

# COMMON WEAL COMMUNITY ARTS

בִּלְבָבִי אֵינְךָ חֹדֵל הֹנְעָה honesty  
לְפָנֶיךָ אֵינְךָ חֹדֵל הֹנְעָה humility  
רְשָׁמֶיךָ כֹּחַ הֹנְעָה respect  
יִצְחָקֶיךָ אֵינְךָ חֹדֵל הֹנְעָה courage  
אֵינְךָ חֹדֵל הֹנְעָה wisdom  
לְפָנֶיךָ אֵינְךָ חֹדֵל הֹנְעָה love  
אֵינְךָ חֹדֵל הֹנְעָה truth

**Respond to Racism Program**  
COMMON WEAL COMMUNITY ARTS

What makes NVA so effective in VA?  
- Multi-Action Approach  
- Multi-Component Approach  
- Multi-Targeted Approach  
- Multi-Phase Approach  
- Multi-Setting Approach  
- Multi-Individual Approach

Process of NVA -  
1. Assessment  
2. Planning  
3. Implementation  
4. Evaluation  
5. Sustainability

Key Messages of NVA  
- Multi-Phase Approach  
- Multi-Component Approach  
- Multi-Targeted Approach  
- Multi-Setting Approach  
- Multi-Individual Approach



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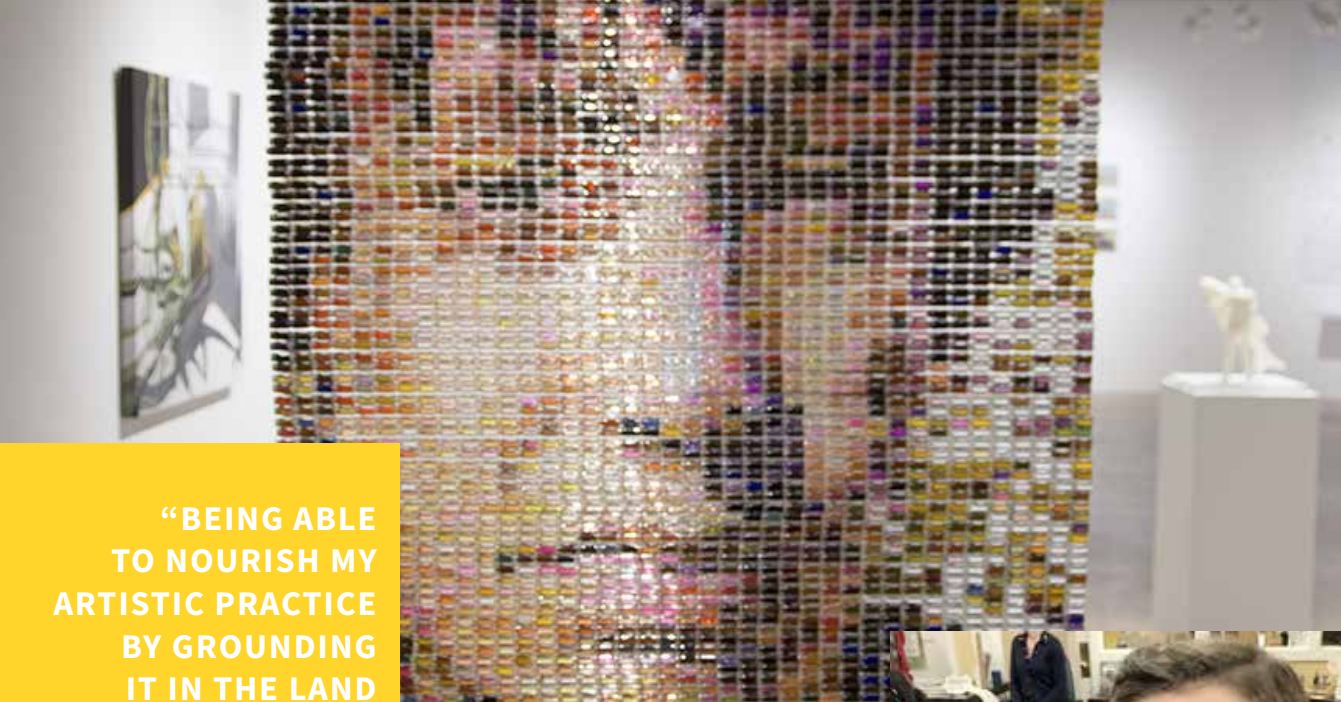
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**“BEING ABLE  
TO NOURISH MY  
ARTISTIC PRACTICE  
BY GROUNDING  
IT IN THE LAND  
WHERE I LIVE,  
THE COMMUNITY  
I AM PART OF, IS  
SUCH A HUMBLE  
AND INSPIRING  
PROCESS.”**

**- KRIS ALVAREZ,  
PROJECT ARTIST**





## ABOUT US

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. The creation of this play sought to draw out site-specific histories with careful attention paid to include alternative, revisionist perspectives from people traditionally marginalized in mainstream representations of prairie-settler culture. The principals, values, artistry, and community development processes employed through this project provided the basis for the organization to grow into a unique socially-engaged and community-minded professional arts organization.

For 26 years we have been committed to facilitating the development of individuals and communities by providing opportunities for self and collective expression through art that is diverse in artistic discipline and approach. We believe that a project 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 are prioritized. Thus, 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, which stretch across Saskatchewan.

***“It’s a challenge to translate the intense creative relationship between an artist and community in a way that conveys their perspectives, challenges, and hopes to a wider public. Common Weal is developing a model of dissemination for socially engaged practice that is both true to the community’s perspective and to the artist’s professional practice, in a way that is authentic and demonstrates artistic excellence by any standard.”***  
— Judy McNaughton, Northern Artistic Director

### STARTING YEAR

: 1992

### ANNUAL BUDGET

: \$442,247

### REVENUE

: 37% Provincial  
: 34% Federal  
: 22% Private  
: 4% Municipal  
: 3% Earned

### EXPENSES

: 62% Artistic  
: 29% Administrative  
: 7% Development  
: 2% Communications

### BOARD MEMBERS

: 8

### STAFF

: 3

### ARTISTS, ARTISANS, TECHNICIANS, AND ELDERS

: 51

### PROJECTS

: 16

### PARTNERS

: 53

### CORE FUNDERS

: Canada Council for the Arts  
: Saskatchewan Arts Board



## LETTER FROM THE CHAIR

“SOCIALY ENGAGED ART IS VITAL TO HELPING US UNDERSTAND OURSELVES AND ONE ANOTHER IN A WORLD THAT DESPERATELY NEEDS MORE EMPATHY AND AUTHENTIC CONNECTION.”

**EVIE RUDDY:** It's an exciting time to be part of an organization that's cultivating relationships between artists and communities as well as activating social change. Whether working with seniors or people in correctional centres, or fostering dialogue on racism, **Common Weal Community Arts is making a real difference in people's lives.**

We continue to be in transition while simultaneously growing and moving forward with momentum. In June, I unexpectedly, but happily, became board Chair after Amber Phelps Bondaroff resigned. Amber led the board through two years of extensive recruitment and efforts to stabilize the organization. **Thank you, Amber.**

This year, we also said goodbye to Gerry Ruecker, who retired after nearly ten years of service. His contributions have been invaluable. **Thank you, Gerry, and congratulations!** We wish you the best. Our new Southern Artistic Director, Shaunna Dunn, has been digging into the *Respond to Racism* pilot program, inspiring reflection and connection across southern Saskatchewan.

This summer at our retreat, we participated in the *Kairos Blanket Exercise* at the Justice for Our Stolen Children Camp. We also heard from our artists about the work they're doing. It was **a heartening reminder of the power of socially engaged art, the continued need for it, and our vital role in the province.** It's been a privilege to work with the Board of Directors and our dedicated and brilliant staff. I look forward to contributing to the organization's continued growth.



## LETTER FROM THE EXECUTIVE DIRECTOR

**RISA PAYANT:** In the past three years Common Weal has undergone a period of **exceptional growth** evidenced in the **40% increase in programming** (from nine unique programs and 156 workshops in 2016 to 14 unique programs and 237 workshops projected in 2018) and the addition of **16 new programming sites in rural and remote communities**. Whew!

Genuine relationships are the foundation for this growth. Partnerships with artists and communities are integral to our ability to take calculated risks and test the waters for new programming directions. This year, a **focus on relationship building** allowed us to: 1) expand our ongoing programming to deepen our impact; 2) ensure that the development of new programming was in line with the needs and abilities of the communities we serve; 3) provide advisory support, mentoring organizations within the arts and in broader community sectors in socially-engaged practice; 4) be responsive to of-the-moment issues with pop-up or one-time program offerings.

Amidst this growth, we've managed to significantly **stabilize our operations**, most notably through a three-year increase in core funding from the Canada Council for the Arts . Additionally, we said goodbye to longtime Southern Artistic Director, Gerry Reucker, and welcomed Shaunna Dunn to the role. During his years of service, Gerry developed deep connections within the community. His guidance was crucial in ensuring a smooth transition for the organization. Every day I see our dedicated team challenging themselves, each other, and the people we work with and I'm so grateful to be a part of it.

**“WE ACT AS NETWORK WEAVERS TO CREATE HEALTHIER COMMUNITIES BY MAKING CONNECTIONS, HELPING PEOPLE IDENTIFY THEIR PASSIONS, AND SERVING AS A CATALYST FOR EXCEPTIONAL ARTS ACTIVITY.”**



“I’M INSPIRED BY  
THE INGENUITY  
AND COMPASSION  
I SEE IN OUR  
COLLABORATIONS  
AND PROGRAMS.  
I BELIEVE IT TAKES  
ALL WE HAVE  
TO OFFER TO  
BUILD A HEALTHY,  
SUSTAINABLE  
FUTURE AND I’M  
GRATEFUL TO  
CONTRIBUTE TO  
THIS.”

## LETTER FROM THE NORTHERN ARTISTIC DIRECTOR

**JUDY MCNAUGHTON:** In his 2017 book *Out of the Wreckage: A New Politics for an Age of Crisis*, author and activist George Monbiot writes, “**You cannot take away someone’s story without giving them a new one.** It is not enough to challenge an old narrative, however outdated and discredited it may be. Change happens only when you replace it with another.”

In many ways this past year has seemed a dark time, with news stories of climate crises and polarizing politics. I saw my own community rocked by Gerald Stanley’s acquittal for the death of Colten Boushie. Old colonial narratives of fear and stereotype rose up, as many grieved. **It seems imperative to seek narratives that can describe this new present and guide our future.** This is why I feel the work we do is so important.

As allies, we work to bring hope into our communities and support people in mobilizing to communicate their realities, describe a new discourse, and dispel outdated narratives that isolate us from each other. I’ve witnessed generative discourse with mutual, intergenerational support evolving through the *Axenet’i Tth’al* installation and the *Commemorative Bottle Portrait* project in Patuanak, and in the bold poetry readings of the *Writer in Community* project. I contend, with Monbiot, that we are better than we’ve been led to believe and that, **by coming together to share our stories, we will find ways to overcome these crises that can’t be solved alone.**





## LETTER FROM THE SOUTHERN ARTISTIC DIRECTOR

**SHAUNNA DUNN:** I've always believed in the power of the arts, but my new role has expanded my understanding of their truly transformative power. In the short time I've been with Common Weal Community Arts I've witnessed how **the arts build community, shift social power dynamics, and positively impact physical and mental health.** I've watched poetry ignite confidence and agency in young people. I've seen people from different cultures and backgrounds genuinely connect through theatre and music. I've observed the undeniable effects that storytelling and storymaking can have on wellness.

This year has been one of growth for me as I begin to appreciate the **balance between collaboratively engaging artists, meeting community needs, and building partnership supports.** Outgoing Southern Artistic Director Gerry Ruecker took time and made space for those he worked with, and his model is one I keep returning to as I orient myself in this position. I'm thankful to have had six months to work alongside Gerry and see firsthand the ways he provided a stable and constant link between our artists and communities. I am also grateful for the ongoing mentorship offered by Judy, and professional development supports from Risa.

I am inspired by our work and network of partners, participants, and artists, and am excited to **contribute to our legacy** by building new relationships and programs.

**“SOCIALLY ENGAGED PRACTICE AND COMMUNITY ARTS PROVIDE TANGIBLE ROUTES TOWARDS SOCIAL CHANGE. THE AESTHETICS OF CONNECTION AND EXCHANGE ARE ACCESSIBLE AND HAVE THE POWER TO IMPACT OUR CULTURAL LANDSCAPE.”**

**IN CIRCUMSTANCES LIKE THIS, ONE IS TEMPTED TO HIGHLIGHT THE LARGE ACCOMPLISHMENTS, BUT CONSISTENTLY I HAVE FOUND IT TO BE THE SMALL MOMENTS THAT HAVE MADE THE BIGGEST IMPACT ON ME. SOME FAVOURITE MEMORIES INCLUDE:**

**A CHANCE ENCOUNTER**

: With a former participant, previously a ward of social services, who gave me an enthusiastic hug and excitedly related all the positives in her life as a result of her involvement in *Lives in Focus* (2013).

**ANOTHER CHANCE ENCOUNTER**

: This time with a group of former newcomer youth participants in *Through Our Eyes* (2010), who, overjoyed, greeted me and begged me to conduct another photovoice project.

**THE CONTINUAL PRIDE AND DELIGHT**

: In the faces of elder members of our society involved in *Hello In There* (2013-present), as they share old memories.

**BEING HUMBLD**

: Being humbled by the quiet humility and dignity of a Syrian refugee who participated in *A Rightful Place* (2016-present) while she shared about the destruction of her city of origin and expressed her thankfulness in being here.

# LOOKING BACK: REFLECTIONS ON MY TIME WITH COMMON WEAL

**GERRY RUECKER:** Bidding farewell to Common Weal is not an easy task. Upon reviewing my nearly ten years as Southern Artistic Director, I am reminded of how incredibly rich this time has been.

It is exciting to know that two projects that mean a lot to me will continue. I originally conceived of *Hello In There*, now in its fourth year, with project artist Chrystene Ells. As we cared for our aging parents, we aimed to determine if the lives of citizens living in seniors' residential and permanent care facilities could be enriched through creative engagement and arts programming. The impact of this work has been proven time and time again and the senior's stories continue to touch my heart.

Traveling across southern Saskatchewan and speaking with newcomers for *A Rightful Place* was another recent highlight. After enjoying a series of very well received exhibitions in various locales in the province, the project began a two year tour throughout the province in partnership with the Organization of Saskatchewan Arts Councils in July. I am delighted that this timely project will have the opportunity to be seen and appreciated by thousands more long time residents of our province.

***"I am deeply thankful for the time I've spent with this organization and am very proud to have been able to contribute to its ongoing legacy. I wish Risa, Judy, Shaunna, and all at Common Weal the best and know they will continue to be a strong and powerful influence in our province."***





**“TO HAVE HAD THE PRIVILEGE, HONOUR, AND RESPONSIBILITY OF CREATING AND IMPLEMENTING PROJECTS DESIGNED TO EMPOWER AND BRING MEANING INTO THE LIVES OF OTHERS IS A PRECIOUS THING THAT I WILL ALWAYS TREASURE.”**

**“DAY TO DAY LIVING  
CAN BE TOUGH,  
NO MATTER WHAT  
COLOUR YOUR SKIN  
IS, SO IT’S GOOD  
TO HAVE ALLIES.  
IT’S GOOD TO HAVE  
PEOPLE WHO KNOW  
YOUR HISTORY. YOU  
CAN PARTNER WITH  
THEM AND CREATE  
NEW FUTURES.”**

**– JOELY BIGEAGLE-  
KEQUAHTOOWAY**



# RESPOND TO RACISM

In August 2016, the tragic death of 22-year-old Colten Boushie placed Saskatchewan on a national stage. The resulting public debate, with its overtly racist implications, deeply affected our team, who were travelling throughout southern Saskatchewan with the *A Rightful Place* project. Hateful rhetoric in the media reinforced the realities of racism we saw firsthand. This was the impetus to explore how the arts can engage communities in counter-racism action.

The *Respond to Racism* pilot program launched with a series of pop-up workshops and community consultations that took place in March, coinciding with the International Day for the Elimination of Racism. Speaking with rural residents and cultural workers, it became clear that many communities felt isolated from the resources needed to make change. There was a desire for meaningful action through education that supported intercultural understanding, tools for healthy communication, and strategies for allies.

As communities and artists gathered to explore creative tools that would lead us to stronger communication and new understanding, the act of eating together created a safe space to share personal perspectives. Here, trust was built between participants. This allowed residents to find their voices, speaking honestly about racism in their lives and towns, and their communities listened. Listening and hearing thus became the nucleus of this new initiative.

***“I use Indigenous teachings to illustrate how we can learn from Indigenous ways of knowing in our lives, and to remove fear by exploring these core universal values that are transferable to our professional, personal, and social lives.”***  
— Zoey Roy

Three powerful women of colour took the lead on this program. Their shared experience as artists, educators, advocates, and community builders was integral to our research and the development of longer term programming. **Zoey Roy** is a Cree-Dene-Métis poet based out of Saskatoon. Her *Ally Affirmation* workshops focused on the Seven Sacred Teachings, providing settler-based communities with tools for self-reflection and the language to articulate their allyship. **Joely BigEagle-Kequahtoway** is a multidisciplinary artist from White Bear First Nation. Joely and her husband, **Lorne Kequahtoway**, founded Buffalo People Art institute. Together they presented traditional arts workshops that encouraged discussions that supported cultural sensitivity, catalyzing conversation around cultural background between newcomer and indigenous youth. **Daya Madhur** is an Educational Ethnomusicologist who led a storytelling through song workshop geared towards newcomers.

## STARTING YEAR

: 2018

## ARTISTS

: Zoey Roy  
: Joely Bigeagle-Kequahtoway  
: Lorne Kequahtoway  
: Daya Madhur

## PARTICIPANTS

: 193

## LOCATIONS

: Estevan  
: Regina  
: Wolseley

## COMMUNITY MEALS PROVIDED BY

: Bannock House  
: Malinche  
: Petra Restaurant  
: Sioux Chef  
: The Metis Federation of Saskatchewan, Estevan Branch  
: Tilli-Beans Bakery & Coffee Shop

## INDIAN TACOS

: Linda Sopp, Métis Elder

## SOUPS

: Hamburger  
: Shorbat Adas  
: Spicy Mexican Lentil

## PARTNERS

: Estevan Art Gallery & Museum  
: Heritage Community Association  
: Multicultural Council of Saskatchewan  
: North Central Family Centre  
: Regina Open Door Society  
: Southeast Connection for Sport, Culture & Recreation  
: Street Culture Project  
: Thomson Community School

## FUNDER

: Saskatchewan Arts Board

## STARTING YEAR

: 2011

## ARTISTS

: Michèle Mackasey  
: Manuel Chantre

## CURATOR

: Felicia Gay

## PHOTOGRAPHERS

: Patricio Del Rio  
: Percy Paul  
: Beskkaai Tristan Paul

## ELDERS AND ARTISANS

: Leona Arbichon  
: Jacob Estralshenen  
: Mary Jane John  
: Frank Maurice  
: Mary Jane Pakitine

## PARTICIPANTS

: 17

## LOCATION

: Saskatoon

## EXHIBITION VISITORS

: 7,279

## BOTTLES USED

: 11,000

## PARTNERS

: English River First Nation  
: PAVED Arts  
: Wanuskewin Galleries

## FUNDERS

: Canada Council for the Arts  
New Chapter Program  
: Saskatchewan Arts Board



## PATUANAK ARTIST-IN-RESIDENCE

Since initiating summer art camps in 2011, Michèle Mackasey has sustained a creative involvement with the English River First Nation in Patuanak, building trust and understanding and finding ways to explore the hopes of the community. This dialogue inspired an installation exhibition, *Axenet'i Th'al*, that ran at Wanuskewin Galleries from July through October. The exhibition conveyed the Dene worldview through an interactive forest landscape, supported by Montreal artist Manuel Chantre, who came to Patuanak to share his processes in an outdoor studio setting. There, he created an audio and video projection that was featured in the exhibition and again at *Nuit Blanche YXE*. Insights into this unique collaboration are being shared in an upcoming publication featuring a curatorial essay by Felicia Gay, interviews with community members, and contextual writing by cultural advisor Percy Paul, who is also instrumental in the Dene translations.

With her intimate immersion in the community, Michèle felt compelled to commemorate the tragic loss of two Patuanak youth in a house fire in 2015. She's created a collaborative portrait composed of small glass bottles filled with coloured liquid that form a pixelated image of the youth. Community members have taken part in the repetitive collective process of filling the bottles, talking, and remembering, which has aided in community grieving.



*“I was literally brought to tears when Michèle told me about the community commemorative art project honouring my late children, Natalia and Jarome. I cannot express with words how happy we are. We are incredibly excited.”*

*— Sandra Wolverine, Band Councillor*

The success of our work in Patuanak is due to **Michèle Mackasey**'s capacity to engage the people around her. She bonded in a creative fellowship with **Manuel Chantre**, who shares her commitment to collaboration and brought the rich elements of video, audio, and interactivity to the exhibition. Michèle drew heavily on the knowledge of the late **Jacob Estralshenen**, a well-respected elder, hunter and trapper, whose guidance provided the ideological basis of the *Axenet'i Th'al* exhibition. **Percy Paul** contributed his cultural expertise as well as his photographs of the original 2014 fringe installation in Patuanak. Michèle enlisted the expertise of **Jonathan Apesis**, **Rodrick Apesis**, and **Percy Kenny** in the planning and creation of the *Axenet'i Th'al* exhibition, as well as numerous other community members who gathered and transported materials from the land, installed the exhibition, and lead the youth in their participation.

**“MY INTERACTIONS WITH YOUTH AND ADULT PARTICIPANTS THROUGHOUT MY RESIDENCY AND THE ENTHUSIASM I SENSE FROM THEM TOWARDS THESE PROJECTS CONTINUES TO GUIDE AND MOTIVATE MY ART PRACTICE.”**

— MICHÈLE MACKASEY

**“I WAS THRILLED TO PARTNER WITH COMMON WEAL FOR THE *BEAUTIFUL RISING* BOOK LAUNCHES. THE BOOK FOCUSES ON THE INTERSECTION OF ARTS AND ACTIVISM GLOBALLY. LAUNCHING IT HERE AT HOME IN SASKATCHEWAN, IT FELT SO MEANINGFUL TO BE ABLE TO SHOWCASE PERFORMANCES FROM LOCAL COMMUNITY-ENGAGED ACTIVISTS. THAT SIMPLY COULD NOT HAVE HAPPENED WITHOUT COMMON WEAL’S CONNECTIONS AND SUPPORT.”**

**-DAVE MITCHELL,  
BEAUTIFUL TROUBLE**





# BEAUTIFUL TROUBLE ON THE PRAIRIES

Our team has long admired the work of Beautiful Trouble, a global network dedicated to supporting creative activism. As an organization that celebrates the intersection between creative practice and social action, we were thrilled when local “troublemaker” Dave Mitchell, along with the Saskatchewan Council for International Cooperation, approached us to support the Saskatchewan launch of *Beautiful Rising: Creative Resistance from the Global South*.

Dave, along with fellow activists-trainers-contributors Juman Abujbara and Nadine Bloch (from Jordan and Washington DC, respectively) traveled to the prairies for a whirlwind week in February. Book launches in Saskatoon and Regina included a panel featuring the team, who spoke about the three-year process of story-gathering that led to their book and insights for creative activists in Saskatchewan. Risa curated a series of performances featuring local social justice-focused artists, including a brand new work, *Needle in the Hay*, created by Monique Blom and New York-based artist Arantxa Araujo. The evening also included a sample of posters showcasing the history of protest in Saskatchewan, collected by Don Kossick for an upcoming publication.

Drawing parallels between the work of Beautiful Trouble and the theme of the 2018 Saskatchewan Arts Alliance Congress, “Making Art in Dangerous Times,” we partnered with the agency for *Creative Activism for Artists*. Four-hour workshops were held in both Saskatoon and Regina. Led by Nadine, these workshops targeted artists and arts professionals exploring the role of cultural workers and artists within campaigns and movements, advocacy strategies and best practices, resiliency and sustainability while campaigning, and tools and tips for effective arts action and action planning.

**“Achieving equitable and inclusive societies requires us to work in partnership with the communities most impacted by structural injustices. Beautiful Rising is an inspiring resource of strategies and stories across borders.” - Robbi Humble, SCIC**

**Beautiful Trouble** is a book, web toolbox, and international network of artist-activists-strategists whose mission is to make grassroots movements more creative and more effective. *Beautiful Trouble* has sold over 10,000 copies and been translated into six languages. The Beautiful Trouble team has conducted global trainings, field-tested curricula, assembled a trainer’s handbook, and built an open-source library of training tools, which resulted in *Beautiful Rising*, published in 2017.

**Beautiful Rising** showcases some of the most innovative tactics used in struggles against autocracy and austerity across the Global South. Based on sessions held in Yangon, Amman, Harare, Dhaka, Kampala, and Oaxaca, *Beautiful Rising* includes stories like that of Ugandan organizers who smuggled two yellow-painted pigs into parliament to protest corruption, showcasing the ways organizers have often turned to art, creativity, and humour in the struggle for freedom and justice.

## STARTING YEAR

: 2018

## ARTISTS

: Austin Ahenakew  
: Alex Allery  
: Arantxa Araujo  
: Monique Blom  
: Deaf Crows Collective  
: Janelle Pewapsconias  
: Listen To Dis'  
: Tala Tootoois  
: Veracity

## “TROUBLEMAKERS”

: Juman Abujbara  
: Nadine Bloch  
: Dave Mitchell

## MODERATORS

: Patricia Elliott  
: Manuela Valle-Castro

## ATTENDANCE AT LAUNCHES

: 177

## TRAINING PARTICIPANTS

: 42

## LOCATIONS

: Regina  
: Saskatoon

## PARTNERS

: Beautiful Trouble  
: Saskatchewan Arts Alliance  
: Saskatchewan Council for International Cooperation

“I LISTENED TO ARTISTS, RESEARCHERS, AND CULTURAL WORKERS FROM ACROSS NORTH AMERICA SHARING PROGRAMMING THAT USED THE ARTS TO MAKE CHANGE IN THEIR COMMUNITIES. I WAS LEFT INSPIRED BY THE PROJECTS I’D LEARNED ABOUT AND FILLED WITH AN AWARENESS ABOUT THE TOOLS I WOULD NEED AS I BEGAN MY WORK WITH SASKATCHEWAN COMMUNITIES AND ARTISTS.”

- SHAUNNA DUNN



## POWER OF THE ARTS

Shaunna attended the *Power of the Arts National Forum* in February. After three editions in Ottawa, the Michaëlle Jean Foundation partnered with the Montreal Museum of Fine Arts for this year's forum, which centered around the theme “The Arts as Tools for Peace”. The theme coincided with the opening of the Michal and Renata Hornstein *Pavilion for Peace*, which signaled the start of Montreal’s 375th anniversary celebrations.

The event brought together artists, arts professionals, researchers, business leaders, policymakers, urban planners, architects, youth leaders, and health practitioners from across the country. The event aimed to “mobilize action towards a culture of peace based on social cohesion, dialogue, mutual understanding, and justice in a world that is increasingly disoriented.” Highlights included cultural performances, national case studies, and a panel discussion, *The Arts and Reconciliation*, that included Nadine St. Louise (Les Productions Feux Sacrés) and Louis Gagnon (Institut culturel Avataq), moderated by Michaëlle Jean.



## LIFECYCLES FOR NONPROFITS

Our team attended *Lifecycles for Nonprofits* training, presented by SaskCulture in Regina and Saskatoon. Regina workshops were facilitated by Susan Kenny Stevens, author of *Nonprofit Lifecycles: Stage-Based Wisdom for Nonprofit Capacity* and founder of the Nonprofits Lifecycle Institute. Saskatoon workshops were facilitated by Steve Schack, Lifecycles Master Consultant.

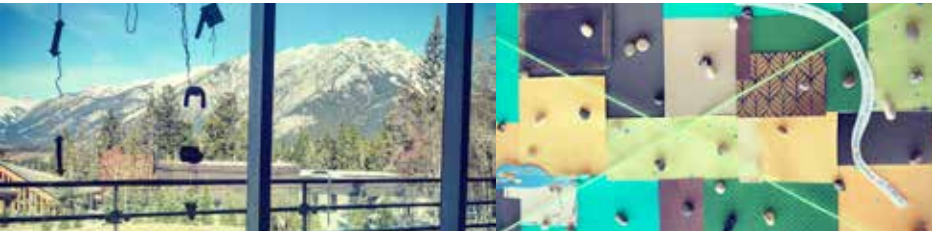
These sessions offered us a practical way to think about organizational capacity, capability, and competence, using seven lifecycle stages to describe the predictable growing pains nonprofits experience at various times in their development. Staff came together to self-assess Common Weal’s management, governance, financial resources, and administrative structures as the vital support systems for our organization’s mission and programs. Coming together as a team to self-identify where the organization is at in our lifecycle allowed us to acknowledge that we’re at the end of a major period of growth. Focusing on the types of activity needed in the next phase, maturity, has proved a powerful tool for operational and program planning.



## DIGITAL STRATEGY DAYS

Judy attended *Digital Strategy Days* in March. Presented in partnership by the Canada Council for the Arts and the Saskatchewan Arts Board, this event aimed to consider the potential of digital strategies for engaging audiences and for transforming our organizations. There were 40 delegates selected to include a cross section of arts professionals in digital fields, individual artists, and arts organizations, and people from varied disciplines, career stages, and regions of the province. An important focus of the two-day event was to provide details on the new Digital Strategy Fund at the Canada Council, which will see a \$88.5 million investment between 2018 and 2021.

Highlights included keynote speaker Ana Serrano, Chief Digital Officer of the Canadian Film Centre and Founder of CFC Media Lab. Ana encouraged us to see ourselves as shepherds of technologies, driving the technology and not letting the technology drive us, and to consider new ways of building our digital futures.



## CONTEXTUAL LEADERSHIP

In April, Risa attended *Contextual Intelligence*, a Leadership Intensive at the Banff Centre for Arts and Creativity. This program offered a comprehensive introduction to the foundations of contextual intelligence as a leadership capacity, drawing on the best new-paradigm thinking and practice in strategic planning, systems and complexity theory, and cultural analysis to enable participants to read big picture trends and immediate operating contexts, and leverage them for greater, more durable impact over time.

In the words of the Banff Centre: “Context matters. Today’s leaders operate in increasingly dynamic environments and face a wide range of complex external realities. The success of our programs, projects, and plans so often depends on our ability to read the wider field and anticipate contextual roadblocks. Cultivating this ability gives us deeper insight into the present and the direction it is heading, as well as confidence to sense emerging possibilities. Contextual intelligence – the capacity to see multiple dimensions of our external reality and shape our initiatives accordingly – has never been more important.”

**“THIS PROGRAM ALLOWED ME THE TIME AND SPACE TO THINK CRITICALLY ABOUT HOW I WAS LEADING AT COMMON WEAL AND PLACED OUR RAPID GROWTH UNDER A LENS, HELPING ME UNDERSTAND HOW MY WORK EXISTED WITHIN A BROADER AND INTERWOVEN CONTEXT.”**

— RISA PAYANT



## STARTING YEAR

: 2016

## VISITING ARTISTS

: Ruth Howard  
: Julia Hune-Brown  
: Adrienne Marcus Rajaand  
: Jamie-lee Oshkabewisens

## LOCAL ARTISTS

: Clinton Ackerman  
: Joely BigEagle-Kequahtoway  
: Traci Foster  
: Laura Hale  
: Ashley Johnson  
: Karlie King  
: Russell Paskimen

## PARTICIPANTS

: 129

## PARTNERS

: Artful Dodger Regina  
: Heritage Community Association  
: Listen to Dis'  
: Regina Immigrant  
Women's Centre  
: Regina Public Library,  
Glen Elm Branch  
: Regina Qu' Appelle Health Region  
: Street Culture Project  
: Thompson Community School

## FUNDERS

: Canada Council for the Arts  
: Ontario Arts Council

# FOUR LANDS OF REGINA

*Four Lands* is a Jumblies Theatre touring project hosted by partners across Canada. It asks: How can we learn more deeply about the places we live? What is available to the senses and what can be reached through memory, history, and imagination? How do different people who share the same land experience it differently?

At the heart of this project is an exploration of our relationships to place. Individual experiences of place depend on a number of factors, including a person's culture, age, work, wealth, health, pastimes, network, histories, and life experience. In encouraging communities to probe their own realities, *Four Lands* aims to make complex questions accessible, while sparking curiosity and understanding.

In November, Common Weal and partners brought together diverse community members for *Four Lands of Regina*. Visiting and local artists led participants of all ages and backgrounds in considering their communities—what they like, want to change, remember, have learned, wish for, and imagine. Then, participants were assisted in bringing to life their own “lands” through drawings, miniature models, text, music, conversation, and performance. These miniature worlds were grouped under the categories of Goodland, Badland, Lostland, and Dreamland. *Four Lands of Regina* included additional activities such as artist talks, community group visits, and final presentation and celebration.

***“Everyone brought so much creativity and connection into our neighbourhood last week. The air at the HCA still smells a little like sweet grass, and the empty walls and tables have been whispering about all the new stories they now hold.”***

***— Shayna Stock, Heritage Community Association***

**Jumblies Theatre** makes art in everyday and extraordinary places with, for, and about the people and stories found there. The organization was founded in 1999 by Ruth Howard. Based out of Toronto, but with a national and international reach, Jumblies engages in collaborations between professional artists and diverse communities and equips, mentors, and supports others to do so as well. Jumblies expands where art happens, who gets to be part of it, what form it takes and which stories it tells. This imperative has led them outside of specialized art places and to place participation and radical inclusion at the core of their projects.



## PROFESSIONAL PLACEMENT STUDENT

This winter we welcomed Clinton Ackerman for a four-month professional placement through the University of Regina. Clinton is a Masters of Fine Arts in Interdisciplinary Studies student focusing on music and social work. His goals were to gain nonprofit insight and advisory support for a series of pilot projects that could inform his eventual thesis project.

Under the guidance of the Regina staff, Clinton developed programs with three local youth groups: a grade 7/8 class from Dr. L.M. Hanna Elementary School, a structured learning class from Glen Elm Community School, and an evening class at Paper Crane Community Arts Centre. Clinton focused on creative expression and mindfulness, while remaining open and flexible to the specific needs of individual students. He bonded especially with students at Paper Crane, who he witnessed becoming more confident and willing to take risks.

“It was a challenging and very rewarding experience,” says Clinton, “and there were a huge range of outcomes. Many participants didn’t want the project to end. I love the music they recorded. One piece is incredibly expressive with dramatic rises and falls, while another is very peaceful and meditative. All of the work they made was different as they were from one another, they all tell a story.”

***“Listening is central to the work we were doing, and not just hearing the sounds we were making, but listening to ourselves, our environment, and to those around us.***

**— Clinton Ackerman**

**Clinton** is drawn to socially-engaged practice through a desire to help people. In his own words: “I understand how music can help people through dark times. However, traditional western music education relies on music literacy and focuses on reproduction rather than original creation. I’ve learned that young people can create truly striking and beautiful musical works of their own creation when given the freedom to. Using improvisation practices, young people can develop skills by experimenting with dynamics, articulation, form, and, most importantly, listening.”

### STARTING YEAR

: 2018

### INDIGENOUS CULTURAL FACILITATOR

: Russell Paskimen

### PARTICIPANTS

: 46

### LOCATION

: Regina

### IMPROVISATIONAL FOCUS

: Dynamics  
: Articulation  
: Form

### PERSONAL FOCUS

: Experimentation  
: Deep Listening  
: Mindfulness  
: Kindness  
: Gratitude

### FINAL PROJECTS

: Graphic Scores

### PARTNERS

: Dr. L.M. Hanna  
Elementary School  
: Paper Crane  
Community Arts Centre  
: Regina Public Library,  
Glen Elm Branch



## STARTING YEAR

: 2013

## ARTISTS

: Kris Alvarez  
: Chrystene Ells  
: Berny Hi  
: Crystal Massier

## PARTICIPANTS

: 33

## LOCATION

: Regina  
: Indian Head

## STUDENT VOLUNTEERS

: 14

## WORKSHOPS

: 25

## CORSAGES

: 58

## PARTNERS

: Regina Lutheran Home  
: Golden Prairie Home  
: Parkside Extendicare  
: Sunset Extendicare

## FUNDERS

: City of Regina  
: Community Initiatives Fund  
: Great West Life

# HELLO IN THERE

*Hello In There* focuses on supporting the social participation and inclusion of seniors through workshops that engage them in storytelling and memory-sharing activities. Participants are provided with creative pathways that validate their life experience, connect them to their families and community, and equate to numerous mental and physical health benefits.

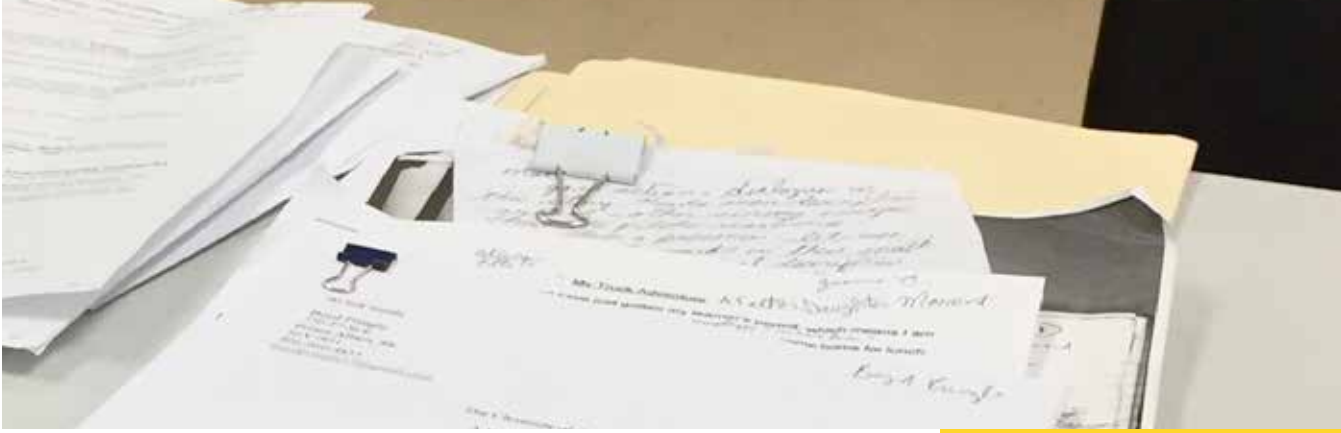
This year saw the addition of an intergenerational series at Golden Prairie Home in Indian Head. Grade six students joined the artistic team to work two-on-one with participants to help document their stories and create memory boxes together. This pilot phase made an impact on the students, with one remarking, “The program is important because we don’t often get the opportunity to interact with the elderly. We were able to meet someone new, get to know that person ... We learned how to be present and how to socialize with them.”

The intergenerational connection deeply affected the seniors as well. Chrystene Ells shared a common sentiment among participants: “The way of life they knew as children is incomprehensible to those who come after and they largely feel forgotten, misunderstood, or disregarded by young people. The addition of youth gives seniors new opportunities illustrate both personal and general history and bring the past to life in ways that can’t be touched by history books.”

***“At this time of our lives, we really rely on memories. Everything else is gone, but you have your memories.”***

***— Agnes Weisgerber, Parkside Extendicare Resident***

*Hello in There* has grown into our most established offering thanks to **Chrystene Ells** and **Berny Hi**, who have been developing the program since 2013. Both are interdisciplinary artists whose incredible gifts of storytelling, deep empathy, and generosity that have defined this program. Two new artists, **Crystal Massier** and **Kris Alvarez**, joined the *Hello In There* team this year. Crystal is a visual artist who leads intergenerational and seniors’ art programming. Kris is a theatre artist and educator with an ability to build community through creativity. Both have made significant contributions to the development of new programming streams this year.



## WRITER IN THE COMMUNITY

Since 2012, Lynda Monahan has been working with communities in Prince Albert, affecting the lives and hearts of hundreds of people. This year emerging Indigenous writers participated in *Voices of Today*, part of the *Anskohk Aboriginal Literature Festival* coordinated by Audrey Dreaver with the Saskatchewan Aboriginal Writers Circle Inc. (SAWCI). Participants also contributed to the Spinal Cord Injury of Saskatchewan's *Artists of Ability Festival*, coordinated by Maggie Dixon. This festival was an opportunity for artists with a disability to showcase their work at an accessible arts festival. Lynda also worked with the newcomers at the Multicultural Council, which, in her words, was “so much fun—the sharing of stories and food and laughter and tears. It was a privilege for me to meet every one of these lovely people.”

In May, Lynda and Judy presented at the Saskatchewan Library Association Conference in Regina. Their presentation focused on the potential of collaboration between libraries, artists, and community arts organizations. Preparing the presentation and reflecting on six-years of transformational programming together was a satisfying completion to Lynda's work with Common Weal.

This spring, Lynda and the John M. Cuelenaere Public Library received a Canada Council for the Arts grant to continue their work through to 2019.

***“Her work has been encouraging, supportive and constructive. Thank you for making these kinds of services available in Prince Albert!” — Evonne Garnett, Participant***

Certain people have a capacity to transform their environment. Prince Albert is rich with writers' groups of varied ages and levels, producing inordinate numbers of published authors. This fertile environment can largely be attributed to **Lynda Monahan**, who supports and promotes the established writers around her, as well as the fledgling writer ready to emerge. Lynda has an ease with people and writing appears to flourish in every setting she enters, from the Rendelyn Home for young mothers, to senior care facilities, to incarcerated women, and children in hospital. All of these settings, in Lynda's words, “contain the potential for writing.”

**STARTING YEAR**  
: 2012

**ARTIST**  
: Lynda Monahan

**GUEST ARTISTS**  
: Shelley Banks  
: Annette Bower  
: Bernadette Wagner

**PARTICIPANTS**  
: 74

**LOCATION**  
: Prince Albert

**PARTICIPANT AGE RANGE**  
: 12 to 90 Years Old

**PARTNERS**  
: Anskohk Aboriginal Literary Festival  
: Artists of Abilities Festival  
: John M. Cuelenaere Library  
: Prince Albert Branch of The Canadian Mental Health Association  
: Prince Albert Multicultural Council  
: Saskatchewan Library Association  
: Saskatchewan Aboriginal Writers Circle Inc.  
: Spinal Cord Injury of Saskatchewan

**FUNDERS**  
: City Of Prince Albert  
Community Grant



## STARTING YEAR

: 2018

## ARTISTS

: Favio Chávez  
: Recycled Orchestra of Cateura

## PARTICIPANTS

: 2,358

## LOCATIONS

: Regina  
: Piapot First Nation

## AUCTIONED ARTWORKS

: 26

## DOCUMENTARY SCREENED

: Landfill Harmonic (2016)

## PARTNERS

: Piapot First Nation  
: Recycled Orchestra of Cateura  
: Regina Catholic School Division  
: Regina Public Schools  
: South Saskatchewan  
Youth Orchestra  
: University of Regina

## INDIVIDUAL DONORS

: 38

## FUNDERS

: City of Regina

# LANDFILL HARMONIC REGINA

We were thrilled to partner with the *Landfill Harmonic Regina* organizing committee to bring the Recycled Orchestra of Cateura to Saskatchewan. The orchestra, led by Favio Chávez and featured in the 2012 documentary *Landfill Harmonic*, is composed of youth from Asunción, Paraguay who play musical instruments made from scrap materials collected from the Cateura landfill. The primary aim of this program was to spark a dialogue about global issues such as poverty, healthcare, and environmental responsibility. This conversation started long before the orchestra touched down in Regina through fundraising events including a dinner and art auction featuring work made from recycled materials. The events raised over \$85,000 and aimed to inspire attendees to become active in making positive change in their community.

*Landfill Harmonic Regina* included targeted youth workshops at Piapot First Nation and Regina public and separate schools. Over 1,300 grade six to eight students participated. Classrooms prepared for the program by studying social justice issues and responding creatively through art making in all disciplines. Intimate orchestra performances and conversations closed the intensive period of learning and connected the work being done by Regina youth with the youth of Cateura. Additional events included a documentary screening, presentations to the National Congress at the University of Regina, and a public performance held at Living Hope Alliance Church.

***“The youth of Paraguay touched everyone in our community. Their music continues to reverberate in my soul. I observed the transformative power of the arts, which brought us together beyond barriers and bias. The emotional toll of the moment left me with a feeling of hope and optimism for a brighter tomorrow.” – Participant from Piapot First Nation***

In the area around the Cateura landfill, more than 40% of children don't finish school. In 2012, **Favio Chávez** began to teach music to these children. What started as a way to keep the kids from playing in the landfill soon turned into a movement. With a shortage of instruments, they began to experiment with making theirs out of recycled materials from the landfill, including string and wind instruments made with oil tin cans, forks, bottle caps, and other materials. Now, the Music School of Cateura teaches more than 200 kids of the landfill.





## ETHICS OF STORYTELLING

In February, local transactivist Cat Haines published *An open letter to Kelley Jo Burke, Jeffery Straker, and the Globe Theatre* on Medium, an online op-ed platform. Cat's piece critiqued the Globe's production of *Us*, created by Burke and Straker and billed by the Globe as a debut musical that "explores what happens when LGBTQ+ youth come together in a group of peers at a summer camp." Her critique centred on the casting of a cisgender man to play trans woman Carley and the relevance of cisgendered creators addressing trans issues and identity without the necessary engagement or advisory support from the trans community. In the end, Cat called for a boycott of the play. In a follow up piece, *Dear Ruth*, she called for critical engagement with and public response to her concerns from the Globe, stating "as a central hub of theatre and the arts in this city, you help hold space for the community to come together and discuss these issues, to provide an opportunity to further engage with the creators of the work."

When a response failed to materialize, we worked with Cat and the Regina Public Library to organize a Hot Topics panel discussion on ethical storytelling. The event created space for transgender women's voices to be heard and allowed for a critical public discussion on identity and representation in the arts community. Smilie, Burke, and Straker were all invited to participate, but did not respond.

***"Trans women have literally been screaming about this for years now—that casting cisgender men as transgender women actively perpetuates violence, actively strengthens the societal belief that transgender women are not really women, but men who are acting." – Cat Haines, via Medium***

**Cat Haines** also organized *THIS IS QUEER ART*. The event brought together the queer and trans artistic communities to stage an artistic intervention in the communal space directly outside the Globe. In promotion for the event, Cat articulated: "Queer art is not just the (re)interpretation of a queer person's pain and joy as a result of their identity. It is so much more than our coming out stories, our past abuse, our struggles with family and friends, our struggles to find acceptance and peace within our community, our lovers, our bodies, our selves ... our life. We are these stories, but we are so much more — and if you want to know us, you need to listen."

### STARTING YEAR

: 2018

### PANELISTS

: Claire Carter

: Kris Alvarez

: Cat Haines

: Avianna Hudym

: Elise Pallagi

### PARTICIPANTS

: 56

### LOCATION

: Regina

### CRUCIAL QUESTIONS

: How are issues of identity and representation at play in the arts in our city?

: Why should the arts community encourage critical engagement and dialogue?

: When is critique important and why should we welcome a public conversation when we misstep?

### PARTNERS

: Regina Public Library



## STARTING YEAR

: 2018

## ARTIST

: Lacy Alana

## LOCATION

: Regina

## PARTICIPANTS

: 17

## YES, AND! COMPETENCIES

: Listening

: Attunement

: Flexibility

: Presence

: Holding Space

: Sharing Space

## PARTICIPATION REWARD

: M&Ms

## FAVOURITE GAMES

: Come Over Here If

: Let's Plan A Party!

: Based On That,  
What Else Is True?

: 60-Second Rant

## PARTNERS

: Globe Theatre

# IMPROV FOR (RE)CONCILIATION

How can theatre games be used to develop healthy relationships and build community? In June, Common Weal hosted an improv workshop led by Montreal-based consultant Lacy Alana in an attempt to answer this question. Lacy shared her improv-based curriculum, which aims to strengthen communication and connection by teaching participants how to be active listeners, express themselves clearly and support genuine collaboration.

Workshop participants included Common Weal staff, artists, and community champions, as well as artists from the Globe Theatre's *Making Treaty Four* project, activists from the Justice for Our Stolen Children Camp, and Dr. Michelle Stewart and her team from the Regina Improvisation Studies Centre. The latter group are currently working on the *Playing to our Strengths: Community Improv Toolkit*, which explores improvisation and community, using strength-based approaches to disability. The potential for improvisational methodology to support connection became clear as participants played games that investigated concepts such as status, the sharing of space, bias, and empathy. The experiential workshop and surrounding dialogue is a first step towards future program development aimed at supporting community building and bridging. In fact, tools from this workshop are being used by Kris Alvarez for the development of targeted *Respond to Racism* programming in Regina's Heritage neighbourhood.

***“Improv is at its core about acceptance. For that reason, it seems to me to be an ideal tool for community building; for learning how to make space for others, listen to what they have to offer, and move forward together.” — Shaunna Dunn***

**Lacy Alana** is a Licensed Clinical Social Worker, improviser, aerialist, trainer, and educator. Professionally, Lacy eclectically combines her clinical expertise with her passion for improv theatre. Accordingly, she has created several innovative therapeutic and arts programs for at-risk youth, autistic youth, and adults. Lacy blends tenets of improvisational theatre with therapeutic pedagogy to provide education for other helping professionals, and trainings in corporate settings. Special thanks to the Globe Theatre School and Autism Resource Centre who brought Lacy to Regina to support their Improv for Autism program.



## LET'S TALK: NAVIGATING SAFE DISCUSSIONS ON RACISM

In July, Common Weal joined SaskCulture, the Multicultural Council of Saskatchewan, and the Saskatchewan Writers' Guild to host *Let's Talk: Navigating Safe Discussions on Racism*. The event was presented in Saskatoon and aimed to provide best practices on how to safely and effectively challenge racism directed at First Nations and Métis people in Saskatchewan. The event featured intimate conversations that modelled how people can talk about racism with colleagues, family, and friends, and provided language to navigate conversations when confronted by racist misconceptions. Dr. Sheelah McLean and Kristin Marie Enns-Kavanagh started the evening with a discussion on allyship, followed by a conversation between Janelle Pewapsonias and Zoey Roy. The event was live-streamed on Facebook with viewers connecting at in-person gatherings in Yorkton, Swift Current, Prince Albert, and Regina.

As we further develop the *Respond to Racism* program, we'll look to Saskatchewan artist and activists to creatively connect with our communities. These connections will draw from diverse artistic disciplines and take dramatically different forms, but at the heart of each projects lies education and communication. We need to learn the truths of Saskatchewan's history in order to confidently and clearly discuss how to move beyond the shackles of ignorance and racism that plague this province.

***“Racism is a challenging and uncomfortable topic for most of us but it is one that definitely needs to be acknowledged and addressed on an ongoing basis because it is a major barrier to cultural inclusivity in this province.” — Rose Gilks, CEO, SaskCulture.***

**Kristin Marie Enns-Kavanagh** is a community planner whose early career as a field archaeologist supports her skills in community engagement, facilitation, and non-profit governance. **Dr. Sheelah McLean** has a PhD in anti-racist education from the University of Saskatchewan. Sheelah is an organizer with the Idle No More network has worked in education for 25 years. **Zoey Roy** is a poet, educator, community engagement consultant, filmmaker and advocate. **Janelle Pewapsonias** is a spoken word poet and social entrepreneur from Little Pine First Nation in Treaty 6 Territory. She is a grassroots activist and works toward building respectful communities with people and the land.

### STARTING YEAR

: 2018

### SPEAKERS

: Kristin Marie Enns-Kavanagh  
: Sheelah McLean  
: Janelle Pewapsonias  
: Zoey Roy

### ELDER

: Noel Starblanket

### MC

: Manuela Valle-Castro

### LOCATION

: Saskatoon

### ATTENDEES

: 150

### LIVE FEED GATHERINGS

: Prince Albert  
: Regina  
: Swift Current  
: Yorkton

### PARTNERS

: Multicultural Council  
of Saskatchewan  
: SaskCulture/Saskatchewan  
Lotteries  
: Saskatchewan Writers' Guild



## ARTISTS

: Articulate Ink  
: Zoey Roy

## CREE LANGUAGE SUPPORTS

: Professor Solomon Ratt,  
Cree Literacy Network

## LOCATION

: Regina

## BAGS PRINTED

: 750

## TEMPERATURE IN THE PARK:

: 41 °C

## STRATEGIES FOR STAYING COOL

: Fans (Electric & Handheld)  
: Volunteer “Mist”-ers  
: Lemonade  
: Ice Scarves

## PARTNERS

: Regina Folk Festival  
: Articulate Ink

# ARTICULATE INK AT RFF

In August we partnered with the Regina Folk Festival and Articulate Ink to host a public silkscreening workshop at the 49th annual festival. Articulate Ink had planned to assist festival goers in printing empowering messages inspired by *Respond to Racism* artist Zoey Roy on tote bags. Participants would be exposed to printmaking technique and take away a tote to carry through festival weekend and beyond, sparking important conversations in our communities. However, with summer temperatures soaring to record-breaking highs of 41 °C, printing outdoors became technically impossible. Luckily, with their air-conditioned studio nearby, Articulate Ink program director Daylen Yarmenko and summer student Haley Holtslander were able to print the totes themselves, while our staff engaged the public in conversation and handed out nearly 750 totes over the course of two days.

The totes carried important messages tied to Zoey’s *Ally Affirmation* workshops. The first, a quote from Zoey—her articulation of a call to action and allyship. The second, the Seven Sacred Teachings: iyinîsiwin (wisdom), tâpwêwin (truth), tapahtêyimisowin (humility), sôhkitêhêwin (courage), kwayask-itâtisowin (honesty), kistêyimitowin (respect), and sâkihitowin (love). Each teaching honors the virtues essential to a full and healthy life and can act as a foundation to promote connection and harmony within our community.

***“Each year Common Weal contributes immensely to inclusivity at the RFF by providing thoughtful, heartfelt projects that encourage a dialogue onsite. This year was especially meaningful and relevant because of ever present racist attitudes and colonialism tension in Saskatchewan. The program sparked a crucial conversation, aiming to unite our community with love and positivity.” — Melanie Metcalf, RFF***

We were pleased to partner with **Articulate Ink**, an artist-run printmaking center fostering an active print culture in Saskatchewan through the provision of educational opportunities and accessible print facilities. As the first publicly-accessible print studio in the province, Articulate Ink provides a space for artists working in print to produce work, further their skills, and connect with the Saskatchewan print community. In a fortuitous turn of events, **Zoey Roy** was booked to perform at the Daytime Stages and Mainstage. Festival-goers were blown away by her powerful spoken-word and songs, which ignited a desire to learn more about her community-based practice.



## GENERATING MOMENTUM

*Generating Momentum* is an activist leadership training camp for youth ages of 18 to 35. The camp focuses on educating, training, and organizing around social and environmental justice issues and gives youth the tools to make meaningful change in their communities. Since its inception, *Generating Momentum* has believed artists to be an essential aspect of camp programming, however, the arts have been integrated with varied success. Camp organizers reached out to Common Weal to support their artistic aims, asking: How can arts-based engagement at camp lead to increased empowerment of youth leaders and activists?

In response, we supported theatre artist Joel Bernbaum in acting as artist-in-residence at the four-day camp. Joel presented workshops on verbatim theatre, inspired by his play, *The Prairie Project*. The play, commissioned by Persephone Theatre, explores the relationship between Indigenous and non-Indigenous people in Saskatchewan. Joel led campers through a series of reflection exercises then asked them to interview each other one-on-one on their experience of race relations on the prairies. Campers then worked together in small groups to present their biggest takeaways in the form of a short spoken performance.

Joel also established a relationship with camp knowledge keeper, Noel Starblanket. In one of Joel's workshops, Noel spoke about the responsibilities of settlers when it comes to truth and reconciliation. Noel's comments provided participants with important context to inform their performances.

***“This was our first year partnering with Common Weal and we can’t believe we haven’t done it sooner! The arts offer powerful tools for navigating difficult conversations and creating connected communities.”***

**— Krystal Lewis, RPIRG**

Bringing **Joel Bernbaum** onboard for this program was crucial to the success of successfully integrating the arts into an existing model of engagement. Joel is an actor, playwright, journalist, and the founding artistic director of Sum Theatre. He is a graduate of The Canadian College of Performing Arts at Carleton University, where he completed his thesis on the verbatim theatre's relationship to journalism. Three of Joel's plays have received world premieres: *Home Is a Beautiful Word* at the Belfry Theatre, *Operation Big Rock* at Dancing Sky Theatre, and *My Rabbi*, co-created with Kayvon Khoshkam, at the Edinburgh Fringe Festival.

### STARTING YEAR

: 2009

### ARTIST

: Joel Bernbaum

### KNOWLEDGE KEEPER

: Noel Starblanket

### LOCATION

: Arlington Beach

### PARTICIPANTS

: 53

### AKA

: GenMo

### TOTAL ALUMNI

(2009 - 2018)

: 357

### PARTNERS

: Regina Public Interest  
Research Group  
: Saskatchewan Council for  
International Cooperation

### FUNDER

: Saskatchewan Arts Board



## ADVOCATING FOR WOMEN AND CHILDREN IN REGINA

Risa has sat on the YWCA Advocacy Committee since 2016. The committee works to raise awareness of issues of particular significance to women and children. This year, she helped launch a series of attire as part of the *Wear the Change* campaign.



## EXPLORING COLLABORATION WITH SASKATCHEWAN ARTS COUNCILS

Risa was invited to lead a workshop, *Working with Community*, at the 2017 OSAC Showcase in October. The workshop was based on our 2006 publication, *Artist and Community Collaboration*, which explores best practices in arts-partnerships and remains relevant today.

## EXCITING INCREASES TO OUR FINANCIAL CAPACITY

A 60% increase to our core funding from the Canada Council for the Arts allowed for an investment in new technology, resource library, and enhanced small-scale community partnerships. Moving forward, we will direct increased funding to initiatives to ensure our long-term stability.



## THE INTERSECTION OF ORGANIZING AND RELIGION

In January, Risa moderated *Faith and Social Justice*, a panel exploring how religious groups participate in progressive social justice movements at Regina Public Interest Research Group's annual *Apathy into Action* conference at the University of Regina.



## PARTNERING WITH THE RSO TOWARDS A PRAIRIE RECONCILIATION

In March, we partnered with the Regina Symphony Orchestra for *Forward Currents*, a new festival exploring social responsibility through the arts. Risa encouraged a dialogue on the theme of reconciliation by facilitating pre-show talks with Maestro Gordon Gerrard and visiting artists.



Shaunna supported the festival by bringing students from Thompson Elementary School to a dress rehearsal featuring Jeremy Dutcher and Marion Newman. Students were able to experience an intimate performance and connect with artists following rehearsal.

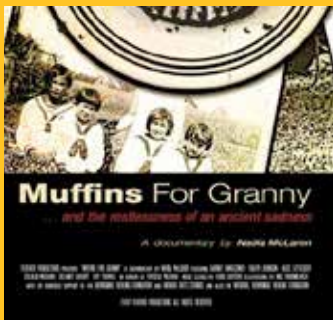
## FILM INSPIRES GLOBAL CONVERSATION ON CANADA'S PAST

In April, we attended the Regina premier of *Indian Horse*. The movie follows a boy torn from his northern Ojibway family and placed in Indian Residential School. The film is based on Richard Wagamese's best-selling novel, which we read in anticipation of the premier.



## UNPACKING IDENTITY AND EXPLORING RACE IN REGINA

In April, Risa joined Kris Alvarez and guests for *What Kind of Brown Are You?*, presented by Curtain Razors. Audiences observed the group as they dove into a Filipino feast and engaged in "scintillating and most likely hilarious conversation about race, culture and what it means to be brown."



## SHARING STORIES OF SURVIVORS

In May, Shauna selected *Muffins for Granny* to be shown as part of the Regina Public Library's *Regina Selects* film series. The documentary features elders recounting their time in Indian Residential School, speaking to the importance of education on our colonial past and present.



## PUBLIC PRIDE IN PRINCE ALBERT

Judy sits on a working group that advises on the City of Prince Albert Public Art Policy and projects, adjudicating commissions, overseeing the public art collection, and administering the budget. This year, the group supported Pride-week crosswalks painted at Carlton High School.



## MAKING ART IN DANGEROUS TIMES

In May, Risa attended the bi-annual Saskatchewan Arts Alliance Congress in Saskatoon. The event featured a keynote address from Andrew Hunter, performances by Adrian Stimpson and SUM Theatre, and conversations on resiliency with leaders in our arts ecology.





## STAFF

### **Risa Payant**

*Executive Director*

### **Judy McNaughton**

*Northern Artistic Director*

### **Gerry Ruecker**

*Southern Artistic Director  
(September-June)*

### **Shaunna Dunn**

*Southern Artistic Director  
(January-August)*



## BOARD OF DIRECTORS

### **Amber Phelps Bondaroff**

*Chairperson (September-June)*

### **Evie Ruddy**

*Chairperson (June-August)*

### **Brian Gladwell**

*Treasurer*

### **Margaret Bessai**

### **Rebecca Caines**

### **Bill Neher**

### **Mirtha Rivera**

### **Kate Scheurwater**

### **Janine Windolph**



**Thank you to outgoing board members  
Amber Phelps Bondaroff and Rebecca Caines  
for your service.**



## THIS YEAR, WE WERE PLEASED TO WELCOME FOUR NEW BOARD MEMBERS TO THE TEAM.



**JANINE WINDOLPH** is the Curator of Public Programs at the MacKenzie Art Gallery and an interdisciplinary artist, educator, filmmaker, performer, and storyteller. Janine recently co-directed and co-produced *RIIS from Amnesia: Recovering the Lost Legacies*, a long form documentary that explores the legacy of the Regina Indian Industrial School and its cemetery. This work, along with *About a Boy, I Remember* (the music video) and *Dancing the Space Inbetween* led to the municipal and provincial heritage status designation of the cemetery.



**BILL NEHER** has over 30 years experience in building design and project management. He spent nearly a decade as the project administrator at the Corporate Head Office of IPSCO Inc. and cost controller for their capital projects across North America. He is currently the principal of his own design firm. Recently, he was accredited by the Congress for the New Urbanism on the nomination of the University of Miami School of Architecture. He is a self-confessed zoning nerd and studies the impact of zoning bylaws on health outcomes and poverty.



**KATE SCHEURWATER** is a development professional and active volunteer with experience working in nonprofit organizations, event management, and philanthropy. A lifelong learner, she is an alumnus of the University of Regina having earned a Bachelor of Arts Honours (Psychology) in 2006. Kate recently completed her Master of Administration in Leadership, Business Administration at the University of Regina while simultaneously completing her Certified Fundraising Executive credential through CFRE international. Born and raised in Saskatchewan, Kate lives in Regina with her family.



**EVIE RUDDY** is a communications strategist, freelance journalist, and digital media artist. Their short documentaries and essays have been broadcast nationally on CBC Radio. Their print work has appeared in *The National Post* and *The Toronto Star*, among other publications. During an artist residency with the Cathedral Village Arts Festival, Evie produced a 90-minute audio walking tour of the Cathedral Village. They are currently working on a series of audio walking tours for Regina's Warehouse District, and an audio walking tour of queer history and contemporary issues in downtown Regina.



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, 2018, 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, 2018, 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  
November 28, 2018**

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, 2018**

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	<u>2018</u>	<u>2017</u>
<b>ASSETS</b>		
<u>Current Assets:</u>		
Cash	113,831	193,324
Accounts Receivable	18,075	91,125
GST Recoverable	5,789	6,447
Prepaid Expenses	2,186	1,789
	<hr/> 139,881	<hr/> 292,685
<u>Long Term Assets:</u>		
Capital Assets (Note 4)	9,501	187
	<hr/> 149,382	<hr/> 292,872

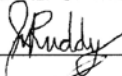
**LIABILITIES**


<u>Current Liabilities:</u>		
Accounts Payable and Accrued Liabilities	3,163	3,693
Deferred Revenue (Note 5)	81,049	248,498
	<hr/> 84,212	<hr/> 252,191

**NET ASSETS**

Unrestricted Net Assets	65,170	40,681
	<hr/> 149,382	<hr/> 292,872

**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, 2018**

	<u>2018</u>	<u>2017</u>
<b>REVENUES</b>		
<u>GRANTS:</u>		
Operating Grants <i>(Schedule 1)</i>	242,198	218,083
Project Grants <i>(Schedule 1)</i>	87,846	146,860
	330,044	364,943
Donations & Sponsorships <i>(Schedule 1)</i>	84,953	11,147
Fundraising	14,541	-
Self-Generated Income	14,809	2,775
	<b>444,347</b>	<b>378,865</b>
<b>EXPENDITURES</b>		
Administrative <i>(Schedule 2)</i>	42,253	32,454
Administrative Payroll	75,152	73,621
Amortization	1,759	120
Development Expenses <i>(Note 6)</i>	-	747
Project Expenses <i>(Schedule 2)</i>	300,694	270,367
	<b>419,858</b>	<b>377,309</b>
<b>EXCESS OF REVENUES OVER EXPENDITURES</b>	<b>24,489</b>	<b>1,556</b>
<b>UNRESTRICTED NET ASSETS, BEGINNING OF YEAR</b>	<b>40,681</b>	<b>39,125</b>
<b>UNRESTRICTED NET ASSETS, END OF YEAR</b>	<b>65,170</b>	<b>40,681</b>

*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, 2018**

	<u>2018</u>	<u>2017</u>
Cash provided by (used in):		
<b><u>OPERATING ACTIVITIES:</u></b>		
Excess of revenue over expenditures	24,489	1,556
Add: Amortization not affecting Cash	1,759	120
Changes in non-cash working capital:		
Accounts receivable	73,050	( 86,120)
GST recoverable	660	( 1,852)
Prepaid expenses	( 398)	( 1,789)
Accounts payable and accrued liabilities	( 529)	558
Deferred revenue	( 167,449)	157,110
	( 68,420)	69,583
<b><u>INVESTING ACTIVITY:</u></b>		
Capital asset acquisition	( 11,073)	-
<b>INCREASE (DECREASE) IN CASH RESOURCES</b>	<b>( 79,493)</b>	<b>69,583</b>
Beginning of Year Cash	193,324	123,741
<b>End of Year Cash</b>	<b>113,831</b>	<b>193,324</b>

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*Lorelei R. Johns, CPA, CA*

**COMMON WEAL COMMUNITY ARTS INC.**  
**SCHEDULE 1**  
**SCHEDULE OF REVENUES**  
**YEAR ENDED AUGUST 31, 2018**

	<u>2018</u>	<u>2017</u>
<b><u>OPERATING GRANTS</u></b>		
Sask Arts Board Global	142,198	145,100
Canada Council Inter Arts	100,000	72,983
	<b>242,198</b>	<b>218,083</b>
 <b><u>PROJECT GRANTS</u></b>		
Sask Arts Board	9,000	41,500
Sask Culture	211	2,789
Canada Council for the Arts	51,785	70,894
Municipal	16,600	15,987
Saskatchewan Provincial	10,250	15,690
	<b>87,846</b>	<b>146,860</b>
 <b><u>DONATIONS AND SPONSORSHIPS</u></b>		
Arts Vest	1,368	4,000
Great West Life	10,000	6,400
Individual Donation	73,585	-
Other Corporate Donations	-	747
	<b>84,953</b>	<b>11,147</b>

*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, 2018**

	<u>2018</u>	<u>2017</u>
<b><u>ADMINISTRATIVE EXPENSES</u></b>		
Accounting and Legal	2,283	-
Audit Fees	3,164	2,993
Bank Charges	213	64
Equipment Core	1,299	159
Insurance	2,695	1,507
Membership Fees	306	270
Meeting	1,303	383
Miscellaneous	2,505	3,672
Office Rent	10,610	10,509
Office Supplies	1,544	1,286
Other Operating	34	35
Payroll Service Fees	1,076	696
Professional Development	1,859	180
Postage	285	99
Marketing	6,388	5,263
Telephone and Internet	3,075	2,860
Travel and Accommodations	2,526	914
Website	1,088	1,564
	<b>42,253</b>	<b>32,454</b>
<b><u>PROJECT EXPENSES</u></b>		
Project Managers	124,634	127,436
Artist Fees	45,780	29,650
Artist in Residence	30,479	39,003
Travel and Accommodations	36,430	26,118
Elder Honorariums	200	3,950
Education – Audience	800	1,000
Fundraising	31,290	-
Public Presentations	5,210	724
Production Materials	6,041	6,267
Equipment and Facility Rental	5,735	3,598
Exhibition – Catalogue / Documentation	2,430	-
Meetings	182	59
Nutrition Breaks	1,154	234
Promotion	1,579	21,473
Production and Technical Salaries	4,588	9,059
Telephone and Internet	1,215	1,016
Volunteer Appreciation	1,168	595
Miscellaneous	1,779	185
	<b>300,694</b>	<b>270,367</b>

*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, 2018**

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**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.

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*Lorelei R. Johns, CPA, CA*



**COMMON WEAL COMMUNITY ARTS INC.**  
**NOTES TO FINANCIAL STATEMENTS**  
**YEAR ENDED AUGUST 31, 2018**

(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**

During the year, \$11,073 was spent on computers and desks.

	<u>2018</u>			<u>2017</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	31,465	22,401	9,064	20,842	20,598	244
Equipment	4,657	4,220	437	4,207	4,144	63
Computer Software	1,588	1,588	-	1,588	1,588	-
	<b><u>37,710</u></b>	<b><u>28,209</u></b>	<b><u>9,501</u></b>	<b><u>26,637</u></b>	<b><u>26,330</u></b>	<b><u>307</u></b>

**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>2018</u>	<u>2017</u>
Canada Council for the Arts	Connect Publication	16,728	16,728
Canada Council for the Arts	Axenet'l Tth'al	27,321	79,106
City of Regina	Hello In There	14,000	14,000
Community Initiatives Fund	Hello In There	-	10,000
Great West Life	Hello In There	10,000	-
Individual Donations	Landfill Harmonic (Note 6)	-	40,453
SaskCulture	Art Lodge Project	13,000	13,000
SaskCulture	Rightful Place	-	211
City of Prince Albert	Writing for Life	-	2,000
<b>Deferred Project Funding</b>		<b>81,049</b>	<b>175,498</b>
Canada Council of the Arts	Operating Grant	-	73,000
		<b><u>81,049</u></b>	<b><u>248,498</u></b>

*Lorelei R. Johns, CPA, CA*

## COMMON WEAL COMMUNITY ARTS INC.

### NOTES TO FINANCIAL STATEMENTS YEAR ENDED AUGUST 31, 2018

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**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, \$33,132 was received as donations and \$14,453 from fundraising for this project. All funding received this year and in the prior year were spent on this project, a total of \$93,741. The project is now complete.

**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.

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*Lorelei R. Johns, CPA, CA*

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## PROJECT FUNDERS



## CORE FUNDERS



## PROFESSIONAL DEVELOPMENT FUNDERS

