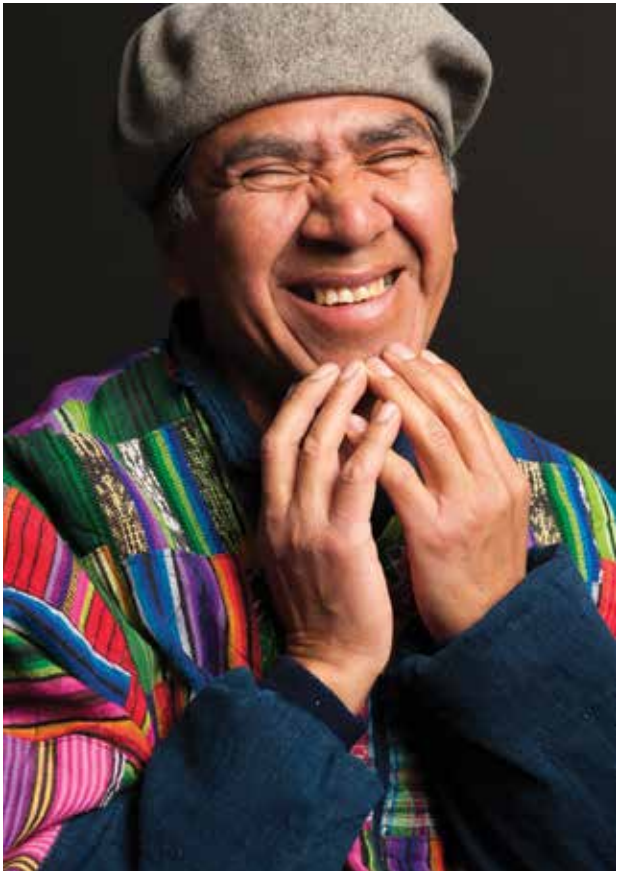

COMMON WEAL COMMUNITY ARTS

ANNUAL REPORT 2016

WE ARE A PROVINCIAL ARTS ORGANIZATION THAT COLLABORATIVELY ENGAGES PROFESSIONAL ARTISTS WITH COMMUNITIES TO PROMOTE SOCIAL CHANGE AND CULTURAL IDENTITY THROUGH CREATIVE EXPRESSION.

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BOTTOM LEFT: INSTAGRAM USER @TRIADONALDSON
BOTTOM RIGHT: PHOTO PROVIDED BY JUMBLIES THEATRE

PHOTO PROVIDED BY JUMBLIES THEATRE

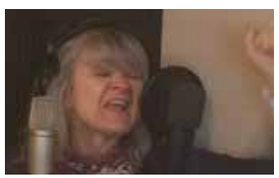

PHOTO CREDIT: CHERYL L'HIRONDELLE

PHOTO CREDIT: CHERYL L'HIRONDELLE

PHOTO CREDIT: MICHAEL BELL

PHOTO CREDIT: CHRYSTENE ELLS

WE ARE A BRIDGE BETWEEN THE ARTIST AND THE COMMUNITY; THE LINK THAT FORGES PARTNERSHIP AND A LEGACY OF SOCIAL CHANGE

: COMMON WEAL COMMUNITY ARTS

Common Weal Community Arts emerged onto the Saskatchewan arts scene in 1992 with the production of *Ka'ma'mo'pi'cik*, a community play developed, researched, produced, and performed by Qu'Appelle Valley residents under the guidance of theatre professionals. Over the course of our nearly 25-year history, we have expanded our artistic vision to include outreach that is diverse in artistic discipline and approach. Common Weal is committed to facilitating the development of individuals and communities by providing opportunities for self and collective expression through art. In doing so we strive to inspire ideas and empower people to tell their stories in their own voices. Place, shared identity, or interest may define the participating communities, the majority of which are marginalized, underserved, or historically misrepresented. We are a bridge between the artist and the community; the link that forges partnership and a legacy of social change.

PHOTO CREDIT: GERRY RUECKER

STARTING YEAR
: 1992

ANNUAL BUDGET
: $310,074

FULL TIME STAFF
: 3

PART TIME STAFF
: 1

PROJECTS THIS YEAR
: 9

 # OF PARTNERS
: 54

STAKEHOLDERS INTERVIEWED
: 46

ARTISTS, ARTISANS, TECHNICIANS AND ELDERS
: 14

TOTAL NUMBER OF WORKSHOPS THIS YEAR
: 156

AREA SERVED
: SASKATCHEWAN

FUNDERS
: CANADA COUNCIL FOR THE ARTS

: SASKATCHEWAN ARTS BOARD

: YOU SPOKE

STAKEHOLDER CONSULTATIONS : Thank you to the 46 people who participated in our stakeholder interviews. You know who you are. We really appreciate your feedback and time. Here is a summary of what we heard, what we learned, and where we are taking Common Weal as a result.

COMMON WEAL IS PERCEIVED AS: ENGAGING/ENGAGED, COMMUNITY-DRIVEN/COMMUNITY- MINDED, INNOVATIVE, ACCESSIBLE, PARTICIPATORY, COLLABORATIVE, CONNECTED, CREATIVE, RESPONSIVE, TRUSTWORTHY, AND COMMITTED.

: ON PROCESS

"I think it's great that they're doing this process. It's hard to know what people are thinking of you, so it's great to do a self-critical process like this. Keep taking risks. Don't be afraid to reach out and ask for help."

: ON FUNDING LANDSCAPE

"Funding is not expanding. We need to create funding opportunities and support the development of relationships between arts orgs, community development orgs, and funders (including private) that are mutually beneficial."

: ON UNIQUE VALUE PROPOSITION

"Common Weal's UVP is in their focus on pockets of the population that are disenfranchised, and treating art as basic for building understanding and identity (as a basic human right) rather than art as elite, optional activity."

: ON BOARD DIVERSITY

"Don't have enough people of colour or Indigenous representation, youth representation. These can't be token people – they need to be skillful people that can contribute to the Board."

: ON BRAND

"Logo needs to change – no question. Their brand needs to reflect an organized, hyper-creative, compassionate, exciting, forward-thinking organization."

: ON PROGRAMMING

"In some communities it seems like everyone has been impacted by Common Weal in some way. The artists get just as much from the community as the participants…"

: ON STAFF

"High quality staff with an ability to manage projects well and create and build strong partnerships with other organizations."

PHOTO PROVIDED BY JUMBLIES THEATRE

: WE LISTENED

In August, Common Weal staff, Board Chair, Amber Phelps Bondaroff, and Communications Committee Chair, Margaret Bessai, gathered for a one-day strategy session. We determined two areas of operational focus for the next three years.

STRENGTH AND SUSTAINABILITY

: Increase amount of individual donations.

: Develop corporate funding partnerships.

: Ensure a full and diverse Board of Directors.

: Clarify internal processes to ensure board and staff are clear about what's expected of them.

: Employ a dedicated support staff for communications and fundraising initiatives.

RECOGNITION

: Produce quality sharable content for every Common Weal initiative.

: Communicate regularly with community and stakeholders.

: Create communication strategies for each project.

: Increase media mentions provincially and nationally.

: Develop partnerships in new areas of the province.

: Develop at least one project each year that engages youth.

: Increase brand awareness levels among stakeholders.

: Present to peers on our work provincially, nationally, and internationally.

"The arts foster strong relationships and are integral to the health and well being of us all."—*Amber*

PHOTO PROVIDED BY RDBID

PHOTO CREDIT: ELI GORDON

: CHAIR OF THE BOARD

AMBER PHELPS BONDAROFF : I believe deeply in the transformative and healing power of the arts. The work that Common Weal enables throughout the province is so integral to the ecology of our creative community in Saskatchewan.

This past year has been a particularly pivotal one at Common Weal. Our new Executive Director, Risa Payant has been tirelessly at work, taking the reins of the organization after a difficult transition last year. Risa's enthusiasm and expertise in arts administration and community engagement is apparent in the work that has been accomplished over the last 12 months. The work of our Artistic Directors, Judy McNaughton and Gerry Ruecker, has continued to thrive throughout this period of change and growth.

I was pleased to be a part of a detailed strategy session facilitated by Go Giraffe Go Writing and Design over the summer. This process provided Common Weal with a thoughtful and detailed frame-work of priorities as the organization moves forward. Amongst other things, the strategy session reached out to members of the surrounding community, to gain important feedback on the roles and perceptions of Common Weal. It was heartening to read feedback from diverse participants about the important role that Common Weal occupies in their lives.

I applaud the hard work of the staff and board of directors over the last year at Common Weal, and look forward to bringing all that I can to the organization in the future.

"Engaging community is essential in a time when genuine connection can be so rare."—*Risa*

: EXECUTIVE DIRECTOR

RISA PAYANT : Connection. This is the essence of community arts and the driving force of our work at Common Weal. Making connections was top-of-mind as I embarked on my first full year in the role of Executive Director.

Recognizing that any new direction would need to be informed by genuine feedback from our community of staff, board, funders, artists, and partners, we undertook a comprehensive overview of the organization, including stakeholder interviews and brand audit, under the direction of the fabulous folks at Go Giraffe Go Writing and Design. What emerged, loud and clear, was that the quality of our programming and community engagement is unparalleled in Saskatchewan, but we've been falling short at communicating our stories. This process resulted in some lofty goals for the next-three years, which are outlined on page 5.

When I look back at my personal highlights, it's the people I've met and the stories they tell that stand out. In the spring I was lucky enough to join *A Rightful Place* artist, Michael Bell, for portrait sessions in Regina and Prince Albert. After a particularly inspiring session with a participant, Michael remarked that he felt like something "exploded" inside of him creatively. The connections made between artists and participants reinforce why the work we do is important. Facilitating and bearing witness to that connection is a privilege.

We're closing the year with some exciting next steps on the horizon to ensure our impact continues to grow. I can't wait to dig in.

PHOTO CREDIT: RISA PAYANT

PHOTO CREDIT: TERRI FIDELAK

"Art has the capacity to affect a viewer. It hits a place preconceived perceptions can't reach."—*Judy*

PHOTO CREDIT: JUDY MCNAUGHTON

SELF PORTRAIT BY JUDY MCNAUGHTON

: NORTHERN ARTISTIC DIRECTOR

JUDY MCNAUGHTON : This spring while visiting one of the Dene families of the *Patuanak Artist Residency,* artist Michèle Mackasey was surprised to see the kitchen table covered in art paper and chalk pastel and the walls filled with pastel paintings of the local northern landscape. Two teenage girls had essentially turned the house into their painting studio. It turned out that one of Michèle's workshop participants had been sharing her new skills in pastel painting with her cousin, who had recently been orphaned and come back to Patuanak to live. At that moment, Michèle recognized how integral the residency activities had become to the fabric of people's lives. In a time of crisis and transition the girls had gravitated to these creative activities.

There are many important connections that have occurred in each program undertaken through Common Weal's Northern office this year. There are transformational relationships developed among artists, cultural knowledge keepers, and participants. The artworks produced in the programs result in greater understanding between participating communities and broader audiences. I believe also that across the projects some of the most significant changes happen within individuals connecting to their own creativity. In Patuanak young people are learning customary practices and visual expression. At the Prince Albert Correctional Centre, incarcerated men learn to express themselves through voice and songwriting. In Prince Albert's Victoria Hospital, patients and families write about their experiences and reflect on how these critical times can be integrated into the lives they have known. These internal shifts in perception, and the confidence gained by learning skills from masterful artists, can serve participants a lifetime.

"The arts are special. They reach people the way lectures, articles, and statistics do not."—*Gerry*

: SOUTHERN ARTISTIC DIRECTOR

GERRY RUECKER : Through *A Rightful Place* I was honoured to make connections with many lovely people who risked their lives in order to find a new home of safety; a place where they could raise a family without the fear of war or imprisonment. Abdulhai, a journalist from Afghanistan was one of such people. Raised in Afghanistan, his family fled to Pakistan when he was 18, due to the war. And again to Canada a couple of years ago, when his life and the lives of his family were in danger because of his occupation as a journalist. Abdulhai is a delightful man, with a positive outlook on life despite his many losses, having to leave family, friends and life behind on two occasions. (And he makes a mean cornbread.)

Through to *Hello In There*, I met Gerald, a senior citizen who loves music and is a cheerful and optimistic soul. He told me of his life in Holland during the Second World War, and how they would hide under the floorboards beneath a piano. When a German patrol would be spotted, they would play *Moonlight Sonata* on the piano as a warning signal to the neighborhood, then clamber underneath it until the coast was clear.

I feel honoured to have the opportunity to make connections with people such as Abdulhai and Gerald. Spending time with them, hearing their stories and sharing their lives is always delightful and often humbling.

One of the most rewarding aspects of working with Common Weal is the people we meet and get to know through the course of our projects. Wonderful people that I wouldn't normally meet in my daily life, who come from vastly different backgrounds and circumstances than I.

PHOTO CREDIT: GERRY RUECKER

PHOTO CREDIT: EAGLECLAW THOM

PHOTO CREDIT: MICHAEL BELL

PHOTO CREDIT: MICHAEL BELL

SHIFTING PUBLIC PERCEPTION OF NEWCOMER COMMUNITIES AND INCREASING OPPORTUNITIES FOR CONNECTION AND ACCEPTANCE.

PHOTO CREDIT: MICHAEL BELL

MICHAEL BELL : I am a photographer and photojournalist based in Regina. This project was my first time creating work with the potential for broader social impact. As the first photo shoot approached, it occurred to me that I needed some way to connect with the participants to capture an honest moment. I started with a conversation. This helped me to understand each person's personality, disposition, and story, which gave me visual ideas, at which point I asked their permission to start taking photographs. I was nervous, but my fear evaporated when I met Afghan journalist, Abdulhai, at our first shoot. He was humble, joyful, charismatic, and so comfortable in front of the camera. His portraits are still among my favourite. It's been a privilege to meet new (and sometimes not-so-new) Canadians from all over the world, living all over Saskatchewan.

"I hope this project may play a role in helping people see newcomers as individuals, with happy and tragic stories, and unique reasons for coming to live with us. I hope the portraits make people feel curious." *—Michael*

: A RIGHTFUL PLACE

A Rightful Place is a year long multidisciplinary art and social justice project, in which the lives and migration experiences faced by newcomers were documented through portraits and personal narratives. These will presented in comprehensive exhibitions in numerous locations throughout the province next year.

Migration is central to the human experience. Throughout history, people have undertaken significant migrations that have shaped the world we now live in. These journeys are made in hope and exploration, as well as journeys made by force or desperation. Today, migration undertaken for the former reasons is especially prevalent, with thousands of refugees endangering their lives fleeing war-torn countries in the hope of finding a safe, secure, peaceful place to call home and raise their family. *A Rightful Place* was created as an effort to shift negative public perception of newcomer communities in Saskatchewan and generate opportunities for connection and acceptance amongst local communities.

PHOTO CREDIT: MICHAEL BELL

PHOTO CREDIT: GERRY RUECKER

STARTING YEAR
: 2016

ARTIST
: MICHAEL BELL

PROJECT LOCATIONS
: ESTEVAN
: MOOSE JAW
: NORTH BATTLEFORD
: PRINCE ALBERT
: REGINA
: SASKATOON
: SWIFT CURRENT
: YORKTON

 # OF PARTICIPANTS
: 46

KM DRIVEN BY ARTISTIC DIRECTOR
: 3,442

COUNTRIES REPRESENTED
: 13

PARTNERS
: REGINA AND SASKATOON OPEN DOOR SOCIETIES
: MOOSE JAW, SWIFT CURRENT, ESTEVAN, YORKTON, AND PRINCE ALBERT NEWCOMER WELCOME SOCIETIES
: BATTLEFORDS IMMIGRATION RESOURCE CENTRE

FUNDERS
: SASKCULTURE/ SASKLOTTERIES
: MULTICULTURAL COUNCIL OF SASKATCHEWAN

PHOTO CREDIT:MICHÈLE MACKASEY

PHOTO CREDIT: MICHÈLE MACKASEY

ENCOURAGING INTERGENERATIONAL SUPPORT AND A DEEPLY ENGAGED CULTURAL LIFE.

PHOTO CREDIT: PERCY PAUL

MICHÈLE MACKASEY : I have been hosting workshops in Patuanak as an effort to rejuvenate traditional art practices in this community. In offering this programming I have observed it as a way for elders to open up and reminisce, recollecting amongst each other things they might have otherwise forgotten on how these practices were done. The workshops have offered a space of sharing of old knowledge and a gathering between young and old. I had borrowed a handful of grade 8 and 9 students to participate in my commemorative bottle portrait project three days in a row. I was so pleased with how focused they were at the tasks on hand that I let their teacher know. She looked perplexed, commenting that they were usually a handful. I suddenly realised that this was the difficult group I had been hearing about—the ones that no one wanted teach because of behavioral issues.

"This project has created opportunities for elders to open up and reminisce…a space to share old knowledge; a gathering between young and old." *—Michèle*

: PATUANAK ARTIST RESIDENCY

Like many Northern communities that grapple with the ongoing impacts of Canada's colonial legacy, Patuanak is often rocked by crisis or tragedy. The community strives to resist the discouraging effects of these negative forces by reinforcing in their children a deeper understanding of themselves and their unique culture. Through Common Weal, artist Michèle Mackasey has undertaken a two-year residency in the community with funding from the Saskatchewan Arts Board Artist in Communities Program.

During her residency Michele has created opportunities for elders and artisans, Leona Aubichon, Mary Jane John, and Mary Jane Pakitine, to share Dene cultural practices with the community. This has included group sessions in basket making, quillwork, and moose hair tufting. Michèle has taught painting and drawing and has initiated a collaborative project honouring the memory of two youth who were tragically lost in a house fire. These activities have become valued for generating an atmosphere of creative cultural vitality in Patuanak, encouraging intergenerational support and a deeply engaged cultural life.

PHOTO CREDIT: MICHÈLE MACKASEY

PHOTO CREDIT: MICHÈLE MACKASEY

STARTING YEAR
: 2011

ARTIST
: MICHÈLE MACKASEY

ELDERS & ARTISANS
: 3

PROJECT LOCATION
: ENGLISH RIVER FIRST NATION, PATUANAK

 # OF PARTICIPANTS
: 357

YOUNGEST PARTICIPANT
: 6 YRS

OLDEST PARTICIPANT
: 82 YRS

KM DRIVEN BY ARTISTIC DIRECTOR
: 10,204

WILDFIRES DRIVEN THROUGH
: 2

ROADKILL PORCUPINE GATHERED FOR QUILLING WORKSHOPS
: 1

PARTNERS
: HAMLET OF PATUANAK
: ENGLISH RIVER FIRST NATION
: PAVED ARTS

FUNDERS
: COMMUNITY INITIATIVES FUND
: SASKATCHEWAN ARTS BOARD

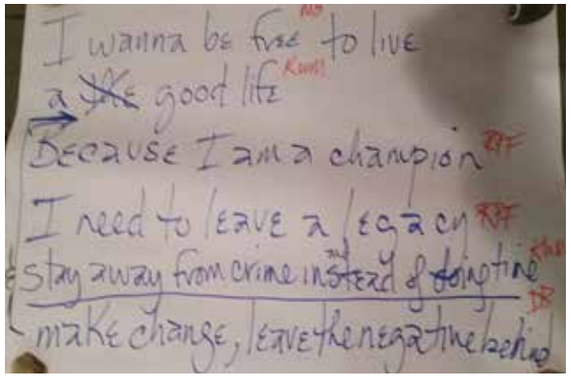

PHOTO CREDIT: CHERYL L'HIRONDELLE ©2016 MIYOH MUSIC / SOCAN, ALL RIGHTS RESERVED

PHOTO CREDIT: CHERYL L'HIRONDELLE

INCARCERATED INDIGENOUS MEN EXPLORE THEIR IDENTITIES AND COMMUNICATE THEIR OWN HUMANITY.

PHOTO CREDIT: CHERYL L'HIRONDELLE

CHERYL L'HIRONDELLE : I am a community-engaged Indigenous (Cree / Mètis / German) interdisciplinary artist, singer / songwriter, and new media curator living in Ontario. The support of Common Weal has had a huge affect on my creative practice. Instead of trying to create / recreate the proverbial wheel every time I want to engage in participatory action, it is such a relief to know that they're already there, well versed in how to bridge gaps, forge, and maintain important institutional and collegial relationships. I've had so many personal shifts in my life since starting this project. I've become a better songwriter and producer by learning to share my talents and abilities with others. I've also become a better collaborator through an exploration of by taking a leadership role. Kinanâskomitin!

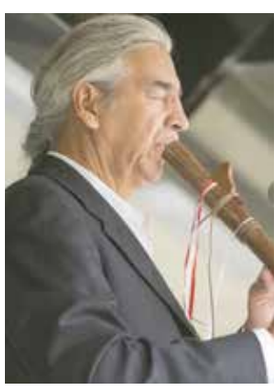

PHOTO CREDIT: UNKNOWN

JOSEPH NAYTOWHOW : I am an interdisciplinary artist and Treaty Six knowledge keeper based in Eastend. Many thanks to our brothers at the Prince Albert Correctional Centre for such beautiful lyrics that are being spread throughout this land. Doing time is hard on the artistic soul, but I've witnessed a release as participants work during and after hours on lyrics that contribute to our songwriting and spoken word work. The collaboration between participating artists and inmates, and shared ownership of the work ignites all those involved. Cheryl's dynamic model for song creation blended with what I offer culturally and through nehiyaw (Cree) traditional knowledge. We treated these young men with respect and acknowledged their ability to create something together and individually. I sincerely hope that Art Lodge continue with these two focuses because they work for the brothers on the inside.

"This project is opening doors to music, cultural awareness, artistic creativity, and positive lifestyles. It's an outlet for self expression when this may seem impossible." *—Joseph*

: ART LODGE PROGRAM

Storytelling and song are at the heart of *Art Lodge Program*. Artists Joseph Naytowhow and Cheryl L'Hirondelle used their experience and deep cultural understanding to connect with the men who joined the project at the Prince Albert Correctional Centre. They taught singing and songwriting processes from writing to recording. More significantly though, they gave the men empathy, trust, and the joy of being immersed in the communal flow of cultural creation.

It was clear from being in the room with the group that the young men had been personally touched by the encounter. The creative activities in this program are meant as a way for the young Indigenous men to explore their identities and to communicate their own humanity. The legacy of this project is a full-length song, *Live the Life That Was Meant for Me*, professionally recorded, mixed and mastered by Mark Schmidt. The song was released as a single in 2016. Proceeds from sales are shared with all co-writers. The price of the single, three dollars, is the minimum wage an inmate receives per day. You can find *Live the Life That Was Meant for Me* and other songs Cheryl has co-written and recorded with inmates at whythecagedbirdsings.bandcamp.com.

PHOTO CREDIT: CHERYL L'HIRONDELLE

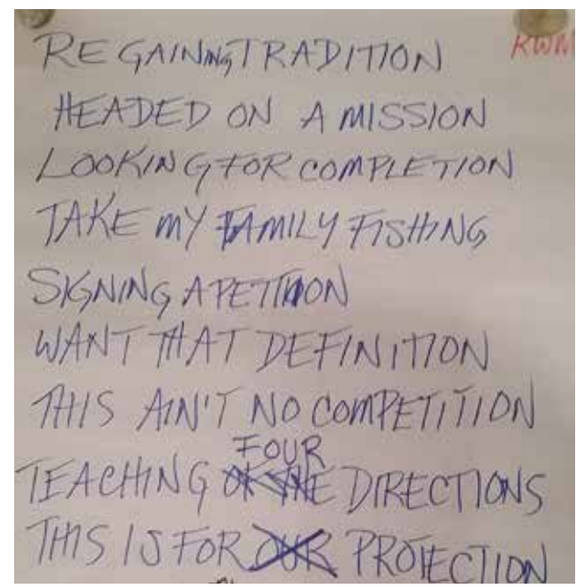

PHOTO CREDIT: CHERYL L'HIRONDELLE ©2016 MIYOH MUSIC / SOCAN, ALL RIGHTS RESERVED

STARTING YEAR
: 2015

ARTISTS
: CHERYL L'HIRONDELLE
: JOSEPH NAYTOWHOW

PROJECT LOCATION
: PRINCE ALBERT

 # OF PARTICIPANTS
: 19

AVERAGE AGE OF PARTICIPANTS
: 25 YRS

 # OF SONGS WRITTEN & RECORDED
: 2

COUNTRIES WHERE SONGS HAVE BEEN PRESENTED
: CANADA
: UNITED STATES
: AUSTRALIA
: IRELAND

PARTNERS
: PRINCE ALBERT CORRECTIONAL CENTRE
: NORTHERN TOWN MUSIC PRODUCTIONS
: HEADING NORTH MASTERING

FUNDERS
: SASKCULTURE/ SASKATCHEWAN LOTTERIES
: SASKATCHEWAN ARTS BOARD

OFFERING OPPORTUNITIES FOR SELF-EXPRESSION AMIDST LOSS, AND FOR ACHIEVEMENT AND RE-ENGAGEMENT.

PHOTO CREDIT: BERNY HI

CHRYSTENE ELLS : I am an interdisciplinary artist and prairie transplant who's fallen in love with the warm, engaged, and explorative local arts community. I know absolutely that art is a healing force in this world. What I have realized through working with seniors is that, generally speaking, they have no time for pretense, for procrastinating, for being high-minded or pretentious. There is a sense of immediacy, of the importance of engaging directly and completely with the job of telling the stories, of making the art, of sharing their messages with the world. No one theorizes about their project or opines about its importance or its meaningfulness. Often, participants haven't had an opportunity to express their feelings, but the act of art making, and having a willing ear beside them, allows them to express themselves. These therapeutic reckonings in the spaces between the activities give the project even more depth.

BERNY HI : I am a filmmaker, performer, and visual artist who is endlessly fascinated by nature and aspects of the human experience: beauty, sensation, and our unique perception of time and space. Common Weal projects empower communities by providing opportunities to be expressive, to make creative decisions, and to be in control. These opportunities produce a shift in the participants' everyday lives. This project has fortified my respect for the frailty of life and made me focus on what really matters to me as a voice in the community. I meditate on what my next project will be, asking myself of its importance. "Will this bring me closer to what I want to accomplish in my life?" "If this is the last project I do before I die, will I be satisfied?" This may seem a little over-the-top, but for now it provides a bit of context for my life larger than my immediate surroundings and situation.

PHOTO CREDIT: GERRY RUECKER

PHOTO CREDIT: BERNY HI

ROWAN PANTEL : I am a visual artist, puppeteer, and designer located in Regina. Working on this project has been a tremendously rewarding experience and one that directly fed into my own arts practice exploring how memory is affected and changed by the passing of time. Common Weal provided me, as an artist, with the perfect opportunity to blend my personal arts practice with community arts programming. Some of the greatest moments from the project simply came from sitting around the table and having conversations with people, sharing gossip and hearing some unbelievable and hilarious stories. In those moments, the people we were working with were 14-years old and trapped in an 80-year old body. This project is a testament to how very few people ever really "grow up."

"I know absolutely that art is a healing force in this world, and I am so grateful to Common Weal for providing opportunities for art to change." *—Chrystene*

: HELLO IN THERE

Hello In There is engaging senior citizens living in residential facilities through artist-led workshops. The participants are invited to share their personal narratives, life stories, and memories, and assisted in making a selected story or memory accessible to others through a personal art project.

Art programs for senior citizens have been proven to have great benefits, both for the individuals involved and for society in general. For participants, these programs provide tangible physical and mental health benefits by creating opportunities for participation in a larger community and for maintaining physical strength and coordination. The arts can help build understanding, offer opportunities for self-expression amidst loss, and for achievement and re-engagement. During *Hello In There*, we have repeatedly observed and heard stories of the great successes of the program, in the lives of the project participants and their families.

PHOTO CREDIT: CHRYSTENE ELLS

PHOTO CREDIT: CHRYSTENE ELLS

STARTING YEAR
: 2013

ARTISTS
: CHRYSTENE ELLS
: BERNY HI
: ROWAN PANTEL

PROJECT LOCATIONS
: LUMSDEN
: REGINA

 # OF PARTICIPANTS
: 145

YOUNGEST PARTICIPANT
: 72 YRS

OLDEST PARTICIPANT
: 101 YRS

 # OF ARTIST-LED WORKSHOPS
: 40

 # OF LIFE STORIES SHARED
: 290

PARTNERS
: ELMVIEW EXTENDICARE
: WILLIAM BOOTH SPECIAL CARE HOME
: LUMSDEN AND DISTRICT HERITAGE HOME

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

PHOTO CREDIT: SHANNON HURL

PHOTO CREDIT: SHANNON HURL

PHOTO CREDIT: SHANNON HURL

WRITING STORIES CAN PROVIDE A WAY OF COPING WITH PAIN AND SORROW WHEN LIFE IS LIVED IN A HOSPITAL.

PHOTO CREDIT: PATTI KOIVISTO

LYNDA MONAHAN : I am a writer based in Prince Albert. It has always been my desire to bring creative writing to the lives of those who might otherwise never have the opportunity to discover its benefits. This is something I am very passionate about. Whether it is with the CMHA *Writing for Your Life* group, or as hospital writer-in-residence, writing with seniors in long term care or with the young mothers at the Rendalyn Home, it is through this time spent in the sharing of creative writing that we learn to understand ourselves and others. I believe art, no matter what the genre should never be a tight-fisted thing. It is meant to be shared. It is very exciting to be a midwife to other people's creativity. I am continually grateful for the opportunities Common Weal affords me to bring my skills and enthusiasm for creative writing to the community in which I live.

"It is through this time spent in the sharing of creative writing that we learn to understand ourselves and others. I believe art…is meant to be shared." *—Lynda*

: WRITER ON THE WARDS

Often time in hospital marks the most intense periods of people's lives. Writer Lynda Monahan knows this firsthand from her own family experience. As a result, Lynda began the *Writer on the Wards* Program. The program enabled people of all ages and abilities to write and tell their stories, providing patients, staff, families and caregivers a chance, within extremely difficult circumstances, to be positive and hopeful and to be able to say through their writing "this is me, these are my thoughts and feelings."

Over the course of this year Lynda spent time on the wards in the Victoria Hospital and other facilities in Prince Albert. With a cartful of colourful journals and a big basket of pens, she encouraged participants to write from their own experience, providing a listening ear and trying to reflect and reinforce the positive in what is communicated. Lynda has found giving people the tools and opportunity to tell their stories can provide a way of coping with pain and sorrow during these trying times in life.

PHOTO PROVIDED BY paNOW

PHOTO PROVIDED BY LYNDA MONAHAN

STARTING YEAR
: 2014

ARTIST
: LYNDA MONAHAN

PROJECT LOCATIONS
: PRINCE ALBERT

 # OF PARTICIPANTS
: 612

 # OF SELF-PUBLISHED BOOKS
: 10

YOUNGEST PARTICIPANT
: 9 YRS

OLDEST PARTICIPANT
: 100 YRS

 # OF ARTIST LED WORKSHOPS
: 20

PARTNERS
: PRINCE ALBERT PARKLAND HEALTH REGION
: PRINCE ALBERT BRANCH OF THE CANADIAN MENTAL HEALTH ASSOCIATION
: HERB BASSETT DAY CENTER
: PINEVIEW TERRACE LODGE

FUNDERS
: COMMUNITY INITIATIVES FUND
: CITY OF PRINCE ALBERT
: SASKLOTTERIES COMMUNITY GRANT

PHOTO CREDIT: GERRY RUECKER

PARTICIPATORY PROJECTS THAT INVITE PEOPLE TO SEE THEIR COMMUNITIES DIFFERENTLY.

: NEIGHBOURLAND

Common Weal was pleased to take part in the Heritage Community Association's Harvest Moon Festival located in Regina's Maple Leaf Park. *Neighbourland* was created by Southern Artistic Director, Gerry Ruecker, in 2013 and has been presented at the Cathedral Village Arts Festival and the North Central Community Culture Days. The participatory project invites residents to imagine the changes they'd make to their neighbourhoods. Responses ranged from the fantastic, such as a waterslide transit system, imported butterflies, and community superheros, to serious, such as a strategy to address the rates of missing and murdered indigenous women, commitment to combating racism, and more affordable housing. An overwhelming majority of participants wished for safe bike lanes, and local businesses and initiatives like coffee shops, community gardens, bookstores, youth programs, shared feasts, and music festivals. The responses were shared with Heritage Community Association staff and board and will inform their initiatives in the coming years.

STARTING YEAR
: 2013

PROJECT LOCATION
: MAPLE LEAF PARK, REGINA

 # OF PARTICIPANTS
: 694

DREAMS SHARED
: 141

 # OF STAFF WHO JOINED THE ROUND DANCE
: 2

PARTNERS
: HERITAGE COMMUNITY ASSOCIATION

"We all go about our ordinary lives and often fail to notice small details that might open us to moments of wonder, intrigue, and connection. Tiny odds and ends are capable of enormous effect." *—Terri*

: NEW VIEW

Common Weal has partnered with the Regina Folk Festival each summer since 2011 to bring participatory, socially-engaged arts to festival audiences. This year, we elevated the programming by collaborating with professional artist, Terri Fidelak. She sought to instigate opportunities to explore people and place, achieving this through the creation of six unique flags and accompanying photographic prompts. Each flag was hidden at a secret location throughout the festival site. Prompts invited participants to see the event and fellow festival-goers in a new light. The resulting photos, shared via Instagram and Facebook, showcased examples of symmetry and curves found in the natural landscape of Victoria Park, moments of reflection (literal and metaphorical), selfies with new pals, shadows in the dusk of the Mainstage, and more. The result was a audience-generated photographic series highlighting the wonders of the festival community.

PHOTO CREDIT: RISA PAYANT

PHOTO CREDIT: RISA PAYANT

PHOTO CREDIT: CAM FRASER

PHOTO CREDIT: TERRI FIDELAK

TERRI FIDELAK : I am an intermedia artist and imaginator based in Regina. *New View* was a collaborative effort to guide festivalgoers toward fresh perspectives. I regularly strive to notice the overlooked, both in my life and in my studio practice. I hoped that *New View* would open a similar window of curiosity for others. The project had an open structure, inviting participants to interpret the visual cues through their own creative lens. The goal was to create a photographic tapestry of personal expression that could speak to both the individual and communal experiences of the festival weekend. Some vibrant representations of unique experience emerged through the project. It was a delight to glimpse the visions of all who engaged in the work!

STARTING YEAR
: 2016

ARTIST
: TERRI FIDELAK

PROJECT LOCATION
: THE REGINA FOLK FESTIVAL

 # OF PARTICIPANTS
: 39,450

FLAGS HIDDEN AT THE FESTIVAL
: 6

INCHES OF WATERPROOF CANVAS
: 300

PARTNERS
: THE REGINA FOLK FESTIVAL

: PERFORMING TURTLE ISLAND

Spearheaded by Dr. Kathleen Irwin of the University of Regina and Dr. Jesse Archibald-Barber of First Nations University of Canada and supported by more than 30 partner organizations, *Performing Turtle Island* brought together established and emerging scholars and artists in the form of a national symposium on how Indigenous theatre and performance are connected to Indigenous identity and community health.

Common Weal was pleased to present a keynote address from nationally and internationally acclaimed interdisciplinary artist of Cree and Saulteaux heritage, Margo Kane. Her work is socially empowering and has emerged from physically-based exploration of story using techniques that cross cultural and creative boundaries. This keynote was made possible with generous funding from the Multicultural Council of Saskatchewan.

OPPORTUNITIES TO CONNECT WITH PEERS WHO ARE COMMITTED TO IMPROVING THE QUALITY OF ARTS ENGAGEMENT FOR PEOPLE ACROSS THE COUNTRY.

PHOTO PROVIDED BY THE MICHAËLLE JEAN FOUNDATION

: POWER OF THE ARTS NATIONAL FORUM

Executive Director, Risa Payant, travelled to Ottawa in November to participate in the *Power of the Arts National Forum*, co-organized by the Michaëlle Jean Foundation and Carleton University's Faculty of Arts and Social Sciences. 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 be a "true focal point of collaboration, new strategies, and research focused on using the arts for social change all across Canada" through the sharing of best practices and common experiences in socially engaged art. The theme of the forum was *Sustaining Social Change*. Highlights from the week included hearing from youth leaders and recipients of the 2015 National Fresh Voices Artivism Awards and breakout sessions with case studies on community projects across Canada.

: TREASURER

BRIAN GLADWELL: In the 2015/2016 fiscal year the Common Weal Community Arts Board of Directors invested in the future strength of the organization by drawing on the accumulated surplus funds, reducing them to a level more typical of an arts organization of our size.

An operational shortfall of $18,000 was budgeted for the year in response to expenses resulting from the death of our long time Executive Director, the search for a new one, and other transitional matters.

Additionally, we invested in the creation of a Strategic Communications Plan, which included research and stakeholder consultation in an effort to understand how Common Weal is perceived in the community. This work was done by Go Giraffe Go, who also completed a comprehensive brand audit. The insight gained from this work will ensure Common Weal continues to communicate effectively with stakeholders and partners, the arts community, and the broader public, and to play a leading role within the arts in Saskatchewan.

During the 2016/17 year Common Weal returned to a balanced budget, and continues to hold sufficient surplus funds to serve as a cushion against unforseen circumstances.

FINANCIALS

PHOTO PROVIDED BY THE MICHAËLLE JEAN FOUNDATION

COMMON WEAL COMMUNITY ARTS INC.
STATEMENT OF FINANCIAL POSITION
AUGUST 31, 2016

	2016	2015
ASSETS		
Current Assets:		
Cash	123,741	182,295
Accounts Receivable	5,005	25,875
GST Recoverable	4,595	1,612
Prepaid Expenses	-	400
	133,341	210,181
Long Term Assets:		
Capital Assets *(Note 4)*	307	428
	133,648	**210,610**
LIABILITIES		
Current Liabilities:		
Accounts Payable and Accrued Liabilities	3,135	5,881
Deferred Revenue *(Note 5)*	91,388	122,277
	94,523	128,158
NET ASSETS		
Unrestricted Net Assets	39,125	82,452
	133,648	**210,610**

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, 2016

	2016	2015
REVENUE		
GRANTS:		
Operating Grants *(Schedule 1)*	218,100	229,430
Project Grants *(Schedule 1)*	74,584	102,205
	292,684	331,635
Donations & Sponsorships *(Schedule 1)*	3,700	27,500
Self-Generated Income	334	1,407
	310,408	**360,542**
EXPENDITURES		
Administrative *(Schedule 2)*	58,619	47,258
Administrative Payroll	73,459	58,307
Amortization	120	152
Development Expenses	-	685
Project Expenses *(Schedule 2)*	221,537	255,015
	353,735	**361,417**
EXCESS OF EXPENDITURES OVER REVENUES	**(43,327)**	**(875)**
UNRESTRICTED NET ASSETS, BEGINNING OF YEAR	82,452	83,327
UNRESTRICTED NET ASSETS, END OF YEAR	**39,125**	**82,452**

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, 2016

	2016	2015
Cash provided by (used in):		
OPERATING ACTIVITIES:		
Excess of revenue over expenditures	(43,327)	(875)
Add: Amortization not affecting Cash	120	152
Changes in non-cash working capital:		
Accounts receivable	(20,870)	(18,620)
GST recoverable	2,983	(589)
Prepaid expenses	(400)	-
Accounts payable and accrued liabilities	2,258	5,881
Deferred revenue	30,889	51,198
INCREASE (DECREASE) IN CASH RESOURCES	**(58,554)**	**37,147**
Beginning of Year Cash	182,295	145,148
End of Year Cash	**123,741**	**182,295**

The accompanying notes form an integral part of these financial statements

Lorelei R. Johns, CPA, CA

COMMON WEAL COMMUNITY ARTS INC.
SCHEDULE 1
SCHEDULE OF REVENUES
YEAR ENDED AUGUST 31, 2016

	2016	2015
OPERATING GRANTS		
Sask Arts Board Global	145,100	145,100
Canada Council Inter Arts	73,000	77,667
Govt. of Canada Student Employment	-	6,663
	218,100	**229,430**
PROJECT GRANTS		
Sask Arts Board	51,500	20,000
Sask Culture	12,233	28,988
Canada Council for the Arts	-	6,500
Municipal	10,248	28,825
Saskatchewan Provincial	14,293	17,892
	74,584	**102,205**
DONATIONS AND SPONSORSHIPS		
Arts Vest	-	2,500
Great West Life	3,600	10,000
Conexus Credit Union	-	10,000
Vale Potash	-	5,000
	3,600	**27,500**

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, 2016

	2016	2015
ADMINISTRATIVE EXPENSES		
Accounting and Legal	321	1,365
Audit Fees	4,435	-
Bank Charges	594	79
Board Development	-	3,275
Equipment Core	-	179
Membership Fees	235	338
Meeting	497	-
Miscellaneous	3,304	-
Office Rent	9,833	11,605
Office Supplies	1,462	2,343
Other Operating	-	5,859
Payroll Service Fees	661	-
Professional Development	1,510	473
Postage	121	518
Promotion and Marketing	32,116	14,291
Telephone and Internet	2,839	4,643
Travel and Accommodations	-	2,089
Website	691	201
	58,619	**47,258**
PROJECT EXPENSES		
Project Managers	169,809	129,089
Artist Fees	24,098	80,668
Travel and Accommodations	15,698	11,650
Public Presentations	914	8,073
Production Materials	190	7,504
Equipment and Facility Rental	2,070	6,541
Exhibition	2,578	-
Documentation	-	1,242
Meetings	51	277
Promotion	651	4,441
Production and Technical Salaries	3,439	2,000
Self-Help	-	2,605
Volunteer Appreciation	515	589
Miscellaneous	1,523	2,336
	221,537	**225,015**

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, 2016

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.

(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.

Lorelei R. Johns, CPA, CA

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

	2016			2015		
	Cost	Accumulated Amortization	Net Book Value	Cost	Accumulated Amortization	Net Book Value
Computer Equipment	20,842	20,598	244	20,842	20,494	348
Equipment	4,207	4,144	63	4,207	4,127	80
Computer Software	1,588	1,588	-	1,588	1,588	-
	26,637	26,330	307	26,637	26,209	428

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.

Funding Agency	Project	2016	2015
Canada Council for the Arts	Connect Publication	16,728	16,728
City of Regina	Hello In There	8,713	-
City of Regina	Focus on Home	3,274	-
Community Initiatives Fund	Patuanak	13,690	-
Great West Life	Hello In There	6,400	-
SaskCulture	Art Lodge Project	-	6,733
Conexus Credit Union	Hello In There	-	7,609
Saskatchewan Arts Board	Patuanak Summer Art	-	41,500
Multicultural Council of SK	Train of Thought	-	606
City of Prince Albert	Writing for Life	-	6,518
Deferred Project Funding		**48,805**	**79,694**
Canada Council of the Arts	Operating Grant	42,583	42,583
		91,388	122,277

6. 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 service provided to its members and affiliates, the corporation must continue to receive this funding.

7. Credit Risk

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

8. 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 and Canada Council for the Arts. Funds from these sources are used to finance operations and are considered adequate to meet the Corporation's financia obligations.

9. Comparative Figures

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

THANK YOU

PHOTO CREDIT: BERNY HI

PHOTO CREDIT: CHERYL 'HIRONDELLE

PHOTO CREDIT: CHRYSTENE ELLS

PHOTO CREDIT: MICHÈLE MACKASEY

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TERRI-LYNN MCDONALD
NORTHERN PROJECT ASSISTANT

: BOARD OF DIRECTORS

AMBER PHELPS BONDAROFF
CHAIRPERSON

MIRTHA RIVERA
VICE-CHAIR

BRIAN GLADWELL
TREASURER

JO ANNE LAUDER
SECRETARY

MARGARET BESSAI

REBECCA CAINES

MARCUS MILLER

PAUL WILSON

THANK YOU TO OUTGOING BOARD MEMBERS
JO ANNE, MARCUS, AND PAUL, FOR YOUR SERVICE.

: CORE FUNDERS

Saskatchewan Arts Board

Canada Council for the Arts / Conseil des Arts du Canada

: PROJECT FUNDERS

Community Initiatives Fund

Sask Culture — Funding provided by Saskatchewan Lotteries

Regina — Infinite Horizons

City of Prince Albert

The Great-West Life Assurance Company

London Life

Canada Life

Stronger Communities Together™

Saskatchewan Arts Board

Multicultural Council of Saskatchewan

PHOTO CREDIT: MICHÈLE MACKASEY

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