



COMMON WEAL COMMUNITY ARTS

ANNUAL REPORT 2017

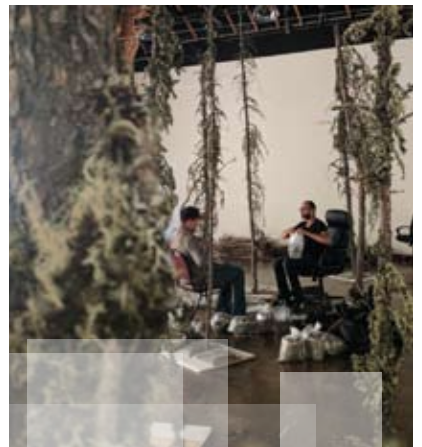
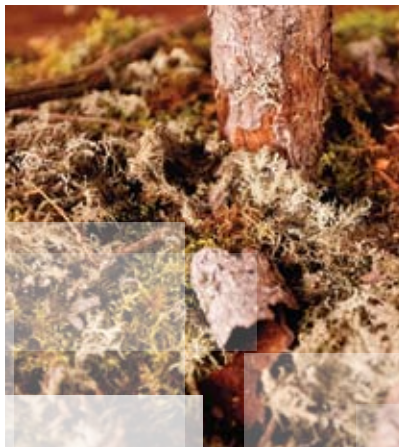
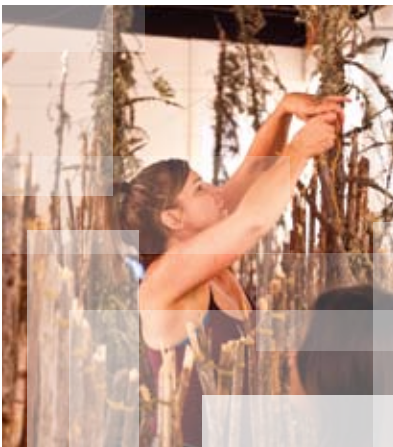




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ABOUT US

WE ARE A BRIDGE between the artist and the community; THE LINK THAT FORGES partnership and a legacy of social change.

Common Weal Community Arts emerged onto the Saskatchewan arts scene in 1992 with 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. Over the course of our nearly 25-year history, we have expanded our artistic vision to include programming that is diverse in artistic discipline and approach. Common Weal is committed to facilitating the development of individuals and communities by providing opportunities for self and collective expression through art. In doing so we strive to inspire ideas and empower people to tell their stories in their own voices. Place, shared identity, or interest may define the participating communities, the majority of which are marginalized, underserved, or historically misrepresented.



photo credit: michèle mackasey

STARTING YEAR
: 1992

ANNUAL BUDGET
: \$378,865

REVENUE
: 54% PROVINCIAL
: 38% FEDERAL
: 5% MUNICIPAL
: 3% PRIVATE

EXPENSES
: 71% ARTISTIC
: 27% ADMINISTRATIVE
: 2% COMMUNICATIONS

FULL TIME STAFF
: 3

PART TIME STAFF
: 1

BOARD OF DIRECTORS
: 5

OFFICES
: REGINA
: PRINCE ALBERT

PROJECTS THIS YEAR
: 10

**ARTISTS, ARTISANS,
TECHNICIANS, AND
ELDERS**
: 25

CORE FUNDERS
: CANADA COUNCIL
FOR THE ARTS
: SASKATCHEWAN
ARTS BOARD

“In keeping with the strategic goals that emerged in 2016,

THIS YEAR THE STAFF WORKED TO INCREASE THE PROFILE

of the organization on a provincial, national, and international level.”

LETTER FROM THE CHAIR

AMBER PHELPS BONDAROFF : The past year has been one of increased visibility for Common Weal Community Arts.

In the north, the *Axenet'i Tth'al* installation brought years of collaborative work between the Patuanak community and artists Michèle Mackasay and Manuel Chantre into the spotlight. National audiences were exposed to this work through features in periodicals such as *Canadian Art*, *Vie des Arts*, and *Eagle Feather News*. In the south, the *A Rightful Place* exhibition caught the attention of media and visitors alike. Portraits of newcomers currently residing in one of 11 towns in rural Saskatchewan, artfully rendered by photographer Michael Bell, were shown for the first time at the Art Gallery of Regina. We will expand this reach with a two-year exhibition tour with OSAC in 2018.

In July we launched a new and improved website. Many tireless hours of work went into finalizing this beautiful and concise resource and archive for the organization. A special thanks to Go Giraffe Go and Elan Morgan for their support. This website and a commitment to communicating regularly with the public through various platforms has served to increase awareness of our consistently strong programming.

This fall marks my fifth year on the Board of Directors, and my second year in the role of Chair. I am thrilled to have been a part of this organization for the past five years as I continue to learn and grow in my support role.



photo credit: mike tan (diane + mike photography)

“I worry that working to increase our profile will seem superficial, but we are seeing a direct correlation between this and the
EMERGENCE OF NEW PARTNERSHIPS AND OPPORTUNITIES

to generate dialogue on socially-engaged art.”

LETTER FROM THE EXECUTIVE DIRECTOR

RISA PAYANT : The recurring theme of this year was celebration. *Axenet'i Tth'al* emerged as our most complex and expansive programming in recent history. We worked with the community of Patuanak to bring the Dene worldview and northern Saskatchewan landscape (literally!) into the gallery at Wanuskewin Heritage Park. The program challenged us to develop new collaborative models and problem-solve at a greater scale than ever before. The resulting exhibition was a truly immersive and captivating tribute to the lives of participants from English River First Nation and a culmination of the work we've invested there since 2014.

In the south, we tackled a desire to investigate the newcomer experience and a need to develop genuine partnerships in rural Saskatchewan with *A Rightful Place*. At the close of the program, we'd put over 4,500 kilometers on our vehicles and established new relationships with partners in 11 distinct communities. We also managed to secure ongoing annual funding for the *Hello in There* program and continued to be responsive to a variety of communities through shorter-term workshops and programming.

Sharing our stories became a major aspect of our work. This included lending our voice to an ongoing dialogue at events like *Moveable Feast: Culture Creates Community*. Fostering a dialogue on socially-engaged practice is important. It's scary to put our work under a microscope, but the reward is great, providing a spark for ongoing innovation.

I am grateful for the diligent work of our artistic team, Judy and Gerry, and our longstanding Board of Directors. Thank you.

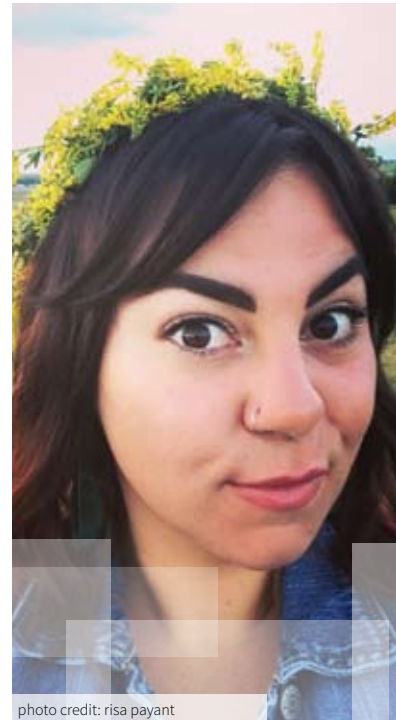


photo credit: risa payant

“Our programs, which are often described in terms of the benefit to participants, **CONTRIBUTE SO MUCH TO OUR ARTISTS AND STAFF** and, ultimately, to the broader community.”

“This is my last full year at Common Weal Community Arts and I feel proud to look back on my years and say ‘yes, our work does play a role in promoting **POSITIVE SOCIAL CHANGE** in our province’.”

LETTER FROM THE NORTHERN ARTISTIC DIRECTOR

JUDY MCNAUGHTON : This September, Writer in Community Lynda Monahan held a public reading by five young northern writers as part of the Anskohk Aboriginal Literary Festival. While each writer read their works with a different approach, I found them all to be sincere and affecting. One young writer spoke intimately about his experience of moving from his northern home to Prince Albert so that he could go to high school. He conveyed the experiences of being displaced and lonely and told a story about going out to sit on the back steps of his home alone one night. He described becoming consumed by the night sky, feeling himself dissolve into it and losing, for a moment, the emotions of the day. This reading affected me and, clearly, others in the room as well. I was transported back to moments when I felt myself melt away under the vibrant northern sky, somehow both exhilarated and peaceful. My mind often goes back to that event and how much those young readers gave to me personally that night.

The mutually beneficial relationship between our organization, the artists, and the communities we work with strikes me each time we come together for a project, perhaps never more so than at the opening of *Axenet'i Tth'al* this summer. I watched visitors walk through elaborate fringes painstakingly constructed by dedicated Patuanak community members. Brushing up against a fringe while trying to navigate the dimly-lit maze would activate a video image of elder Jacob Estralshenen (now passed) tying hide strips and speaking about the cultural purposes of fringes. The benefits were clear in the uniqueness of the exhibition, which was a true celebration of the community and their stories.



photo credit: emma anderson

LETTER FROM THE SOUTHERN ARTISTIC DIRECTOR

GERRY RUECKER : When I introduce our work to those who aren't familiar with us, it sounds rather grandiose and pretentious to state that we undertake art projects that affect positive social change. Sometimes I wonder, is it realistic to expect that art can have a broad public impact?

Working in the community-engaged art field, we have a number of objectives that we hope to address through our projects. This includes offering opportunities for participants to tell their stories—a form of advocacy on an issue coming directly from the individuals affected by it, many of whom may not have abundant opportunities for self-expression. Sometimes it is our intent to inspire people to think more deeply on a particular aspect of their life. Sometimes a project is designed to bring mainstream attention to an issue or circumstance in our community. When we are able to honestly and genuinely achieve one or more of these project goals, we consider the project a success.

In this respect, then, I am confident that 2017 was a success. We were overjoyed with the positive and enthusiastic response we received for our projects, with feedback coming from participants, partners, and the community at large.



photo credit: gerry ruecker



photo credit: michael bell

MOVEABLE FEAST: CULTURE CREATES COMMUNITY

**AN ARTIST'S
JOB IS TO HELP
US AS A PEOPLE
HERE KNOW EACH
OTHER, KNOW
OURSELVES.
CAN WE BUILD
BRIDGES? CAN WE
UNDERSTAND ONE
ANOTHER?**

— DAMON BADGER HEIT,
PANELIST

In September we joined forces with Curtain Razors for an incarnation of their *Moveable Feast* series. Founded by award-winning multidisciplinary artist Michele Sereda in 1989, Curtain Razors has been inspiring and producing new works that explore the boundaries of contemporary theatre for over two decades. The format of their *Moveable Feast* series events is ever-evolving, with pop-up happenings designed to provoke critical thinking through discussion with peers in the arts and the broader public. This has taken various performative forms, often incorporating a playful framework to facilitate serious conversation. The events have been highly successful, igniting dialogue and stimulating audiences to examine the status quo and reconsider their role in making deep contributions to their communities.

For *Culture Creates Community*, we posed the question “does culture create community?” A diverse group of panelists—Damon Badger Heit, Joel Bernbaum, Chrystene Ells, Blair Fornwald, Risa Payant, Rae Staseson, Gary Varro, and Misty Wensel—came armed with a personal manifesto and engaged in a raucous caucus-style panel moderated by Joey Tremblay. This event was part of the launch of Regina’s Artesian Performing Arts as a newly-formed nonprofit organization.

ART IS EVERYTHING. IT'S WHAT HEALS US.

It's what makes us complete.
It's what helps us communicate with each other.

— Chrystene Ells, Panelist



photo credit: michael bell



photo credit: michael bell

Panelists were chosen to represent several generations, disciplines, ways of working, and experience. They were asked to respond to prompts such as: How is your work situated in relation to socially-engaged practice? Do you have a metaphor for community engagement in the arts? Are we more or less aware of social practice in Saskatchewan? How do you identify (or not) with phrases such as art for art's sake, culture creates community, or community engagement? Do we need to distinguish social practice from other art forms to legitimize it/engage with it/navigate it as a means of expression? They were also encouraged to bring questions for their fellow panelists.

Responses were timed and panelists were held to strict time limits (30-60 seconds depending on the question). The audience was encouraged to engage in the discussion and challenge panelists whenever possible, making for a lively evening of debate.

STARTING YEAR
: 2008

PANELISTS
: DAMON BADGER HEIT
: JOEL BERNBAUM
: CHRYSTENE ELLS
: BLAIR FORNWALD
: RISA PAYANT
: RAE STASESON
: GARY VARRO
: MISTY WENSEL

MODERATOR
: JOEY TREMBLAY

ATTENDANCE
: 84

LOCATION
: REGINA

QUESTION
: DOES CULTURE
CREATE COMMUNITY?

FORMAT
: ERIC ROSE'S
RAUCOUS CAUCUS

PARTNERS
: CURTAIN RAZORS
: ARTESIAN
PERFORMING ARTS

FUNDERS
: CITY OF REGINA

PATUANAK ARTIST-IN-RESIDENCE

STARTING YEAR
: 2011

ARTIST
: MICHÈLE MACKASEY

PARTICIPANTS
: 350

LOCATION
: PATUANAK
: SASKATOON

KM DRIVEN
: 13,026

BOTTLES USED
: 11,000

PARTNERS
: ENGLISH RIVER
FIRST NATION

FUNDERS
: CANADA COUNCIL
FOR THE ARTS NEW
CHAPTER PROGRAM
: COMMUNITY
INITIATIVES FUND
: SASKATCHEWAN ARTS
BOARD

When the mind,
heart and hands
work together
creatively,

**MAGNIFICENT
PIECES
OF ART CAN
BE A RESULT.**

— Margaret Rose McIntyre,
Child & Family Services
Prevention Worker

Like many Northern communities that grapple with the ongoing impacts of Canada’s colonial legacy, Patuanak is often rocked by crisis or tragedy. The community strives to resist the discouraging effects of these negative forces by reinforcing in their children a deeper understanding of themselves and their unique culture. With this in mind, visual artist Michèle Mackasey has collaborated with the English River First Nation on a two-year artist residency. The second year of this residency included cultural workshops with Dene elders, a commemorative portrait project, and the collaborative installation *Axenet’i Tth’al*, which shares Dene worldview through an interactive fringe landscape.

The *Bottle Portraits* initiated by artist Michèle Mackasey to honour the memory of two Patuanak youth lost in a house fire, have gained momentum over the past year. The large-scale portraits are composed of small glass bottles filled with pigmented water. Community members of all ages take part in the process of filling the bottles, talking, and remembering. The commemorative portrait bottles are almost finished being filled. The test piece for the project, a portrait of Michèle’s son Chevez, has been completed—stirring greater community interest through its visual beauty.



photo credit: michèle mackasey

“As a Dene artisan and skilled basket-maker, I believe it is extremely important to maintain our customs in this artistry and provide opportunities for youth and community members to develop these skills, so that this art form is not lost.” — Leona Aubichon

PATUANAK MINI-RESIDENCY

STARTING YEAR
: 2014

ARTIST
: MANUEL CHANTRE

PARTICIPANTS
: 15

LOCATION
: PATUANAK

DAYS
: 10

**VIDEOS CREATED
FOR EXHIBITION**
: 2

PARTNERS
: ENGLISH RIVER
FIRST NATION

FUNDERS
: CANADA COUNCIL
FOR THE ARTS NEW
CHAPTER PROGRAM

In August 2014, Montreal-based artist Manuel Chantre joined Michèle Mackasey and the English River First Nation for a weeklong community collaboration that took place near Patuanak. An elaborate lynx trap maze was built in the bush, with advice from Jacob Estralshenen, a well-respected trapper, and Percy Paul, a Denesoline mathematician and theoretical physicist known for his extensive knowledge of Denesoline cultural practices. The finished product was captured in film and audio by Manuel.

Since his visit nearly three-years ago, both Manuel and the Patuanak youth (who are interested in learning more about media art forms) have been eager to continue exploring. In July, Manuel undertook a ten-day mini-residency in Patuanak, in preparation for the *Axenet’i Tth’al* exhibition. He conducted an open studio, in which he prepared a video from documentation gathered around Patuanak, integrating new footage with existing footage from his first visit to Patuanak in 2014. For the resulting video, which was incorporated into the *Axenet’i Tth’al* exhibition, Manuel incorporated interactive audiovisual techniques, projecting lynx trap imagery into the gallery’s trap structure to create a playful, interactive, live landscape of video and audio feedback that drew viewers in to explore and interact. This video will be featured again at *Nuit Blanche YXE* in September 2017.



photo credit: patricio del rio

“The kids were excited to be in the footage from 2014 and we got new footage from when we had Manuel up in Patuanak in June 2017, right before the install. He was piecing together the footage and consulting with people. I was bringing him around to meet people and get a feel for the community. He was never alone.” — Michèle Mackasey

Cette riche
collaboration
ouvre de nouvelles
**PERSPECTIVES
TANT AU NIVEAU
DU LANGAGE**
artistique, de la
forme explorée que
de la dynamique
interculturelle de
création.

— Manuel Chantre, Guest Artist



photo credit: beskkaai tristan paul

AXENET'I TTH'AL

IT SEEMED LIKE A RIDICULOUSLY IMPOSSIBLE FEAT, TO BE PUTTING UP 36 TREES IN AN ART GALLERY ... WE WERE GOING TO DO THIS AS A COMMUNITY PROJECT.

— MICHÈLE MACKASEY, ARTIST-IN-RESIDENCE

Axenet'i Tth'al, an interactive landscape exhibited at Wanuskewin Galleries July through October 2017, grew from the residency activity in Patuanak. Named for the Denesoline word for fringes and the Dene word for beautiful, *Axenet'i Tth'al* fringes were created out of sticks in the complex trap system intended to catch lynx. Small sticks were tied together in rows of fringes, to be hung horizontally from tree to tree, in order to distract and trick the lynx with no trace of human scent. The branches chosen for the traps make complex noises and resonate chiming sounds. This distinct chiming sound allows trappers to track the prey, as an extended sensory system for enhanced awareness within the forest.

The exhibition was the product of a long-term residency with visual artist Michèle Mackasey and the English River First Nation in Patuanak, with guest artist Manuel Chantre. In 2014, the English River First Nation Reserve became the site of an elaborate fringe maze reminiscent of Denesuline lynx traps. Fringes were tied and draped through the bush by youth and artists with the guidance and remembrances of elders. As people came to view and move through the fringes, experiencing its mesmerizing light effects and distinct chiming sounds, it became clear that something significant was occurring here, something worth

I FELT REALLY GOOD WHEN I WALKED IN.

It brought me back like I was at home, at peace. It brought me back to when I was trapping.

— Rodrick Apesis, Elder



photo credit: judy mcraighon



photo credit: beskkaai tristan paul



photo credit: beskkaai tristan paul

sharing. In July, actual trees, branches, and moss were transferred from Patuanak into the Wanuskewin gallery recreating a northern terrain, which would become the *Axenet'i Tth'al* exhibition. Patuanak youth and community members stayed in Saskatoon for a week installing the exhibition alongside the artists Michèle Mackasey and Manuel Chantre. Interactive audio-visual effects, projecting Patuanak forest and imagery into the gallery structure, served to create an amplified sensation of live landscape. The effects of the immersive installation environment served to convey elements of a Dene worldview and their connection to their territory.

STARTING YEAR
: 2017

ARTISTS
: MICHÈLE MACKASEY
: MANUEL CHANTRE

CURATOR
: FELICIA GAY

PHOTOGRAPHERS
: PATRICIO DEL RIO
: PERCY PAUL
: BARBARA REIMER
: BESKKAAI TRISTAN PAUL

ELDERS AND ARTISANS
: JONATHAN APESIS
: RODRICK APESIS
: LEONA ARBICHON
: JACOB ESTRALSHENEN
: MARY JANE JOHN
: PERCY KENNY
: FRANK MAURICE
: MARY JANE PAKITINE

PARTICIPANTS
: 17

LOCATION
: SASKATOON

EXHIBITION VISITORS
: 7,279

TREES IN EXHIBITION
: 36

PARTNERS
: ENGLISH RIVER FIRST NATION
: PAVED ARTS
: WANUSKEWIN GALLERIES

FUNDERS
: CANADA COUNCIL FOR THE ARTS NEW CHAPTER PROGRAM
: SASKATCHEWAN ARTS BOARD



photo credit: participant



photo credit: participant

Taking pictures of my experiences,
IT WAS A REMINDER THAT I WAS THERE
 and I would not like to go back.

— Joanne, Participant



photo credit: participant



photo credit: participant

FOCUS ON HOME

THESE PICTURES BRING UP BAD MEMORIES OF HOW I USED TO LIVE. 127 DAYS WITHOUT DRINKING AND I FEEL A HECK OF A LOT BETTER.

— PARTICIPANT

Focus on Home explored the stories of seven Regina residents, offering powerful insight into a world many never see. This participatory photojournalism and writing project engaged individuals experiencing serious challenges related to affordable housing and homelessness. The project was designed to give voice to this marginalized group and provide deeper insight for the public at large into the daily circumstances and challenges many people face around issues of home. Safe, affordable housing is a basic need; an essential part of the framework that is necessary for a stable and healthy lifestyle. Participants generously shared their circumstances in photos and written narratives, under the guidance of project artists.

Encouraged by the overwhelming interest in their stories, participants curated their work into an exhibition shown at the Regina Public Library Central Branch. Attendance at the opening reception was outstanding, despite being scheduled on a bitterly cold night. Media coverage of the project was exceptional, bringing extraordinary attention to this critical issue, which was met with an equally positive response within the community at large. This resulted in additional exhibitions at St. Mary's Anglican Church and YWCA's *Coldest Night of the Year* event.

Two stories, in particular, stood out for us. Joanne spoke of when she would take refuge under the Albert Street Bridge, often sleeping there despite the cold weather. From time to time members of the local police would pay her a visit to see if she was okay, and bring her coffee and a bag lunch. Rocky took us on a tour of Wascana Park, showing us the sites she featured in her photographs. When asked why she took so many photos of the park, she pointed out various bushes where she would sleep or hide her possessions during the day. These stories highlighted the desperate and often dangerous circumstances that many individuals are relegated to in order to stay alive.

STARTING YEAR
: 2016

ARTISTS
: DON JEDLIC
: NICOLAS OLSEN

PARTICIPANTS
: 19

LOCATION
: REGINA

ATTENDANCE AT OPENING RECEPTION
: 57

TEMPERATURE THE EVENING OF OPENING RECEPTION
: -27°C

XL DOUBLE LUMBERJACK SANDWICHES CONSUMED DURING SESSIONS
: 30

PARTNERS
: CARMICHAEL OUTREACH
: DUNLOP ART GALLERY
: HERITAGE COMMUNITY ASSOCIATION
: REGINA PUBLIC LIBRARY
: ST. MARY'S ANGLICAN CHURCH
: YWCA REGINA

FUNDER
: CITY OF REGINA

STARTING YEAR
: 2017

ARTIST
: LYNDA MONAHAN

GUEST ARTISTS
: SHELLEY BANKS
: ANNETTE BOWER
: BERNADETTE WAGNER

PARTICIPANTS
: 74

LOCATION
: PRINCE ALBERT

YOUNGEST PARTICIPANT
: 12 YRS OLD

OLDEST PARTICIPANT
: 90 YRS OLD

PARTNERS
: ÂNSKOHK ABORIGINAL LITERARY FESTIVAL
: ARTISTS OF ABILITIES FESTIVAL
: JOHN M CUELENAERE PUBLIC LIBRARY
: PRINCE ALBERT BRANCH OF THE CANADIAN MENTAL HEALTH ASSOCIATION
: PRINCE ALBERT MULTICULTURAL COUNCIL

FUNDERS
: COMMUNITY INITIATIVE FUND

At the close of the *Writer on the Wards* residency in 2016, Lynda Monahan became the Writer-in-Community at the John M. Cuelenaere Public Library. This year she conducted workshops for participants of all ages at the library, as well as off site programming with the Prince Albert's Canadian Mental Health Association and Multicultural Council. Her programming and participant readings were included in the Saskatchewan Aboriginal Writers Circle's *Ânskohk Aboriginal Literature Festival*, coordinated by Audrey Dreaver, and Spinal Cord Injury Saskatchewan's *Artists of Ability Festival*, coordinated by Maggie Dixon.

Lynda also met on an individual basis with 37 local emerging writers. She offered encouragement, critique, and support in submitting their writing for publication and applying to provincial and national writing programs. Several mentees have submitted their work to journals or have seen their work published during their mentorship with Lynda, which can be very empowering for an emerging writer.

The response the the program was overwhelming. It's clear that there are stories to tell in Prince Albert, which is apparent given the large number of writers we've worked with this year.



photo credit: josef jacobson

“Lynda has been a central figure for me over the past several months in encouraging me to finish my latest manuscript. I was about to throw it away, ready to just admit it was a failure and move on with my life. But after contacting Lynda and accessing her services, her encouragement spurred me on to continue, giving me confidence that my writing was worth pursuing ... There are many people who aspire to write, but I think for lots of us, it's difficult to find the support necessary to keep pushing along. Having Lynda's helpful, constructive critiques and support is making a huge difference for me.” — Jessica Gies, Participant

STARTING YEAR
: 2016

ARTIST
: MICHAEL BELL

PARTICIPANTS
: 46

LOCATIONS
: NORTH BATTLEFORD
: ESTEVAN
: SWIFT CURRENT
: MOOSE JAW

KM DRIVEN
: 3,442

PARTNERS
: BATTLEFORDS IMMIGRATION RESOURCE CENTRE
: LYRIC THEATRE
: MOOSE JAW, SWIFT CURRENT, ESTEVAN, YORKTON, AND PRINCE ALBERT NEWCOMER WELCOME SOCIETIES
: MOOSE JAW MUSEUM AND ART GALLERY
: REGINA AND SASKATOON OPEN DOOR SOCIETIES
: WESTERN DEVELOPMENT MUSEUMS SK

FUNDERS
: MULTICULTURAL COUNCIL OF SASKATCHEWAN
: SASKULTURE/ SASKLOTTERIES

The second year of *A Rightful Place* brought to completion the activities initiated to document the lives and migration experiences of newcomers to Saskatchewan. Our Southern Artistic Director joined Project Artist Michael Bell as he travelled to the remaining three of eight committed communities spread throughout the southern half of the province. There, they conducted portrait sessions with newcomer participants and assisted them in writing their immigration stories.

The resulting portraits, personal narratives and photographs of all twenty-four participants, documented over the course of a year, were matted, framed, and curated into a comprehensive exhibition that opened at the Art Gallery of Regina in October. We noticed at the opening that attendees advanced slowly around the room, carefully taking in all of the work on the walls, eager to meet the participants (many of whom were in attendance). Extraordinary media coverage of this opening resulted in a high level of awareness of the project and we received numerous requests for additional exhibitions from galleries and organizations, including a request for the exhibition to accompany a citizenship ceremony. As such, the exhibition went on to be presented in seven additional locations this year. At the close of the year we began preparing for a two-year Saskatchewan tour with OSAC to launch in fall 2018.



photo credit: gerry ruedler

We've received reports from exhibition galleries and venues involved in the program that attendees of the exhibition became deeply immersed in the portraits and narratives, spending considerable time viewing *A Rightful Place*. Conversations at the exhibitions spoke to the value of the program and the necessity to bring it to as many people as possible. We are delighted to have the opportunity to share this valuable project on a wider scale throughout the province, encouraging and assisting in the development of a deeper understanding and empathy within mainstream society towards newcomers in Saskatchewan by presenting these powerful stories of individual migrants who are now proud to call themselves Canadians.

STARTING YEAR
: 2014

ARTISTS
: CHRYSTENE ELLS
: BERNY HI

PARTICIPANTS
: 79

LOCATIONS
: LUMSDEN
: REGINA

YOUNGEST PARTICIPANT
: 79 YRS OLD

OLDEST PARTICIPANT
: 101 YRS OLD

PARTNERS
: PIONEER VILLAGE
: LUMSDEN AND DISTRICT HERITAGE HOME
: SANTA MARIA SENIOR CITIZEN'S HOME

FUNDERS
: CITY OF REGINA
: COMMUNITY INITIATIVES FUND
: GREAT WEST LIFE

Hello In There continues to be one of the most meaningful and powerful projects in our 25-year history. This year marked the third for the program, which focuses on presenting collaborative arts experiences for senior citizens living in residential care facilities. Artists invited the participants to share their personal life stories and memories, and then guided and assisted them in making a selected story or memory accessible to others through a personal art project which each participant created. These real and true stories from long ago, so vital to our history, are in danger of being forgotten. We believe it is vital to bring them to younger members of our population.

In the subsequent three years of programming, the unanimously consistent enthusiasm with which our project has been met by all who have been involved in the program (including participating facilities' administration and staff, residents, and family members) indicates that the program is filling an overwhelming need for meaningful creative stimulation and activities for seniors living in personal care facilities. Virtually all individuals involved in *Hello In There* in some fashion or other have expressed an extraordinary appreciation for the program and its benefits.



photo credit: gerry ruecker

POEM BY PARTICIPANT EXPERIENCING THE ONSET OF ALZHEIMER'S

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.

STARTING YEAR
: 2017

ARTIST
: GERRY RUECKER

PARTICIPANTS
: 276

LOCATION
: REGINA

WHIMSICAL COMMENTS
: 21

RELATIONSHIP ADVICE
: 18

PRACTICAL SUGGESTIONS
: 40

ENCOURAGING WORDS OF WISDOM
: 191

PARTNER
: CATHEDRAL VILLAGE ARTS FESTIVAL

Have you ever thought "if I'd known then what I know now..."? What advice would you give your younger self?

We've all experienced difficult and confusing periods in our lives, making questionable decisions we often come to regret. Advice on the best way to live comes from all directions, with many ready to offer their particular brand of wisdom, but our future selves are in a unique position to comment on the mistakes of the past. With *Notes to My Younger Self*, attendees of the Cathedral Village Arts Festival were given the opportunity to look back on their lives and offer a piece of wisdom to their earlier, inexperienced selves that they feel might have been helpful and appreciated in their lives or struggles at that previous period of time. Participants shared this message on a 3" x 4" sticker, which was displayed on a large sandwich board for public reflection. Nearly 300 individuals contributed their thoughts during the annual street fair, with comments that ranged from whimsical, silly and simply fun, to those that touched on hard lessons learned from real life experiences, fostering practical, heartwarming, and sometimes heartbreaking admonishments.

SOME OF THE RESPONSES

Don't be in such a hurry to get married.

Don't give up your dreams for a man.

Do your hair. It's called a brush. Use it.

Pay your bills.

It gets easier.

Take more chances.

Travel more.

Open your eyes. Think with your head.

Pay attention.

Don't make big decisions when mad.

You're stronger than you think.

Don't get old too quickly.

Love your kids. You don't know how long you've got. (We lost our daughter 4 weeks ago).



photo credit: gerry ruecker

IICSI PARTNERSHIP

STARTING YEAR
: 2007

IMPROVISING MENTORSHIP PANELISTS
: CAT ABENSTEIN
: CHARITY MARSH
: RISA PAYANT

RESEARCHERS
: 58

INSTITUTIONAL PARTNERS
: 20

COMMUNITY PARTNERS
: 30

SASKATCHEWAN COLLOQUIUM LOCATION
: REGINA

NATIONAL COLLOQUIUM LOCATION
: MONTREAL

Common Weal Community Arts has served as a Community Partner for IICSI since its inception. We are especially interested in the inherent connections between critical studies in improvisation, contemporary improvisatory practice, and socially-engaged practice.

In May we attended the *Improvisation and Mobility Conference and Festival* at the University of Regina. The event, one of many IICSI colloquiums taking place across Canada, included lectures, performances, hybrid performative talks, workshops, and installations. As part of the program, our Executive Director sat on a panel entitled *Improvising Mentorship*.

In June, we attended *Still Listening: A Series of Events in Memory of Pauline Oliveros*, the annual McGill Colloquium in Montreal, Quebec. The gathering was focused on improvisation and listening, with a particular emphasis on Pauline Oliveros, whose passing in November 2016 left us with a rich legacy of compositions, improvisations, theory, activism, community building, design, and a wide network of individuals and institutions that were influenced in many ways by her example, thoughts, sounds and actions. In addition to the rich conference programming, we joined other IICSI community partners in a review of the SHHRC research and determined next steps for the partnership.



photo credit: provided by iicsi

What is IICSI? In their own words: “the International Institute for Critical Studies in Improvisation brings together a dynamic international team of 58 researchers from 20 different institutions, and we have formal partnerships with over 30 community-based organizations... Over the last several years, our work has helped to shape and define a brand new field of interdisciplinary inquiry. We now have several annual international conferences across multiple sites, our own peer-reviewed scholarly journal, and a book series with a leading academic press. With the institute we now seek to formalize that field by creating positive social change through the confluence of improvisational arts, innovative scholarship, and collaborative action.”

The guiding principles of improv—**LISTENING, ADAPTABILITY, GENEROSITY**—are also integral to sound community practice.

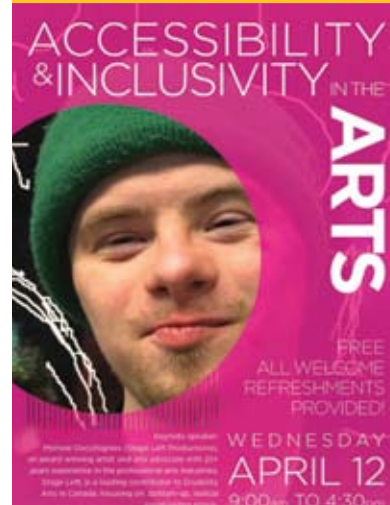
— Risa Payant



photo credit: risa payant

EXPLORING REGINA'S CIVIC COMMONS

Risa joined Toronto-based Evergreen to lead a conversation on Regina's Civic Commons. This included attendance at the *Placemaking Leadership Forum* in Vancouver. There, she contributed to the conversation by considering how the arts contribute to thriving public spaces.



CREATION AND PARTICIPATION IN d/DEAF AND DISABILITY ARTS

We attended *Accessibility and Inclusivity in the Arts* at the University of Regina. Risa moderated a panel, *Inclusive Strategies in Arts Institutions*, which sought to explore the meaningful ways institutions can support artists and audiences with diverse needs.

PROMOTING PARTNERSHIP WITH ARTSVEST SASKATCHEWAN

We explored the potential in arts and business relationships through in-depth training, tools, and mentorships facilitated by artsVest. We received a matching grant of \$5,367.50 thanks to generous in-kind donations from Communications Sponsor, Go Giraffe Go.



NEW WAYS TO SHARE OUR STORIES

We began to refine our brand through the production of project postcards, sharable print features on six of our current programs. In July, we completed a major redesign of our website, which includes project features, history, and updated organization information.



photo credit: risa payant



photo credit: provided by iicsi

INTERDISCIPLINARY COLLABORATION IN HIGHER EDUCATION

Risa participated in Rebecca Caines' Social Work 427 at the University of Regina. Class content included a rich investigation of socially-engaged practice and methods for cross-sector collaborations between professional arts and social work.



photo credit: eagleeaw thom

SECURING A SUSTAINABLE FUTURE

This year included multi-year funding deadlines with both core funders. We have found a strong fit in the new *Community Catalyst* stream at the Saskatchewan Arts Board and *Artistic Catalyst* stream at the Canada Council for the Arts.

STAFF AND BOARD OF DIRECTORS



photo credit: gina brown

Risa Payant
Executive Director

Judy McNaughton
Northern Artistic Director

Gerry Ruecker
Southern Artistic Director

Terri-Lynn McDonald
Northern Project Assistant

Amber Phelps Bondaroff
Chairperson

Mirtha Rivera
Vice-Chair

Brian Gladwell
Treasurer

Margaret Bessai

Rebecca Caines



photo credit: beskkaai tristan paul



photo credit: sylvie charpentier



photo credit: gerry ruecker

CORE FUNDERS



Canada Council
for the Arts

Conseil des Arts
du Canada

PROJECT FUNDERS



STRONGER COMMUNITIES TOGETHER™



Lorelei R. Johns, CPA, CA
CHARTERED PROFESSIONAL ACCOUNTANT

Independent Auditor's Report

To the Members of
Common Weal Community Arts Inc.

I have audited the accompanying financial statements of Common Weal Community Arts Inc., which comprise the statement of financial position as at August 31, 2017, and the statement of operations and changes in net assets and cash flows for the year ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained in my audit is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, these financial statements present fairly, in all material respects, the financial position of Common Weal Community Arts Inc. as at August 31, 2017, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Lorelei R. Johns, CPA, CA (*firm*)

Lorelei Rhodes Johns, Chartered Professional Accountant, Chartered Accountant, Licensed Professional Accountant

Regina, Saskatchewan
December 17, 2017

TELEPHONE: 306.541.4857
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EMAIL: MAIL@LRJCA.COM WWW.LRJCA.COM

COMMON WEAL COMMUNITY ARTS INC.
STATEMENT OF FINANCIAL POSITION
AUGUST 31, 2017

	<u>2017</u>	<u>2016</u>
ASSETS		
Current Assets:		
Cash	193,324	123,741
Accounts Receivable	91,125	5,005
GST Recoverable	6,447	4,595
Prepaid Expenses	1,789	-
	<u>292,685</u>	<u>133,341</u>
Long Term Assets:		
Capital Assets (<i>Note 4</i>)	187	307
	<u>292,872</u>	<u>133,648</u>
LIABILITIES		
Current Liabilities:		
Accounts Payable and Accrued Liabilities	3,693	3,135
Deferred Revenue (<i>Note 5</i>)	248,498	91,388
	<u>252,191</u>	<u>94,523</u>
NET ASSETS		
Unrestricted Net Assets	40,861	39,125
	<u>292,872</u>	<u>133,648</u>

ON BEHALF OF THE BOARD

Director
 Director

The accompanying notes form an integral part of these financial statements

Lorelei R. Johns, CPA, CA

COMMON WEAL COMMUNITY ARTS INC.
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS
YEAR ENDED AUGUST 31, 2017

	<u>2017</u>	<u>2016</u>
REVENUES		
GRANTS:		
Operating Grants (Schedule 1)	218,083	218,100
Project Grants (Schedule 1)	146,860	88,274
	<u>364,943</u>	<u>306,374</u>
Donations & Sponsorships (Schedule 1)	11,147	3,700
Self-Generated Income	2,775	334
	<u>378,865</u>	<u>310,408</u>
EXPENDITURES		
Administrative (Schedule 2)	32,454	58,619
Administrative Payroll	73,621	73,459
Amortization	120	120
Development Expenses (Note 6)	747	-
Project Expenses (Schedule 2)	270,367	221,537
	<u>377,309</u>	<u>353,735</u>
EXCESS OF REVENUES OVER EXPENDITURES	1,556	(43,327)
UNRESTRICTED NET ASSETS, BEGINNING OF YEAR	39,125	82,452
UNRESTRICTED NET ASSETS, END OF YEAR	40,681	39,125

The accompanying notes form an integral part of these financial statements

Lorelei R. Johns, CPA, CA

COMMON WEAL COMMUNITY ARTS INC.
STATEMENT OF CASH FLOWS
YEAR ENDED AUGUST 31, 2017

	<u>2017</u>	<u>2016</u>
Cash provided by (used in):		
OPERATING ACTIVITIES:		
Excess of revenue over expenditures	1,556	(43,327)
Add: Amortization not affecting Cash	120	120
Changes in non-cash working capital:		
Accounts receivable	(86,120)	(20,870)
GST recoverable	(1,852)	2,983
Prepaid expenses	(1,789)	(400)
Accounts payable and accrued liabilities	558	2,258
Deferred revenue	157,110	30,889
INCREASE (DECREASE) IN CASH RESOURCES	69,583	(58,554)
Beginning of Year Cash	123,741	182,295
End of Year Cash	193,324	123,741

The accompanying notes form an integral part of these financial statements

Lorelei R. Johns, CPA, CA

COMMON WEAL COMMUNITY ARTS INC.
SCHEDULE 1
SCHEDULE OF REVENUES
YEAR ENDED AUGUST 31, 2017

	<u>2017</u>	<u>2016</u>
<u>OPERATING GRANTS</u>		
Sask Arts Board Global	145,100	145,100
Canada Council Inter Arts	72,983	73,000
Govt. of Canada Student Employment	-	-
	218,083	218,100
<u>PROJECT GRANTS</u>		
Sask Arts Board	41,500	51,500
Sask Culture	2,789	12,233
Canada Council for the Arts	70,894	-
Municipal	15,987	10,248
Saskatchewan Provincial	15,690	14,293
	146,860	88,274
<u>DONATIONS AND SPONSORSHIPS</u>		
Arts Vest	4,000	-
Great West Life	6,400	3,600
Individual Donation	-	100
Other Corporate Donations	747	-
	11,147	3,700

The accompanying notes form an integral part of these financial statements

Lorelei R. Johns, CPA, CA

COMMON WEAL COMMUNITY ARTS INC.
SCHEDULE 2
SCHEDULE OF ADMINISTRATIVE and PROJECT EXPENSES
YEAR ENDED AUGUST 31, 2017

	<u>2017</u>	<u>2016</u>
<u>ADMINISTRATIVE EXPENSES</u>		
Accounting and Legal	-	321
Audit Fees	2,993	4,435
Bank Charges	64	594
Equipment Core	159	-
Insurance	1,507	-
Membership Fees	270	235
Meeting	383	497
Miscellaneous	3,672	3,304
Office Rent	10,509	9,833
Office Supplies	1,286	1,462
Other Operating	35	-
Payroll Service Fees	696	661
Professional Development	180	1,510
Postage	99	121
Marketing	5,263	32,116
Telephone and Internet	2,860	2,839
Travel and Accommodations	914	-
Website	1,564	691
	32,454	58,619
<u>PROJECT EXPENSES</u>		
Project Managers	127,436	124,831
Artist Fees	29,650	24,098
Artist in Residence	39,003	43,978
Travel and Accommodations	26,118	15,698
Elder Honorariums	3,950	1,000
Education – Audience	1,000	-
Public Presentations	724	914
Production Materials	6,267	190
Equipment and Facility Rental	3,598	2,070
Exhibition	-	2,578
Meetings	59	51
Promotion	21,473	651
Production and Technical Salaries	9,059	3,439
Telephone and Internet	1,016	1,422
Volunteer Appreciation	595	515
Miscellaneous	419	101
	270,367	221,537

The accompanying notes form an integral part of these financial statements

Lorelei R. Johns, CPA, CA

COMMON WEAL COMMUNITY ARTS INC.
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED AUGUST 31, 2017

1. Purpose and Legal Form of the Association

Common Weal Community Arts Inc. is incorporated under the Non-Profit Corporations Act of Saskatchewan and is a registered charitable organization. The Corporation is involved in developing and co-producing participating community arts projects. In July, 1997, Common Weal's mandate expanded to include all arts disciplines. Prior to that date Common Weal produced theatre projects involving community people and theatre professionals.

According to the provisions of the *Income Tax Act*, as a charitable corporation Common Weal is exempt from taxation.

2. Summary of Significant Accounting Policies

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and reflect the following significant accounting policies:

(a) Revenue recognition:

Common Weal receives revenue in the form of contributions, grants, donations, and funds generated from other self-help activities. Common Weal follows the deferral method of accounting for contributions and grants.

Amounts not received by year end are shown as a receivable and amounts received relating to the next fiscal period are shown as deferred revenue.

Unrestricted contributions, and self-generated income are recognized in revenue in the year received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Restricted contributions are recognized in revenue in the year in which the related expenses are incurred.

(b) Cash

Cash consists of cash in bank and petty cash, which is measured at fair value

(c) GST Recoverable

As a charitable organization Common Weal is entitled to a rebate of 50% of the GST paid on expenses upon submission of a request for the rebate.

(d) Capital Assets

Capital Assets are stated at cost less accumulated amortization. Amortization is calculated using the diminishing balance method at rate established to charge the cost of the asset to operations over the estimated useful life of the particular asset. In the year of acquisition, amortization is limited to one-half of the amortization amount calculated using the amortization rate for the applicable asset category. Amortization is calculated using the following rates:

Equipment	20 %
Computer Equipment	30 %
Computer Software	100 %

(e) Financial Instruments

The Corporation initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost.

The financial assets subsequently measured at amortized cost include cash, GST recoverable, and accounts receivable. The financial liabilities measured at amortized cost include trade accounts payable and accrued liabilities.

COMMON WEAL COMMUNITY ARTS INC.
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED AUGUST 31, 2017

(f) Allocation of Expenses

The Corporation records its expenses by function: Administrative and Projects. Salaries are prorated based on the hours worked for each function.

3. Use of Estimates

In preparing financial statements in accordance with Canadian accounting standards for not-for-profit organizations, management makes estimates and assumptions that affect the reported amounts of assets and liabilities at the reporting date and the reported amounts of revenues and expenses for the reporting period. Actual results may differ from these estimates. These estimates are reviewed and adjustments are made, as appropriate, in the statement of operations in the year they become known.

4. Capital Assets

	<u>2017</u>			<u>2016</u>		
	<u>Cost</u>	<u>Accumulated Amortization</u>	<u>Net Book Value</u>	<u>Cost</u>	<u>Accumulated Amortization</u>	<u>Net Book Value</u>
Computer Equipment	20,842	20,703	139	20,842	20,598	244
Equipment	4,207	4,159	48	4,207	4,144	63
Computer Software	1,588	1,588	-	1,588	1,588	-
	<u>26,637</u>	<u>26,330</u>	<u>187</u>	<u>26,637</u>	<u>26,330</u>	<u>307</u>

5. Deferred Revenue

Deferred project funding represents unused funds provided by a funding agency for a continuing project and are deferred to the subsequent year in order to match the expenditure of those funds. In accordance with the project funding agreement, upon completion of a project, funds are either returned to the funding agency or, if authorized in the funding agreement, are recorded as revenue of the period.

<u>Funding Agency</u>	<u>Project</u>	<u>2017</u>	<u>2016</u>
Canada Council for the Arts	Connect Publication	16,728	16,728
Canada Council for the Arts	Axenet'1 Tth'al	79,106	-
City of Regina	Hello In There	14,000	8,713
City of Regina	Focus on Home	-	3,274
Community Initiatives Fund	Patuanak	-	13,690
Community Initiatives Fund	Hello In There	10,000	-
Great West Life	Hello In There	-	6,400
Individual Donations	Landfill Harmonic (Note 6)	40,453	-
SaskCulture	Art Lodge Project	13,000	-
SaskCulture	Rightful Place	211	-
City of Prince Albert	Writing for Life	2,000	-
Deferred Project Funding		175,498	48,805
Canada Council of the Arts	Operating Grant	73,000	42,583
		<u>248,498</u>	<u>91,388</u>

Lorelei R. Johns, CPA, CA

Lorelei R. Johns, CPA, CA

COMMON WEAL COMMUNITY ARTS INC.
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED AUGUST 31, 2017

6. Landfill Harmonic Project

Common Weal Community Arts Inc. has entered in to a project partnership with a group of devoted volunteers. These volunteers are committed to the management of the Landfill Harmonic Project. As fiscal agent of this partnership, Common Weal Community Arts Inc. will be accepting private funding, issuing charitable receipts and paying project expenses. During the current year, \$41,200 was received as donations for this project and \$747 was spent on development expenses. The remaining amount of \$40,453 is reflected as deferred revenue because project expenditures will not occur until the next fiscal year.

7. Economic Dependence:

Common Weal receives a significant portion of its funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture & Recreation, Canada Council for the Arts and Saskatchewan Arts Board. In order to maintain the current level of services provided to its members and affiliates, the corporation must continue to receive this funding.

8. Credit Risk

The Association's credit risk exposure on cash is minimized because it is held in a credible Canadian financial institution.

9. Liquidity Risks

Liquidity risk is the risk that an Organization will encounter difficulty in meeting obligations associated with financial liabilities. The Corporation's exposure to liquidity risk is dependent on the receipt of funds from Saskatchewan Lotteries Trust Fund for Sport, Culture, & Recreation, Saskatchewan Arts Board, and Canada Council for the Arts. Funds from these sources are used to finance operations and are considered adequate to meet the Corporation's financial obligations.

10. Comparative Figures

Certain comparative figures have been reclassified to conform to the current year's presentation.



photo credit: chrystene ells



photo credit: michael bell



photo credit: michèle mackasey



photo credit: michael bell

Lorelei R. Johns, CPA, CA



photo credit: gerry ruecker

COMMON WEAL COMMUNITY ARTS

ANNUAL REPORT 2017

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