


2022
**ANNUAL
REPORT**





Common Weal Community Arts bridges artists and communities on Treaties 2, 4, 5, 6, 8, and 10. We recognize the diverse Indigenous peoples past, present, and future whose footsteps mark this territory, including: the Cree, Dakota, Dene, Lakota, Nakota, 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.



INDEX

CONTENTS

02 : About Us

COMMENTS

04 : Chair of the Board, Yvette Nolan

05 : Executive Director, Lenore Maier

06 : Northern Artistic Director, Judy McNaughton

07 : Southern Artistic Director, Charles Umeh

PROJECTS

08 : Art for Social Change Network

10 : Canoe Lake Artist Residency

12 : City of Prince Albert Artist in Community Mentorship

14 : Northern Languages Program

16 : Untitled Digital Decolonization Project

18 : Own the Stage : Speak and Inspire

20 : Theatre in the Park

22 : Other Initiatives

24 : Professional Development Opportunities

26 : Update on the Strategic Plan

OUR TEAM

27 : Farewell to Risa Payant

32 : Staff, Board of Directors and Committees

33 : Artists, Artisans, Elders, and Technicians

34 : Looking Forward to 2023

FINANCIALS

35 : Summary Financials Prepared by Virtus Group

AFTERWORD

40 : Thank You

41 : Photo Credits

ABOUT US

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 was born in 1992 through the production of *Ka'ma'mo'pi'cik*—a community play developed, researched, produced, and performed by Qu'Appelle Valley residents under the guidance of theatre professionals. The evolution of this play sought to draw out site-specific histories with careful attention paid to include perspectives from people traditionally omitted in mainstream representations of prairie-settler culture. The process was influenced heavily by Paulo Friere's *Pedagogy of the Oppressed* which articulates that an outcome cannot be predetermined but that social change emerges from a process of dialogue and reflection in which the lived experience and knowledge of participants is prioritized. The principals, values, artistry, and community development processes employed through this project provided the basis for Common Weal to develop into a unique socially-engaged and community-minded professional arts organization. Over the course of 30 years, we have grown from a grassroots collective to a professional non-profit arts organization.



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

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

Common Weal is the only professional arts organization in Saskatchewan committed to socially-engaged practice. The importance of this cannot be understated. We are dedicated to a high standard of artistic merit, in part, so that this practice may be promoted as a legitimate contemporary art form judged by criteria that does not prioritize an object or traditional presentation. As participatory art practitioners, we value the process. The processes of socially-engaged collaboration, including exploration and expression of voice and identity, are as significant (or more significant) as a finished product or presentation.

The artists we work with understand the mutual benefit of workshop and residency activity. They are able to contemplate differing perspectives and explore new areas of interest while expanding their bodies of work and developing their capacity to connect with the public. We believe strongly in the capacity of artists to build authentic relationships with project participants, the impacts of which tend to have a ripple effect for years to come.

STARTING YEAR

: 1992

ANNUAL BUDGET

: \$441,463

REVENUE

: 42% FEDERAL
: 46% PROVINCIAL
: 5% PRIVATE
: 4% MUNICIPAL
: 3% EARNED

EXPENSES

: 57% ARTISTIC
: 33% ADMINISTRATIVE
: 5% COMMUNICATIONS
: 5% DEVELOPMENT

BOARD MEMBERS

: 7

STAFF

: 5

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

: 54

PROJECTS

: 16

PARTICIPANTS

: 2,100+

PARTNERS

: 49

PROJECT FUNDERS AND SPONSORS

: 7

CORE FUNDERS

: CANADA COUNCIL FOR THE ARTS
: CANADA LIFE
: CITY OF REGINA
: SK ARTS

LETTER FROM THE CHAIR
YVETTE NOLAN



Preparing to write this message, I looked back to last year's annual report. At the time of that writing, we thought perhaps the worst was behind us, that the pandemic was mostly done, and the gift it had given us was the confirmation that the work that we do here at Common Weal is important to our communities in giving hope, in knitting us together.

What a difference a year makes. The pandemic goes on, with arts organizations slow to recover, and the continuing pressure reveals cracks in our society that threaten to divide us further, making us fearful, isolating us from our neighbours.

In this environment, Common Weal continues to do work to build bridges, encourage voice, and weave together communities in meaningful ways. Our programs across the province, from Patuanak to Indian Head, Prince Albert to Regina, online and IRL (in real life), connect us, through language, through creation, through art. *Own the Stage: Speak and Inspire*, *Bridging*, *Northern Languages Program*, *Digital Decolonization*, *Artist in Community Residency*—the titles of the programs speak to the intention. Even our *Caged Bird* (Cheryl L'Hirondelle's 2020 project with us, *Why the Caged Bird Sings*, at the Mann Art Gallery in Prince Albert) will fly again in 2023 and 2024 due to the work done in this 2021-22 season.

The world continues to change, and Common Weal changes too. Our long-time Executive Director Risa Payant left us for another opportunity, and we welcomed Lenore Maier to the position. The passing of the leadership reins was smooth and supportive; Risa left us in a good position, and Lenore carries us forward with confidence and vision.

As always, I am grateful to the staff who continue to imagine new ways to do the work, who are flexible and generous; to my colleagues on the board of directors who support the organization with patience, integrity, and their precious time; and to our communities across the province and across the country, for whom we do the work.

Common Weal Community Arts is an organization that has roots in many different communities across Saskatchewan. In 2022, we were proud to be celebrating our 30th anniversary of building community through the arts in this beautiful province. I've been very fortunate to have been invited to join the team at Common Weal Community Arts during this milestone year for the organization.



These past months have very much been a period of “firsts” for me. Stepping into the position of Executive Director has been (and continues to be) full of exciting learning experiences. This is the challenge that I've been looking for, and I thank the staff and board for trusting me with it and inviting me to work in the provincial arts ecosystem that is the broader Common Weal community. I'm very happy to be part of a team committed to addressing inequities and building healthier communities by using the arts as a tool for social change.

I'm thankful for the team that surrounds me here at Common Weal, especially as the organization re-enters the world of in-person programming once again, one where we can gather and continue to be mindful of the health and wellbeing of neighbours in our communities. Every day I listen and learn from the Common Weal staff team, who have provided me with endless patience, advice, context, and inspiration during my first months here.

My time here is just beginning, and I'm committed to doing my best and supporting our team as best I can. This is an exciting time for the organization as we officially have offices in all three major cities: Regina, Prince Albert, and now Saskatoon! This is a great opportunity which is full of potential, and I'm looking forward to helping shape the organization's future as we head into the next chapter and continue working in both urban and rural communities across the province.

Common Weal has a rich, 30-year legacy of arts programming in our province. It is important to me that we not only continue this legacy but that we also routinely assess and critique Common Weal Community Arts as an institution, and also ourselves as individuals working within it so that we can always be working, learning, and doing better to serve our communities for many years to come.

LENORE MAIER
LETTER FROM THE EXECUTIVE DIRECTOR

LETTER FROM THE NORTHERN ARTISTIC DIRECTOR

JUDY MCNAUGHTON



The world feels different than it did three years ago. I've felt a reticence to move joyfully and fearlessly back into the world. Some of us came out of isolation to find many of our friends, relatives, and colleagues were no longer available to us. We had to rebuild our resources and networks from scratch. A toehold for me during this reentry has been Common Weal's ethos of mutual support.

Looking back over the year, it's clear that collaborative support underpins every story of success. During the *Canoe Lake Residency*, the joyful presence of musician Eliza Doyle was like a breeze of fresh air. Eliza demonstrated that her sheer love of music could ignite entire communities into a new passion for their own creative life. Common Weal staff were pleased to contribute toward Eliza's new CAMP SASK ARTS organization, which brings so much to Saskatchewan's arts and cultural community.

Similarly, I was fortunate to join the City of Prince Albert's highly productive *Artist in Community Mentorship Program*, learning from Curator Jesse Campbell's effective methodologies and gracious manner of building supportive relationships between artists and community groups. In return, I shared learnings from my mentors on social change through engaged practices.

The stories of mutual support and the gifts it brings are central to each of the programs, including the *Northern Languages Program* with Michèle Mackasey and the research project *Report on Roles of the Arts in a Northern First Nation* with Barbara Meneley and Amber Fletcher. The basis of each of these initiatives has stimulated a healthier community and artistic ecosystem through mutual support and generous sharing. This is the gift of the past year, learning to share what we have in order to create something more beautiful for us all. This approach has allowed more programming to take place and ensured communities receive the high quality of programming they deserve.

ART FOR SOCIAL CHANGE NETWORK

In 2007, Judith Marcuse Projects founded the International Centre of Art for Social Change (ICASC) to support socially-engaged artists, arts professionals, and academics with their training, networking, and research aims. As Saskatchewan's only socially-engaged arts organization, Common Weal has long been connected to this initiative, and our team is pleased to represent Saskatchewan on a new ICASC initiative—a national community-engaged arts network! The Art for Social Change Network (ASCN) officially launched in fall 2021, although planning began over a year prior. Led by community-engaged arts organizations acting as regional hubs, ASCN is designed to connect and support the hundreds of arts for social change (ASC) organizations and independent artists across Canada in service to the needs of diverse communities through artmaking, new forms of dialogue, and collaborative partnerships with both arts and non-arts organizations across a variety of sectors.

Common Weal Community Arts is proud to be a regional hub for the new Art for Social Change Network.



Over the course of the year, former Executive Director Risa Payant and Northern Artistic Director Judy McNaughton joined the dynamic group of ASCN provincial partners for ongoing meetings focused on sharing innovative approaches to the work of ASC organizations and strategies for fostering a national dialogue and connection. This included the development of

special projects, including *Art for Social Change NOW!*, the first of what we hope to be an annual gathering of socially-engaged artists and arts organizations from across Canada for three-days focused on exchange, dialogue, and community-building. The gathering was a huge success with over 400 participants attending sessions that explored the current state of the sector, opportunities and challenges inherent to emerging technologies, cross-sectoral partnerships, evaluative methodology, and more. All sessions were recorded and made available on the ICASC website, making the gathering a lasting resource for practitioners.



"The ASCN conference *ASC Now!* was the first access to national colleagues with such expertise that many of our local artists had experienced. These artists were inspired and excited to get a snapshot of what other hubs across the country have developed in their regions."

— Judy McNaughton, Northern Artistic Director —



STARTING YEAR

: 2021

PROVINCIAL PARTNERS

: ARTBRIDGES/TOILEDESARTS (ON)
: ART CITY (MB)
: CALGARY ARTS DEVELOPMENT (AB)
: COMMON WEAL COMMUNITY ARTS (SK)
: FIRST LIGHT (NL)
: INTERNATIONAL CENTRE OF ART FOR SOCIAL CHANGE (BC)
: LABRADOR CREATIVE ARTS FESTIVAL (NL)
: MULTICULTURAL ASSOCIATION OF FREDERICTON (NB)
: NAKAI THEATRE (YT)
: NATIONAL THEATRE SCHOOL OF CANADA (QC)
: NORTHERN ARTS AND CULTURE CENTRE (NWT)
: THE RIVER CLYDE PAGEANT (PEI)
: TRICO CHANGEMAKERS STUDIO (AB)
: WONDER'NEATH ART SOCIETY (NS)
: YOUTH ART CONNECTION (NS)

GATHERING PLANNING HOURS

: 386

ELDERS AND KNOWLEDGE KEEPERS

: KA'NAHSOHN KEVIN DEER (QC)
: JOSEPH NAYTOWHOW (SK)
: MAGGIE MERCREDI (ON)

ARTISTIC INTERVENTIONS

: DR. AFUA COOPER (NS)
: PEACE AKINTADE (SK)
: PIQSIC (NWT)

SESSIONS

: ART FOR SOCIAL CHANGE: DIGITAL STRATEGIES
: COMMUNITIES OF HOPE: DECOLONIZATION AND CONNECTION FOR THE REVOLUTION
: EMBEDDED EVALUATION: CAPACITY BUILDING FOR THE SECTOR AND BEYOND
: THE POWER OF PARTNERSHIPS IN ARTS FOR SOCIAL CHANGE

FUNDER

: CANADA COUNCIL FOR THE ARTS

CANOE LAKE ARTIST RESIDENCY

In the Fall of 2020, musician Eliza Mary Doyle approached Common Weal with an offer to partner on a potential project bringing four Saskatchewan musicians to Canoe Lake and the nearby village of Beauval, with the intent of reviving musical and cultural practices such as fiddling, jigging, and square dancing. During conversations with Eliza, it became clear that this would be an amazing project spearheaded by a dynamic artist and activist. It also became evident that Eliza was motivated to establish an independent non-profit organization, enabling her to apply for grants and allowing future projects to function with autonomy.



Over the next year, Northern Artistic Director Judy McNaughton communicated with Eliza about these programming aspirations as the COVID-19 pandemic ran its course. During this time, Eliza and a new board incorporated their non-profit organization, CAMP SASK ARTS. Eliza also honed her fund development and administrative skills through informal sessions with Common Weal's then Executive Director, Risa Payant, and our Communications and Development Coordinator, Nena Hawkes. When schools reopened to programming in October 2021, the team was ready to hit the ground running on the *Canoe Lake Residency*. Eliza started the residency off as the Lead Artist, setting up a music curriculum in the schools and jam nights in the communities of Beauval and Canoe Lake. Between January and June 2022, musicians Joel Reimer, Tristen Durocher, and Ralph Opikokew each spent two months as resident artists in the communities.

On July 6 and 7, the year-long residency culminated with a Summer Music Camp in Beauval. During this music camp, the youth and artists produced a lovely song and video together. The fantastic attendance at the youth camp was a testimony to the previous year of instruction by outstanding Saskatchewan musicians. In the coming year, Eliza and the newly formed CAMP SASK ARTS organization will undertake another music residency in the communities of Canoe Lake and Beauval, with continued support of the SK Arts Artists in Community Program. The relationships formed during the partnership between Common Weal and CAMP SASK ARTS have been mutually supportive and inspiring and will continue on as Northern colleagues.

“Music has been a very big part of the school as most of our students come from musical backgrounds and are eager to learn. Moreover, since we have been offering music programming to our students and staff, I see a big improvement in our student’s mental health. **Music is a natural healer, and when we are all engaged a sense of belonging occurs. It brings forth a sense of community as we learn from one another.**”

— Arlene Hansen, Principal,
Valley View Community School, Beauval —

STARTING YEAR
: 2021

ARTISTS:
: ELIZA MARY DOYLE
: JOEL REIMER
: RALPH OPIKOKEW
: TRISTAN DUROCHER

BEAUVAL MUSIC CAMP STAFF
: ELIZA DOYLE, CAMP DIRECTOR
: KACY ANDERSON, INSTRUCTOR
: LJ TYSON, INSTRUCTOR /
VIDEOGRAPHER
: MICAH ERENBERG, AUDIO
ENGINEER / INSTRUCTOR
: MITCH DUREAULT, INSTRUCTOR

PARTICIPANTS
: 28 COMMUNITY MEMBERS
: 250 STUDENTS
: 12 SUMMER MUSIC CAMP
PARTICIPANTS

LOCATIONS
: MIKSIW SCHOOL, CANOE LAKE CREE
NATION
: VALLEY VIEW SCHOOL, BEAUVAL

NUMBER OF INSTRUMENTS
: 6 FIDDLES
: 18 GUITARS
: 8 KEYBOARDS
: 9 UKULELES

CHAMPIONS
: CHIEF FRANCIS IRON
: RALPH OPIKOKEW
: BEAUVAL MAYOR NICK DAIGNEAULT

PARTNERS
: CANOE LAKE FIRST NATION
: COMMUNITY ARTS MENTORSHIP
PROGRAM (CAMP SASK ARTS)
: TOWN OF BEAUVAL

FUNDER
: SK ARTS ARTISTS IN COMMUNITY
PROGRAM

CITY OF PRINCE ALBERT ARTIST IN COMMUNITIES MENTORSHIP PROGRAM

Over the past year, Common Weal joined a remarkable partnership with the City of Prince Albert helping develop a comprehensive *Artist in Communities Mentorship Program*. The program arose from a need for more community engaged art programming, as reflected in the results of research conducted by local curator Jesse Campbell which assessed the cultural assets and needs within the city. The feedback showed enthusiastic responses to having creative programming in community facilities. Regional artists also expressed a desire to engage with community groups but felt they lacked the experience and training to begin. In response a mentorship program was initiated where experienced relational artists act as mentors to artists new to the practice and who are entering their first community engagements.



In the first phase, five local artists developed workshops to be held in several facilities serving a variety of people, including at-risk youth, young mothers in transition housing, mental health programs, and seniors. The local artists going into the facilities were visual artists Alan Ruder and Danielle Castle, beader Marcy Friesen, musician Kevin Joseph, writer Beth Gobeil, and actress Adreanna Bouche. They were mentored closely by Lynda Monahan, a writer and veteran relational artist who for several years created exemplary programs with Common Weal's support, including a highly effective residency in wards at Victoria Hospital and later a writer in residence program in the local library. Northern Artistic Director Judy McNaughton was an advisor during the development of the Artist in Communities Mentorship Program and

acted as a mentor to the artists and curator, sharing the concepts, theory, and application of socially engaged art practices. It's gratifying to see engaged practices taking root in Prince Albert and inspiring to observe them flourish with a variety of distinct and proficient methodologies that new practitioners are bringing to the artform.

The benefits of community-engaged arts are beginning to be properly recognized and supported by the City of Prince Albert and their partnering organizations. The program has proven to be effective at nurturing a diverse arts ecosystem in the city and could be an important consideration for the municipal support of healthy communities.



"The Artist in Communities Mentorship Program was very good, and I felt supported in all aspects. **I have confidence to initiate programs.** I am very happy that some of the participants in my art sessions have gone on to start their own writing groups. What could be better? I would like to meet with our group more often because I feel I am just getting to know others, and I am nervous about not having the example of someone like Lynda."

— Beth Gobeil, Project Artist —



STARTING YEAR

: 2021

ARTISTS:

: ADREANNA BOUCHER
: ALAN RUDER
: BETH GOBEIL
: DANIELLE CASTLE
: KEVIN JOSEPH
: MARCY FRIESEN

PARTICIPANTS

: 500 (NON-UNIQUE)

LOCATIONS

: CARLTON COMPREHENSIVE HIGH SCHOOL IMPROV CLUB
: CANADIAN MENTAL HEALTH ASSOCIATION (CMHA)
: COMMUNITIES BUILDING YOUTH FUTURES (CBYF)
: HERB BASSETT DAY HOME
: PRINCE ALBERT ARTS CENTRE
: PRINCE ALBERT EARLY YEARS RESOURCE CENTRE
: S.H.A.R.E.
: STR8 UP
: WHITE BUFFALO TREATMENT CENTRE, MUSKODAY FIRST NATION
: YWCA COMMUNITY CONNECTIONS CENTRE
: YWCA HARMONY HOME
: YWCA RENDALYN HOME
: YWCA TERRANCE HOME

CITY OF PRINCE ALBERT'S IMPETUS FOR PROGRAM

: MUNICIPAL CULTURAL ACTION PLAN, 2016

PARTNER

: JUDY MCLEOD CAMPBELL, CITY OF PRINCE ALBERT

FUNDER

: SK ARTS ARTIST IN COMMUNITIES PROGRAM

NORTHERN LANGUAGES PROGRAM

The *Northern Languages Program* grew out of a stream of requests that artist Michèle Mackasey received from Elders and other community members while she was creating art programming in the Northern Saskatchewan communities of Patuanak, Beauval, and Île-à-la-Crosse. Michèle felt an urgency in these requests and was drawn to respond. She joined in consultation with Elders, basket makers, and Language Keepers to plan their most ambitious programming yet, making decisions about the direction that future activities should take. Intuitively, the plans for sharing language were woven into plans for gathering materials on the land, gathering together in the cabins by the water, and sharing creative, ancestral practices such as basketmaking. Along with these activities, they chose to engage the young people and families by introducing unique Indigenous language keyboards, specifically designed for each place and dialect and through which participants can learn to communicate in daily life with their own languages. This technology will be used throughout the project and continues to evolve with the language expertise that exists within the communities. Currently, Denesuline keyboard developer Chevez Ezaneh and Patuanak Elder and Dene language specialist Carol Estralshenen are in consultation to develop a Dene language keyboard.



Canadian Anishinaabe author Susan Chiblow describes Indigenous languages as bound with the land, with relational ways of naming, seeing, and existing in the world, uttering aspects of a specific waterway or terrain in unique and intimate ways. These languages lend themselves to active learning that takes place in the home community on or near the land.

As the weather warms and the sap begins to flow, the Patuanak basket makers begin to collect materials for workshops where students gather in cabins by the river, to work closely with Elder Leona Aubichon, as she shows how to treat and form birchbark into beautiful and useful baskets in the same way that she was taught by her grandmother. Through this immersion of Indigenous language in their daily life, young people grow to understand that everything comes from the land— food, family, language, knowledge—and that an intimate connection to the land is embedded within the language itself.

“
"The *Northern Languages Program* has empowered and encouraged me to create the world’s first Dene computer keyboards to be used by all Dene language speakers and learners alike. **Bridging the gap between language and technology is an important step for my people if they are to preserve their cultural identity going forward into the modern world.**"

— Chevez Ezaneh, Technical Consultant —

STARTING YEAR

: 2022

ARTISTS / CONSULTANTS:

: CHEVEZ EZANEH, FN KEYS LTD
: MICHÈLE MACKASEY, LEAD ARTIST

ELDERS

: CAROL ESTRALSHENEN
: LEONA AUBICHON
: NAP DAIGNAULT

PARTICIPANTS

: 30 ERFN COMMUNITY MEMBERS

LOCATIONS

: GRASSWOODS URBAN RESERVE
EDUCATION FACILITY, SASKATOON
: ROSSIGNOL HIGH SCHOOL, ÎLE-A-
LA-CROSSE
: ST. LOUIS SCHOOL, PATUANAK
: ERFN HEALTH CLINIC, PATUANAK

KEYBOARD LANGUAGE/DIALECTS

: DENE STANDARD ROMAN
ORTHOGRAPHY (SRO) KEYBOARDS
: PLAINS CREE SYLLABIC Y-DIALECT
SYLLABIC KEYBOARDS

BASKETMAKING MATERIALS

: BIRCHBARK
: SPRUCE ROOTS

BEST TIMES TO COLLECT BASKET MATERIALS

: SPRING AND EARLY SUMMER, WHEN
THE SAP IS RUNNING

PARTNERS

: ERFN HEALTH CLINIC, PATUANAK

FUNDERS

: INDIGENOUS LANGUAGES AND
CULTURE PROGRAM,
THE DEPARTMENT OF CANADIAN
HERITAGE / GOVERNMENT OF
CANADA

UNTITLED DIGITAL DECOLONIZATION PROJECT

In the fall we began planning and developing what came to be known as the *Untitled Digital Decolonization Project*. Consultations were led by digital storyteller Evie Ruddy and Indigenous media artist Rene Dufour-Contreras and centered on the questions:

- How can the use of digital media to tell Indigenous stories challenge colonial narratives embedded in our urban landscape through monuments, street names, and design?
- Is digital media the right approach for this work?
- Does this approach reflect the needs of Indigenous communities?

After significant community consultation and research, we began working with Rene Dufour-Contreras and Indigenous artist and activist Star Andreas—whose Spirit name is Evening Star—on a pilot project titled $\text{ka}\text{na}\text{wey}\text{i}\text{m}\text{o}\text{w}\text{e}\text{w}\text{i}\text{n}$ (*kanawayimowewin*) which means “to protect.” The project had its public exhibition in February 2022 at the Regina Frost Festival.



$\text{ka}\text{na}\text{wey}\text{i}\text{m}\text{o}\text{w}\text{e}\text{w}\text{i}\text{n}$ (*kanawayimowewin*) is located at the former site of the John A. Macdonald statue in Regina’s Victoria Park and uses augmented reality to showcase a digital sculpture featuring a Kokum with eight feathers and the words “Every Child Matters” painted on the back of her shawl. The feathers honour the eight Cree warriors who were hanged on November 27, 1885 by order of Macdonald. Indigenous students from the Battleford Industrial School were forced to witness this harrowing event, the largest mass hanging in Canadian history. The words “Every Child Matters” honours the unmarked graves being discovered on the grounds of former residential schools across Canada. The sculpture also features four

children, representing the four directions of the medicine wheel. The Kokum wraps her arms around them, displaying a commitment to the protection and nurturing of all children.

The project illustrates the significant harms done to the Indigenous people by John A. Macdonald and every Canadian government in this country's history that has largely been erased from the mainstream colonial narrative. **ᓃᓐᓂᓐᓂᓐᓂᓐᓂᓐ** (*kanaweyimowewin*) is an accessible way to engage digital arts as a tool to explore Truth and (Re)conciliation here in Saskatchewan. The sculpture's powerful message gives light to the heinous crimes Mcdonald committed against Indigenous people and ensures these historical truths are not lost.



Witnessing the **ᓃᓐᓂᓐᓂᓐᓂᓐᓂᓐ** (*kanaweyimowewin*) augmented reality project showed me first hand the importance of technology in capturing, telling, and preserving our stories and histories as a people. I feel more of it should be used to encourage the younger generation to learn more about who they are and about the sacrifices that were made by their ancestors.

— Charles Umeh, Southern Artistic Director —



STARTING YEAR
: 2021

CONSULTATION ARTISTS
: EVIE RUDDY
: RENE DUFOUR-CONTRERAS

PROJECT ARTISTS
: RENE DUFOUR-CONTRERAS
: STAR ANDREAS

3D SCULPTURE AND DIGITAL ARTIST
: RENE DUFOUR-CONTRERAS

ᓃᓐᓂᓐᓂᓐᓂᓐᓂᓐ DIGITAL HOST PLATFORM
: USASK SHAREDSPACE

SHAREDSPACE TECHNICAL SUPPORT
: LAUREN WARRINGTON

EXHIBITION ATTENDEES
: 68

LOCATION
: REGINA, VICTORIA PARK

PARTNERS
: REGINA DOWNTOWN BUSINESS IMPROVEMENT DISTRICT (RDBID)
: USASK SHAREDSPACE

FUNDER
: RDBID

OWN THE STAGE : SPEAK AND INSPIRE

The newest project being presented as part of our *Respond to Racism* program, *Own the Stage: Speak and Inspire* was initially conceived by Southern Artistic Director Charles Umeh during the interview process for his role at Common Weal. The project was intended to make spoken word accessible both as an art form and an essential means of communication for youth living in and around the rural community of Indian Head. Under the guidance of Artist-Mentors Kevin Wesaquate and Peace Akintade, the workshops were aimed at providing youth with a means to capture and share their cultures, feelings, anxieties, fears, identity struggles, relationships, and triumphs. Youth were supported in developing their written and spoken word skills, which culminated in a recorded performance.



The program encouraged the youth to think and speak freely by creating a safe environment for them to be themselves and use their voices through the medium of spoken word poetry. With the piece, “My Childhood,” the youth used language and emotion to travel back through childhood memories, reflecting on nostalgic feelings and the challenges of growing up.

The project shows the importance and power of spoken words in speaking up for ourselves. *Own the Stage: Speak and Inspire* gave the participants an opportunity to tell their stories using their own unique voices, thereby encouraging them to be themselves without racial or

societal barriers, sharing and respecting each other's culture and background which formed who they are. Made in partnership with Kumar Productions, *Own the Stage* held space for participants to perform their spoken word pieces through recorded video works. For many participants, this was the first opportunity to showcase their work in this format. The mentorship provided to the youth by our lead project artists, Peace Akintade and Kevin Wesaquate, was invaluable, and brought a richness to the program that is unparalleled in this province. As we expand the *Own the Stage: Speak and Inspire* offering in the future, we will further explore how spoken word and poetry can be used as a tool for anti-racist action, in pursuit of a more equitable and just Saskatchewan.



"Everyone has a voice and story. Learning how to make spoken word poetry is an effective mode of sharing."

— Robin Sveinbjornson, Organizer,
The Changemakers —



STARTING YEAR
: 2022

PROJECT ARTISTS
: PEACE AKINTADE
: KEVIN WESAQUATE

DOCUMENTATION
: NIKHIL KUMAR (KUMAR PRODUCTIONS)

WORKSHOP ATTENDEES
: 10

LOCATION
: INDIAN HEAD

VENUE OF WORKSHOP
: GRAND THEATRE

CHARACTERISTICS OF SPOKEN WORD POETRY
: RHYME
: REPETITION
: IMPROVISATION
: WORDPLAY

FAVOURITE WARM UP GAMES
: FIVE MINUTE ICE BREAKERS
: DOWN MEMORY LANE

PARTNERS
: GRAND THEATRE
: THE CHANGE MAKERS

FUNDERS
: MULTICULTURAL COUNCIL OF SASKATCHEWAN (MCOS)
: SASKCULTURE

THEATRE IN THE PARK

Once again we were pleased to partner with SUM Theatre to bring *Theatre in the Park* to southern Saskatchewan with shows in Regina's Harbour Landing, North Central, Glencairn, Heritage, and Whitmore Park neighbourhoods, as well as the rural community of Indian Head. For nearly a decade, 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.

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, *wâhkôhtowin*, was inspired by the isolating effects of the last two years and how it has never been more important to provide people with a sense of belonging and connection in their community. This beautiful piece invites us to reflect on the questions: What happens when the connections break? When the community is fractured? How do we rebuild what's broken?



The Cree teaching *wâhkôhtowin* refers to the kinship between all things. It is the belief that we are all connected, all related, and with that comes the responsibility to take care of each other. This belief extends to one's relationship with the world, animals, and elements around us. SUM Theatre worked with cultural advisor Maria Campbell throughout the devising process.

Though this year's show was "rain proof," we were lucky to have cooperative weather, which resulted in 1,363 audience members attending the performances, many of which featured ASL interpreters to increase accessibility. Audience members shared that they were "mind-blown" and thanked us for "broadening their minds"—the best kind of feedback!

In true SUM Theatre tradition, the performance ended with an invitation to say hello to someone new. Pool noodles were utilized as a way for audience members to figuratively come together while remaining physically distant from one another, creating an opportunity to connect with our neighbours in a manner that prioritized community health and safety due to the ongoing COVID-19 pandemic. Once again we were invited to remember that the best way to create positive change in our province is together.



"These productions illustrated how the arts can act as a catalyst for community building by offering a safe place to share experiences and stories."

— Tara-Leigh Heslip, Chair,
Indian Head Theatre and Community Arts Inc —



STARTING YEAR

: 2019

ENSEMBLE

: CHRIS KRUG-IRON
: DONOVAN SCHEIRER
: KRIS ALVAREZ
: MEGAN ZONG
: MITCHEL LARSEN
: PEACE AKINTADE
: SARAH BERGBUSCH
: S.E GRUMMETT

PRODUCTION CREW

: CLINTON ACKERMAN
: CONOR FARRELL
: JOEL BERNBAUM
: JOHANNA ARNOTT
: KAY WONG
: KEVIN NIESSEN
: KRYSTLE PEDERSON
: LAURA CROSSMAN
: LAURA NEGRAEFF
: MACKENZIE DAWSON
: MILAINE CURÉ
: NOAH ROSSMO
: RICARDO ALVARADO
: RUARIDH MACDONALD
: TAEGAN O'BERTOS
: YVETTE NOLAN

VOLUNTEERS

: 10

PARTICIPANTS

: 1,363

LOCATIONS

: INDIAN HEAD
: REGINA

FUNDERS

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

SPONSORS

: TD CANADA TRUST

OTHER INITIATIVES

Fostering Abundance in the Community Arts Sector

Community Arts Mentorship Program (CAMP SASK ARTS) is a newly-formed non-profit dedicated to providing music education in remote communities across the province with a special focus on serving Northern residents. We've been supporting CAMP SASK ARTS as an advisory partner since 2020. This year we were pleased to offer guidance on their charitable status application, private fund development, and donor stewardship plans.



Parts for the Arts 2022

Parts for the Arts, presented annually by the Prince Albert Arts Board, is a meet and greet gathering, bringing together local experienced and aspiring artists for supportive conversation. Judy McNaughton was pleased to represent Common Weal at the event on June 18, participating in discussions and enjoying performances by regional musicians at the E. A. Rawlinson Centre.

Northern Consultation Partnership

This past summer a report was published which shared the outcomes of a community-based consultation on the roles of art in the community of Patuanak. The consultation was conducted by Barbara Meneley (Saskatchewan Arts Alliance), Amber Fletcher (University of Regina), Beskaai Paul (English River First Nation), and artist Michèle Mackasey in collaboration with Common Weal. Available on academia.edu.



Shared Spaces App

This year we were pleased to help present two exciting projects that were featured on the University of Saskatchewan's ShARed Spaces App. These included *Natures of Reality*, an exciting project which gave participants the opportunity to create their own narrative, and the *Untitled Decolonization Project: 66.7-17.1-2* (*kanaweyimowewin*), which is featured in more detail on page 16.

Peer Connections and Sponsorship Wins

Once again, we were excited to be a participant in Business/Arts's *Artsvest*. Throughout the program, our fundraising team received support via mentorship sessions with other development professionals and peer networking sessions where ideas and tactics were shared. Above and beyond the professional development, we were excited to add \$6,375 through the sponsorships secured and the matching funds provided by *ArtsVest*.

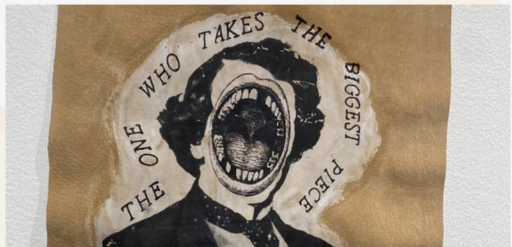


Annual Peer-to-Peer Fundraiser

This year's Communities for Common Weal fundraising campaign was very successful, due in large part to the wonderful championing of the organization by staff and board members alike. Everyone worked hard to share the campaign with their network, and together we raised \$8,178 over the three-week period.

Truth Art (Re)conciliation Exhibition

Presented in partnership with PAVED Arts, *Truth Art (Re)conciliation* was a group exhibition in Saskatoon led by Holly Rae Yuzicapi, Eliza Doyle, and Marjorie Beaucage. Each artist participant created a digital work in response to one of the TRC's 94 Calls to Action. Together, we explored unique ways how art can be used as a tool to address the 94 Calls to Action put forth by the Truth and Reconciliation Commission.



Another Great Success

Once again we decided to try our luck running a 50/50 raffle fundraiser. We ran it in tandem with our support of *Theatre in the Park*, encouraging attendees to try their luck! We sold \$1,100 worth of tickets, and "Lucky" Meghan Trenholm took home the big prize of \$550.

PROFESSIONAL DEVELOPMENT OPPORTUNITIES

Harm Reduction Training

Fostering a dialogue on harm reduction is another area of programming focus that emerged as part of our 2021 strategic planning. Thus, we partnered with Emily Ritenburg of Aroha Pride Counselling and Consulting for a training entitled *Building Allyship with Substance Using Communities*, which traced the modern history of substance use from a socio-political perspective and considered intersectionality within the opioid crisis, the basic philosophy of harm reduction, inclusive language when talking about substance users, and current drug user advocacy movements pushing to decriminalize substance use. While we'd originally envisioned this as a building block towards developing programming with substance-using communities, Emily helped us broaden our focus to consider how we can integrate harm reduction into all aspects of our work. Her thoughtful approach to the topic centered the lived experience of marginalized populations, and we especially loved the zines she shared, including one she developed in collaboration with sex workers in Regina.

2SLGBTQ+ Training

In early-2022, our staff and board team came together with Jacq Brasseur, CEO and Principal Consultant of Ivy & Dean Consulting for *Understanding & Supporting 2SLGBTQ+ Communities*. This training was a crucial starting point on the road to meaningful collaboration with the 2SLGBTQ+ community in Saskatchewan, which we hope will result in generative programming created by and for queer and trans participants in the coming years. During the training, Jacq introduced 2SLGBTQ+ language and concepts and encouraged our team to think critically about what positive and affirming spaces look like for 2SLGBTQ+ communities. Their approach to facilitation was inviting and playful, engaging the team in games and discussion over two sessions that took place via Zoom. A highlight was the sharing of featured work by socially-engaged queer and trans artists across Canada and a dialogue on the “queering” of our practices. Additionally, Jacq sponsored Common Weal through the pro bono offering of their services as an ongoing resource to the Common Weal team.

Fundamentals of Fundraising

After three years of increased attention on fundraising, we were thrilled to expand our team to include someone whose sole focus is fund development.

Ian Cameron joined the team in September, taking over the role of Development Coordinator and allowing us to expand on the success we have seen in this area of the organization.

While no stranger to working in non-profits, Ian was eager to broaden his professional capacity and increase his fundraising knowledge and techniques by taking the *Fundamentals of Fundraising* training with the Association of Fundraising Professionals (AFP). Ian recalls, “This training has given me the chance to learn how to approach my work in a conscientious and impactful way, not only in terms of fundraising, but also in terms of developing support from local businesses, community members, and other stakeholders.”

Instagram Lab

After spending the past several years successfully creating a solid foundation in our communications, including a strengthened focus on our online presence and bringing much of our design in house, it was time for us to imagine the next few years. With this in mind, Nena took part in *The Instagram Lab*. With a focus on building community and using our voice, the course was a perfect fit for our organization’s mission, and served as an invigorating refresh as we reexamine the role that social media plays in our overall communications. Nena shared: “When there are so many moving pieces in an organization like Common Weal, it can be easy to feel overwhelmed by whether or not we are doing things the ‘right’ way when it comes to our social media. I appreciated the reminder that staying true to those we are serving is always more important than numbers, and the confirmation that we are on the right track!”

UPDATE ON THE STRATEGIC PLAN

In 2022, we continued the implementation of our new Strategic Plan which was developed under the guidance of Brita Lind and her team at Arcas Advertising in 2021. Within this new strategic plan was born our current organizational 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.

Throughout the various transitions that took place in the last year, the Common Weal team remained steadfast in our commitment to this mandate. We continue to strive to sustain a healthy and balanced workplace culture and governance model that aligns with our values. We continue to foster a culture of compassion and honest dialogue with the team on a regular basis, and we understand the importance of supporting one another to maintain and build strong physical and mental health of all team members.

As we continue to navigate the changes that have come through the organization, we have worked to ensure that our staff, board of directors, and contracted artists are reflective of the communities we serve and have skills that align with the needs and values of the organization.

In the past year, we have been successful in more than tripling our monthly donor base from eight to 31 monthly donors. Our monthly donor base has become an integral component of Common Weal's operations. We hold our monthly donors in the highest regard, and we are immensely grateful for the support from our community to continue doing the work we do in Saskatchewan. This coming year, we look forward to continuing our work in supporting our communities by implementing both short-term and long-term socially-engaged arts programming based on the needs of the communities we serve with a focus on social equity and justice. Lastly, we look forward to conducting a thorough evaluation and revision of Common Weal policies to ensure that our personnel, operational, procedural, and governance policies are serving our communities in the best way possible by identifying various gaps and possible misalignments with our values as an organization, as well as implementing tangible improvements for sustainable change going forward.

FAREWELL AND THANK YOU
RISA PAYANT



This year marked the departure of Risa Payant, who had been in the role of Executive Director since 2015. In her time with the organization, she devoted countless hours to its growth, increasing the annual operating budget by over 50%, expanding our core team from three to five employees, and supporting our Artistic Directors in tripling programming offerings. She also focused on building relationships in the community, representing Common Weal as she advocated for positive change within the sector, and doing the unsexy (and often unseen) behind-the-scenes work that keeps a busy arts non-profit running. Of her time with the organization, Risa said: “After a decade of trying to find my place in the arts sector, Common Weal became a haven for me where I was provided the trust and support to develop my leadership skills in service of Saskatchewan communities. My passion for our work and my gratitude for the Board of Directors, staff, and artists who make it happen is vast, and I look forward to continuing to support the organization as a donor, volunteer, and vocal champion.”

Before her departure, we asked Risa to share some favourite memories from her time at Common Weal:

“Throughout my time as Executive Director I was lucky enough to travel with the team to communities across the province. Since socially-engaged work is all about connection and collaborative process, I relished these opportunities to get away from my desk and work alongside program participants. Hearing their stories and bearing witness to the connections they created with Project Artists and each other was a privilege. Four moments, in particular, stand out:

- “I joined *A Rightful Place* Project Artist Micheal Bell for portrait sessions in Regina and Prince Albert. After a particularly inspiring session with a participant, Michael remarked that he felt like something ‘exploded’ inside him creatively. This reminded me of the reciprocal relationship developed between Project Artists and participants, which inspire important personal and professional evolution, the effects of which ripple in our communities for years to come.

- “There’s no shortage of heartwarming stories of the *Hello in There* program, but one participant’s experience touched me deeply. He started the session disinterested and disengaged. In fact, he only agreed to attend because his wife was eager to participate. He was in the early stages of dementia and had stopped speaking due to the anxiety caused by his declining memory. When the artists couldn’t get him engaged in the workshops, his wife let us know that he’d always loved poetry so we sat with him, reading aloud from poetry books he had in his personal collection for six weeks of sessions. He didn’t speak, but he kept coming back. On the last day of the program he handed Project Artist Chrystene Ells a stack of poems he’d written independently after our sessions, including my favourite:

‘To give you a sense of what I feel:

I love my wife, Marion. /

More than half the time she worked so much.

Overworked.

Looking after the family.

Now she looks after me.

My Marion is like water. We all need water.’



- “The *Axenet’i Tth’al* exhibition was a *huge* undertaking, and, if I’m being honest, I spent more than one moment wondering if we’d taken on more than we could handle. However, walking into the first presentation of the work at Waneskewin Galleries I was overcome by emotion. My senses were alive with the smell of moss and trees as I took in the forest which Northern Artistic Director Judy McNaughton, Curator Felicia Gay, Project Artist Michèle Mackasey, and the English River First Nation community had brought to life inside the ‘white walls’ of the gallery. When the exhibition was shown again in 2019 at the Mann Art Gallery (coinciding with the launch of the exhibition publication), I was reminded again of what can be achieved when communities come together to share a bit of themselves with the public.

- “I attended a *Respond to Racism* workshop and consultation as the program was in the early stages of development. I think often of a conversation I had with an elderly widow who spoke eloquently of the tension she felt in her rural community, noting that speaking up against instances of racism within her group of friends would likely result in social isolation, ostracisation, and being cut off from the community supports she relied on to survive. Her story reminded me of the complexities of race relations in small towns across the province and the need for diverse approaches to our work that allowed multiple points of entry, meeting people where they’re at when fostering in anti-racist action.



“I’ll be forever grateful to Brita Lind (formerly of Go Giraffe Go and currently at Arcas Advertising) for her guidance in the early years of my time at Common Weal, which included facilitating our 2016 strategic plan. I welcomed her encouragement to dream big, but an objective to present to international peers on our work felt especially daunting. Two years later, a chance encounter with former Common Weal General Manager Marnie Badham (now teaching at RMIT University in Melbourne) and generous funding from the Canada Council for the Arts’ *Arts Abroad* program manifested in Northern Artistic Director Judy McNaughton, former Southern Artistic Director Shaunna Dunn, and myself traveling to Australia for three weeks, immersed in the country’s socially-engaged practice. I was honoured to present at the Art Association of Australia and New Zealand’s *Aesthetics, Politics, and Histories: The Social Context of Art* conference on the same day as keynote speaker Griselda Pollock (a personal hero from my days as an Art History undergraduate student). Our team was also lucky enough to spend time with colleagues at Footscray Community Arts Centre in Melbourne and visit the ninth *Asia Pacific Triennial of Contemporary Art* at the Queensland Art Gallery in Brisbane. Among these professional highlights, I’ll never forget traveling for hours on a train so we could spend the day at Surfers Paradise on the Gold Coast near the end of our trip. Laughing with Judy as we bobbed beside each other in the ocean was a surreal moment of joy that grounded me in the importance of finding moments of playfulness in this work.

“In 2018, I approached the board to admit I needed help with our communications and development initiatives. These important areas of operations had been pushed to the side of my desk for three years, and, although we had only half the funds needed to do so, I asked for their trust in hiring into a new position, our Communications and Development Coordinator. Nena Hawkes joined the team, and we hit the ground running with expert guidance from board member and development professional Kate Scheurwater. I’ll never forget the first Peer-2-Peer fundraising campaign we ran in which the two of us and our families were among the only donors. Instead of feeling discouraged, Nena pushed forward, and by 2021 our donor program had grown by over 1,000% (for real!). It’s a point of pride that this growth wasn’t achieved through major gifts but through hundreds of small donations from generous community members who value the work we do and wanted to be a part of it. Nena and I also achieved a lot in the area of communications through developing a robust social media presence, the launch of bi-monthly newsletters, a comprehensive rebrand including designing a new logo with Bradbury Brand + Design Experts, and moving the design of promotional materials and our Annual Report in house using the free Canva for Nonprofits online platform. My working relationship with Nena was a dream, and I’ll never forget how hard she pushed herself to learn and grow in service of communicating the value of our programming.



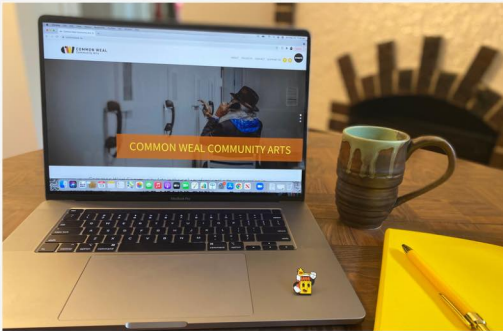
“In 2019, I stood on the stage at Saskatoon’s Persephone Theatre and teared up as I read the names of the board, staff, and artist alumni who made Common Weal what it is today. Throughout my time at the organization I was mindful of the 30-years of care and community that pushed the Saskatchewan arts sector to value the work of socially-engaged arts as a legitimate and necessary part of the provincial ecosystem. Winning the Saskatchewan Arts Awards’ Leadership—Organization award felt like a culmination of this work that I shared with those who came before me. In our acceptance speech I summed it up by saying: ‘Sometimes in community arts you can feel like a real underdog, so receiving this recognition really does mean the world to us, and, I think, says a lot about the advancement of community arts and socially-engaged practice here in the province.’

“In 2020, I ‘graduated’ from the *Cultural Leadership* program at the Banff Centre for Arts and Creativity alongside my Year Two cohort of Canadian arts and culture leaders. The program, which was designed to assist the cohort in understanding the increasingly complex and interdependent cultural environment, equip us with the skills to navigate the sector, and allow us to build a national network of peers, was a truly life altering experience. Most impactful was a robust exploration of justice, equity, diversity, and inclusion strategies, including approaches to decolonizing our work and organizations, as well as a deep dive into staff support models that prioritize wellness within and outside of the workplace. This experience fundamentally changed my approach to leadership by giving me the knowledge I needed to commit to a values-based practice alongside a supportive and connected group of peers and facilitators. I continue to reference the lessons I learned in my year in the program and stay connected to the cohort who often influenced and supported the work of Common Weal.



“My role at Common Weal was the first in which I reported directly to a board. Over my seven-year tenure this relationship was not without its challenges, but when I submitted my resignation in early-2022, it was, perhaps surprisingly, leaving the Board of Directors that caused me the most heartbreak. Part of this was tied to our unfinished revisioning of traditional governance models in favour of a non-hierarchical approach that honours the unique contributions of each member of the team. I was sad to leave this work, which had emerged as a major focus of our 2021 Strategic Plan. Another part was tied directly to the relationships I’d developed, particularly those with Chairs Evie Ruddy and Yvette Nolan. Evie joined the team in a period of turmoil and immediately dug into changing the culture of the board. They were a constant source of support, encouragement, and patience and Common Weal would not be where it is today without their leadership. The same can be said for their successor, Yvette. In the time we worked together Yvette taught me lessons in patience, reactivity, and holding space for joy and hardship that I’ll carry with me in my personal and professional life. Boards are often framed as a nuisance at best, but the work of our Board of Directors truly shaped the trajectory of the organization and the growth of my leadership practice. I am truly grateful for the work of each and every board member I had the pleasure of working with.”

OUR TEAM



Staff:

: Risa Payant, Executive Director (Sep - May)
: Lenore Maier, Executive Director (May - Aug)
: Judy McNaughton, Northern Artistic Director
: Charles Umeh, Southern Artistic Director
: Ian Cameron, Development Coordinator
: Nena Hawkes, Communications Coordinator

Board of Directors:

: Yvette Nolan, Chairperson
: Sarah Mitten, Vice-Chairperson
: Leo Kieser, Treasurer
: Lara Bonokoski, Secretary
: Krystal Pederson, Member-at-Large
: Sonia Stanger, Member-at-Large
: Taiwo Afolabi, Member-at-Large

Committees:

Finance Committee

: Lara Bonokoski
: Lenore Maier (May - Aug)
: Leo Keiser
: Risa Payant (Sept - May)

Fund Development Committee

: Ian Cameron
: Lenore Maier (May - Aug)
: Risa Payant (Sept - May)
: Sonia Stanger

Nominations Committee

: Lenore Maier (May - Aug)
: Risa Payant (Sept - May)
: Yvette Nolan

Personnel Committee

: Lara Bonokoski
: Lenore Maier (May - Aug)
: Risa Payant (Sept - May)
: Yvette Nolan

Policy Committee

: Lenore Maier (May - Aug)
: Risa Payant (Sept - May)
: Sarah Mitten
: Taiwo Afolabi
: Yvette Nolan

ARTISTS, ELDERS, TECHNICIANS AND OTHER CONTRIBUTORS

- : Adreanna Boucher
- : Alan Ruder
- : Dr. Afua Cooper
- : Beth Gobeil
- : Carol Estralshenen
- : Chevez Ezaneh
- : Chris Krug-Iron
- : Clinton Ackerman
- : Conor Farrell
- : Danielle Castle
- : Donovan Scheirer
- : Eliza Mary Doyle
- : Evie Ruddy
- : Jesse Campbell
- : Joel Bernbaum
- : Joel Reimer
- : Johanna Arnott
- : Joseph Naytowhow
- : Kacy Anderson
- : Ka'nahsohon Kevin Deer
- : Kay Wong
- : Kevin Joseph
- : Kevin Niessen
- : Kevin Wesaquate
- : Kris Alvarez
- : Krystle Pederson
- : Laura Crossman
- : Laura Negraeff
- : Lauren Warrington
- : Leona Aubichon
- : LJ Tyson
- : Lynda Monahan
- : Mackenzie Dawson
- : Maggie Mercredi
- : Marcy Friesen
- : Megan Zong
- : Micah Erenberg
- : Michèle Mackasey
- : Milaine Curé
- : Mitch Dureault
- : Mitchel Larsen
- : Nap Daignault
- : Noah Rossmo
- : Nikhil Kumar (Kumar Productions)
- : Peace Akintade
- : PIQSIC
- : Ralph Opikokew
- : Rene Dufour-Contreras
- : Ricardo Alvarado
- : Ruairidh MacDonald
- : Sarah Bergbusch
- : S.E Grummett
- : Star Andreas
- : Taegan O'Bertos
- : Tristan Durocher
- : Yvette Nolan



LOOKING FORWARD

LENORE MAIER

As we step out of a significant transition period for the organization and into 2023, I'm looking forward to continuing to foster and grow my relationships with the staff, board, and broader Common Weal community. In the coming year, I'm excited to work closely with our policy committee to explore ways to review, amend, and improve our governance, operational, and personnel policies so that they can best align with our organizational mandate. Additionally, I'm excited to continue settling into my role, building upon current community partnerships and fostering new ones that align with our strategic plan, whereby we can continue engaging the arts as a tool for the improvement of individual and community health.

JUDY MCNAUGHTON

Over the next year, Northern programs will evolve with the *Artist in Communities Mentorship Program*, refining its programs as Common Weal takes on the *Herb Bassett Day Home Project* with Prince Albert writer Beth Gobeil as lead artist. *The Northern Languages Program* will ramp up as Chevez Ezaneh unveils a Dene language keyboard in Patuanak and visual artist Michèle Mackasey begins a collaborative tribute to residential school survivors in the Northern communities. Interdisciplinary artist and songwriter Cheryl L'Hirondelle's exhibition *Why the Caged Bird Sings—Immersive Engagements*, will be remounted at the Dunlop Art Gallery in Regina during the summer of 2023.

CHARLES UMEH

In the upcoming year, southern programming will be focused on our *Digital Decolonization* and *Youth Bridging* projects which are both part of our ongoing *Respond to Racism* program streams. I am excited to continue our youth empowerment project *Own the Stage: Speak and Inspire* which had its debut this year at the Grand Theatre in Indian Head. As we continue to navigate how to live and work with one another in a rapidly changing world with all its uncertainties as a community, we look forward to creating more connections and building more relationships.

NENA HAWKES

This past year has brought many transitions to the team and my own role here at Common Weal. Heading into the 2022/23 fiscal year, I am excited to see how Common Weal continues to grow and adapt. I am proud of the communications pieces that we have created this year and look forward to seeing what comes next as our team comes together to share our strengths

IAN CAMERON

With a year's worth of experience under my belt as the Development Coordinator, I can now say quite confidently, 'have you considered signing up as a monthly donor?' All jokes aside, it's been a pleasure working with two different Executive Directors (Risa and Lenore) and our wonderful Communications Coordinator (Nena) to develop the fundraising portfolio at Common Weal so that we can strengthen our capacity to support artists and communities. As I set my gaze on the future, I can see many exciting opportunities for Common Weal to develop not only our funding, but also our general support and encouragement from the broader community. 'It takes a village...' (as they say!).



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, 2022**, 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, 2022**.

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 21, 2022.

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 21, 2022
Regina, Saskatchewan**

VIRTUS GROUP LLP
Chartered Professional Accountants

COMMON WEAL COMMUNITY ARTS INC.
SUMMARY STATEMENT OF FINANCIAL POSITION
AS AT AUGUST 31, 2022
(with comparative figures for 2021)

ASSETS			
		2022	2021
Current assets			
Cash	\$	400,301	\$ 78,221
Accounts receivable		2,398	11,868
Prepaid expenses		2,615	2,615
		405,314	92,704
Tangible capital assets		7,065	7,681
	\$	412,379	\$ 100,385
LIABILITIES			
Current liabilities			
Accounts payable and accrued liabilities	\$	12,988	\$ 1,883
Deferred revenue		307,998	18,898
		320,986	20,781
NET ASSETS			
Unrestricted surplus		91,393	79,604
	\$	412,379	\$ 100,385

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, 2022
(with comparative figures for the year ended August 31, 2021)

	<u>2022</u>	<u>2021</u>
Revenue		
Operating grants	\$ 281,200	\$ 276,533
Project grants	110,931	125,726
	392,131	402,259
Donations and sponsorships	29,257	87,787
Fundraising	2,040	551
Self-generated revenue	18,035	9,874
	441,463	500,471
Expenses		
Administrative	176,022	180,365
Amortization	2,235	2,303
Project expenses	250,824	299,704
Loss on disposal of tangible capital assets	593	-
	429,674	482,372
Excess of revenues over expenses	11,789	18,099
Unrestricted surplus - beginning of year	79,604	61,505
Unrestricted surplus - end of year	\$ 91,393	\$ 79,604

See accompanying notes to the financial statements.

COMMON WEAL COMMUNITY ARTS INC.
SUMMARY STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED AUGUST 31, 2022
(with comparative figures for the year ended August 31, 2021)

	<u>2022</u>	<u>2021</u>
Cash provided by (used in) operating activities:		
Excess of revenues over expenses	\$ 11,789	\$ 18,099
Items not involving cash:		
- Amortization	2,235	2,303
- Loss on disposal of tangible capital assets	593	-
	<u>14,617</u>	<u>20,402</u>
Non-cash operating working capital	309,675	(157,167)
	<u>324,292</u>	<u>(136,765)</u>
Cash provided by (used in) investing activities:		
Additions to tangible capital assets	<u>(2,212)</u>	<u>(2,760)</u>
Increase (decrease) in cash	322,080	(139,525)
Cash position - beginning of year	<u>78,221</u>	<u>217,746</u>
Cash position - end of year	<u>\$ 400,301</u>	<u>\$ 78,221</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, 2022
(with comparative figures for the year ended August 31, 2021)

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, 2022 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

Brigitte Fontille, Canada Council for the Arts
Carmelle Pretzlaw, SK Arts
Carol Greyeyes, SK Arts
Damon Badger Heit, SaskCulture
Dana Rempel, The Artesian
David LaRiviere, PAVED Arts
Deborah Aitken, CAMP SASK ARTS
Derek Klaassen
Derek Sandbeck, AKA Artist Run
Deron Staffon, SK Arts
Em Ironstar, Saskatchewan Arts Alliance
Emily Ritenburg, Aroha Pride Counseling and Consulting
Gaia and Ever Olaechea Payant
Gerry Payant
Helen Moore-Parkhouse, Calgary Arts Development
Jacob Malette, Canada Council for the Arts
Jacob Zimmer, Nakai Theatre
Jacq Brasseur, Ivy + Dean Consulting
Jennifer Berwin, Globe Theatre
Jera Macphreson, Neutral Ground
Joel Bernbaum, SUM Theatre
John Cameron
Jose Miguel Olaechea Reyes and Katie Kohuch
Josh Ruth, Art City
Judith Marcuse, Judith Marcuse Projects
Judy MacLeod Campbell, City of Prince Albert
Kathy Cameron
Kim Gilker, International Centre of Art for Social Change
Ky Pangracs
Labrador Creative Arts Festival (NL)
Leona Aubichon, English River First Nation
Marcus Miller, Mann Art Gallery
Mark Sylvester, City of Regina
Marnie Gladwell, Saskatchewan Arts Alliance
Maude Lavasseur and Team, National Theater School
Meghan Trenholm
Michel & Xavier Boutin
Multicultural Association of Fredericton (NB)
National Theatre School of Canada (QC)

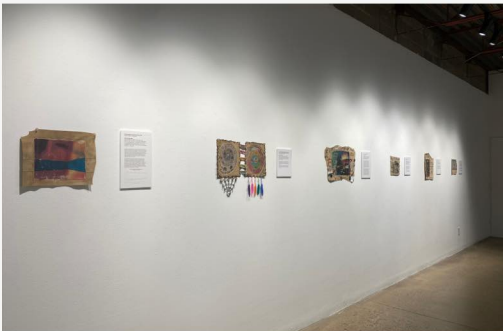
Noreen Neu, SK Arts
Northern Arts and Culture Centre (NWT)
Paula Bogdan
Philip Adams, SK Arts
Regina Executive Director Group
Rhonda Rosenberg, Multicultural Council of Saskatchewan
Risa Payant
Rob and Sandi Bogdan
Robin Sveinbjornson, Grand Theatre
Scott Cameron
Seanna Connell, ArtBridges/ToileDesArts
Tara-Leigh Heslip, Grand Theatre
Tarin Dehod, AKA Artist-Run
Tennille Wild, Virtus Group
Terri-Lynn McDonald, Indigenous Peoples' Artist Collective
The River Clyde Pageant (PEI)
Tia Furstenberg, Mann Art Gallery
Tomas Jonsson, Dunlop Art Gallery
Travis Cole and team, PAVED Arts
Trico Changemakers Studio (AB)
Wonder'neath Art Society (NS)
Youth Art Connection (NS)
Yvette Nolan



PHOTO CREDITS



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



Cover: Larry McCamon, Mackenzie Dawson, Steven Wiig, Cara Stelmaschuk, Charles Umeh
Inside Front Cover: All My Relations Photography
Page 2 : Larry McCamon, All My Relations Photography
Page 4 : Matt Ramage
Page 5 : Carey Shaw
Page 6 : Xavier Boutin
Page 7 : Provided by Charles Umeh
Page 8 : Promotional Graphic by ICASC, screenshot of ASCN official promotional video
Page 10 : Unknown, Eliza Mary Doyle
Page 12 : All My Relations Photography (all)
Page 14 : Larry McCamon, Michéle Mackasey
Page 16 : Charles Umeh (all)
Page 18 : Piper Fafard (all)
Page 20 : Mackenzie Dawson (all)
Page 22 : Cara Stelmaschuk, Judy McNaughton
Page 27 : Evie Ruddy
Page 28 : Michael Bell, Patricio Del Rio
Page 29 : Shaunna Dunn, Unknown
Page 30 : Provided by Sask Ministry, Dave Stobbe
Page 31 : Provided by Risa Payant. Risa Payant
Page 32 : Risa Payant
Page 33 : Lenore Maier
Page 40 : All My Relations Photography
Inside Cover : Piper Fafard, Lenore Maier, Nena Hawkes

CORE FUNDERS



PROJECT FUNDERS



SPONSORS



COMMON WEAL CHAMPIONS

CHARLES UMEH
DANA REMPEL
DANIELLE SAKUNDIAK
DAVID EDNEY
EVIE RUDDY
HAYLEY LEIER
IAN CAMERON
JAYDEEN AND RACHEL WILLIAMS-RABINOVICH
KATE SCHEURWATER
KATY SHORT
KRYSTAL LEWIS
KYLEEN PANGRACS
LARA BONOKOSKI
LENORE MAIER
LINDA SMITH
MAUDE LEVASSEUR
MEGHAN TRENHOLM
MELANIE METCALF
NENA HAWKES
PAULA BOGDAN
RISA PAYANT
SABRINA CATALDO
SARAH MITTEN
SCOTT AND KATHY CAMERON
SHAYNA STOCK
SONIA STANGER
SYRA LUNA
TATUM LAWLOR
VICTORIA NELSON
WILLIAM NEHER
YVETTE NOLAN