

COMMUNITY DOT 2010  
Common Weal Community Arts Inc

a partner  
a partner

## Mandate

To educate and increase public participation and appreciation of creative arts and community voice by developing and providing multidisciplinary arts programs and events that engage diverse groups and the Saskatchewan public in strengthening community and creating social change.

## Vision Statement

Common Weal Community Arts facilitates the production of participatory arts projects, based on creating partnerships between communities and artists, through a philosophy of inclusion and cooperation, and in order to create opportunities and choices for individuals and communities.

This is achieved through:

- The production of art that promotes critical thinking;
- Embracing cooperation, diversity and inclusiveness;
- A commitment to projects of high artistic merit;
- Affirming and developing a creative consciousness by challenging the status quo with honesty and integrity;
- Recognizing and engaging alternative voices and world views;
- Prioritizing the engagement of Indigenous peoples.

## Board of Directors:

Chairperson: Rick Kotowich

Vice-Chairperson: Mirtha Rivera

Treasurer: Cory Oxelgren

Directors: John Dufort  
Dianne Strilaeff  
Jessica Leavens  
Chelsa-Eufamia Lynn Reil  
Sylvia Ziemann  
Michelle Katchuk

## Staff:

Executive Director: Joanne Shannon

Southern Artistic Director: Gerry Ruecker

Northern Artistic Director: Judy McNaughton

Artist in Residence: Gordon Keewatin

Administrative Support - Northern Office: Terri-Lynn McDonald

# evidence of who we are

## evidence of who we are

### Chairperson Report

by Rick Kotowich

Common Weal is a collective effort of several people working together in various roles for the common good. This year Common Weal moved steadily forward. One might well use the analogy of sailing on a voyage. That voyage benefits from favourable conditions but even more important are crew members that work together in responding to whatever situation or condition arises. This annual report provides considerable detailed information about our activities; so rather than risk repetition, allow me provide a view in general terms.

First, Board thanks go to the funding organizations and other donors that provided core and project funding. Truly, they are the 'wind in our sails' and we would not be voyagers without them entrusting resources for us to do this important work. We are grateful to our sponsors for believing in our mission of linking artists and communities for social change.

Next, the Board wishes to acknowledge executive director Joanne Shannon for her patient and determined day-in-day-out effort to direct the organization and strengthen it. We thank Joanne for leading and always engaging us all in the organization's activities and challenges. Her efforts, big and small, are really too many to mention here but they are noted and appreciated.

Equally, the Board thanks the artistic directors Judy McNaughton and Gerry Ruecker for their diligent work to realize our mission by creating and facilitating community-rooted projects, staging public events and supporting partner organizations and community artists within the province, and beyond. Both ADs are a lynch-pin and guides for the necessary creativity of connecting and engaging artists and communities. The Board appreciates their enduring commitment to making real and manifold a distinctive socially-engaged arts aesthetic and striving for quality work and outcomes. Moreover both ADs have entered into consideration and dialogue about how Common Weal can become to be the best it can be, and this is very important to our ongoing development.

Other Common Weal crew members carried out many tasks in various roles. We appreciate the cultural approach and work of Artist-in-Residence Gordon Keewatin and his helper, Harold McNabb, who worked with First Nations and Métis youth to produce art and crafts in various settings. Special appreciation goes to Marie Karner who so ardently provided excellent administrative support by working closely with Joanne and providing coordination for the Connect 2010 conference. Likewise we thank Terri-Lynn McDonald for her dedicated work with Judy in the Prince Albert office. Thanks also to summer student Kirsten Butler, who compiled a Common Weal history and helped Gerry with a photo-journalism project.

A major highlight this year was the CONNECT: Towards a Socially-Engaged Aesthetic conference which brought together socially-engaged artists and community arts minded leaders from across the country. This successful gathering was accomplished through the collective efforts of staff, board members, volunteers and an array of resource persons and speakers and it certainly showed

Common Weal to be a national leader in community arts. As noted in this report continued work is being undertaken to amplify the voice and maximize the benefits that we shared that weekend this past May.

From a more specifically board perspective, some markers of Common Weal's progress include:

- increasing staff salaries to more fairly compensate staff within our existing budgets
- improving financial reporting by bringing bookkeeping in-house and focusing on reporting to the board
- designing and implementing an Executive Director performance appraisal process which is pivotal to the policy governance role of board in directing the organization,
- steps toward strengthening the operation of subcommittees as auxiliary leadership and work-sharing in matters of personnel, policy, nominations, etc., and
- reducing the number of full Board meetings so not to overtax our members

Board membership changes occurred during the year. Michelle Katchuk and Sylvia Ziemann resigned late in the year because they accepted other demanding volunteer work in the community; we thank them for their participation. Recently we welcomed Jessica Leaven to our midst as the newest board member; she brings a strong curiosity about community arts and an interest in organizational development through evaluation. The Board would also like to thank Cory Oxelgren for accepting Treasurer duties which will benefit from his knowledge, commitment and availability and we thank John Dufort for his continued support of our financial due diligence even though he is now living only part of the year in Regina..

I am also compelled to thank the other directors by name: Mirtha Rivera, Dianne Strilaeff, and Chelsa Reil who have been stalwart board and subcommittee members offering their participation in our conversations and support of our processes. It has been my honour to serve as chairperson and participant in this committed group of individuals.

Common Weal strives to make a difference across diverse ages, walks of life, geographies, communities of interest and social issues. Our voyage of 2009-10 brought us to visit a range of activities and venues, and it raised some important issues and questions about how best to work together cooperatively and collaboratively across our different roles. We asked ourselves questions about the intrinsic and extrinsic worth of our work and outcomes; about our approach to working in community and how we might meaningful impact social environments, all the while working to sustain and grow the organization. These matters are also part of a journey that is ever unfolding and always 'becoming' one step at a time.

Since early summer, the board and staff members have turned their attention to the need to chart a course for the next three years. A strategic thinking weekend has been planned for November 2010. With the help of a facilitator, the Board and staff will consider where we have come from, where we are now, and where are we going... This two-day conversation is an opportunity to reflect anew on our mission and values, our historical roots and recent projects. We will also reflect on how we work together within a policy governance modality, the appropriate language of community arts that will satisfy diverse funders, and what is the social change that we aspire to engender, etc. To accomplish such a grand and meaningful a work as set out in our mission, truly we need each member playing their role as crew member. We need to continually seek to renew our passion and sustain vigour in our work. And we need to look toward the inclusion of other leaders, artists and community participants in the board and Common Weal endeavours.

There is room for you at Common Weal. We want to invite anyone who wishes to become involved in linking artist and communities for social change: to join the board; to participate in a project, to attend a Common Weal activity or event; to take steps to get community arts activities going in your community, to donate resources of any kind to the organization, etc. Join us in this voyage toward the common good through artist and community led and inspired collective creativity and artistry. Please come forward and introduce your self to us. Whatever your chosen participation, we believe you will be stronger and more fulfilled for serving as one of the Common Weal crew, and you will experience an interesting and meaningful voyage too.

## Executive Director's Report

by Joanne Shannon

2009-2010 was a very satisfying year in many respects. We had a hardworking, dedicated staff that brought forth several exciting and worthwhile projects. The board, with Rick Kotowich as chairperson, continued to be stable and made valuable contributions to the organization. We are all very pleased with the move that was made to our new home, which allows for a productive working space.

This year we said good-bye to two staff - Marie Karner and Gordon Keewatin. Marie was instrumental in the planning and execution of our conference *CONNECT: Towards a Socially-Engaged Aesthetic* which took place in May. This conference was a great success with individuals coming from across Canada to meet and discuss community-engaged arts at the MacKenzie Art Gallery. The presenters were excellent and the feedback from persons attending was very positive. From the conference, Common Weal will be working on developing a publication with funding from the Canada Council for the Arts. Gordon Keewatin was able to continue with the work he had started with the Saskatchewan Arts Board Artist in Residence Program, thanks to a SaskCulture Aboriginal Leadership Grant. He worked with youth in North Central as well at Thompson and Cochrane Schools and at the Paul Dojack Centre. His mural work now graces the Albert Library. We were also pleased to support Gordon in an exhibition of his work, held at the RCMP Heritage Museum and in the organization of a Common Weal Round Dance.

This summer, we were fortunate, with the help of a grant from the Federal Government, to hire Kirsten Butler as our summer student. She was able to provide support to Gerry Ruecker's photo-journalism project with the Open Door Society as well as working to compile a history of the first 15 years of Common Weal. Terri-Lynn McDonald, who provides valuable support to Judy McNaughton in the Northern Office continues to work on a part-time basis.

Throughout the year, Common Weal made connections in the community, from working with SHIFT, an upcoming Conference, to supporting IPAC's work in Prince Albert, continuing work with North Central, to supporting Queer City Cinema, the Fire and Ice Festival, and a popular theatre workshop. Our projects also bring us into contact with other groups and organizations that are making a difference in our communities, including the Open Door Society, SSILC, and Red Shift Gallery and Pine Grove. Common Weal continues to have a very positive profile in Saskatchewan, both amongst the communities where we are involved, or have been involved in the past and amongst our funding organizations.

We would like to thank our funders: The Saskatchewan Arts Board, The Canada Council for the Arts, SaskCulture, The Government of Canada, the Government of Saskatchewan, SaskLotteries, SIGA, the Northern Lights Community Development Corporation, The City of Regina, The City of Prince Albert, Great West Life, SaskEnergy, The Co-op Upgrader Complex, as well as staff, board and other volunteers for the contributions they have made to the organization in the past year.

Common Weal has developed a strong foundation. We continue to critically evaluate our work in the communities and how we can work more effectively. We look forward to creating a strong, cohesive and forward-looking organization that will move with confidence and purpose into the coming years.



following a line of our own  
following a line of our own

## Northern Artistic Director Report

by Judy McNaughton

This year Common Weal's northern office saw some long planned projects come to fruition. Terri-Lynn McDonald continues to be a valued part of the office in her fourth year as part-time Office Assistant.

**Pine Grove Creative Circles Program** - Common Weal has been working with Pine Grove Women's Correctional Centre for about 6 years, in the past two years focusing on the Literacy Program participants. Songwriter and performance artist Cheryl L'Hirondelle had been to Pine Grove previously for a songwriting workshop resulting in the collaborative song *The Beauty Within*. March 2010 we invited Cheryl back along with Toronto-based music producer Gregory Hoskins. A new song *The Journey Home* was written and recorded. Cheryl has sung the songs for live audiences across the country and she has been invited to sing at halfway houses in cities she is visiting. The women from the Pine Grove Literacy Program continue to write to Cheryl, this relationship has had a lasting effect on both the artist and the participants. We are planning future project together. This was funded through the Northern Lights Community Development Corporation.

**Northern Artists Initiative in Cumberland House** is a visual and media art project in Cumberland House Saskatchewan, with artists Jayce Salloum, Aleyna Stene, Michele Mackasey Wally Dion and Project Manager Felicia Gay. This project brings foremost artists in the fields to introduce video production and visual arts to the community. One weekend a month in spring 2010, professional artists brought visual art workshops to families at the Cumberland House Activity Centre. June 2010 renown Vancouver-based media artist Jayce Salloum along with Saskatchewan based artists came to Cumberland House to create collaborative paintings and short videos with about 45 participants, mostly teens but including all ages. The resulting video and paintings will be completed in subsequent workshops the winter of 2010. Some artworks produced were exhibited at the Red Shift Gallery in Saskatoon. The project was funded through the Canada Council for the Arts and the Community Initiatives Fund, in partnership with PAVED New Media and Red Shift Gallery in Saskatoon.

**Families of Acquired Brain Injury Survivors Project** - From spring of 2010, the families of brain injury survivors wrote about their unique experiences in workshops with Lynda Monahan. Lynda has collected about 10 stories from family members and is editing them for a chat book.

**The Prince Albert Shelter Project** - Prince Albert Saskatchewan is a city of 40,000 that struggles with economic and social difficulties common to larger urban centres, such as homelessness. Common Weal North developed the Shelter Project to engage community members in creative actions and discussion about issues of homelessness. September 19, 2009 Montreal artists ATSA; Annie Roy & Pierre Allard came to Prince Albert to give a presentation to the community about their artistic responses to homelessness in Montreal. Pierre and Annie create urban interventions: installations, performances and realistic stagings bearing witness to social issues.

*A Teen's Memory* is a photojournalism project that took place in spring 2010 in partnership with the Prince Albert YWCA Aboriginal Youth Support Services. The teen participants used photography to explore their relationship to 'home' under the mentorship of photographer Eugene Capay and artist Michel Boutin. Eugene also went with residents of the Our House shelter to visit and photograph outdoor sites used by homeless individuals in Prince Albert. The photos by Eugene and participants were exhibited at the John V. Hicks Gallery and the Alfred Jenkins Field House in Prince Albert. We are exploring future activities for the Shelter Project. The program is funded through SaskLotteries in partnership with the YWCA and the City of Prince Albert.

## Conference / Publication

CONNECT: Towards a Socially-Engaged Aesthetic took place in May 2010. I was grateful for the opportunity to MC. The post-conference evaluation called for a publication of the materials presented. Common Weal proposed a book responding to the conference, including editorial contextual writing by the two principle writers Rachael Van Fossen and Brenda Niskala. It should be completed September 2012. The Canada Council for the Arts has funded this initiative.

## ADVISORY PROJECTS

**Visiting Artists Program** - Common Weal is an advising partner to the Prince Albert Council for the Arts and IPAC; The Indigenous Peoples Artist Collective of Prince Albert on programs supporting artistic practices in the Prince Albert area. The program uses the expertise of visiting and local professional artists to provide short-term workshops and ongoing sessions focused on technique, critique, professional development and facilitated peer discussion.

**Two Story Café** - Common Weal is an advisory partner to IPAC: The Indigenous Peoples Artist Collective of Prince Albert for the Two Story Café, an annual multidisciplinary art event in Prince Albert. The event creates a non-threatening environment for new audiences in an intimate café style setting. This event was instigated by Common Weal and IPAC in the first year then taken on by IPAC for the three subsequent years.



**Southern Artistic Director Report**

by Gerry Reucker

2010 has been, for the southern region, a year of advances in scope of projects engaged in. From community feedback and support, as well as post-project evaluations, we were very pleased to learn that our projects had considerable impact on participants, as well as the community at large. Most notable were the Aboriginal Cultural Mentorship Program, and *Through Our Eyes: photographs by Immigrant and Refugee Youth*.

As well, it was a year marked by numerous new Common Weal partnerships, including Regina Open Door Society, Ontario-based Sheatre, Dunlop Art Gallery, MacKenzie Art Gallery, SaskCulture, CBC, Thomson Community School, Cochrane High School and Carmichael Outreach, with a strong possibility of partnership with Sask Film Pool Cooperative in 2011. Through the very successful conference, many new networks were created nationally with arts and social justice organizations and artists.

**Aboriginal Cultural Mentorship Program**

The Aboriginal Cultural Mentorship Program built on the successes Common Weal Community Arts achieved with the Artist in Residence program in 2008-2009, a joint project undertaken with the North Central Community Association. The Aboriginal Cultural Mentorship Program extended the momentum and legacy of the previous program into other marginalized Regina communities, which may experience similar challenges as those in North Central. Partners included Thomson Community School and Cochrane High School. In November 2009, Project Artist, Gordon Keewatin, as part of the Aboriginal Cultural Mentorship Program, coordinated a Community Round Dance, with the theme 'Honoring Our Youth'.

**Scott Collegiate Photo/Journalism Project – What Inspires Us**

Fifteen Grade 11 students of Scott Collegiate were taught techniques of photography, composition, photo-editing and journal writing in a project that offered them an opportunity to photograph and write about topics of importance to them. Project Artist was Gerry Ruecker.

**Through Our Eyes – Photographs By Immigrant And Refugee Youth**

Immigrant and refugee children and youth in Canada are a diverse group with many different life experiences and cultural backgrounds. Their needs are considerable and often severe. Besides culture shock, they face serious challenges in the areas of identity, language, education, employment, cultural and societal norms, religion, health etc. *Through Our Eyes: Photographs by Refugee and Immigrant Youth* was a photo/journalism project in partnership with The Regina Open Door Society, involving ten refugee and immigrant children and youth living in Regina. Project Artist was Gerry Ruecker.

**A North Side Story Or Two Revisited**

The 1995 community-based theatre project *A North Side Story or Two* directly confronted the issues faced by Regina's North Central Community, many of whom were members of a culturally and economically marginalized population, providing a creative voice to their concerns and contributed to an experience that impacted powerfully, the effects of which are still felt today. *A North Side Story or Two Revisited* will present the powerful impact that this project had. Combining archived video footage of the original project with interviews with former participants of *A North Side Story or Two*, and the playwright/producer Rachael Van Fossen, the film will present a unique view of the power of community-based art projects.

**SSILC Creative Development Program**

In partnership with South Sask Independent Learning Centre, this year-long project, continues the impetus created by the successful 2008 Voice project. Consisting of one-on-one sessions, weekly drop-in classes, and two-day intensive programming under the direction of Project Artist Traci Foster. This project will provide individuals marginalized by disabilities to develop their artistic potential through mask-making, movement and theatre techniques.

**Far From The Heart**

In partnership with Ontario-based interactive theatre company Sheatre, the Date Rape Theatre Forum interactively aims to help students recognize the different forms pressure and violence in dating relationships can take, examines the issues that inform this behavior, and collaboratively explores methods of negotiating safer relationships for secondary students. This is a touring production, which will travel through various rural communities in Saskatchewan in summer, 2011.

**PROJECTS IN DEVELOPMENT**

**'Ghetto' Art Festival (Title To Be Determined)**

The Heritage Community of Regina is one of the oldest communities in Regina, a neighborhood which currently experiences considerable challenges common to inner-city neighborhoods, such as high unemployment and crime rates, prostitution and gang activity. In recent years, it has undergone the beginnings of a process of gentrification, creating, along with critical low-income housing issues, a significant disunion within the community.

Inspired by the *First Annual Ghetto Biennale*, held in Port Au Prince, Haiti, this proposed project would be a one day art festival celebrating the artists and residents of the Heritage Community of Regina. Possible partners for the project include Thomson Community School, Carmichael Outreach, Marian Centre, Heritage Community Association, Salvation Army, and Soul's Harbour. Project Artists to be determined.

**Immigrant Women's Project**

Immigrant women face considerable challenges in Canada. Besides culture shock, they often experience serious challenges in the areas of identity, language, education, employment, cultural and societal norms, religion, health etc. Intense family tensions are common, due to the aforementioned difficulties and often differing rates of cultural integration by family members. This project will provide a safe environment for the participants to explore their new lives and create supportive networks under Project Artist Sharon Pulvermacher, using various mediums, such as painting, sketching and fabric art.

**We Are All Treaty People**

Common Weal is working in partnership with Thomson Community School as advisor and creative consultant, which consists of guiding the participants in the process of expressing themselves on the historical nature of, symbolism of, relationships within, world views, and contemporary issues in First Nations Treaties through artistic means. The objectives are that students grasp the relationship between individuals and their geographical location, the uses and abuses of power relating to government and individuals, how change affects individuals and societies, the similarities and differences among cultures and the rights and responsibilities of all Canadians. Project Artist is Josh Goff.



# a reflection

a reflection

## **Aboriginal Arts & Cultural Leadership Program** by Gordon Keewatin

This particular program started on January 11, 2010 with arts and crafts session being held in the evenings at the Paul Dojack Youth Centre from 7 to 9 p.m. These evenings started with an information session on the cultural ways and teachings of the First Nations culture. This presentation was followed by questions and answers on the content of the discussion. The rest of the evening was spent on doing crafts, sketching, drawing and painting.

For the month of January, I worked with three schools teaching arts and crafts. Thompson Community School was added to the list, and I met with Cochrane High School, which was interested in utilizing my services and expertise. The three schools at which I taught some craft sessions in January were Sacred Heart Elementary School, Kitchener Elementary School and Thompson Community School.

During the noon hour breaks at the Common Weal Office, I concentrated on completing some of the art work that I was working on. I also met with the R.C.M.P. Heritage Centre manager to discuss the possibility of an art show in the near future.

In February of this year, I started to teach arts and crafts at Cochrane High School on Wednesday mornings from 10:00 to 12:00. A large number of students, more than 24 in all, participated in these workshops. Fortunately, Cochrane High School was able to provide me with extra craft supplies that they had in stock. The Paul Dojack Centre also provided their own art supplies and materials. Therefore, Common Weal had to provide only the materials for the three elementary schools, which was very modest. Scott Collegiate also provide a budget expense for the materials that were needed for the workshops that I taught there.

At Scott Collegiate, I counseled some of the students who came into the office to ask about career choices or wanted to do an art project in their spare time. I also assisted Sara Randall-Nadurak, the guidance counselor and art teacher at Scott Collegiate, with some of the art projects that she had with the students.

In March, the work schedule was basically the same as that in February. I found it enjoyable to work with the various levels and abilities of youth from seven to seventeen years of age. Each student had his or her own creative way of handling an art project. I also spent some time completing some of the art works that were going to be shown in the art show at the R.C.M.P. Heritage Centre.

In April, I set up the art show at the R.C.M.P. Heritage Center during the school break. With the help of the Common Weal staff and board, I was able to have an opening presentation and reception for the public at large. The art show was on display from April 8th to June 25th, 2010. There was a good turnout and also some media coverage for this event.

In May, some of the schools started to finish their extra-curricular art sessions due to other school programs, such as field trips and track-and-field events. Kitchener finished its art sessions on May 19th, and Thompson School finished its session on May 27th, 2010. Cochrane High School and Scott Collegiate had their final arts and craft sessions with me towards the end of May, and the Paul Dojack Centre completed the sessions on May 24th, 2010.

In June, 2010, I spent one week in Yorkton at an Elders' gathering in conjunction with the Orcadia Youth Centre. During this session, I participated with other Elders in learning new skills and techniques for working with youth. We also learned more about our cultural ceremonies and other teachings in the First Nations culture. From the middle of June, I worked on a wall mural at the Albert Library. I was contracted to do my own designs and colors for this project, and in this regard, I worked in partnership with Jessica Hanna from the North Central Community Centre Association.

On June 21st, 2010, I attended a cultural camp at the Paul Dojack Youth Centre and spent some time with the youth and staff there. This was a good way to end the leadership project of Common Weal with this centre. In conclusion, I have certainly enjoyed working with Common Weal on this project, and I will always cherish the memories of working at Common Weal in the capacity of an aboriginal cultural liaison worker.

## CONNECT: Towards a Socially-Engaged Aesthetic

Common Weal Community Arts was pleased to host the national conference *CONNECT: Towards a Socially-Engaged Aesthetic*, May 14th to 16th, 2010 at the MacKenzie Art Gallery in Regina. This conference brought together artists, activists and programmers to network, share ideas, and explore methodologies that engage communities and the public. It featured Keynote Speaker, Suzanne Lacy from California as well as many other exciting Presenters and Panelists from across Canada. Panels included *Art is not Peace: Challenging Perceptions*; *Art in Place*; and *Transmit and Receive: New Practices*. Presenters included: Rachael Van Fossen, Ruth Howard, Beni Malone, Kathleen Irwin, Paula Jardine, Elwood Jimmy, Annie Roy, Allison Hayford, Shawna Dempsey, Terrance Houle, Daniel Mach, Devora Neumark, Sara Bessin, Leah Morris, Cheryl L'Hirondelle, Glenn Alteen, Caffyn Kelley, Aleyna May Stene, Cindy Baker, Robin Elliott, and Judith Marcuse.

The presentations and panels varied from highly scholarly to extremely personal, and revealed projects focusing on individual performance, intra-community dialogue and community development and change. One of the challenges threading through the panels and discussions was the manner in which these art practices fit into the aesthetic of traditional art, and the resulting need for a new framework for critiquing community-based art. Due to the success of the conference, Canada Council is funding a publication, which will be a response to the conference, but with an internal logic beyond transcribing the rich materials presented, bringing together the ideas and text of the conference thematically, with editorial writing by the two principle writers, Rachael Van Fossen, theatre artist, and founding artistic director of Common Weal Community Arts and Brenda Niskala, writer and recorder for the conference.

Evaluation of the conference was overwhelmingly positive with feedback through e-mails by participants of the conference as well as evaluation forms completed by the delegates. All of the participants found the conference to be "exciting" and "inspirational" and hope to build on the connections made during the conference.

For Common Weal, the conference raised the profile of the organization as a leader in community engaged arts in Canada. It also raised the profile of the Saskatchewan Arts Community and included performances by The Project and Rouge Gorge (New Dance Horizons) as well as including many Saskatchewan artists as presenters. In this way, it provided opportunities for Saskatchewan Artists to present and disseminate their work. Through the conference, Common Weal was able to build up a strong volunteer base for the organization and even attracted new applicants to serve on our Board of Directors. We were able to connect with artists and arts organizations from across Canada which will help us in the development of future programming.

For everyone involved, the conference was a remarkable success on many levels and will help build community-based art practices in Saskatchewan and Canada.



telling  
telling  
a story  
a story



### **Common Weal Treasurer's Report**

I would like to express our sincere gratitude to all the funders and supporting agencies. Due to their continued support Common Weal is able to fulfill our mandate, mission and vision.

As well, I must thank the staff for the great job in meeting the financial targets set with all the Common Weal projects. It is important to note, that none of the projects ran over budget which is a testimonial of good management. With this budget management, we were able to add an additional \$19,480 to our reserve by year end leaving Common Weal with a strong operating cushion. This gives the organization the flexibility to enhance the current programming while maintaining the ability to deal with any unforeseen financial circumstances.

Over the past year, the book keeping function was brought in-house using Quickbooks. This has allowed Common Weal to meet CADAC's requirement while providing a flexible financial document that is clear and easily understood for board purposes. This transition has not been a simple process but has been successful. For this, I have to thank Joanne Shannon and Randall Edge for their diligence with keeping the financial records in order and up to date. As well, I want to express my thanks to the other members of the Finance Committee for their advice throughout this process to improve our financial reporting.

On behalf of the financial committee, I respectfully submit Common Weal's Audited Financial Statements for the year ended August 31, 2010.

Cory Oxelgren  
Treasurer, Common Weal

## AUDITOR'S REPORT

To the Board of Directors of  
Common Weal Community Arts Inc

I have audited the Statement of Financial Position of the Common Weal Community Arts Inc as at August 31, 2010 and the statements of Operations and Cash Flows for the year then ended. These financial statements are the responsibility of management. My responsibility is to express an opinion on these financial statements based on my audit.

Except as explained in the following paragraph, I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free from any material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant assumptions made by management, as well as evaluating the overall financial statement presentation.

In common with many non-profit organizations, the organization derives revenue from special activities and events such as self-help revenue, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, my verification of these revenues was limited to the amounts recorded in the accounts of the organization and I was unable to determine whether any adjustments for unrecorded revenues might be necessary to self-help revenue, net operating income, assets or net assets.

In my opinion, except for the adjustments, if any, which I might have determined to be necessary had I been able to satisfy myself respecting the completeness of revenue as described in the above paragraph, these financial statements present fairly, in all material respects, the financial position of the Common Weal Community Arts Inc as at August 31, 2010 and the results of its operations and the changes in financial position for the year then ended in accordance with Canadian generally accepted accounting principles.



CHARTERED ACCOUNTANT  
PROFESSIONAL CORPORATION  
Regina, Saskatchewan  
November 5, 2010

74 Rawlinson Crescent Regina, Sask. S4S 6G5  
Ph. 306-586-3474 Fax. 306-586-3882  
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### COMMON WEAL COMMUNITY ARTS INC.

STATEMENT OF FINANCIAL POSITION  
AUGUST 31,

	2010		2009	
	Core	Project Fund	Total	Total
<b>ASSETS</b>				
<b>Current Assets</b>				
Cash	\$ 194,412	\$ -	\$ 194,412	\$ 129,399
Accounts Receivable	24,004	-	24,004	8,359
	<u>218,416</u>	<u>-</u>	<u>218,416</u>	<u>148,638</u>
<b>Capital Assets (Note 4)</b>	2,033	-	2,033	3,488
<b>TOTAL ASSETS</b>	<u>\$ 220,449</u>	<u>\$ -</u>	<u>\$ 220,449</u>	<u>\$ 152,126</u>
<b>LIABILITIES</b>				
<b>Current Liabilities</b>				
Accounts Payable	\$ (451)	\$ -	\$ (451)	\$ 4,498
Deferred Revenue (Note 5)	82,274	64,000	146,274	92,482
Due to Other Fund (Note 6)	64,000	(64,000)	-	-
	<u>145,823</u>	<u>-</u>	<u>145,823</u>	<u>96,980</u>
<b>NET ASSETS</b>				
Unrestricted Net Assets	72,593	-	72,593	51,658
Investment in Capital Assets	2,033	-	2,033	3,488
	<u>74,626</u>	<u>-</u>	<u>74,626</u>	<u>55,146</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<u>\$ 220,449</u>	<u>\$ -</u>	<u>\$ 220,449</u>	<u>\$ 152,126</u>

On Behalf of the Board:

Director

Director

*R. Kotowich, Chairperson, November 10, 2010.*

*[Signature], Treasurer, November 10, 2010*

**COMMON WEAL COMMUNITY ARTS INC.**

 STATEMENT OF OPERATIONS  
 FOR THE YEAR ENDED AUGUST 31,

	2010			2009
	Core	Project Fund	Total	Total
<b>INCOME</b>				
Grants (Schedule 1)	\$ 212,000	\$ 128,474	\$ 340,474	\$ 323,139
Donations (Schedule 2)	-	-	-	7,375
Self Generated Income	-	36,476	36,476	14,927
	<u>212,000</u>	<u>164,950</u>	<u>376,950</u>	<u>345,441</u>
<b>EXPENSES</b>				
Administrative (Schedule 3)	45,407	-	45,407	52,002
Amortization	1,455	-	1,455	1,374
Development Expenses (Schedule 4)	3,758	-	3,758	3,591
Project Expenses (Schedule 5)	91,273	142,205	233,478	95,635
Payroll	66,213	7,159	73,372	147,143
	<u>208,106</u>	<u>149,364</u>	<u>357,470</u>	<u>299,745</u>
(Decrease) Increase in Net Assets	3,894	15,586	19,480	45,696
Funds Transfer (Note 6)	15,586	(15,586)	-	-
Net Assets, Beginning of Year	55,146	-	55,146	9,450
<b>NET ASSETS, END OF YEAR</b>	<u>\$ 74,626</u>	<u>\$ -</u>	<u>\$ 74,626</u>	<u>\$ 55,146</u>

**COMMON WEAL COMMUNITY ARTS INC.**

 STATEMENT OF CASH FLOWS  
 FOR THE YEAR ENDED AUGUST 31,

	2010	2009
<i>Net Cash Provided (Used) By:</i>		
<b>Operating Activities</b>		
Net Income for The Year	\$ 19,480	\$ 45,696
Add: Amortization Not Affecting Cash	1,455	1,374
Changes in Non-cash Working Capital Items		
(Increase) Decrease in Accounts Receivable	(15,645)	(19)
(Decrease) Increase in Accounts Payable	(4,949)	(808)
(Decrease) Increase in Deferred Revenue	53,792	21,855
Rounding Adjustment	1	1
	<u>34,653</u>	<u>22,402</u>
Net Cash (Used) Provided by Operations	<u>54,133</u>	<u>68,098</u>
<b>Investing Activities</b>		
Purchase of Capital Assets	1,588	-
	<u>-</u>	<u>-</u>
Net Cash (Used) Provided by Investing Activities	<u>-</u>	<u>-</u>
Increase in Cash Position	54,133	68,098
Cash Balance, Beginning of Period	140,279	72,181
<b>CASH BALANCE, END OF PERIOD</b>	<u>\$ 194,412</u>	<u>\$ 140,279</u>
<i>Cash Balance is Made Up of:</i>		
General Bank	194,412	129,399
Investments	-	10,880
<b>CASH BALANCE, END OF PERIOD</b>	<u>\$ 194,412</u>	<u>\$ 140,279</u>

**COMMON WEAL COMMUNITY ARTS INC.**

 NOTES TO THE FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED AUGUST 31, 2010

**1. Status and Objectives of the Organization**

Common Weal Community Arts Inc. is incorporated pursuant to the provisions of 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.

Currently, the provisions of the *Income Tax Act* exempt the net income of these corporations from taxation. Accordingly, there is no provision for income tax included in these financial statements.

**2. Significant Accounting Policies.**

These financial statements are prepared in accordance with generally accepted accounting principles for non-profit organizations. The following policies are considered significant.

**Fund Accounting**

These financial statements are prepared using fund accounting and include the following funds:

**Operations** - The operations fund reflects the organization's core revenue and expenses and operations.

**Capital Assets** - The capital asset fund reflects the organization's net assets invested in capital assets.

**Project Fund** - A fund has been internally restricted to reflect the results of operating various projects from year to year. Any unused surplus of a continuing project is deferred to the subsequent year in order to match the expenditure of those funds. In accordance with the particular project funding agreement, upon completion of a project, funds are either returned to the contributor or transferred to the operating fund.

**Revenue Recognition**

Common Weal follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if Common Weal can reasonably estimate the amount of the future contribution and collection is reasonably assured.

**Capital Assets**

Capital assets are stated at cost less accumulated amortization. Amortization is calculated using the diminishing balance method at rates 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 1/3 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 %

**COMMON WEAL COMMUNITY ARTS INC.**

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED AUGUST 31, 2010

**Measurement Uncertainty**

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions. These estimates and assumptions may affect the reported amount of financial assets and liabilities, the disclosure of contingent assets and liabilities at the end of the reporting period and the reported amount of revenues and expenses during the reporting period. Estimates are reviewed periodically, and as adjustments become necessary, the adjustments are reported in the period in which they become known.

**3. Financial Instruments**

Common Weal's financial instruments consist of cash, investments, accounts receivable, accounts payable and accrued liabilities. It is management's opinion that Common Weal is not exposed to significant interest, credit or currency risks arising from these financial instruments.

**Investments**

Securities which Common Weal both positively intends and has the ability to hold to maturity are classified as investments held to maturity and are carried at amortized cost. Intent and ability to hold are considered satisfied if an investment is available to be sold in response to changes in interest rates, prepayment or liquidity needs or other reasons as part of the overall asset management strategy.

**Accounts Receivable and Accounts Payable**

Accounts receivable and accounts payable include financial instruments categorized as loans and receivables and are reported at amortized cost.

**Interest Rate and Market Risk**

Due to the nature of the investments held, the Organization's portfolio contains minimal risk associated with interest rate and market fluctuations.

**Credit Risk**

The Organization does not have significant credit exposure to any individual customer or counterpart.

**4. Capital Assets**

Capital assets reflect the following balances:

	2010		2009	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Computer Equipment	\$ 20,842	\$ 19,351	\$ 1,491	\$ 2,811
Equipment	4,207	3,665	542	677
Computer Software	1,588	1,588	-	-
	<u>\$ 26,637</u>	<u>\$ 24,604</u>	<u>\$ 2,033</u>	<u>\$ 3,488</u>

**COMMON WEAL COMMUNITY ARTS INC.**

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED AUGUST 31, 2010

**5. Deferred Revenue**

Deferred revenue consists of amounts received from the following organizations which have not been used fully to fund project expenses in the current year.

Project / Funding Agency	2010	2009
Cumberland House CC	\$ -	\$ 14,000
Pine Grove	-	7,800
CIF	-	10,000
City of Regina	-	8,500
Sask Culture Capacity	6,274	7,500
SK Arts Board - Partnership	35,000	-
City of Regina- Film Grant	14,000	-
Canada Council Operating	76,000	-
Northern Artists Initiative Grant	15,000	-
Arts Board Conference	-	35,000
Artists in Residence	-	11,682
	<u>\$ 146,274</u>	<u>\$ 94,482</u>

**6. Due (to) From Other Funds**

The inter-fund balance arises as a separate bank account is not maintained for each of the restricted funds. Any shortfall of the projects is supported by the core operations.

**7. Economic Dependence**

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

**COMMON WEAL COMMUNITY ARTS INC.**

SCHEDULE OF REVENUE

FOR THE YEAR ENDED AUGUST 31,

2010 2009

**GRANTS SCHEDULE 1**

Sask Arts Board Global	\$ 132,000	\$ 132,000
Sask Arts Board Project	34,408	35,000
Canada Council Inter Arts	80,000	80,000
Visual Arts Sec Project	-	-
Canada Council Multi Disc Project	15,800	8,000
Deferred Project Revenue	-	-
CIF - Annual	-	21,300
CIF - AACL	-	10,000
Gov of Sk CanSk	-	11,792
Gov of Canada Student Employment	4,720	-
Aboriginal Grants	7,564	-
Crime Prevention	-	-
Municipal	33,800	-
Sk Gaming	7,500	-
Sk Employment	4,273	-
Sk Provincial Programs	18,086	-
Regina Arts	-	15,800
Regina Urban Aboriginal CGP	-	1,000
PA Community Grants	-	-
PA Urban Aboriginal	-	5,496
Saskatchewan Heritage Foundation	-	1,500
Sask Culture MIF	2,322	1,250
	<u>\$ 340,473</u>	<u>\$ 323,138</u>

**DONATIONS SCHEDULE 2**

Conexus Credit Union	\$ -	1,000
Great West Life	-	5,000
Other	-	1,375
	<u>\$ -</u>	<u>7,375</u>

**COMMON WEAL COMMUNITY ARTS INC.**

SCHEDULES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED AUGUST 31,

2010

2009

**ADMINISTRATIVE EXPENSES SCHEDULE 3**

Admin	\$ -	\$ 1,813
Accounting and Legal	3,251	5,904
Contract Services	732	1,726
Professional Development	1,855	1,555
Board Development	620	2,527
Office Supplies	3,816	7,802
Travel	1,188	2,872
Telephone	6,628	7,267
Postage	962	1,213
Equipment Core	2,329	379
Office Rent	12,035	8,986
Bank Charges	254	169
Insurance	2,266	2,540
Membership Fees	430	2,132
Website	3,845	957
Promotion	125	155
Operating Other	5,072	4,006
	<u>\$ 45,407</u>	<u>\$ 52,003</u>

**DEVELOPMENT EXPENSES SCHEDULE 4**

Community Support	\$ 750	\$ 1,286
Travel	-	1,752
Project Meetings	-	234
Resource Material	3,008	91
Promotion	-	228
	<u>\$ 3,758</u>	<u>\$ 3,591</u>

**COMMON WEAL COMMUNITY ARTS INC.**

SCHEDULES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED AUGUST 31,

2010

2009

**PROJECT EXPENSES SCHEDULE 5**

Project Manager	\$ 91,273	\$ 2,930
Artist	59,911	38,024
Volunteer Appreciation	422	312
Contract Services	19,200	12,530
Elders Honorarium	100	1,250
Equipment Core	-	439
Miscellaneous	598	160
Public Presentations	559	1,387
Project Meetings	536	103
Production/Technical Salaries	2,181	-
Traditional Costs	4,571	-
Exhibition	754	-
Documentation	4,985	10,035
Equipment Facility Rental	6,273	2,555
Production Materials	5,912	5,112
Promotion	2,060	10,778
Travel	26,363	9,585
Nutrition Breaks	7,779	435
	<u>\$ 233,478</u>	<u>\$ 95,635</u>

## Partners:

Scott Collegiate  
 Kitchener Elementary  
 Sacred Heart Elementary  
 Thomson Elementary  
 Cochrane High School  
 Paul Dojack Centre  
 Regina Open Door Society  
 Dunlop Art Gallery  
 SSILC  
 Mackenzie Art Gallery  
 Pine Grove Women's Correctional Centre  
 PAVED New Media  
 Red Shift Gallery  
 YWCA, Prince Albert  
 City of Prince Albert  
 Prince Albert Council for the Arts  
 IPAC; The Indigenous Peoples Artist Collective  
 Government of Canada, Homelessness Partnering Strategy  
 Prince Albert Community Networking Coalition  
 Albert Library  
 North Central Community Association

Thank you to all of those who provided written and photo contributions for this report.

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## Funders:



Canada Council  
for the Arts  
Conseil des Arts  
du Canada



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Co-op Upgrader Complex



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