLES'
ARTISTS COLLECTIVE

: PINE GROVE CORRECTIONAL
CENTRE

: MANN ART GALLERY

FUNDERS

: SASKCULTURE /

SASKATCHEWAN LOTTERIES



SASKATCHEWAN ARTS AWARDS

Each year, the Saskatchewan Arts Awards feature artists and organizations across disciplines, celebrating our exceptional provincial arts ecology. This year's event was held at the Frank and Ellen Remai Arts Centre in Saskatoon in November. The evening was emceed by Kris Alvarez and included performances by diverse artists from across the province. In the lobby was an exhibition of work from the SK Arts Permanent Collection by lifetime achievement award recipient Martha Cole.



We were honoured to be nominated by *Respond to Racism* artist Joely BigEagle-Kequahtoway for the Leadership-Organization award. The nomination recognized our role as a leader in socially engaged practice provincially, nationally, and internationally. In the nomination, Joely spoke to our legacy, stating, "Through a commitment to forging deep relationships, many of their projects have acted as incubators that spawn long term creative development. Common Weal creates the space for projects to become independent endeavours by mentoring artist collectives, youth festivals, and writers' groups. Thus, their work does not exist within a specific moment in time, but has a ripple effect that is changing the cultural landscape of our province. Saskatchewan communities are undoubtedly richer because of



the invested work of the organization and the hundreds of artists and communities they have supported over the last three decades.”

Shortlisted for the award alongside PAVED Arts and the Saskatchewan Book Awards, the team was thrilled when Common Weal was announced as the winner! In her acceptance speech, Risa recognized the people who have made the organization what it is today. Over 50 names were read from the stage, recognizing the rich alumni of board, staff, and artists who have come together over the last 28 years to challenge notions of identity and history and give marginalized communities opportunities to share their stories, ultimately contributing to broad social change and building connected and resilient communities. Common Weal is the ninth organisation to receive this award since the event began in 2004.

We were also pleased when our nominee for the Arts and Learning Award category, *Respond to Racism* artist Zoey Roy, was announced as a winner. The award recognized her work in empowering youth to use their voice.

“

"Sometimes in community arts you can feel like a real underdog, so receiving this recognition really does mean the world to us, and, I think, says a lot about the advancement of community arts and socially-engaged practice here in the province. We appreciate the jury recognizing that and celebrating the work we do."

— Risa Payant (excerpt from acceptance speech) —

”

STARTING YEAR

: 2004

LOCATION

: SASKATOON

ATTENDEES

: 200+

AWARD ADJUDICATORS

: ALAN LONG

: ELIZABETH PHILIPS

: KEVIN MCKENZIE

: TARA SEMPLE

AWARD SCULPTURE CREATOR

: MARIE LANOO

AWARD CATEGORIES

: 6

NOMINATIONS

: 39

SHORTLISTED NOMINEES

: 15

CASH PRIZE

: \$6,000

PRESENTED BY

: SK ARTS

LEADERSHIP-ORGANIZATION AWARD SPONSOR

: SASKCULTURE /

SASKATCHEWAN LOTTERIES

ARTS AND LEARNING AWARD SPONSOR

: SK ARTS



A NEW LOOK FOR COMMON WEAL COMMUNITY ARTS

We were thrilled to partner with Bradbury Brand + Design Experts to refresh our brand identity this year. The new logo enthusiastically looks to the organization's future, while the colour palette adds an earthy rust to our now familiar yellow as a nod to vintage Common Weal publications.

LOCAL ORGANIZATIONS WORKING TOGETHER

This year, we continued to work closely with the South Saskatchewan Community Foundation (SSCF), connecting with the Vital Signs Community Network virtually throughout isolation protocol. Thanks to SSCF, we were able to secure funding through the Federal Emergency Community Support Fund.



THE NORTHERN CONSULTATION PROJECT

This year, we supported a community-based consultation project with artist/researcher Barbara Meneley of the Saskatchewan Arts Alliance and University of Regina. This project explores the value, role, and barriers in the arts for the North conducted through interviews led by Beskkaai Tristen Paul, a young person in the community.

FUNDRAISING WITH FRIENDS

In March, we partnered with T-Box Concessions to present a raffle at the second annual Heritage Road Hockey Classic. Several local businesses donated items to be raffled off during the event, resulting in over \$300 raised through ticket sales. We hope to partner with more local businesses on fundraising initiatives moving forward.

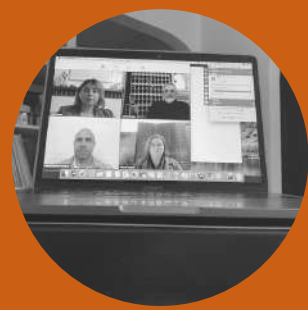


BUSINESSES INVESTING IN THE ARTS

Throughout the year, Nena worked with ArtsVest, a Business/Arts program, to strengthen Common Weal's sponsorship knowledge. With insights gained during our time in the program, we were able to secure over \$6,000 in sponsorship funding this year, which came with matching funds from the program.

SOCIALLY-ENGAGED PRACTICE IN THE PRAIRIES

In April, Risa joined Calgary artist Mark Vasquez-Mackay to speak as part of *Art as a Vehicle to Connect Communities*, a webinar presented by CARFAC Saskatchewan and CARFAC Alberta. Speakers were asked to consider how art enriches lives and contributes to social change as they showcased their ongoing work.



HERITAGE NEIGHBOURHOOD ARTIST RELIEF FUND

This spring we partnered with the Heritage Community Association to support artists in the Regina neighbourhood during COVID-19. It helped artists who had lost income due to the pandemic, especially those with limited access to other financial support. In total, the partnership got necessary funds to four local artists.

NATIONAL SUPPORT FOR COMMON WEAL

This spring, we received notification of a \$5,000 per year increase to our Canada Council for the Arts Engage and Sustain multi-year core funding (2021 through 2024). This comes on the heels of a \$47,000 per year increase in 2016, making for a 71% greater national investment in our programming over the last four years.



HIGHLIGHTING DISABILITY ARTS AND CULTURE

In May, Risa was interviewed for *Us Too!* an exciting new web series from our friends at Listen to Dis' Community Arts Organization, Saskatchewan's only disability-led disability arts organization. Risa was happy to speak to the development of the organization, which started as a Common Weal residency before becoming an independent nonprofit in 2014.

SUPPORTING A NEW GENERATION OF ACTIVISTS

In August, Common Weal built on its four-year long partnership with Regina Public Interest Group and Saskatchewan Council for International Cooperation to support the integration of artist facilitators into the annual training camp for youth leaders committed to social change. Artists Kris Alvarez and Monique Blom led this year's camp which took place online.





RESPOND TO RACISM IN HERITAGE

This year, longtime partners at the Heritage Community Association took the lead in presenting Kris Alvarez's *Golden Potluck* series which she launched in 2019 as part of our *Respond to Racism* program. These community events bring residents together to build connections over food while making space for older Indigenous and newcomer women to share stories about life and family. The series aims to build community using song, dance, food, and storytelling. Kris's artistic practice creates trust and kinship, built from the generosity of time, responsive intention, and emotion of communal gathering. These were visible as neighbours, young and old, made bannock and listened to the stories of elders in advance of one event. These acts of generosity and openness aren't only seen; they are felt, and the diversity of people drawn into Kris's events are a testament to the magnetic pull of community.



At the beginning of March, *Golden Potluck* was hosted by Newo Yotina Friendship Centre and brought together 70 people through Newo Yotina, Regina Immigrant Women's Centre, and the Intercultural Dialogue Institute (IDI). Guest elders from past events were invited to attend as crucial supports (or "life lines"), holding space for the community. Feyza Erol Cavdar from IDI shared stories about the incarceration of Turkish women and children.



Kris also initiated a collaboration between powwow dancer Chasity Delorme and contemporary dancer Misty Wensel who came together to close the evening with dance.

When physical gathering was suspended, the need to hold the community together through food, song, and care felt more necessary than ever. The emotions of this moment and the deep desire to impart love to those who were struggling were manifest in Kris's *Nice Dream Truck* offering. Along with her family and close friends, Kris delivered songs in a parade-style walk through the neighbourhood at dusk. As music filled the streets the isolation of this time was broken, and the community emerged to their balconies and porches to receive this simple gesture of hope. Through the spring, the *Nice Dream Truck* continued to bring musical relief to residents and businesses across the neighbourhood.

“

"As an artist whose practice constantly involves gathering large groups with food, singing, touch, and dance, it was special to find a way to reach out into the neighbourhood and share wishes of care and wellness through music and colour and movement. I felt honoured to see so many faces through front porches, windows, and doorways. It was a literal reminder that we are not alone. We are in this together."

— Kris Alvarez —

”

STARTING YEAR

: 2019

LOCATION

: REGINA

ARTIST

: KRIS ALVAREZ

GOLDEN GUESTS

: ARUNA MEHTI
: BHARTI PATEL
: BRENDA DUBOIS
: CHASITY DELORME
: DAWN DELORME
: FEYZA EROL CAVDAR
: GERTRUDE BESSAI
: KHUSHI DESAI
: LILLIAN PIAPOT
: MISTY WENSEL
: SHARON AGECOUTAY
: SUSAN ALVAREZ

PERFORMERS

: ERIC JAMES
: IRIS JAMES
: LAZLO PARADIS
: MISTY WENSEL
: ORION PARADIS
: ZOË JAMES

PARTICIPANTS

: 500+

FOOD PROVIDERS

: BEAK'S CHICKEN
: COMMUNITY MEMBERS
: INTERCULTURAL DIALOGUE
INSTITUTE
: NGOC VAN
: T-BOX CONCESSIONS
: TREASURES CAKES

PARTNER

: HERITAGE COMMUNITY
ASSOCIATION

FUNDERS

: AFFINITY CREDIT UNION
SOUTH DISTRICT COUNCIL
: G. MURRAY & EDNA FORBES
FOUNDATION
: LORNE & EVELYN JOHNSON
FOUNDATION
: MULTICULTURAL COUNCIL
OF SASKATCHEWAN
: SIGA AND THE PAINTED HAND
CASINO



HELLO IN THERE

Artist Chrystene Ells stood below an apartment building as 86-year-old Frieda pulled a bag up by a rope hanging from her third story balcony. Frieda hadn't left her building for four months, and Chrystene had been connecting with her since COVID-19 restrictions kept Frieda from attending a weekly coffee group. The bag carried gifts from Chrystene's studio, inspired by their weekly conversations about Frieda's balcony garden, which, as Chrystene said, "became a metaphor for not giving up, believing in [Frieda's] own strength, and continuing to blossom and be creative even in these times of uncertainty and isolation."



This story gets to the heart of our longstanding *Hello in There* program, which took a new form as we adapted to physical distancing restrictions. The COVID-19 pandemic shone a light on the massive cracks in Canada's long-term care system, but the segregation of seniors from community consciousness is something that our team has been navigating since the program's inception. Now in its seventh year, *Hello in There* works to build social connections between our community and seniors, using the arts to combat the health impacts of isolation. With access to long term care homes restricted, the program evolved as we connected with seniors living independently who faced isolation due to cancelled community programs.



Chrystene and artists Berny Hi, Yasmin Dar, and Kris Alvarez connected with seniors by phone, mail, and parcel delivery. Hours were spent listening to the stories of seniors, which informed a personalized artistic exchange inspired by the senior's life. This opportunity to intimately connect and create together offered new insights and beautiful relational responses. Mutual exchanges took the form of song, poetry, drawing, writing, painting, cooking, and photography.

While connection remained a priority, we also committed to enhanced public awareness about the project. Berny presented at *Arts & Positive Change*, a South East District gathering with rural cultural workers. Shaunna presented an in-service to health care workers focused on the impact of arts on the wellness of individuals living in long-term care. Additionally, our team continued to work with filmmaker Matthew Ripplinger on a short film featuring the stories of participating seniors.

“

"It made me think about my life and what it meant. It also made me feel I had something to look back at and to plan for things ahead. When I got the call from Chrystene, I was under home care, ordered by the doctor not to leave my suite. I was pretty unhappy, but the first phone call was the best thing that could have happened!"

— Frieda Beglan, Participant —

”

STARTING YEAR

: 2013

LOCATIONS

: REGINA
: WEYBURN

ARTISTS

: BERNY HI
: CHRYSTENE ELLS
: KRIS ALVAREZ
: YASMIN DAR

MENTEE ARTIST

: ALIX DAVIDSON

FILM DIRECTOR

: MATT RIPPLINGER

PARTICIPANTS

: 23 SENIORS
: 20 CARE HOME STAFF AND
VOLUNTEERS
: 119 COMMUNITY
CONNECTIONS

VIRTUAL VISITS

: 45

VIDEO CONFERENCE VISITS

: 20

**PACKAGES EXCHANGED
DURING COVID-19**

: 14

PARTNERS

: AL RITCHIE HERITAGE
COMMUNITY HEALTH CENTRE
: ELMVIEW EXTENDICARE
: REGINA COVID VOLUNTEER
COMMUNITY RESPONSE TEAM
: SUNSET EXTENDICARE
: WILLIAM BOOTH SPECIAL
CARE HOME / GRACE HOSPICE

FUNDERS

: CITY OF REGINA
: GOVERNMENT OF CANADA'S
NEW HORIZONS FOR SENIORS
PROGRAM

SPONSOR

: CANADA LIFE



THE BASKET PROJECT

The Basket Project is a new initiative with artist Michèle Mackasey, which aims to address the effects of sexual assault on Northern Indigenous girls, women, and two-spirit people, focusing on the English River First Nation community of Patuanak. The program looks to artistic and customary practices, such as basket making, to create a space in which victims and families can provide mutual support in the wake of violence. This year, Michèle worked alongside Northern Elders, mental health therapists, and basket makers to produce a program relevant to the critical issues that affect so many members of the community. This project moves into topics previously untraversed by Common Weal's northern office and brought some trepidation about our capacity to cultivate the trust and sensitivity it would require. However, with research, training, and guidance from qualified partners, the project has settled onto a comfortable path. Michèle found the new workshops began to unfold naturally as a result of the relationships and trust she has built in the community over several years of programs.



The Basket Project began in December with an initial meeting between Michèle, Judy, and mental health therapists in Patuanak. This meeting was followed by creative workshops with participants in January and February. After the onset of the COVID-19 pandemic, travel to the North was suspended and so were the creative workshops. This opened space for

aspects of the project that hadn't found a place in the original timeline. During the spring and summer, two of the community's basket makers created baskets in honour of those who had been deeply affected by sexual violence. These baskets will contain private messages for loved ones written by Patuanak community members and become part of a healing ceremony. At the end of the season we held an outdoor two-day basket making camp on the beach, led by Elders and basket makers. This beautiful setting allowed for personal distancing in small groups, with easy access for gathering natural basket materials. As circumstances have changed throughout the project, new facets have been allowed to evolve in ways that may have made the project richer as a result.

“

"It's a healing process. Trust is important in the community."

— Mona Morin, Patuanak Mental Health Therapist —

"When we use the bark, we are peeling the layers; the layers of bark are like the layers of healing."

— Michèle Mackasey, Project Artist —

”

STARTING YEAR

: 2019

LOCATION

: PATUANAK

ARTIST

: MICHÈLE MACKASEY

BASKET MAKERS

: LEONA AUBICHON

: NAP DAIGNEAULT

PARTICIPANTS

: 25

PATUANAK MENTAL HEALTH THERAPIST PARTNERS

: LUCY CAMPBELL

: MONA MORIN

TEMPERATURE FOR INITIAL MEETING

: -35°C

POPULATION OF PATUANAK

: 62 RESIDENTS IN THE

HAMLET OF PATUANAK

: 482 RESIDENTS ON ENGLISH

RIVER FIRST NATION RESERVE

MATERIALS USED IN DENESULINE BASKETS

: BIRCH BARK

: DYE

: PORCUPINE QUILLS

: RED WILLOW

: WHITE SPRUCE ROOTS

EQUIPMENT USED IN BASKETMAKING

: AWL

: CONTAINERS TO SOAK

ROOTS

: FIRE

: KNIFE

: SCISSORS

: UTILITY KNIFE

PARTNERS

: ENGLISH RIVER FIRST NATION

HEALTH CENTRE

: PRINCE ALBERT MOBILE CRISIS

UNIT

: PRINCE ALBERT SEXUAL ASSAULT

CENTRE

FUNDERS

: CANADIAN WOMEN'S

FOUNDATION



RESPOND TO RACISM ONLINE

This spring, plans to deliver youth-bridging workshops with rural partners were quickly put on hold when COVID-19 school closures were announced. As students shifted to online learning, school programming seemed unlikely, but we were committed to honouring our contracts with artists during a time when many were without an income. As conversations on how to reinvent our approach inevitably lead to online options, *Respond to Racism* artists Joely BigEagle-Kequahtoway and Lorne Kequahtoway jumped at the opportunity. Their established relationship with the First Nations University of Canada led to a conversation with the National Centre for Collaboration on Indigenous Education (NCCIE). The team at NCCIE was quick to step in, and we shifted our community-based buffalo hide scraping workshops to a format that would be shared online.



From their homes in Regina and Whitebear First Nation, Joely, Lorne, and their children scraped and tanned buffalo hides and shared teachings, documenting the process with an iPhone provided by Sasktel. Joely and Lorne were challenged to take on new roles. Joely said, “I learned how to be a videographer and director, actor, production assistant, caterer, set and lighting designer, and onsite therapist.” Weeks of

work translated into hours of footage that NCCIE edited and made available on their website, ensuring people from across Canada were able to access the resource. The project came full circle when NCCIE developed lesson plans that connected the videos to Saskatchewan curriculum, allowing them to be used as classroom resources for many years to come.

Parallel to our work with Joely and Lorne, we sought out Zoey Roy who led development of our *Respond to Racism* programming in 2018. Cognizant that students were learning from home, we were eager to work with her to develop online anti-racism resources for youth. Zoey dove in head first and created a series of videos that offer a primer on racism, accompanied by creative pathways to speaking up/out. She too had to learn new tools to help make this happen, and she rose to the challenge. We remain thankful that our artists were quick to adapt and eager to learn new skills in order to share their work in new ways.

“

"We loved being able to set up the buffalo hide in our backyard, and Common Weal initiated that ability to reconnect with the outside world. We started this project as some of the pandemic rules were lifting, allowing us to reconnect with family and friends who supported our work. Being outdoors with them, re-connecting not just as a family but with that buffalo spirit, re-invigorated our spirits and set the tone for the rest of the year."

— Joely BigEagle-Kequahtoway —

”

STARTING YEAR

: 2018

CONTENT CREATION LOCATIONS

: REGINA

: KINGSTON

: WHITEBEAR FIRST NATION

ARTISTS

: JOELY BIGEAGLE-

KEQUAHTOWAY

: LORNE KEQUAHTOWAY

: ZOELY ROY

VIDEOGRAPHER

: BECCA BIGEAGLE-

KEQUAHTOWAY

VIEWS

: 450+

BUFFALO HIDES SCRAPPED

: 2

RAW FOOTAGE

: 29 HOURS

COMMON WEAL EDITING HOURS

: 30+

NUMBER OF DEVICES FOR VIDEO-DOCUMENTATION

: 6

PARTNER

: BUFFALO PEOPLE ARTS INSTITUTE

: NATIONAL CENTRE FOR COLLABORATION IN INDIGENOUS EDUCATION

FUNDER

: MULTICULTURAL COUNCIL OF SASKATCHEWAN

: SASKCULTURE /

SASKATCHEWAN LOTTERIES

SPONSOR

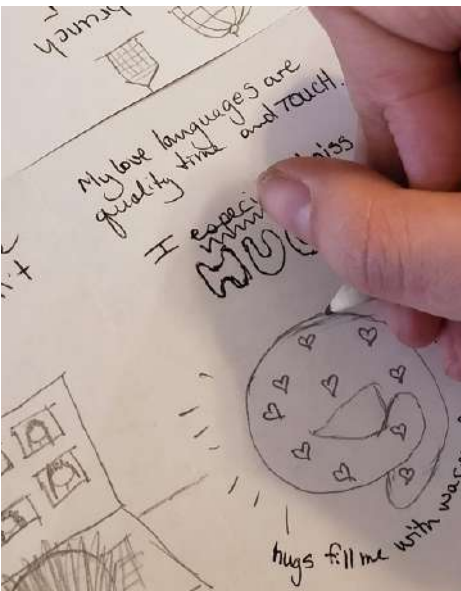
: SASKTEL

ARTFUL ISOLATION

When the COVID-19 pandemic hit Saskatchewan and folks went into quarantine, our team grieved as arts programming was canceled, community spaces were closed, and in-person engagement shifted online. As we adjusted, the tone of our weekly staff check-ins prioritized care for ourselves and our families, the artists we work with, and the communities we serve. Instead of shifting our programming to exclusively online offerings, we engaged deeply with the desires of the community. What we heard was that the effects of physical distancing made communities hungry for ongoing ways to connect and weather the storm together while separated.

In March, Shaunna offered an activity, *Encouraging Window Banners* to accompany her *#CommonWealReads* pick, Harrell Fletcher and Miranda July's *Learning to Love You More*. Inspired by the book's "Assignment 63," the activity encouraged people to create inspiring messages to display in their windows. This small action made us wonder whether we could create more activities that encouraged connection while maintaining physical distancing measures. Thus, the *Artful Isolation* series was born.

Originally, the four week series saw each member of the Common Weal team follow the threads of their own artistic interest to devise an offering. After an overwhelmingly positive response to these initial activities, we opted to



extend the series to 20 weeks. A partnership with Regina's Heritage Community Association allowed us to contract local artists of all disciplines to contribute activities to the series, providing them paid opportunities at a time when these were sparse. For many, working with us was their first taste of socially-engaged practice, and there was mutual benefit in working with them to create "for community." In fact, many artists shared that working in this way allowed them to reflect on their practice and challenge themselves in a way that felt exciting and generative.

Each week, activities were uploaded to our website and promoted on our social media channels. Folks of all ages around the globe shared their creativity with us directly by using the series hashtag #cwneighbours. Some of these responses have been showcased on the following pages. Activities live as an ongoing resource on our website and have been downloaded more than 1,000 times to date.

“

"The pandemic has thrown our world and the way we all function completely upside-down. We feel alone and uncomfortable, and it isn't always easy to make art and feel connected to others. We have participated in a handful of the Artful Isolation activities, and they really helped give our family some direction and connection in these difficult times."

— Sarah, Participant —

”

STARTING YEAR

: 2020

ARTISTS

: AMY VANDERMEULEN
: CAT HAINES
: HEATHER CAMERON
: IAN CAMPBELL
: MELANIE MONIQUE ROSE
: MOOKY
: SARAH BERGBUSCH
: STACEY FAYANT
: YASMIN DAR
: ZOEY ROY

PARTICIPANTS

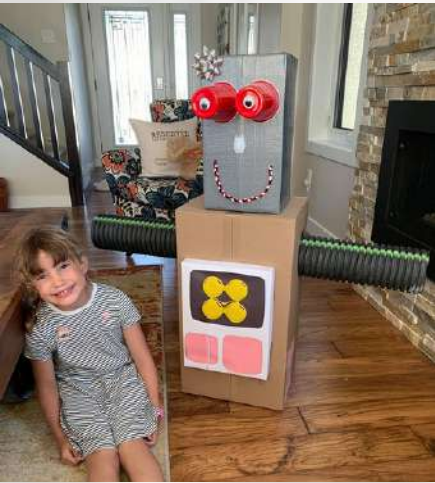
: 1,000+

ACTIVITIES

: CLOWN
: CONTEMPLATIVE PHOTOGRAPHY
: CREATIVE MOVEMENT
: DIY ZINES
: GREEN SCREEN VIDEO
: HAIKU POSTCARDS
: INSPIRING BANNERS
: MAILABLE ART
: MASK THEATRE
: MÉTIS-INSPIRED MARKINGS
: NATURAL FABRIC DYEING
: NEIGHBOURHOOD MAPPING
: PERFORMATIVE POETRY
: POSITIVE AFFIRMATION CARDS
: RECYCLED ROBOT SCULPTURES
: SHRINKY DINKS
: SHADOW PUPPETRY
: SIDEWALK STENCIL
: STOP MOTION ANIMATION
: STORYTELLING TERRARIUMS
: SOUND RIDDLES

FUNDER

: HERITAGE COMMUNITY ASSOCIATION





LEADING BY DESIGN

In October, Shaunna headed to the Banff Centre for Arts and Creativity to attend the *Leading by Design* Leadership Intensive. The program introduced a design thinking process, offering concrete strategies for innovative development in a collaborative environment. Shaunna found the program directly supported the development of socially-engaged programming, learning specific tools around community consultation from UK-based social innovation and service-design specialist Jennie Winhall. She said of the experience, “Being able to spend a focused five days learning and stretching myself with leaders from around the globe was a real gift. The program was intensive, demanding we be fast and flexible and see our mistakes as opportunities for insight. Being in the mountains away from the constant commitments of life and work offered a rare space where I could be open to big growth.” Upon return, Shaunna immediately began to apply tools she’d learned, re-examining southern programming through invested community interviews.



FIRST RESPONDER TRAINING

In preparation for *The Basket Project*, artist Michèle Mackasey joined Judy in Prince Albert for First Responder to Sexual Assault and Abuse Training offered by our partners, the Prince Albert Mobile Crisis Unit and Prince Albert Sexual Assault Centre. Through this training they learned about the myths and realities of sexual assault and the effects it can have on victims and their families while coming to recognize their own biases through a series of group exercises. They prepared a plan to respond when someone discloses an experience or is triggered during workshops and how to recognize signs of triggering so they could be present for the participants. This training was an important aspect of program development, ensuring that staff would leave with the knowledge to deliver a trauma-informed approach and that participants could have the support to fully benefit from the program.



FUND DEVELOPMENT TRAINING

As Nena continues to work toward her Certified Fundraising Executive designation, she was pleased to be named one of the 2020 Chamberlain Scholars by the Association of Fundraising Professionals (AFP) and was looking forward to attending AFP ICON in Baltimore in March, as well as *Fundamentals of Fundraising* in April thanks to the AFP National Scholarship Program. When both events were cancelled due to the COVID-19 pandemic, Nena focused her professional development on digital offerings, honing the skills needed to continue to advance fund development within our organization with a focus on decolonizing our practices. Brushing up on the basics with *Ethics in Fundraising*, attending *Mental Health and Psychological Safety in the NonProfit Sector*, and taking part in AFP's *Townhall on Anti-Racism, Inclusion and Fundraising* were some of her favourite opportunities this year. Additionally, in June Nena joined the AFP South Saskatchewan Chapter Board of Directors and is excited to represent Common Weal in this role.

ANTI-RACISM TRAINING

In March, the Common Weal team, along with *Respond to Racism* partners and artists, participated in *Anti-Racism Training for Organizations*, a training pilot run by the Saskatoon Anti-Racism Network and Saskatchewan Intercultural Association. Manuela Valle-Castro and Abdur Ahmad led the two-day workshop which focused on anti-racism as a framework to help organizations identify and challenge racism and other forms of discrimination. The workshop included interactive activities and open conversation to aid an exploration of the concepts of race, privilege, and oppression and strategies to respond to racism. Most affecting was a deep exploration of the racist history of this country through an investigation of policies and the opportunity to reflect on our complicity in upholding these systems. This was our last opportunity to gather as a team in 2020. Six days after the training, we closed our offices due to the COVID-19 pandemic.



STAFF

- : Risa Payant, Executive Director
- : Judy McNaughton, Northern Artistic Director
- : Shaunna Dunn, Southern Artistic Director
- : Nena Hawkes, Communications and Development Coordinator

ARTISTS, ARTISANS, ELDERS, AND TECHNICIANS

- : Alixx Davidson
- : Amy Vandermeulen
- : Annie Roy
- : Anton Lariviere
- : Aruna Mehti
- : Berny Hi
- : Bharti Patel
- : Brenda Dubois
- : Cat Haines
- : Chasity Delorme
- : Chevez Ezaneh
- : Cheryl L'Hirondelle
- : Chrystene Ells
- : Dawn Delorme
- : Dayle Schroeder
- : Ed Carnegie
- : Eric Campbell
- : Eric James
- : Feyza Erol Cavdar
- : Frédérique P. Corson
- : Gertrude Bessai
- : Heather Cameron
- : Ian Campbell
- : Iris James
- : Joely BigEagle-Kequahtoway
- : Jonathan Apesis
- : Joseph Naytowhow
- : Julien Hamon Fafard
- : Khushi Desai
- : Kris Alvarez
- : Lazlo Paradis
- : Leona Aubichon
- : Lillian Piapot
- : Lorne Kequahtoway
- : Manuel Baumann
- : Manuel Chantre
- : Marie-Paule Grimaldi
- : Matt Ripplinger
- : Melanie Monique Rose
- : Michèle Mackasey
- : Misty Wensel
- : Mooky
- : Nap Daigneault
- : Orion Paradis
- : Rodrick Apesis
- : Santos Ramos
- : Sarah Bergbusch
- : Sharon Agecoutey
- : Stacey Fayant
- : Susan Alvarez
- : Tia Furtenberg
- : Tristan Durocher
- : Yasmin Dar
- : Zoë James
- : Zoey Roy

BOARD OF DIRECTORS

- : Evie Ruddy, Chairperson
- : Janine Windolph, Vice Chairperson (Sep-Dec)
- : Carla Johnson, Vice Chairperson (Jan-Aug)
- : Leo Keiser, Treasurer
- : Lara Bonokoski, Secretary (Jan-Aug)
- : Kate Scheurwater, Member-at-Large
- : Monique Blom, Member-at-Large
- : Sonia Stanger, Member-at-Large
- : Yvette Nolan, Member-at-Large

Many thanks to Janine Windoph and Monique Blom who left the board in 2020. We are grateful for their years of guidance and dedication.

COMMITTEES

COMMUNICATIONS

- : Evie Ruddy
- : Monique Blom

FINANCE

- : Lara Bonokoski
- : Leo Keiser

FUND DEVELOPMENT

- : Kate Scheurwater
- : Misty Selinger
- : Monique Blom
- : Sonia Stanger

NOMINATIONS

- : Carla Johnson
- : Yvette Nolan

PERSONNEL

- : Evie Ruddy
- : Kate Scheurwater
- : Lara Bonokoski

POLICY

- : Carla Johnson
- : Leo Keiser
- : Yvette Nolan
- : Sonia Stanger

MEET OUR NEW BOARD MEMBERS

CARLA JOHNSON (she/her) is a teacher therapist at Pine Grove Correctional Centre for Women located in Prince Albert. Having worked for the Ministry of Corrections and Policing for 13 years and teaching for 17, Carla has worked closely with Common Weal since the inception of her career to bring a variety of opportunities to the women residing at Pine Grove. These projects have provided Carla's students with valuable experiences working with charismatic, nurturing, and compelling artists who left a lasting and memorable impact. After such a strong history with the organization, Carla is excited to be a member of the Common Weal Community Arts Board of Directors.



LARA BONOKOSKI (she/her) is a lawyer with Legal Aid Saskatchewan in Regina. Prior to entering a career in law, Lara worked for a number of years in the community development field, primarily as the Director of Community Initiatives at the YMCA of Regina. Lara has developed and supported numerous projects in the areas of housing, education, and employment. Lara has an undergraduate degree from the University of Regina in gender studies. She lives in Regina with her child, Miles.

SONIA STANGER (she/her) is a student and writer living and working on Treaty 4 territory. After spending most of her 20s working as an arts administrator with Regina's Globe Theatre, Sonia is excited to be embarking on a new scholarly adventure and continuing her post-secondary education in the field of psychology. Sonia holds a Bachelor of Arts Honours in English from the University of Regina and is grateful to have worked and volunteered with amazing community organizations like Regina Folk Festival, the Saskatchewan Council for International Cooperation, and the Regina Public Interest Research Group. She is passionate about intersectional social justice, mental health, and great books. Sonia can regularly be heard filling the role of gleeful queer/fat/feminist killjoy on 91.3 FM CJTR - Regina Community Radio where she co-hosts *Spoiler Alert*, a weekly comedy show about film.



YVETTE NOLAN (Algonquin, she/her) is a playwright, director and dramaturg who works across Turtle Island. Recent work includes *Reasonable Doubt* (director, Persphone Theatre), *The Young Ones* (writer, Sum Theatre in the Park) *Shanawdithit* (libretto, co-director with Michael Mori, Tapestry Opera), *The Penelopiad* (director, Ferre Play Theatre), *Bearing* (co-creator, director with Michael Greyeyes, Signal Theatre/ Luminato Festival). Upcoming works include, *The Tempest* (director, Shakespeare on the Saskatchewan) and *Tapwewin - Her Inquiry* (with Maria Campbell, Marilyn Poitras and Cheryl Troupe). From 2003-2011, she served as Artistic Director of Native Earth Performing Arts in Toronto. Her book, *Medicine Shows*, about Indigenous performance in Canada, was published by Playwrights Canada Press in 2015. She is currently pursuing her Masters in Public Policy at Johnson Shoyama Graduate School of Public Policy.



**VIRTUS
GROUP**
Chartered Professional Accountants
& Business Advisors LLP

INDEPENDENT AUDITORS' REPORT ON THE SUMMARY FINANCIAL STATEMENTS

**To the Members,
Common Weal Community Arts Inc.**

Opinion

The summary financial statements, which comprise the summary statement of financial position as at **August 31, 2020**, the summary statements of operations and changes in net assets, and cash flows for the year then ended, and related notes, are derived from the audited financial statements of **Common Weal Community Arts Inc.** for the year ended **August 31, 2020**.

In our opinion, the accompanying summary financial statements are a fair summary of the audited financial statements, which were prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Summary Financial Statements

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements and the auditor's report thereon, therefore, is not a substitute for reading the audited financial statements and the auditor's report thereon.

The Audited Financial Statements and Our Report Thereon

We expressed an unmodified audit opinion on the audited financial statements in our report dated November 22, 2020.

Management's Responsibility for the Summary Financial Statements

Management is responsible for the preparation of the summary financial statements based on the audited financial statements prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Auditor's Responsibility

Our responsibility is to express an opinion on whether the summary financial statements are a fair summary of the audited financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, *Engagements to Report on Summary Financial Statements*.

**November 22, 2020
Regina, Saskatchewan**

VIRTUS GROUP LLP
Chartered Professional Accountants

COMMON WEAL COMMUNITY ARTS INC.
SUMMARY STATEMENT OF FINANCIAL POSITION
AS AT AUGUST 31, 2020
(with comparative figures for 2019)

	ASSETS	
	2020	2019
Current assets		
Cash	\$ 217,746	\$ 213,928
Accounts receivable	6,340	22,617
Prepaid expenses	2,615	2,615
	226,701	239,160
Tangible capital assets (Note 3)	7,224	9,825
	\$ 233,925	\$ 248,985
	LIABILITIES	
Current liabilities		
Accounts payable and accrued liabilities	\$ 357	\$ 3,340
Deferred revenue (Note 4)	172,063	188,412
	172,420	191,752
	NET ASSETS	
Unrestricted net assets	61,505	57,233
	\$ 233,925	\$ 248,985

See accompanying notes to the financial statements.

APPROVED BY:

 _____ Director

 _____ Director

COMMON WEAL COMMUNITY ARTS INC.
SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS
FOR THE YEAR ENDED AUGUST 31, 2020
(with comparative figures for the year ended August 31, 2019)

	2020	2019
Revenue		
Operating Grants	\$ 262,200	\$ 262,198
Project Grants	<u>98,891</u>	<u>133,639</u>
	361,091	395,837
Donations & Sponsorships	17,383	19,795
Self-Generated Income	<u>18,367</u>	<u>8,704</u>
	<u>396,841</u>	<u>424,336</u>
Expenses		
Administrative	162,448	173,124
Amortization	2,600	3,107
Project Expenses	227,521	255,605
Loss on disposal of tangible capital assets	-	437
	<u>392,569</u>	<u>432,273</u>
Excess (deficiency) of revenues over expenses	4,272	(7,937)
Unrestricted net assets - beginning of year	<u>57,233</u>	<u>65,170</u>
Unrestricted net assets - end of year	<u>\$ 61,505</u>	<u>\$ 57,233</u>

See accompanying notes to the financial statements.

COMMON WEAL COMMUNITY ARTS INC.
SUMMARY STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED AUGUST 31, 2020
 (with comparative figures for the year ended August 31, 2019)

	2020	2019
Cash provided by (used in) operating activities:		
Excess (deficiency) revenues over expenses	\$ 4,272	\$ (7,937)
Items not involving cash:		
- Amortization	2,600	3,107
- Loss on disposal of tangible capital assets	-	437
	<u>6,872</u>	<u>(4,393)</u>
Non-cash operating working capital	<u>(3,055)</u>	<u>108,359</u>
	<u>3,817</u>	<u>103,966</u>
Cash provided by (used in) investing activities:		
Additions to tangible capital assets	-	(3,869)
Cash provided by (used in) financing activities:		
Increase in cash	3,818	100,097
Cash position - beginning of year	<u>213,928</u>	<u>113,831</u>
Cash position - end of year	<u>\$ 217,746</u>	<u>\$ 213,928</u>

See accompanying notes to the financial statements.

COMMON WEAL COMMUNITY ARTS INC.
NOTES TO THE SUMMARY FINANCIAL STATEMENTS
FOR THE YEAR ENDED AUGUST 31, 2020
(with comparative figures for the year ended August 31, 2019)

1. Summary financial statements

The summary financial statements are derived from the audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at August 31, 2020 and for the year then ended.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in them so that they are consistent in all material respects with, or represent a fair summary of, the audited financial statements.

Management prepared these summary financial statements using the following criteria:

- (a) the summary financial statements include a statement for each statement included in the audited financial statements;
- (b) information in the summary financial statements agrees with the related information in the audited financial statements;
- (c) major subtotals, totals and comparative information from the audited financial statements are included; and
- (d) the summary financial statements contain the information from the audited financial statements dealing with matters having a pervasive or otherwise significant effect on the summarized financial statements.

The audited financial statements of **Common Weal Community Arts Inc.** are available upon request by contacting the Organization.

THANK YOU

Abdur Ahmad, Saskatchewan Intercultural Association
Adedolapo Somefun, Broadview and Whitewood Schools
Alina Perrault, National Centre for Collaboration on Indigenous Education
Amber Fletcher, University of Regina
Amber Phelps-Bondaroff and Nic Wilson, Neutral Ground Artist Run Centre
Andrew, Ruby, and Sabine Manera
Annie Berube, Sans-atelier
Arley Peters, NICOR Group
Banff Center for Arts and Creativity Cultural Leadership Year Two Cohort and Faculty
Barbara Meneley, Saskatchewan Arts Alliance
Becca BigEagle
Bev Perrault, Sunset Extencicare
Brandi Garrioch, Sask Admin Centre
Carla Johnson, Pine Grove Correctional Centre
Carol Estralshenen, English River First Nation
Carol Greyeyes, SK Arts
Carol Wilson, Kathy Wilson, and Jan Forrest, 100+ Women Who Care
Catharine Bradbury, Bradbury Brand + Design Experts
Cecilia Leddy, Banff Centre for Arts and Creativity
Chevez Ezaneh, English River First Nation
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Claire Carter, University of Regina
Clinton and Jennifer Ackerman
Colby Stephenson
Colleen Keddy
Craig Holzschuh, Canada Council for the Arts
Curtis Olsen, City of Prince Albert
Damon Badger Heit, SaskCulture
Danielle Castle, Mann Art Gallery
Dave Mitchell
Denelle Hansen, Virtus Group
Derek Klaassen
Don List and Gary Robins, Blue Sky Cultural Connections
Ed Carnegie
Emma McDonald, Indigenous Peoples' Artist Collective
Eric Campbell, English River First Nation
Eric, Iris, and Zoë James
Francois Boivin, Canada Council for the Arts
Gaia and Ever Olaechea Payant
Gerry Payant
Gerry Ruecker
Heather Cameron, Fada Dance
Heather Morrison and Judy Wensel, SUM Theatre
Jacqueline Hall, Canadian Women's Foundation
Jaime Boldt, Globe Theatre
Janet Blair
Jera MacPherson
Jessica Criddle, Kakisiwew School
Johanna Bundon





Jose Miguel Olaechea Reyes and Katie Kohuch
Joseph Naytowhow
Jude, Sadie, and Cecilia Hawkes
Judith Marcuse and the ICASC National Hub
Judy MacLeod Campbell, City of Prince Albert
Julie Gobeil
Karen Henders, South Saskatchewan Community Foundation
Kelly King, Regina Fastprint
Krystal Lewis, Regina Public Interest Research Group
Lana Wilson, Mann Art Gallery
Lawry Tardiff, Elmview Extendicare
Leah Lakustiak, Trinity Evangelical Church
Lindsay Bzdel, Al Ritchie Heritage Community Health Centre
Manuela Valle-Castro, Saskatoon Anti-Racism Network
Marilyn Peterson, Prince Albert & Area Community Foundation
Marion Donnelly, Creative City Centre
Mark Ennis, NICOR Group
Marnie Gladwell, Saskatchewan Arts Alliance
McKenna Crawford
Michael Buhler
Michael Peterson, University of Saskatchewan Galleries
Michel Boutin, Indigenous Peoples' Artist Collective
Michelle Carr
Mike Brown, NICOR Group
Misty Wensel, FadaDance
Noreen Neu, SK Arts
Paul Gingras, SaskCulture
Paul Rogers, Beaks Chicken
Paula Bogdan
Phil Achtzehner, Trinity Evangelical Church
Regina Executive Directors Group
Reila Bird, First Nations University of Canada
Rhonda Rosenberg, Multicultural Council of Saskatchewan
Rob and Sandi Bogdan
Rodrick Apesis, English River First Nation
Roman Young, Newo Yotina Friendship Centre
Sabrina Cataldo, SK Arts
Santos Ramos
Shayna Stock, Heritage Community Association
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Tara-Leigh Heslip, South East Sport, Culture and Recreation District
Terri-Lynn McDonald, IPAC
Tia Furstenberg, Mann Art Gallery
Tiro and Thabo Mthembu, T-Box Concessions
Traci Foster, Listen to Dis' Community Arts Organization
Wendy Nelson, CARFAC Saskatchewan
Wendy Peart, Dunlop Art Gallery
Wendy Thienes, ArtsVest Saskatchewan
Zoé Fortier, Sans-atelier

LOOKING FORWARD

RISA PAYANT : “Since its inception, Common Weal has embodied the aim of social change in our administrative processes as much as we do in our programming. In the coming year, the team will be piloting a flexible hours policy, allowing staff to work a range of hours with no reduction in salary. This means staff will not be required to work a standard 40-hour week when times are slow or their personal lives need to take priority. Supporting the wellness of our team is an ongoing priority for me, and I’m looking forward to what we learn from this pilot. Additionally, I’m excited to work with the board to develop a revised governance model that moves away from hierarchical leadership and towards anti-colonial processes that favours consensus building.”



JUDY MCNAUGHTON : “Over the next year, the northern office will continue *The Basket Project* with artist Michèle Mackasey, using customary artforms and healing practices as way for women to provide mutual support after experiences of sexual assault. Michèle will also be wrapping up the *Bunli Residency*, which explores shared lands, languages, and histories within the context of Francophone colonial history in northern Saskatchewan. We will continue bringing songwriting workshops into correctional facilities through the purchase of new equipment that will allow artists to work with the participants remotely. As well, in January 2021, musician Eliza Mary Doyle will join our team of artists beginning her SK Arts *Artist in Communities* residency program in Canoe Lake, exploring musical experiences to connect with ancestral roots, present identity, and future community.”



SHAUNNA DUNN : “As artists, we often question the status quo, helping to reimagine what our world can look like. But the changes we’ve seen in the past year challenged us to literally stop what we were doing and reroute. Kafka said, 'Paths are made by walking.' Looking ahead, I’m feeling thankful to be continuing work with Joely BigEagle-Kequahtooay and Chrystene Ells, whose practices reflect this sentiment. It is through doing that we find our way forward, and after a year of uncertainty many of us have found that living in the moment offers a new pace and balance. As we continue to develop both *Respond to Racism* and *Hello in There* programs, I’m keen to develop virtual offerings and distanced connections as we create new paths to engage with our communities.”



NENA HAWKES : “The dedicated work that has gone into our communications and fund development strategies over the past two years has been a real labour of love. As we have seen increased recognition of our programming, we have been able to build noteworthy partnerships and collaborate with unique organizations. More importantly, our community has made it clear how meaningful this work is to them. The continued support of our donors, along with stories of how Common Weal has touched their lives, has given me an encouraging nudge through even the busiest of seasons. The world is changing at a rapid pace, and we remain responsive and invested in our communities. I am humbled to be a part of the Common Weal team and excited to be entering into this year with a renewed brand identity and a stronger community awareness of our work.”



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Saskatchewan
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