



COMMON WEAL
Community Arts



ANNUAL REPORT 2021



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

We recognize the diverse Indigenous people past, present, and future whose footsteps mark this territory, including the Cree, Dakota, Dene, Lakota, Nakota, Saukteaux, 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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Common Weal Community Arts creates programming in collaboration with socially-engaged artists and Saskatchewan communities in pursuit of an equitable and just society. The organization emerged 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.

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 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. 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 or traditional presentation. As participatory art practitioners, we value the process. 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.

“

“Nothing takes the place of physical proximity, the touch of a hand on a shoulder, looking into someone’s eyes, but within the parameters of our times, I think we have been really successful in developing a model that works, and that has continued Common Weal’s focus of social change through art.”

— Chrystene Ells, Project Artist —

“Common Weal knows how to create community togetherness during a pandemic!”

— Participant —

”

STARTING YEAR

: 1992

ANNUAL BUDGET

: \$500,471

REVENUE

: 38% FEDERAL
: 36% PROVINCIAL
: 17% PRIVATE
: 7% MUNICIPAL
: 2% EARNED

EXPENSES

: 61% ARTISTIC
: 27% ADMINISTRATIVE
: 6% COMMUNICATIONS
: 6% DEVELOPMENT

BOARD MEMBERS

: 9

STAFF

: 4

ARTISTS, ELDERS, TECHNICIANS, AND OTHER CONTRIBUTORS

: 67

PROJECTS AND SPECIAL INITIATIVES

: 28

PARTICIPANTS

: 2,678+

PARTNERS

: 43

PROJECT AND SPECIAL INITIATIVE FUNDERS AND SPONSORS

: 17

CORE FUNDERS

: ARTSVEST SASKATCHEWAN
: CANADA COUNCIL FOR THE
ARTS
: CANADA LIFE
: CANADIAN WOMEN'S
FOUNDATION
: CITY OF REGINA
: G. MURRAY AND EDNA FORBES
FOUNDATION
: SK ARTS

STRATEGIC PLAN



In 2021, we invested in the development of a new Strategic Plan under the guidance of Brita Lind and the team at Arcas Advertising, an advertising, graphic design, and strategy firm. To develop this plan, the staff and Board of Directors came together for 20 hours over the course of two months to discuss new operational and program focuses. This process resulted in our revised mandate—Common Weal Community Arts creates programming in collaboration with socially-engaged artists and Saskatchewan communities in pursuit of an equitable and just society—and our revised values—Connection, Equity, Creativity, Adaptability, Leadership, Service, Compassion—which are at the heart of our work and guide our ongoing decision making processes. The team will be focused on goals in five priority areas, listed here. Detailed objectives and tactics in each area support our goals and provide a roadmap for the coming three to five years.

ORGANIZATIONAL CULTURE

Sustain a healthy and balanced workplace culture and governance that aligns with our values.



LEADERSHIP

Model socially-engaged and just practices in the arts sector in service of a more equitable society.




COMMUNICATIONS

Prioritize effective storytelling, articulate our role and value, and foster connections to diverse provincial, national, and international communities.



ARTISTIC

Develop impactful, collaborative, and accessible socially-engaged programs and partnerships with broad reach.



RESOURCES

Have ethical, secure, stable, and diverse financial and community support for all our operations and programs.

LETTER FROM THE CHAIR OF THE BOARD

YVETTE NOLAN : I joined the board for two reasons; I believe in the work that we do and because Common Weal is imagining a way forward that is just and equitable.

The work Common Weal has done this year, in this terrible, challenging time of pandemic and racial reckoning, is a testament to the importance of art in the lives of the members of our communities. Programs like *Hello in There*, which concluded this year, taught us the importance of connection, and isolation forced us to find new ways to build relationships and stay inspired and hopeful as the pandemic stretched through 2021. Sometimes we took art to the streets, as with *The Buffalo Banner Project* which saw community created banners hung on the streets of Regina in June during National Indigenous History Month. The amazing *Why the Caged Bird Sings—Immersive Engagements* exhibition, which opened in the pandemic in the fall of 2020, lives on in a beautiful publication that honours all the contributors to the exhibition.

The outward-facing work, the art and the workshops and the programs, was matched this year by inward-facing work, organizational work, reflection and revisioning, and reimagining a way forward for Common Weal. In April and May, the board and staff entered into a process with Brita Lind and her team at Arcas Advertising that allowed us to articulate what we hoped for Common Weal. That work, done a year into the pandemic, was inspiring and clarifying and gave us all a way to move forward. The faces at Common Weal have changed as well in my time as Chair. We said farewell to Shaunna Dunn, and Charles Umeh joined us as the Southern Artistic Director. At the end of this year, Nena Hawkes gave up half her portfolio to Ian Cameron, who is joining the team in September to become the Development Coordinator.

It has not been an easy year for anyone. I am grateful to the staff and my fellow board members for their dedication, flexibility, and generosity in navigating the ever-changing landscape. These are times of great change and I am honoured to be able to support the team in their important work.



LETTER FROM THE EXECUTIVE DIRECTOR



RISA PAYANT : This spring, I logged into Zoom from my home in Regina, where I've been working since early-2020, and marveled at how I could feel so connected to a team stretched across the province who hadn't come together outside of a video call in nearly two years. Our board and staff were gathered to develop a new strategic plan, and, after a particularly difficult session, the facilitator asked us, "What is the Dream?" I listened as colleagues I deeply admire dreamt aloud of Saskatchewan communities who feel safe and seen. Of people engaged in critical conversations that bridge surface level differences and cut to the core of our shared humanity. Of a society that values the power of the arts in a global reckoning for justice. When Board Chair Yvette Nolan spoke up, saying, "I want more arts organizations to be just like Common Weal," I had to swallow a lump in my throat. Her statement reminded me that our work in resisting the inequitable, unsustainable practices that dominate the non-profit arts sector does not go unseen.

As we approach our thirtieth anniversary, I can't help but feel a kinship with three decades of dreamers who've made this organization what it is today. At Common Weal, we've always strived to make decisions that align with our values and embody the aim of broad social change. This is no small feat for a small arts organization in the prairies. Yet, it's never failed to amaze me how much we can achieve with the support of the community. You may notice that this report is our biggest yet. While the format hasn't changed—we remain committed to featuring the amazing work of Project Artists and participants—our scope has grown dramatically. This year, projects like the *Why The Caged Bird Sings—Immersive Engagements* publication and *The Buffalo Banner Project* had us tackling new challenges to ensure we reached a broader audience than ever before. Additionally, thanks to the generosity of local Regina residents from the 100+ Women and 100 Men Who Care Regina groups, we were able to invest in eight unique short-term opportunities that addressed urgent needs in the community.

More than ever before, I'm proud to be a part of the team at Common Weal. While I'm mindful of the challenges on the horizon, I know we'll continue to prioritize service to the community and care for one another, ensuring we thrive for many years to come.

LETTER FROM THE NORTHERN ARTISTIC DIRECTOR

JUDY MCNAUGHTON : The past year has been hard. The COVID-19 pandemic has been a strain on everyone—on our families, our spirits, our bodies—but it has not affected us all equally. According to the Canadian Women’s Foundation, “[T]he pandemic circumstances intensify inequalities related to gender and other factors, such as economic status, race, culture, language, and other intersecting elements of our identities.” The foundation claims that “programs and services are seeing a surge in gender-based violence and economic problems.” In Prince Albert, I have witnessed downtown filled with people who have nowhere to ride out the pandemic aside from the street. Elders have been isolated from their families. Women, girls, and 2SLGBTQ+ communities have faced greater risk of violence and abuse. Within these circumstances, it can be challenging to know where to begin, yet there also exist moments of inspired response.

One of those moments for me was watching Cheryl L’Hirondelle dancing with a transitional resident of Prince Albert at the *Drive In Karaoke* opening event for the *Why the Caged Bird Sings—Immersive Engagements* exhibition at the Mann Art Gallery. The man held a bag of food and soda in his hand and wore a moss printed mask Cheryl had made as a giveaway. For that moment, dancing with Cheryl in a street filled with the live music and lights of VJ Carrie Gates and DJ Stimmy the Whale, the man seemed entirely happy. It wasn’t something the photographers captured—perhaps they viewed it as an unintended activity for the art event—but it remains one of my favourite moments.

Another of these inspiring instances occurred in a Zoom meeting with artist Michèle Mackasey when she received a message from an English River First Nation youth who had been her student in a Northern art program. Michèle held up the phone to her computer showing us the image of a stunning portrait underpainting the youth was working on. That’s when we began talking about ways to reconnect with Northern youth during the pandemic. These warm moments live in my memory in balance with the hard ones. They reinforce the critical work of our community-based artists and vital partners.





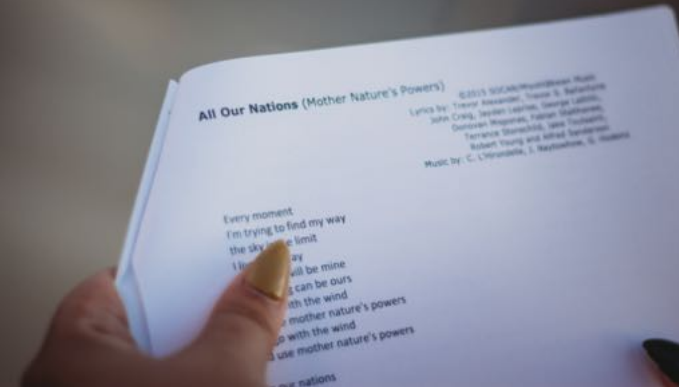
LETTER FROM THE SOUTHERN ARTISTIC DIRECTOR

CHARLES UMEH : Without the ability to actualize an idea or concept, art would not exist. I kept this in mind as I joined the team at Common Weal and was amazed at what we could achieve, even in the midst of a pandemic.

I think often of this quote by Robert L. Lynch: “The arts empower. The arts give a voice to the voiceless. The arts help transform [...] communities [...] the result can be a better child, a better town, a better nation, and certainly a better world.”² Building a better world through the arts is the foundation of our work at Common Weal. The impact we’re making is evident through conversations with program participants like Abbeygail May, an Indian Head High School student who participated in the *Respond to Racism* youth bridging project. She told us, “I had a mind-opening experience. I absolutely loved working with the artists and have learned a lot.” Kris Alvarez, who joined the youth as a Project Artist also shared her thoughts on the experience, saying, “This project was a welcome reminder that creating relationships is a long-term action. Our task as artists was to create a space where the possibility of connection can happen—however fleeting—and where discoveries about oneself and each other can be made without the pressure of time or outcome.”

These words are why we do the work, creating opportunities for socially-engaged artists to bring their unique voices to communities across the province. I’m blessed to be part of this amazing team and have the opportunity to participate in our programs. I’ve built more relationships in my five months with Common Weal than I was able to in the previous two years since I moved to Saskatchewan. These relationships show the power of art in building community and fostering unity and equity. I know we will continue to create spaces for connection even as the pandemic continues to threaten our existence as a community, tasking ourselves with the long-term action of building an interconnected society where everyone is welcome, and no one fears being judged.

WHY THE CAGED BIRD SINGS— IMMERSIVE ENGAGEMENTS EXHIBITION



Why the Caged Bird Sings—Immersive Engagements is a solo exhibition of immersive works by interdisciplinary artist Cheryl L’Hirondelle. These works emerged from her decades-long commitment to engaging in collaborative songwriting processes with incarcerated populations in Saskatchewan. The exhibition opened at the Mann Art Gallery in Prince Albert in September 2020. Many visitors experienced it first at the *Drive-In Karaoke* opening, a COVID-safe way for people to engage with the exhibition and held in the gallery parking lot. The evening was steered by Cheryl and Joseph Naytowhow, who led karaoke versions of the songs written in corrections so visitors could sing along from their cars and lawn chairs. Throughout the evening, attendees were invited to come through the gallery in small groups to experience the work. The evening was warm-hearted, with give-aways including drive-in style food, moss patterned face-masks handmade by the artist, and virtual reality visors to view one of the artworks on Vimeo.

The second half of the event featured a danceable set by VJ Carrie Gates and DJ Tim Janke AKA Stimmy the Whale. As the sun dipped behind the horizon and the evening sky began to glow orange, projected images became visible on the wall of windows behind the stage, creating a massive visual display. The projected exhibition videos continued to be displayed on

the windows of the E. A. Rawlinson Centre where the Mann Art Gallery is located for the duration of the exhibition, viewable from the street and the bridge leading over the river. These outreach strategies not only succeeded in sharing the exhibition with regular gallery visitors who didn't feel comfortable entering the gallery at this time but also reached many people who would never visit the art gallery at all.

By its nature, Cheryl's practice finds the expansive within the impossibly constricted. For this exhibition, she brought the northern landscape into the white cube of a gallery and turned a parking lot into a place of joyful connection in the midst of a pandemic, drawing out the uncontainable spirit that exists in each person. Looking forward, we'll be working on a provincial exhibition tour to share this important work with a broader audience.

“

“The immersive, interactive elements of each piece invited me to slow down. I stayed, sat, listened, and engaged ... [This exhibition] has given me the chance to hear voices which are too often silenced and fostered greater empathy within my own heart.”

— Tia Furstenberg, Mann Art Gallery —

“Calming and stimulating, oxymorons coming together.”

— Lorraine Brokop, Exhibition Visitor —

”

STARTING YEAR

: 2020

ARTISTS (EXHIBITION AND OPENING)

: CARRIE GATES
: CHERYL L'HIRONDELLE
: JOSEPH NAYTOWHOW
: TIM JANKE AKA STIMMY THE WHALE
: HARVEY KNIGHT

TECHNICAL PREPARATOR

: PHIL SCHLEIHAUF

VIDEOGRAPHERS

: MARCEL PETIT
: SACHA ARCENTALES CAJAS

PHOTOGRAPHERS

: ALL MY RELATIONS
PHOTOGRAPHY
: BARB REIMER

EXHIBITION VISITORS

: 260

LOCATION

: PRINCE ALBERT

CORRECTIONAL FACILITIES REPRESENTED

: OKIMAW OHCI HEALING LODGE
: PAUL DOJACK YOUTH CENTRE
: PINE GROVE CORRECTIONAL CENTRE
: PRINCE ALBERT CORRECTIONAL CENTRE

PARTNERS

: CITY OF PRINCE ALBERT
: INDIGENOUS PEOPLES' ARTISTS COLLECTIVE
: MANN ART GALLERY
: ONTARIO ARTS COUNCIL
: PINE GROVE CORRECTIONAL CENTRE
: SASK CULTURE / SASK LOTTERIES

FUNDERS

: CANADA COUNCIL FOR THE ARTS
: CITY OF PRINCE ALBERT / SASK LOTTERIES

WHY THE CAGED BIRD SINGS— IMMERSIVE ENGAGEMENTS PUBLICATION



Building on the foundation set with 2017’s *Axenet’i Tha’ll* publication, in 2021 we published a comprehensive catalogue for Cheryl L’Hirondelle’s solo exhibition, *Why the Caged Bird Sings—Immersive Engagements*, our first major publication designed in-house! In her curatorial statement, Northern Artistic Director Judy McNaughton speaks to Cheryl’s relationship with Common Weal, which began in 2008 when we “invited Cheryl to initiate an intensive songwriting experience at the Pine Grove Correctional Centre in Prince Albert where approximately 95% of incarcerated women are Indigenous, a statistic common to Canadian correctional facilities where an ongoing colonial legacy of systemic inequity becomes visible in this disproportionate representation within the justice system.”³³

Capturing this relationship and the uncontainable quality of Cheryl’s work was the focus of the publication. It’s difficult to do justice to Cheryl’s dynamic art practice, but flipping through the publication reproduces the air of expansion that’s felt when visiting the exhibition. The cornerstone of the publication’s writing is a critical essay by Dr. Julie Nagam, the Canada Research Chair in Indigenous Arts, Collaboration, and Digital Media at the University of Winnipeg. Julie’s essay is astute and meaningful in its description of Cheryl’s unique position in the cultural landscape, which she captures with accuracy and surprising whimsy. Julie’s

academic perspective is balanced by Cheryl's first-person artist statements which bring us deep into the intent and significance of the artworks. Judy's curatorial statement gives the reader a feel of the highly sensory quality of the exhibition, engaging the visual, auditory, spatial, olfactory, and tactile senses. The publication is completed through partner statements for context, QR codes to find details on and listen to the songs, and the artful design, featuring beautiful exhibition photographs.

Common Weal's programming is often unseen by the broader society and the learning that occurs can be hard to share. This publication aims to make some of this learning visible while never straying from our commitment to center the communities we serve. This commitment is further grounded in the publication dedication, in which Cheryl names co-writers who are no longer with us, noting "Your spirits will live on through the powerful words you contributed in the writing and singing of these songs."⁴



"This catalogue is the second in what I hope will continue into a series of beautiful and meaningful exhibition publications produced by the Common Weal team. We are so fortunate to have an internal communications team with such vision and talent!"

— Judy McNaughton, Northern Artistic Director —

"I'm sure any of the co-writers of the songs who see this will be so proud to see their names in print for such meaningful work."

— Cheryl L'Hirondelle, Project Artist —



STARTING YEAR

: 2020

ARTIST

: CHERYL L'HIRONDELLE

CONTRIBUTORS

: CHERYL L'HIRONDELLE
: DR. DUKE REDBIRD
: JUDY MCNAUGHTON
: DR. JULIE NAGAM
: RISA PAYANT
: MARCUS MILLER

PHOTOGRAPHERS

: ALL MY RELATIONS
PHOTOGRAPHY
: BARBARA REIMER
: EMMA ANDERSON
: JAYDE TAYLOR
: KALI SPITZER
: NAHANNI MCKAY

WORKS FEATURED

: HERE I AM (BLESS MY MOUTH)
: MEDICINE KITCHEN TABLE: THE
BEAUTY WITHIN
: MOTHER NATURE'S POWERS:
TO ALL OUR NATIONS
: WHY THE CAGED BIRD SINGS
: WINTERCOUNT: CAN'T BREAK
US

PROJECT DEVELOPMENT

: 9 MONTHS

DESIGN HOURS

: 133

ISBN NUMBER

: 978-0-9948702-5-4

PRINTERS

: REGINA FASTPRINT

PARTNERS

: MANN ART GALLERY

FUNDERS

: CANADA COUNCIL FOR THE
ARTS

CREATING AND CONNECTING IN A VIRTUAL WORLD



Connecting artists with communities across Saskatchewan has been at the heart of our work since 1992. Bringing people together in a province whose population density is under two people per square kilometre means that increased costs, time, and environmental barriers (such as extreme weather) are always factors in program development. When the COVID-19 pandemic further restricted our ability to physically connect, our team investigated the integration of virtual platforms into our practices. This was the impetus to engage Lacy Alana, a Licensed Clinical Social Worker, educator, and multidisciplinary artist to develop training sessions on working with communities online.

Lacy provided a unique, expansive approach to virtual workshop design and facilitation, sharing knowledge with our team and the broader arts community. Training began with a free public workshop, *Creating and Connecting in a Virtual World*, which was attended by over 40 Saskatchewan artists and arts professionals from organizations including MacKenzie Art Gallery, SK Arts, Regina Folk Festival, Dunlop Art Gallery, Remai Modern, and the Regina Improvisation Studies Centre. The workshop shared tools for engagement within the Zoom platform and addressed challenges, including how to create a safe and accessible space online. Feedback from this session was positive, with participants

stating they would be applying what they learned immediately.

Following the public workshop, Lacy ran a five-week artist training series with our Artistic Directors and nine Common Weal Project Artists, creating an intimate space for connection and artistic dialogue. Participants explored how to adapt their community practices for a virtual environment and worked through the challenges and creative opportunities that online platforms offer. Lacy shared insight on how to leverage tools like Zoom while prioritizing participant privacy, safety, and ownership of their experience. This supported training participants in online facilitation strategies focused on workshop design, use of language, and modeling of inclusive and transparent behaviours to meet needs that would otherwise be met in person and reduce barriers to virtual participation. Many of the artists who participated in the training series work with other organizations in the province, meaning the tools they learned will support not just Common Weal programming but also their work with FadaDance, Listen to Dis', Sum Theatre, Buffalo People Arts Institute, and beyond.

“

“Being in the online space with colleagues was very nourishing. Lacy offers such an easygoing playful way of facilitating that even on harder pandemic days, when I initially didn’t wanna be online, often what I needed was to be with these artists.”

— Participant —

“Lacy was a lovely, intelligent presenter with a very natural and engaging approach. This was genuinely the best online workshop I’ve attended.”

— Participant —

”

STARTING YEAR

: 2020

FACILITATOR

: LACY ALANA

PARTICIPATING ARTISTS

: CHERYL L'HIRONDELLE

: FRANK GILBOY

: HEATHER CAMERON

: JOELY BIGEAGLE-

KEQUAHTOOWAY

: JUDY WENSEL

: KRIS ALVAREZ

: MICHÉLE MACKASEY

: YASMIN DAR

: ZOEY ROY

PUBLIC PARTICIPANTS

: 44

LOCATIONS

: KINGSTON (ON)

: MONTREAL (QC)

: REGINA

: SASKATOON

TRAINING HOURS

: 19

TRAINING TAKEAWAYS

: INTERACTION AND

EXPERIENTIAL ENGAGEMENT

: BRAIN SCIENCE!

: SUPPORTING ACCESS NEEDS

: SAFETY AND SELF-

DETERMINATION

: IMPROV GAMES OR CREATIVE

TOOLS

FAVOURITE GAMES

: FIVE SECOND INTROS

: FREEZE DANCE

: HOLD UP SOMETHING THAT

GOES WITH...

FUNDER

: SK ARTS

Socially-Engaged Mentorship for Local Mentee

The International Centre for Art for Social Change *FUTURES/forward* mentorship program supports community-engaged practitioners to work together in a peer-learning framework, with experienced artists mentoring evolving artists directed by the mentee's goals. Common Weal was pleased to recommend Kris Alvarez for the program, which wrapped this fall.



BPAI Teachings Reach Across Treaty 4

In September, we partnered with Buffalo People Arts Institute (BPAI) to present their buffalo hide scraping workshops as part of this year's virtual Treaty 4 Gathering. Thanks to partnership with the City of Regina, BPAI worked from the Neil Balkwill Centre to share teachings to classrooms and communities across the province.

Examining the Decolonization of our Public Spaces

In September, we partnered with the Multicultural Council of Saskatchewan to present their Regina Anti-Racism Forum, *Monuments and Memories*, featuring David Garneau, Joely BigEagle-Kequahtoway, and Janine Windolph. People from across the province joined us to reflect on global movements that confront the violence and systemic racism embedded in the colonial state, focusing on identifying and toppling symbols of white supremacy.



Local Support Provides Increased Access in Regina

In September, Risa and Nena presented to Regina's 100+ Women Who Care and 100 Men Who Care groups. At each meeting, three charitable organizations present, with one being chosen to receive a donation of \$100 from each member. We were honoured to be chosen by both groups as the recipients of their funding this fall, bringing in a total of \$20,800.

Annual Fundraising Campaign a Success

In October, we launched our annual #CommunitiesForCW fundraising campaign. During the three-week fundraiser, donors contributed a total of \$7,595, surpassing our goal of \$5,000. In total, 87 community members donated to the campaign, with 55 of these folks making gifts to Common Weal for the very first time. It was truly a community effort.

Reminder

Sign up as a Common Weal
Champion today!

Set Reminder

Done



Fund Development as a Tool for Change

Thanks to the Association of Fundraising Professionals (AFP) National Scholarship Program, Nena attended *AFP LEAD* and *AFP Toronto's Not Congress*, two virtual conferences in October. Attending sessions such as *Active Allyship in Today's Times*, *How IDEA Principles Can Transform the Charitable Sector for Good*, *Impacts of Colonization and Historical Trauma*, and *The Intersection Between Mental Health and Work Culture*, supported our ongoing commitment to socially just fundraising practices.

Kinship Carries Us Through the Pandemic

In October, Shaunna attended the virtual 2020 Wicìhitowin Indigenous Engagement Conference, *Through The Fire*. The annual conference invites community organizations, governments, and businesses to learn about inclusive representation of Indigenous people as employees, volunteers, and decision-makers. Shaunna appreciated the exploration of how Indigenous worldviews and natural laws offer pathways to wellbeing and resilience in the face of the global pandemic.



Supporting Community Theatre in Rural Saskatchewan

In November, Nena facilitated a virtual workshop for Theatre Saskatchewan on marketing and poster design. Participants came from rural theatre organizations throughout the province, making this workshop an opportunity to connect with new communities and provide mentorship in an area of significant growth for Common Weal since our 2016 brand audit.

Supporting the Next Generation of Arts Professionals

In the fall and winter semesters, Risa was invited by Clinton Ackerman to speak to the University of Regina's MAP 102: Exploring Cultural Regina class, giving guest lectures focused on building community through the arts. Students were engaged in a discussion featuring Common Weal programming, resulting in an active discussion about our work.



FACULTY OF MEDIA +
ART + PERFORMANCE



Exploring the Role of the Arts in Equitable Representation

In December, Judy joined University of Regina Associate Professor Claire Carter and representatives from five additional arts organizations to speak on a virtual panel for her Women's and Gender Studies class on issues of media, art, and representation. Judy spoke to students about accessibility, inclusive design, and connective storytelling as it relates to our programming.

THE BUNLI RESIDENCY



The Bunli Residency, presented in partnership with Sans-atelier and led by visual artist Michéle Mackasey, encouraged communication between Indigenous and Francophone youth from the communities of Beauval, île-à-la-Crosse, Patuanak, and Saskatoon. Throughout the residency, participating youth were guided by local elders skilled in the dialects of their community including Michif, Dene, Cree, and French. Together, they reflected on the distinct impacts of colonization in Northern Saskatchewan, including a discussion on language retention and the history of French residential schools in the region. Michéle worked with youth to develop pastel landscapes, which led to the design of a collaborative landscape made of many tiny bottles of coloured water containing small plexiglass notes written by the youth participants in the languages of their communities. When placed side by side, these bottles formed a translucent pixelated landscape, with the messages articulated within refracted in the water.

This residency was not without its challenges. When ongoing pandemic conditions cut in person workshops short, Michéle moved the completion of the bottle landscape to her Saskatoon studio. She invited participants and other members of the English River First Nation,

one or two at a time in order to observe social distancing, to work on portions of the piece with her. Among the most exciting outcomes of the residency was the inclusion of finished work in the *borderLINE: 2020 Biennial of Contemporary Art* exhibition at Remai Modern. As the residency came to a close, Michèle brought a number of participants to the gallery to view the final product of their work. Participant Besskkai Paul remarked: “Working with my hands, filling bottles, engraving things — it’s a slow process, and it got me thinking about colour more than ever. The bottles look like different sorts of gemstones. The end result, when I saw it in the Remai, was a special way of seeing where I’m from.” The program is significant, both because it touches at the heart of the colonial history of Northern Saskatchewan and because it resulted in stunning work, the first work emerging from a Common Weal program to be independently curated into a significant contemporary art exhibition.

“

“Language is life; it is very, very powerful.”

— Nap Daignault, Project Elder —

“I feel a need for this language revitalisation process to be continued and believe the process of art-making to be a strong vessel to engage youth and community members in a positive and engaging manner.”

— Michèle Mackasey, Project Artist —

”

STARTING YEAR

: 2019

ARTIST

: MICHÈLE MACKASEY

ELDERS

: CAROL ESTRALSHENEN

: MARY-JANE CAMPBELL

: NAP DAIGNEAULT

: VICKY GARDINER

TECHNICAL ASSISTANTS

: CHEVEZ EZANEH

: DESTINY IRONBROW

: ERIC CAMPBELL

PARTICIPANTS

: 90

LOCATIONS

: BEAUVAL

: ÎLE-À-LA-CROSSE

: PATUANAK

NUMBER OF BOTTLES USED

: 3,000

NORTHERN FRENCH

RESIDENTIAL SCHOOLS

YEARS OF OPERATION

: BEAUVAL, 1895 TO 1983

: ÎLE-À-LA-CROSSE, 1889 TO
1937

: LAC LA RONGE, 1907 TO 1947

PARTNERS

: ENGLISH RIVER FIRST NATION

: LA TROUPE DU JOUR

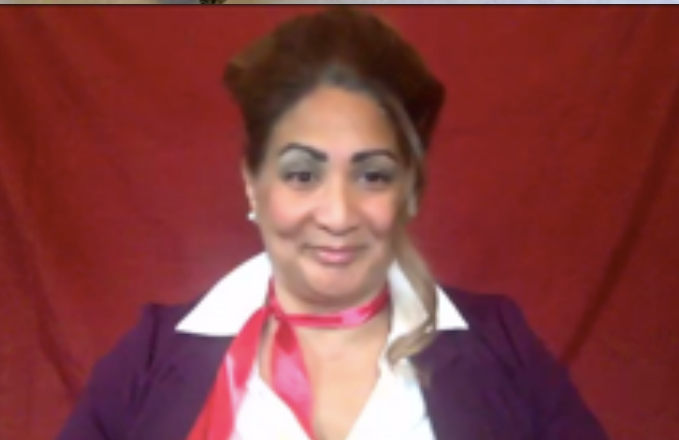
: ROSSIGNOL HIGH SCHOOL

: SANS-ATELIER

FUNDER

: SK ARTS

RESPOND TO RACISM BRIDGING



The history of Indigenous and settler communities is intimately tied to the sharing of land, as is the legacy of racism and colonialism that continue to divide Saskatchewan residents. While we'd originally envisioned bridging youth from rural towns and neighboring reserves through sharing physical space, the virtual environment of a Zoom workshop offered the possibility of common territory in which to gather and build community connection. Through this work, we aimed to inspire youth to take leadership in anti-racist action, model how the arts foster strong relationships and healthy communication skills, and initiate inter-community comfort and dialogue.

Thus, during the coldest months of the year, when programming is often put on hold due to poor winter driving conditions, there was an excited and curious energy as *Respond to Racism* artists Kris Alvarez, Judy Wensel, and Zoey Roy met online to bring together students from Indian Head High School and Nakoda Oyade Education Centre. By offering a range of creative explorations, we were able to identify what types of online games, art activities, and virtual tools worked best to engage students. We learned which activities invited participation from those who were less inclined to show themselves on screen or speak out loud. Online work was supplemented with old fashion package exchanges led by the artists, allowing for

ongoing connection between virtual sessions.

From the onset some youth showed hesitancy to participate, refusing to show their faces during sessions and not engaging during discussions. One of them in particular would turn on her camera, but face it towards the wall. As the sessions continued, the group started building trust, opening up and participating. At one session, when the youth were asked to show their environment, this student showed the group not just her room, but also her face. She took time to explain the things in her space, while engaging with her peers and the artists, thereby building new relationships. Taking the time to build this type of trust is an important aspect of this program and gives us confidence in our ability to carry the project forward in 2022.

“

“I had a mind-opening experience. Absolutely loved working with the artists. I have learned a lot.”

— Abbeygail May, Indian Head High School —

“Following each week's session, I noticed a considerable shift in my own energy, a feeling of gratitude that these students were interested in exchanging with one another and with artists unknown to them each week.”

— Judy Wensel, Project Artist —

”

STARTING YEAR

: 2018

ARTISTS

: KRIS AVAREZ
: JUDY WENSEL
: ZOEY ROY

PARTICIPANTS

: 17

LOCATIONS

: CEG-A-KIN NAKODA NATION
: INDIAN HEAD
: KINGSTON (ON)
: REGINA

NUMBER OF ONLINE WORKSHOPS

: 10

VIDEO CONFERENCING PLATFORM

: ZOOM

SNAIL MAIL PACKAGE CONTENTS

: CANDY, NOTECARD AND CORRESPONDENCE PROMPT FROM KRIS
: NOTEBOOKS AND WRITING PROMPT FROM ZOEY
: KNICKKNACK AND PHOTO PROMPT FROM JUDY

ONLINE ARTS ACTIVITIES

: COLLABORATIVE PLAYLIST
: COLLECTIVE STORYTELLING
: IMPROV GAMES
: OBJECT PUPPETRY
: SONGWRITING

PARTNERS

: INDIAN HEAD HIGH SCHOOL
: NAKODA OYADE EDUCATION CENTRE

FUNDER

: SMART AND CARING FUND

NORTHERN BASKET PROJECT



Northern Basket Project brings elders together with women and two spirit people to share the customary practice of basket-making as a way of opening space to honour themselves and their community in the wake of the colonial legacy of sexual abuse. The project was initiated by artist Michèle Mackasey who has family ties to the community of Patuanak. This is how she learned of the need for personal and collective healing. When Michèle began speaking with Patuanak community members about the legacy of abuse, she was overwhelmed with the deeply personal responses. It seemed as though anyone she talked to had a story about a friend or family member affected by such violence. Some spoke of tragically losing their loved ones to suicide after not having an outlet to talk about their experience.



The development of this program prioritized a trauma-informed approach, supported by Mental Health Therapists at the Patuanak Health Clinic who guided the project. *Northern Basket Project* aimed to change the atmosphere of silence and stigma and replace it with an atmosphere of support and acceptance. The gentle warmth and guidance of the elders became the first level of acceptance within the community. The program began with creative workshops at the clinic, and, later in the year, the elders shared the customary art of basket making, mentoring participants in

all stages of the process, from going out on the land and collecting materials to learning hands-on the basketry lineages of the community. Held within the repetitive acts of sewing baskets and preparing materials together is the potential for building community cohesion and lessening isolation. In these communal activities people tend to share stories and thoughts in a way that doesn't happen in their regularly busy life. The trust and permission to speak that was nurtured during these sessions has led to important conversations that proved crucial and timely, especially for youth who had become particularly vulnerable during the pandemic isolation. Mental Health Therapists were available throughout to support participants.

“

“[The participants] really connected to making the baskets. It gave [them] a lift, the learning and the whole experience of making the baskets in the environment that we did, right by the lake. Even the elders learned from each other.”

— Michèle Mackasey, Project Artist —

“This past fall I had the opportunity to share my birch bark basketry skills working alongside Michèle in a community workshop. It was truly an enriching experience to be passing on this skillset to others.”

— Nap Daigneault, Project Elder —

”

STARTING YEAR

: 2019

ARTIST

: MICHÈLE MACKASEY

ELDERS / BASKETMAKERS

: LEONA AUBICHON

: MARY JANE JOHN

: NAP DAIGNEAULT

PARTICIPANTS

: 20

LOCATIONS

: PATUANAK

MATERIALS USED IN DENE BASKETS

: BIRCH BARK

: DYE

: PORCUPINE QUILLS

: RED WILLOW

: WHITE SPRUCE ROOTS

EQUIPMENT USED IN BASKET-MAKING

: AWL

: CONTAINERS TO SOAK THE ROOTS

: FILE

: KNIFE

: SCISSORS

: UTILITY KNIFE

PARTNERS

: ENGLISH RIVER FIRST NATION

: PATUANAK HEALTH CLINIC

FUNDERS

: CANADIAN WOMEN'S FOUNDATION

: PRINCE ALBERT AND AREA COMMUNITY FOUNDATION

Celebrating Philanthropy in Saskatchewan

Nena was pleased to join the Association of Fundraising Professionals South Saskatchewan Board of Directors this year. This provided her with increased opportunities to connect with peers, take part in exclusive training, and utilize her digital communications skills to help to plan the organization's first digital event in honour of National Philanthropy Day.



Nonprofit Lifecycles Guides Renewed Energy

Risa participated in SaskCulture's virtual *Nonprofit Lifecycles Lab* as part of her role as Saskatchewan Arts Alliance President. The lab provided hands-on support for organizational growth through the lens of Susan Kenny Stevens's lifecycles approach, allowing participants to determine what aspects of their programs, governance, management, business model, and administrative systems were in need of revision.

Investigating Dance and Movement for Queer and Trans Communities

In January, the *Queering Dance* research team distributed a public survey to assess interest in queer and trans dance and movement programming. The results of the survey informed ongoing program development, which will include the launch of a performance and workshops series in 2022. Additionally, the team attended the virtual Festival of Ideas and Creation, presented by Canadian Stage.



Reflecting on the Respond to Racism Program

In February, the Regina Improvisation Studies Centre (RISC) invited *Respond to Racism* Project Artists Joely BigEagle-Kequatooway and Kris Alvarez to present to the University of Regina and RISC communities which was a great opportunity to reflect on how creative practice can create space for the work of anti-racism and the incredible impact the program has had on both participants and the artists since 2018.

Continued Updates to Our Communications Materials

Since developing our 2016 strategic communications plan, our team has seen some significant changes to the way we connect with the community. This year we focused on incorporating our new brand identity, created by Bradbury Brand + Design Experts, throughout all of our communications. This included redesigned envelopes, thank you cards, an updated look for our newsletter, and more, keeping Nena (and the fine folks at Regina FastPrint) very busy!





Mentorship for Emerging Prince Albert Artists

Since 2017, Judy has been a part of a City of Prince Albert working group who meet regularly to make decisions related to the city’s public art plan. This year, they developed programming to address the lack of mentorship opportunities for local community-based artists, and Judy aided Lynda Monahan, a past Common Weal Writer-in-Residence, in guiding several emerging artists through group discussions, presentations, and one-on-one mentorship.

Exploring Artistic Leadership in Saskatchewan

In March, Risa took part in *Leadership Today*, a panel discussion with Michelle Jacques, Chief Curator at the Remai Modern, and Tara Dawn Solheim, Executive Director of Sage Hill Writing. The panel was presented by SK Arts and focused on a discussion of leadership in today’s arts organizations and what skills and talents speakers felt to be critical to success.



Ensuring Agency and Avoiding Harm

In April, we partnered with the University of Saskatchewan Art Galleries to present *Queering Scopophilia: Disrupting the Cisgender Gaze in Contemporary Art*. This virtual discussion included presentations by Evie Ruddy, Jacq Brasseur, and Cat Haines, followed by a discussion exploring wise practices for ensuring trans subjects and collaborators have agency within the creative process.

Comic Series Captures Important Issue

In April, we were pleased to sponsor *Conversion Therapy Dogwhistles & Rhetoric: A Conversation*, an event presented by Jacq Brasseur and Cat Haines, along with Ontario-based activist Fae Johnstone, Principal Consultant with Wisdom2Action (NS). Our sponsorship supported community artist Dela Collins in creating a comic series that captured the discussion.



Strengthening the Arts through Local Business Partnerships

This spring, Common Weal was once again chosen as one of several Saskatchewan nonprofit organizations to take part in the Business/Arts ArtsVest program. Not only did the program strengthen our sponsorship knowledge through training and mentorship, ArtsVest committed up to \$6,500 in matching funds for sponsorships secured through the program cycle.

HELLO IN THERE RESIDENCY



Prior to the pandemic, *Hello in There*, which connects isolated seniors with professional artists to support mental, physical, emotional, and spiritual wellbeing through storytelling and creative arts, ran through six-week sessions in long-term care facilities. However, when homes closed to outside visitors, we adapted the program to meet the needs of vulnerable seniors living independently. This fall, the project continued to evolve when Chrystene Ells began a residency at William Booth Special Care Home and Grace Hospice. Chrystene and Berny Hi served independent seniors through individualized art packages and phone conversations. Building relationships and trust over the phone was challenging work, but as the months went on the seniors began to open up, share their stories, and make requests for art supplies they were eager to begin creating with.

Additionally, Chrystene began an important collaboration with Recreation Therapist Linda Ostryzniuk focused on case studies of individuals in palliative care at Grace Hospice. Chrystene first worked with seniors remotely using video conferencing and was eventually granted in-person access to for compassionate care, allowing her to support three women in their end-of-life journey. The intimate programming Chrystene created was responsive to each individual's needs. She supported Lori in her dream of learning silk scarf painting, leaving

legacy pieces for her family and friends. She sat with Edwina and talked about Star Trek while they built Trekkie dioramas that lifted her spirit and honoured her “inner nerd.” She listened to the Beatles alongside Glenda as she painted her way out of anxiety and into a place of peace.

Throughout this work, the team documented the program’s impact, exploring opportunities to implement recreation therapy assessment tools and develop advocacy and education around the benefits of arts therapy in long-term care facilities. This included inservices for recreational therapists that focused on the approach to and benefits of the program as well as best practices in working with professional artists, allowing us to develop capacity for care homes to take over long term *Hello in There* programming. Linda and Chrystene also created a legacy resource to capture this learning, which was distributed following the close of the program. This approach was in keeping with our model of mentoring artists and/or institutions to present well-established programs independent of Common Weal. We’re pleased to know that we’ve contributed to a culture in which long-term care homes understand the importance of arts engagement for seniors at all stages.

“

“I look forward to these sessions all week! The art and conversation are so therapeutic for me.”

— Lora, Participant —

“The goals are fluid, moving from making and doing to connection and emotional support. When art making is no longer possible, you maintain the personal connection.

This collaboration between art therapy and recreation therapy is such a great example of person-centered care.”

— Linda Ostryzniuk, Recreation Therapist —

”

STARTING YEAR

: 2013

ARTISTS

: BERNY HI

: CHRYSTENE ELLS

PARTICIPANTS

: 11

LOCATION

: REGINA

CONNECTIONS

: 119

SILK SCARVES PAINTED

: 2

STAR TREK-THEMED ART WORKS

: 2

ART SUPPLY KITS DELIVERED

: 16

PARTNERS

: AL RITCHIE COMMUNITY
HERITAGE HEALTH CENTRE

: WILLIAM BOOTH SPECIAL
CARE HOME AND GRACE
HOSPICE

FUNDERS

: CITY OF REGINA

: GOVERNMENT OF CANADA
EMERGENCY COMMUNITY
SUPPORT FUND

HELLO IN THERE IN SCHOOLS



Over the past few years, weaving intergenerational components into the *Hello in There* program has been a priority, giving seniors a chance to connect with students from local schools. This year, students from Ethel Milliken School and residents of nearby Extencicare Sunset came together through eight months of artistic exchange led by Yasmin Dar. To initiate the connection, students created handmade, personalized holiday cards for every one of the 142 residents. 12 of these seniors then continued the relationship by sending back hundreds of pages of personal stories to Carlie Brentnall’s grade 7 students. Using the longstanding *Hello in There* model as a template, seniors shared life stories and memories with students who were developing their capacity for deep listening and relationship building. “At the heart of this project,” explained Yasmin, “is a multi-generational bridge where all individuals benefit by supporting one another while reaching out to their broader communities.”

Seniors and students also met virtually, and many students made deep connections with the seniors, finding commonalities despite the generational gap. With Yasmin’s artistic support, students created a three-dimensional artwork made especially for their senior “buddy” and featuring the stories they’d shared. Yasmin hand-modeled figurines and miniature accessories specific to each seniors stories, including a pack of Uno playing cards, a team of female basketball players, and a fragile white ballet tutu. She

compiled personalized kits of these handmade objects, printed photos, and art supplies for each student to use in the construction of their sculpture.

Accompanying each artwork, Yasmin selected important excerpts from the senior's lives and created a panel of text to accompany the artworks. During a virtual chat, Mary Elder sat reading over the stories she'd shared with the students, now beautifully scripted through Yasmin's care, becoming emotional as she recalled her life on the farm when she was young. These reflections brought back waves of memories for many of the seniors, reminding them of all they'd experienced and often prompting them to share more stories. Students and seniors continued to connect after the artworks were finished, and they celebrated their connection at a virtual reception where teachers, care home staff, and participants were able to share their gratitude for the collective efforts of all involved.

“

“It was really nice to be able to talk to someone who has gone through what you have gone through or are going through, so I just really appreciated this project and the people who make these amazing connections happen.”

— Kate, Student Participant —

“Before this project I never really thought about the lives of the seniors we see around us all the time. I always just saw them as seniors, but now I can remember the lives they lived before this time, and it amazes me. The stories my senior told me were so fun to listen to, and she seemed so happy when telling them.”

— Mikaela, Student Participant —

”

STARTING YEAR

: 2020

ARTIST

: YASMIN DAR

SENIOR PARTICIPANTS

: 12

STUDENT PARTICIPANTS

: 21

LOCATION

: REGINA

SPECIAL DELIVERIES

: 163 ART KITS, WRITING PACKAGES, PROFILES, FEEDBACK FORMS, AND FINAL ARTWORKS

VIRTUAL VISITS

: 9

SMALLEST MINIATURES

: E.T. DVD - 5MM
: GAME OF TWISTER - 13MM
: PACK OF PLAYING CARDS - 6MM
: TEA CUP - 8MM

PARTNERS

: ETHEL MILLIKEN SCHOOL
: EXTENDICARE SUNSET

FUNDERS

: CITY OF REGINA
: GOVERNMENT OF CANADA
EMERGENCY COMMUNITY SUPPORT FUND

HELLO IN THERE SHORT FILM



For nearly a decade, the *Hello in There* program has centered on a question: can the lives of seniors living in care facilities be enriched through creative engagement and arts programming? Since 2013, Common Weal, Founder and Project Artist Chrystene Ells and a number of local artists have worked together to support the social participation of seniors through storytelling and memory-sharing arts activities. As the program began to reach its natural conclusion, those involved were eager to share its impact with a broad audience. Thus, in 2018, when Project Artist Berny Hi began mentoring emerging filmmakers from the University of Regina's Department of Film, student Matthew Ripplinger joined the *Hello in There* team. After a year-and-a-half of gathering footage with Berny, Matthew began editing a short film featuring the stories of select participants, highlighting the importance of providing our elders with creative pathways that validate their life experience, connect them to their families and community, and equate to numerous mental and physical health benefits.

This summer, we were pleased to premier the *Hello in There* short film at the Regina Public Library Film Theatre, followed by a discussion with Matthew and Berny. Sharing the film alongside reflections on the program were part of advocacy to encourage the integration of the arts into long-term care practices across Canada.

Attendance at the screening was heartening, and, in addition to being the first members of the public to view *Hello in There*, the audience also viewed short films showcasing the work of other North American organizations serving seniors through the arts. These included work by Arts for the Aging (Maryland, USA), the Centre for Excellence on Longevity at McGill University (Montreal, QC), and the Vancouver Park Board (BC), all of whom are committed to providing collaborative arts experiences for seniors. Following the premier, the *Hello in There* short film was uploaded to the Common Weal YouTube page and shared via social media as well as with participating care homes, seniors, and their families.

“

“Do what you can do today—don’t leave it off ’til tomorrow—because you never know what’s going to happen. Live for today, and do it now.”

— Brenda Amiskusees, Participant —

“Another powerful thing in the program is recording these people’s voices and hearing the stories in their own words. It’s definitely become something that [participant’s loved ones] have asked for. We’ll have a son or daughter or grandchild of some of the participants writing to us and asking for the audio that we’ve recorded or pictures. So that’s an interesting thing to make sure we capture these stories and essences of [the] people [we work with].”

— Berny Hi, Project Artist and Filmmaker —

”

STARTING YEAR

: 2018

FILMMAKERS

: BERNY HI
: MATTHEW RIPPLINGER

SECOND CAMERA

: JEREMY DAVIS

FEATURED ARTISTS

: BERNY HI
: CHRYSTENE ELLS
: CRYSTAL MASSIER
: YASMIN DAR

FEATURED SENIORS

: BRENDA AMISKUSEES
: BRYN THOMAS (WITH DAUGHTERS)
: HAROLD BLACKMORE
: IRENE VOLLMAN
: JOSEPHINE DUSTERBECK
: JUNE STATHAM
: MARJA JUMPPANEN
: MARVIN WEBB
: METRO WASHEK
: RON SUTTON

PREMIER ATTENDEES

: 37

LOCATION

: REGINA

PARTNERS

: EXTENDICARE SUNSET
: REGINA LUTHERAN HOME
: REGINA PUBLIC LIBRARY
: FILM THEATRE

FUNDERS

: CITY OF REGINA
: GOVERNMENT OF CANADA
: EMERGENCY COMMUNITY
: SUPPORT FUND

Supporting a Community-Engaged Exhibition

In May, we supported artist Lisa Birke in preparing for *Natures of Reality*, her upcoming exhibition at the Art Gallery of Regina. We secured 16 participants for weekend workshops with Lisa to create personal avatars—2D likenesses that are digitally manipulated to mimic movement. As part of the exhibition, these avatars “speak” stories recorded by each participant.



Commitment to Anti-Racism in the Arts

Through the spring and summer, our team participated in PAVED Arts’ virtual Anti-Racism conversation series focused on bringing together leadership in Saskatchewan arts organizations to discuss wise approaches to equity in our institutions. This was a powerful action on behalf of PAVED Arts, and we were encouraged by our discussions with peers on how to impact change in our sector.

Connections in Purpose Rooted Arts Education

This year, Common Weal engaged in a new relationship with Voice of Purpose, an organization committed to supporting arts educators in making an impact. Part of this new relationship included participating in roundtable discussions through the *Engaging Artists in Digital Learning Environments* project which assessed the needs of community-based artists utilizing digital technologies.



Fun with Fundraising

It’s no secret that Saskatchewanians love a 50/50 raffle! We decided to get in on the action and held the first Common Weal Summer 50/50 Raffle in August. We had a lot of fun with this new initiative, selling \$1,170 in tickets, with our winner Adam Tulloch taking home half the pot.

BIPOC Leadership in Western Canada

This year, led by the Belfry Theatre (BC) we joined arts organizations in Regina and Victoria to explore opportunities to foster BIPOC leadership in the arts. Charles participated in the program as part of the learning cohort, while Risa co-facilitated a session on community engagement with Dr. Yasmine Kandil, Assistant Professor at the University of Victoria.





Reducing Barriers for a Young Filmmaker

In August, we were pleased to sponsor Zoe Seaman, a grade 11 student from Luther High School, in attending the Saskatchewan Filmpool Cooperative's sixteenth annual Youth Film Camp. This week-long intensive program introduced students to the world of cinema and filmmaking through the production of personal short films and collaborative video projects.

Community Research in Northern Saskatchewan

This year, University of Regina researcher Amber Fletcher and Artist Researcher Barbara Meneley have been conducting a fruitful consultation project with Judy, Michèle Mackasey, and her daughter Beskkaai Paul, using locally-relevant processes to gather information about the value, role, and barriers of arts in the northern community of Patuanak.

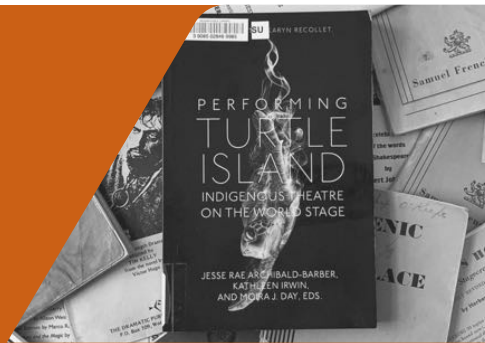


Digital Interventions to Aid Decolonization

In August, Evie Ruddy and Rene Dufour-Contreras launched community consultations to support the development of the *Untitled Digital Decolonization Project*, which asks: how can Indigenous stories challenge colonial narratives embedded in our urban landscape through monuments, street names, and design? Participants included technology partners, Indigenous artists, and members of the Regina community who are currently engaged in anti-colonial activism.

Sharing Resources to Foster Community Growth

If you follow us on Instagram, you'll be familiar with #CommonWealReads. Since January 2020, we've featured bi-weekly book recommendations in an effort to support the community in adding tools to their toolbox, inspiring them to action, and encouraging them to see through the lens of someone different than themselves. Be sure to check out the back cover where we've featured all our recommendations to date!



Showcasing Disabled Artists at Nuit Blanche YQR

We were pleased to sponsor Listen to Dis' Community Arts Organization in presenting *Movement: In This Body* at the 2021 Nuit Blanche Regina festival. Located in Regina's Warehouse District, the annual festival provides an opportunity for artists to insert their work into the urban landscape for an exciting after-dark experience.

THE BUFFALO BANNER PROJECT



We believe that thinking critically about local monuments to colonialism is an essential aspect of (re)conciliation. Thus, in the fall of 2020, we presented *Buffalo Avenue Art Action* in partnership with Buffalo People Arts Institute (BPAI) and the Multicultural Council of Saskatchewan. It was a cold and windy day when local residents joined us to create and display a work of art in support of the proposed renaming of Dewdney Avenue to Buffalo Avenue. This inspired us to work with Indigenous artist, activist, and cultural educator Joely BigEagle-Kequahtoway of BPAI to create *The Buffalo Banner Project*, presented as part of our *Respond to Racism* program.

The Buffalo Banner Project aimed to generate a dialogue on how Regina's public spaces can reflect the values and histories of all residents in support of building capacity for intercultural understanding, empathy, and mutual respect. Joely presented 14 workshops to local schools and community groups focused on sharing traditional knowledge and historical education around the buffalo and the impacts of colonization on Plains Indigenous peoples. This set the foundation for both Indigenous and non-Indigenous participants to develop an intercultural understanding and identify the effect of power and privilege on our collective history. This educational aim was further supported through the development of the

Buffalo Banner Resource Guide which was distributed to participants and made available via our website.

Once participants developed a shared understanding of the importance of the buffalo, they worked with Joely to create two-dimensional artworks that used the image of the buffalo as central to the design. In total, 172 artworks were submitted and adjudicated by a jury made up of BPAI representatives, local elders, and Common Weal staff. 15 artworks were selected and featured on lamp post banners hung on Dewdney Avenue throughout National Indigenous History Month (from June 7 to July 31). Additionally, all 172 artworks were photo-documented and formed part of the post-project booklet, which was printed and shared with the participants and made available via our website. Additionally, all artworks were screened as part of *Buffalo Day Festival* organized by BPAI, which took place on July 1 as an alternative to Canada Day celebrations.

“

“Joely has a warm and welcoming spirit; her storytelling draws you in and keeps you wanting more. The combination of storytelling and painting was a very enjoyable and soul filling experience.”

— Participant —

“Joely engaged all children in my class with her knowledge and kindness. I really appreciated the community and treaty education connection to the changing of the name of Dewdney Avenue here in Regina. What a beautiful and relevant project!”

— Jackie Taypotat, Thomson Community School —

”

STARTING YEAR

: 2021

ARTISTS

: CRISTIAN BARRENO
: JOELY BIGEAGLE-
KEQUAHTOOWAY
: LORNE KEQUAHTOOWAY
: SELECT COMMUNITY
PARTICIPANTS

ELDER

: FAYE SIOUX-JOHN

BANNER PHOTOGRAPHER

: VICTORIA ORDU PHOTOGRAPHY

PARTICIPANTS

: 184

LOCATION

: REGINA

TREATY 4 INDIGENOUS WORDS FOR BUFFALO

: PASKWĀ-MŌSTOS (CREE)
: TATANKA (DAKOTA/NAKOTA)
: PTE (DAKOTA/NAKOTA)
: MIŠKOTĒ-PIŠIHKI
(SAULTEAUX)
: IINNII (BLACKFOOT)

PARTNERS

: ABORIGINAL
GRANDMOTHERS CARING FOR
GRANDCHILDREN
: BUFFALO PEOPLE ARTS
INSTITUTE
: INDIGENOUS CHRISTIAN
FELLOWSHIP
: MOTHER TERESA MIDDLE
SCHOOL
: PRAIRIE SKY SCHOOL
: RIGHTING RELATIONS REGINA
: SACRED HEART COMMUNITY
SCHOOL
: THOMSON COMMUNITY
SCHOOL

FUNDERS

: CITY OF REGINA
: MULTICULTURAL COUNCIL
OF SASKATCHEWAN
: SASKCULTURE /
SASK LOTTERIES

PATUANAK SUMMER ART CAMP



This summer, Saskatoon artist Michèle Mackasey engaged in an artistic mentorship with youth in the English River First Nation (ERFN) community of Patuanak. Michèle has extended family in Patuanak where her two children are band members, and she has a vested interest in the health and cultural viability of the community. Over the past several years, Common Weal has partnered with Michèle to bring creative programming to Patuanak and the surrounding communities of the province's north west. The families and youth in these communities have become accustomed to having artistic programs as part of their cultural life, and during the pandemic, when there were fewer opportunities for creative programming, Michèle began receiving messages from members of the ERFN community asking for advice or sharing their artworks in progress. In these communications, Michèle came to recognize a desire for creative connection. In response, Common Weal planned the *Patuanak Summer Art Camp* and received funding through the Creative Kids Northern Cultural Fund to develop a responsive creative mentorship program that could adapt to the rapidly fluctuating conditions of these times.

While the original plan was to provide virtual visual art workshops and mentorships in partnership with the Patuanak Health Clinic, we delayed our plans to accommodate the community's need to respond to a local tragedy.

Later in the summer, as COVID-19 restrictions were temporarily lifted, Michèle was able to go to Patuanak for a week, providing in-person drawing and painting workshops with very small groups. Then, when more strident restrictions were re-implemented, she made arrangements to continue communicating with the program participants virtually from her studio in Saskatoon. As the COVID-19 fourth wave rose, and it became clear that there would be little possibility for in-person creative engagement in the foreseeable future, Michele began to cast forward to the potential of virtual programming with youth in the isolated community during the school year. The project, though relatively small in scale, has been a lesson on sensitive engagement and perpetual adaptation during times of crisis and how to maintain a commitment to the crucial relationships built with communities over time.

“

“Ever since COVID-19 hit, kids in Patuanak just don’t come out that much, so they are gaming and staying up late at night. They seem to be more negative about themselves. This is why it is important to present these workshops. We can help show them what they are capable of.”

— Michèle Mackasey, Project Artist —

“I learned how to blend and mix paints. I’m grateful for my Dad letting me come here, and I’m happy to learn new things.”

— Participant —

”

STARTING YEAR

: 2021

ARTIST

: MICHÈLE MACKASEY

ELDER

: MARIE BLACK

PARTICIPANTS

: 10

YOUNGEST PARTICIPANT

: 2 YEARS OLD

LOCATION

: PATUANAK

SITES OF VISUAL ARTS WORKSHOPS

: CHURCH OF ST. LOUIS FOYER
: BANKS OF LAC ÎLE-À-LA-CROSSE

SUPPLIES

: 4H TO 6B PENCILS AND SHARPENER
: CANVAS BOARDS
: CHARCOAL AND GRAPHITE STICKS
: GUM ERASER
: PAINT BRUSHES
: PASTELS
: SKETCHBOOK

ART ACTIVITIES TAUGHT IN WORKSHOP

: DRAWING
: PAINTING (COLOUR MIXING)
: PASTEL LANDSCAPES

PARTNERS

: ENGLISH RIVER FIRST NATION
: PATUANAK HEALTH CLINIC

FUNDERS

: SASKCULTURE /
SASK LOTTERIES

THEATRE IN THE PARK REGINA



For eight years, Sum Theatre’s *Theatre in the Park* has engaged Saskatoon communities, bringing neighbours together to share in an accessible theatre experience that expands their understanding of the world. This year, Common Weal was pleased to sign on as a *Theatre in the Park Regina* tour partner, bringing the initiative to southern Saskatchewan with shows in Regina’s Harbour Landing, North Central, Glencairn, Heritage, and Whitmore Park neighbourhoods, as well as the rural town of Indian Head.

Theatre in the Park shows are created by local artists and blend the magic of music and puppetry with relevant social issues. This year’s show, *The Other Side of the River*, was a family-friendly rock opera based on a story by Algonquin playwright Yvette Nolan and featuring original music by Cree/Saulteaux composer Amanda Trapp. The anti-racist message of *The Other Side of the River* resonated with audiences, many of whom lingered after the show to reflect on the timely nature of the presentation, with one audience member saying it was “the play we all need right now.” Audiences throughout the tour continued to see the relationship between the play’s message and international movements for racial justice, which reinforced the power of the arts to facilitate conversations that make our province a more welcoming and inclusive place to live.

Presenting amidst a pandemic was not without its challenges. To keep audiences safe, Sum Theatre built four small plexiglass stages where all singing/speaking took place, amplified by microphones. Audience members were masked and seated in their “bubbles.” For those who did not feel safe joining us in person, we offered simultaneous livestream for our final Regina performance. In light of the isolating effects of the pandemic, it has never been more important to provide people with a sense of belonging and connection in their community. As a riff on a Sum Theatre tradition, the end of the show featured pool noodles with magnetic hands being distributed to the audience, who were encouraged to “shake hands” with their neighbour (from a safe distance, of course). Despite the pandemic realities, we created change together, one hello at a time.

“

“The use of powerful music and mind-blowing visuals to tell an important story is moving on its own, but there was something about witnessing audience members literally reaching across the void to connect and build community that brought the experience to a whole other level.”

— Risa Payant, Executive Director —

“[T]here’s a different element when you focus on work that is art for social change and talking about race relations and racism as a brown person; it’s really comforting when you find some type of circle of protection that has BIPOC faces and voices.”

— Kris Alvarez, Cast Member —

”

STARTING YEAR

: 2019

CAST

: AMANDA TRAPP
: AUNYA JAYDE
: BONGANI MUSA
: DONOVAN SCHEIRER
: JESSE FULCHER GAGNON
: KRIS ALVAREZ
: NATHAN HOWE
: SARAH BERGBUSCH
: ZOË JAMES

PRODUCTION CREW

: DANICA TEMPEL
: IRIS JAMES
: JOEL BERNBAUM
: JUDY WENSEL
: KEVIN NIESSEN
: LAURA NEGRAEFF
: RICARDO ALVARADO
: TAEGAN O'BERTOS

VOLUNTEERS

: 27

PARTICIPANTS

: 1,120

PARTNERS

: DEWDNEY EAST COMMUNITY ASSOCIATION
: HARBOUR LANDING COMMUNITY ASSOCIATION
: HERITAGE COMMUNITY ASSOCIATION
: NORTH CENTRAL COMMUNITY ASSOCIATION
: SUM THEATRE
: THE GRAND THEATRE
: WHITMORE PARK COMMUNITY ASSOCIATION

FUNDERS AND SPONSORS

: CANADA COUNCIL FOR THE ARTS
: CITY OF REGINA
: CITY OF SASKATOON
: COMMUNITY INITIATIVES FUND
: SASKATOON COMMUNITY FOUNDATION
: SK ARTS
: TD CANADA TRUST

STAFF

- : Risa Payant, Executive Director
- : Judy McNaughton, Northern Artistic Director
- : Shaunna Dunn, Southern Artistic Director (Sep-Mar)
- : Charles Umeh, Southern Artistic Director (Mar-Aug)
- : Nena Hawkes, Communications and Development Coordinator

BOARD OF DIRECTORS

- : Evie Ruddy, Chairperson (Sep-Jan)
- : Yvette Nolan, Chairperson (Jan-Aug)
- : Carla Johnson, Vice-Chairperson
- : Leo Keiser, Treasurer
- : Lara Bonokoski, Secretary
- : Kate Scheurwater, Member-at-Large
- : Krystle Pederson, Member-at-Large
- : Sarah Mitten, Member-at-Large
- : Sonia Stanger, Member-at-Large
- : Taiwo Afolabi, Member-at-Large

Many thanks to Evie Ruddy who left the board in 2021. We are grateful for their years of guidance and dedication.

COMMITTEES

Finance Committee

- : Lara Bonokoski
- : Leo Keiser
- : Risa Payant

Fund Development Committee

- : Kate Scheurwater
- : Nena Hawkes
- : Risa Payant
- : Sonia Stanger

Nominations Committee

- : Carla Johnson
- : Risa Payant
- : Yvette Nolan

Personnel Committee

- : Evie Ruddy (Sep-Jan)
- : Kate Scheurwater
- : Lara Bonokoski
- : Risa Payant
- : Yvette Nolan (Jan-Aug)

Policy Committee

- : Carla Johnson
- : Leo Keiser
- : Risa Payant
- : Sarah Mitten
- : Taiwo Afolabi
- : Yvette Nolan

MEET OUR NEW BOARD MEMBERS

KRYSTLE PEDERSON (she/her) is a Cree/Métis singer, dancer, actor, and musician with an outstanding career. Krystle is the recipient of a CBC Future 40 Award, was shortlisted for the Saskatchewan Arts Awards (Emerging Artist category), and has been nominated for a YWCA Women of Distinction Award. Krystle's list of acting credits includes a supporting role in a *Saskatchewan Film Run: Broken Yet Brave*; Gordon Tootoosis Nikaniwin Theatre's *The (Post) Mistress*, Sum Theatre's *Little Badger and the Fire Spirit*, National Arts Centre's *Gabriel Dumont Wild West Show*, Red Sky Theatre's *Mistatim*, Ferre Play Theatre's *Penelopiad*, and Persephone Theatre's *Reasonable Doubt*. Currently Krystle is the lead vocalist for *Lynx Lamour Goes to Nashville*, a brand-new one-woman Cree musical written and composed by Tomson Highway. Krystle has had the great pleasure of taking this musical to New Zealand and has been touring Canada over the past two years.



SARAH MITTEN (she/her) is a senior policy analyst with the Ministry of Health, volunteer coordinator with the Regina Community Fridge, and puppy foster with CC RezQs. She holds two Bachelor of Arts degrees (English, Arts and Culture) from the University of Regina and a Master's Certificate in Public Policy Analysis from the Johnson Shoyama Graduate School of Public Policy. In the past, she has worked with high-risk youth, canvassed for provincial and federal political campaigns, and volunteered for local music festivals. In her free time, she enjoys reading, photography, and listening to music and podcasts. She lives in Treaty 4 territory with her two rescue dogs.



TAIWO AFOLABI (he/him) is an Assistant Professor at the University of Regina. He is an applied theatre practitioner with a decade of experience working across a variety of creative and community contexts in over a dozen countries across four continents. He is the founding Artistic Director of Theatre Emissary International, Nigeria and a research associate at the University of Johannesburg, South Africa. Before joining the University of Regina, he served as Manager of Community and Artist Connections at the Belfry Theatre, Victoria.





ARTISTS, ELDERS, TECHNICIANS, AND OTHER CONTRIBUTORS

- | | |
|--------------------------------|-------------------------------------|
| : All My Relations Photography | : Kali Spitzer |
| : Amanda Trapp | : Kevin Niessen |
| : Aunya Jayde | : Kris Alvarez |
| : Barbara Reimer | : Lacy Alana |
| : Berny Hi | : Laura Negraeff |
| : Bongani Musa | : Leona Aubichon |
| : Carol Estralshenen | : Lisa Birke |
| : Carrie Gates | : Lorne Kequahtoway |
| : Cat Haines | : Lynda Monahan |
| : Chavez Ezaneh | : Matthew Ripplinger |
| : Cheryl L'Hirondelle | : Marcel Petit |
| : Chrystene Ells | : Marie Black |
| : Cristian Barreno | : Mary Jane John |
| : Crystal Massier | : Mary-Jane Campbell |
| : Danica Tempel | : Michèle Mackasey |
| : David Garneau | : Nahanni McKay |
| : Dela Collins | : Nap Daigneault |
| : Destiny Ironbrow | : Nathan Howe |
| : Donovan Scheirer | : Phil Schleihau |
| : Dr. Duke Redbird | : Rene Dufour-Contreras |
| : Dr. Julie Nagam | : Ricardo Avarado |
| : Emma Anderson | : Sacha Arcentales Cajas |
| : Evie Ruddy | : Sarah Bergbusch |
| : Faye Sioux-John | : Taegan O'Bertos |
| : Frank Gilboy | : Tim Janke AKA Stimmy
the Whale |
| : Harvey Knight | : Vicky Gardiner |
| : Heather Cameron | : Victoria Ordu
Photography |
| : Iris James | : Yasmin Dar |
| : Jacq Brasseur | : Zoë James |
| : Janine Windolph | : Zoey Roy |
| : Jayde Taylor | |
| : Jeremy Davis | |
| : Jesse Fulcher Gagnon | |
| : Joel Bernbaum | |
| : Joely BigEagle-Kequahtoway | |
| : Joseph Naytowhow | |
| : Judy Wensel | |



FAREWELL TO THE OUTGOING SOUTHERN ARTISTIC DIRECTOR

This year marked the departure of Shaunna Dunn who had been in the role of Southern Artistic Director since early 2018. In reflecting on the past three years, Shaunna said: “My time with Common Weal has offered so many rich experiences that it feels like I’ve been with the organization for much longer than three years. In that time I’ve built meaningful relationships that not only serve the organization but that I’ll carry forward in my own life as well. Working with artists who are driven to create genuine experiences with and for community has shifted my perspective on both community and art practice.” In her three years with the organization, Shaunna was integral to the development of the *Respond to Racism* program, which focuses on creative tools for anti-racist action, and growing the *Hello in There* program to include multigenerational connection and diverse artistic disciplines. Through her final year on the team, Shaunna focused on continuing to serve artists and communities throughout the global COVID-19 pandemic, grieving the loss of gathering-focused programming and creating new models of engagement through online programming, one-on-one phone calls, socially-distanced interventions, and more.

We asked Shaunna to share some of her favourite Common Weal memories:

- Since 2018, Shaunna has worked with *Hello in There* Project Artists Chrystene Ells, Berny Hi, Yasmin Dar, and Crystal Massier to bring storytelling and memory-sharing workshops to seniors in Regina. She reflected on the project, saying, “Being able to attend and support programming in long-term care facilities was eye-opening. I saw firsthand the conditions experienced by the oldest members of our community at the end of their lives. Meeting Brenda Amiskusees, a program participant I worked with one-on-one, and seeing the impact of storytelling and art on the lives of those living





in care was particularly impactful. It reminded me that the arts can wake people up, activating old memories and contributing to emotional wellness and decreased social isolation for our community elders.”

- In 2018, Shaunna traveled to Australia with Executive Director Risa Payant and Northern Artistic Director Judy McNaughton for a research trip prompted by an invitation to speak at the Art Association of Australia and New Zealand’s annual conference. Shaunna reflected on the experience, saying, “A keynote by Genevieve Grieves was a major highlight. Genevieve is the Head of the First Peoples Department at Museums Victoria. Her words proved to be an anchor during our trip as we discussed decolonizing our organization and attended talks focused on acknowledging and addressing a colonial past.”
- In 2019, Shaunna launched a partnership with *Respond to Racism* Project Artist Kris Alvarez and the Heritage Community Association. Kris educated and empowered the community by merging performative events with social gatherings and candid conversation. Shaunna reflected on how it felt to be surrounded by the community at the first and final *Golden Potluck* events, saying, “These events gave me a new appreciation for the resonance of sharing physical space with people. Kris brought strangers together in a way that filled the room with spirit, energy, and mindful attention. You couldn’t help feeling connected to each other.”
- In 2019, Shaunna spent a week in residence at Grasslands National Park with *Respond to Racism* Project Artist Joely BigEagle-Kequahtoway. In reflecting on the experience, Shaunna said, “My time at Grasslands with Joely was especially memorable. Scraping buffalo hides and being on the land with her, seeing the buffalo,

and witnessing the expanse of thousands of teepee rings that speak to the millennia of care and presence of Indigenous communities brought an embodied understanding of the work we were doing.”

- In 2019, Shaunna worked with Montreal artist collective ATSA for *Le Temps d'une Soupe*. 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. Shaunna described the atmosphere at the event, remarking, “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 contributions were reflected in the authentic connections we created.”
- In 2020, during the early days of the COVID-19 pandemic, our team created the *Artful Isolation* series to foster creativity and connection amidst physical distancing restrictions. The series was later expanded to include offerings from local artists. Shaunna reflected on the initiative, saying “I was inspired by my children and those in my community during the *Artful Isolation* series. This year of living within pandemic restrictions really allowed me to put into practice the community arts model, where programs directly evolve from and are responsive to community need.”





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, 2021**, 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, 2021**.

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 24, 2021.

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 24, 2021
Regina, Saskatchewan**

VIRTUS GROUP LLP
Chartered Professional Accountants

SASKATOON
Suite 300 - 157 2nd Ave North | Saskatoon, SK S7N 2A9
t. 306-653-6100 e. virtus.saskatoon@virtusgroup.ca

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Suite 200 - 2308 Scarth Street | Regina, SK S4P 2J6
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ESTEVAN
1230 4th Street | Estevan, SK S4A 0W5
t. 306-634-8806 e. virtus.estevan@virtusgroup.ca

COMMON WEAL COMMUNITY ARTS INC.
SUMMARY STATEMENT OF FINANCIAL POSITION
AS AT AUGUST 31, 2021
(with comparative figures for 2020)


ASSETS			
	2021		2020
Current assets			
Cash	\$ 78,221	\$	217,746
Accounts receivable	11,868		6,340
Prepaid expenses	2,615		2,615
	92,704		226,701
Tangible capital assets			
	7,681		7,224
	\$ 100,385	\$	233,925
LIABILITIES			
Current liabilities			
Accounts payable and accrued liabilities	\$ 1,883	\$	357
Deferred revenue	18,898		172,063
	20,781		172,420
NET ASSETS			
Unrestricted surplus			
	79,604		61,505
	\$ 100,385	\$	233,925

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, 2021
(with comparative figures for the year ended August 31, 2020)

	2021	2020
Revenue		
Operating grants	\$ 276,533	\$ 262,200
Project grants	<u>125,726</u>	<u>98,891</u>
	402,259	361,091
Donations and sponsorships	87,787	17,383
Fundraising	551	-
Self-generated revenue	<u>9,874</u>	<u>18,367</u>
	500,471	396,841
Expenses		
Administrative	180,365	162,448
Amortization	2,303	2,600
Project expenses	<u>299,704</u>	<u>227,521</u>
	482,372	392,569
Excess of revenues over expenses	18,099	4,272
Unrestricted surplus - beginning of year	<u>61,505</u>	<u>57,233</u>
Unrestricted surplus - end of year	<u>\$ 79,604</u>	<u>\$ 61,505</u>

See accompanying notes to the financial statements.

COMMON WEAL COMMUNITY ARTS INC.
SUMMARY STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED AUGUST 31, 2021
(with comparative figures for the year ended August 31, 2020)

	2021	2020
Cash provided by (used in) operating activities:		
Excess of revenues over expenses	\$ 18,099	\$ 4,272
Items not involving cash:		
- Amortization	<u>2,303</u>	<u>2,600</u>
	20,402	6,872
Non-cash operating working capital	<u>(157,167)</u>	<u>(3,055)</u>
	<u>(136,765)</u>	<u>3,817</u>
Cash provided by (used in) investing activities:		
Additions to tangible capital assets	<u>(2,760)</u>	-
Increase (decrease) in cash	(139,525)	3,817
Cash position - beginning of year	<u>217,746</u>	<u>213,929</u>
Cash position - end of year	<u>\$ 78,221</u>	<u>\$ 217,746</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, 2021
(with comparative figures for the year ended August 31, 2020)

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, 2021 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

- : Alan Dotson, Prairie Sky School
- : Alex Powalinsky, All My Relations Photography
- : Amber Fletcher, University of Regina
- : Andrew, Ruby, and Sabine Manera
- : Angel Hayden, Thomson School
- : Aria Ramdeo, Heritage Community Association
- : Asiya Ahmed, Arcas Advertising
- : Barbara Meneley, Saskatchewan Arts Alliance
- : Bert Adema, Indigenous Christian Fellowship
- : Bev Perreault, Extencicare Sunset
- : Brandi Garrioch, Sask Admin Centre
- : Brita Lind, Arcas Advertising
- : Caitlin Janzen, York University
- : Carla Johnson, Pine Grove Correctional Centre
- : Carlie Brentnall, Ethel Milliken School
- : Carmelle Pretzlaw, SK Arts
- : Carol Greyeyes, SK Arts
- : Carol Wilson, Kathy Wilson, and Jan Forrest, 100+ Women Who Care Regina
- : Catharine Bradbury, Bradbury Brand + Design Experts
- : Ceane Dusyk, Scott Collegiate
- : Celina McIntyre, English River First Nation
- : Chris Oleson and Rob Bogdan, 100 Men Who Care Regina
- : Claire Carter, University of Regina
- : Clinton Ackerman, University of Regina
- : Craig Holzschuh, Canada Council for the Arts
- : Curtis Olsen, City of Prince Albert
- : Damon Badger Heit, SaskCulture
- : Dennis Garreck, SaskCulture
- : Dennis Kaminsky, Dewdney East Community Association
- : Derek Klaassen
- : Deron Staffon, SK Arts
- : Gaia and Ever Olaechea Payant
- : Gerry Payant
- : Hagere Selam 'shimby' Zegeye-Gebrehiwot, Saskatchewan Filmpool Cooperative
- : Hertha Kay, Aboriginal Grandmothers Caring for Grandchildren
- : Isioma, Chikaima, and Iruoma Umeh
- : Iryna Soloduk, Harbour Landing Community Association
- : Jacqueline Hall, Canadian Women's Foundation
- : jake moore, University Art Galleries and Collections
- : Janelle Gheysen, Indian Head High School
- : Janine Windolph, Banff Centre for Arts and Creativity
- : Jesse Campbell
- : Joanne Gerber, SK Arts
- : Joel Bernbaum, SUM Theatre
- : Joely BigEagle-Kequahtooay, Buffalo People Arts Institute
- : Jose Miguel Olaechea Reyes and Katie Kohuch
- : Jude, Sadie, and Cecilia Hawkes
- : Judith Marcuse and the ICASC ASCN National Hub
- : Judy MacLeod Campbell, City of Prince Albert
- : Judy Wensel, SUM Theatre
- : Karen Campbell, Canadian Women's Foundation
- : Karen Henders, South Saskatchewan Community Foundation
- : Kelly and the team at Regina FastPrint
- : Kevin Wesaquate
- : Krystal Lewis, Regina Public Interest Research Group



: Lacy Alana, Yes And Brain
 : Lana Wilson, Mann Art Gallery
 : Laura Negraeff, SUM Theatre
 : Laurie Delorme, Nakoda Oyade Education Centre
 : Lenore Maier, PAVED Arts
 : Linda Ostryzniuk, William Booth Special Care Home
 : Lindsay Bzdel, Al Ritchie Heritage Community Health Centre
 : Lisa Odle, Multicultural Council of Saskatchewan
 : Lucy Campbell, English River First Nation
 : Marcus Miller, Mann Art Gallery
 : Marie Black, English River First Nation
 : Marilyn Peterson Prince Albert and Area Community Foundation
 : Mark Sylvester, City of Regina
 : Marnie Gladwell, Saskatchewan Arts Alliance
 : Mia Maclaine, Regina Improvisation Studies Centre
 : Michel Boutin, Indigenous Peoples' Artist Collective
 : Michele Lesser, Nestle Inn On 3rd
 : Michelle Carr
 : Michelle Harazny, Nuit Blanche Regina
 : Mikayla Krupski, Street Culture Project
 : Mike Brown, NICOR Developments
 : Mona McIntyre, English River First Nation
 : Murray Giesbrecht, North Central Community Association
 : Nina Lockie, EchoLotto
 : Noreen Neu, SK Arts
 : Our Donors
 : Paul Burch, EchoLotto
 : Paul Gingras, SaskCulture
 : Paula Bogdan
 : Peace Akintade
 : Philip Adams, SK Arts
 : Phoenix Sun Park, Voices of Purpose
 : Rebecca Caines, Regina Improvisation Studies Centre
 : Regina Executive Director Group
 : Rhonda Rosenberg, Multicultural Council of Saskatchewan
 : Richelle Gamble, Ethel Milliken School
 : Rob and Sandi Bogdan
 : Rodrick Apesis, English River First Nation
 : Roxanne Dicke and Dannyll Challis, E. A. Rawlinson Centre
 : Ryan Karakochuk, Northern Sport, Culture, and Recreation District
 : Sabrina Heywood, Arcas Advertising
 : Sandee Moore, Art Gallery of Regina
 : Sarah Longman, RIIS Commemorative Association
 : Shayna Stock, Heritage Community Association
 : Sheila Filion and Tennille Wild, Virtus Group
 : Star Andreas
 : Stephanie Halligan, Canada Life
 : Tammie Schmidt, SLGA
 : Tara-Leigh Heslip, South East Sport, Culture, and Recreation District/Grand Theatre
 : Terri Cote, Mother Teresa Middle School
 : Terri-Lynn McDonald, Indigenous Peoples' Artist Collective
 : Tia Furstenberg, Mann Art Gallery
 : Titilayo Omolola, Multicultural Council of Saskatchewan
 : Tomas Jonsson, Dunlop Art Gallery
 : Tracey Mardell, Whitmore Park Community Association
 : Wendy Thienes, ArtsVest Saskatchewan

LOOKING FORWARD TO 2022

RISA PAYANT : “Common Weal is at such an exciting time in our evolution. 2022 is our thirtieth anniversary year, and I’m looking forward to celebrating our legacy of community programming and everyone who made the organization what it is today. I’m also eager to dig into our new strategic plan and particularly enthusiastic about working with the Policy Committee to develop new ways of operating that align more explicitly with our values. Additionally, our emerging artistic priority areas are extremely relevant, and I’m keen to learn more about how we can best serve 2SLGBTQ+ and substance-using communities and integrate harm reduction into our work, as well as continue our commitment to anti-racist action.”

JUDY MCNAUGHTON : “In the upcoming year, the northern office will be bringing creative workshops into correctional facilities with equipment that allows the artists to work remotely with incarcerated participants, thanks to funding from the Canadian Women’s Foundation. Musician Eliza Mary Doyle, with multiple guest artists, will be leading a music program for the communities of Beauval and Canoe Lake through a SK Arts-funded residency program. Michèle Mackasey will be sharing creative and customary artforms in the Patuanak, in completion of the Summer Art Camp program, and we will be planning a Saskatchewan tour for Cheryl L’Hirondelle’s *Why the Caged Bird Sings—Immersive Engagements* exhibition.”





CHARLES UMEH : “I’m looking forward to developing *Own the Stage: Speak and Inspire*, a new program that aims to make spoken word accessible both as an art form and an essential means of communication for at-risk BIPOC youth. I originally pitched this program as part of my interview for the Southern Artistic Director role, and I’m looking forward to growing it into a significant offering. Additionally, I’ll be working on the *Untitled Digital Decolonization Project*, focused on consultation with Indigenous artists and activists to develop an initiative that uses digital media to destabilize colonial narratives embedded in urban spaces. These consultations will be supported by Rene Darfour-Contras and Evie Ruddy.”

NENA HAWKES : “As I pass the torch of our fundraising to a new team member, I can’t help but humbly reflect on the past three years of work building something so beautiful, unique, and fitting to Common Weal. Getting to know so many members of our community who believe in the work we do and who continue to support us through such challenging times as well as learning their stories and the reasons why they feel so connected to Common Weal has truly been an honour. I am looking forward to serving in a different capacity next fiscal year as I shift to a singularly communications focused role. It’s been a wild ride, but I’m so grateful to have been a part of it.”

PHOTO CREDITS

Credits are listed from left to right, starting at the top of the page and descending (when applicable).

Cover: Chrystene Ells, Risa Payant, Shaunna Dunn, Michèle Mackasey, All My Relations Photography

Inside Front Cover: Nena Hawkes

Page 1 : Michèle Mackasey

Page 4 : Michèle Mackasey, All My Relations Photography, Risa Payant

Page 6 : Johanna Arnot, Sara Pillatzki-Warzeha, Matt Ramage

Page 7 : Provided by Curtain Razors Theatre, Risa Payant, Lana Wilson

Page 8 : Screenshot by Judy McNaughton, All My Relations Photography, Xavier Boutin

Page 9 : Shaunna Dunn, Provided by Charles Umeh, provided by Sum Theatre

Page 10 : All My Relations Photography (all)

Page 12 : Cheryl L'Hirondelle, All My Relations Photography, Barbara Reimer

Page 14 : Screenshot by Nena Hawkes

Page 16 : Provided by Kris Alvarez, provided by Buffalo People Arts Institute, screenshot by Shaunna Dunn, Wayne Slinn, promotional graphic by Nena Hawkes

Page 17 : Provided by Sharon Redsky, screenshot by Shaunna Dunn, StockSnap from pixabay, logo provided by University of Regina, Trevor Hopkin (U of R Photography)

Page 18 : Barbara Reimer, Michèle Mackasey

Page 20 : Shaunna Dunn (all)

Page 22 : Michèle Mackasey (all)

Page 24 : Nena Hawkes, logo provided by Non Profit Lifecycles Institute, Heather Cameron, Shaunna Dunn, Risa Payant

Page 25 : Patti Koivisto, logo provided by SK Arts, Charity Marsh, illustration by Dela Collins, Pattanaphong Khuankaew from Getty Images Pro

Page 26 : Chrystene Ells (all)

Page 28 : Yasmin Dar, Carlie Brentnell, Carlie Brentnell

Page 30 : Still image from *Hello in There* short film, Yasmin Dar, still image from *Hello in There* short film

Page 32 : Artwork by participant Yvonne Neigas, Nena Hawkes, provided by Voices of Purpose, PamWalker68 from Getty Images, provided by The Belfry Theatre

Page 33 : Provided by Sum Theatre, screenshot by Judy McNaughton, Scharfsinn86 from Getty Images, Nena Hawkes, Risa Payant

Page 34 : Shaunna Dunn, Victoria Ordu Photography, Charles Umeh

Page 36 : Michèle Mackasey (all)

Page 38 : Risa Payant (all)

Page 40 : Still image from *Hello in There* short film

Page 41 : Margaret Pederson, Sarah Mitten, provided by Taiwo Afolabi

Page 42 : Barbara Reimer

Page 43 : All My Relations Photography, Carlie Brentnell, All My Relations Photography, Screenshot by Nena Hawkes, Michèle Mackasey, Shaunna Dunn

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Back Cover : Photos by Nena Hawkes, Risa Payant, and Shaunna Dunn

ENDNOTES

1. "The Facts: Learn the Reality about a Pandemic's Effect on Women," Canadian Women's Foundation, Design De Plume Inc, 19 Jan. 2021, <https://canadianwomen.org/the-facts/women-and-pandemics/>
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4. *Why the Caged Bird Sings—Immersive Engagements* Exhibition Catalogue (Regina: Common Weal Community Arts, 2021), p. 5.



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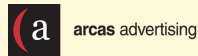


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