



leadership

community



Harmony through Harmony

Annual General Report  
2013-2014

[www.harmonythroughharmony.com](http://www.harmonythroughharmony.com)

justice



worldview



music



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## OUR HISTORY: Celebrating the first 5 years

In October 2009, the pilot project of Harmony through Harmony began. We were seeking to answer the question, "How could we use music and the arts as a way to counteract the 'It's all about me' culture?" We could see shows like *American Idol* focus on individual fame and glory; how could we rebel against that with our art?

Self-edification is not what art is for. God created art as an expression of himself as the Great Artist. Art is a way to discover more of who we are, who others are and who God is.

A week before our first rehearsal, through the leadership of David Stiller and a wise group of people - some of whom would become the first HtH Board of Directors - we shaped our vision and mission statements. As such, we were taking a leap of faith that our theories would work. Since that time, we have been very intentional in using our vision and mission statements as our guiding compass. They have served us very well. We can look back with awe and reverence at how God shaped that strategic session.

Harmony through Harmony was founded by a team: four friends who happen to all be choral directors, sing Soprano, Alto, Tenor, Bass. Five years later, these four friends continue to love working together and our roles have evolved to: Becky Timmons (Soprano) Ensemble Director and Producer; Beth McLean Wiest (Alto) Executive Director; Torri Airhart (Tenor) Artistic Director; and Reid McLean Wiest (Bass) Ensemble Director and Principal Arranger and Composer.

Each week HtH meets to share meals, discuss current events and sing together. Together we explore and express our thoughts, beliefs and values. Our repertoire and weekly discussion curriculum are specifically chosen to promote and inspire social justice for the oppressed and to cause us to grow as disciples of Jesus. We dream to have ensembles worldwide using their talents for a high purpose: communities of activists inspiring,

educating and serving with excellence.

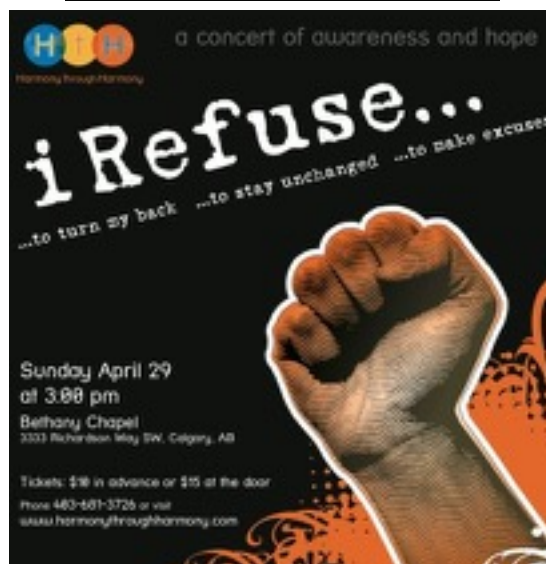
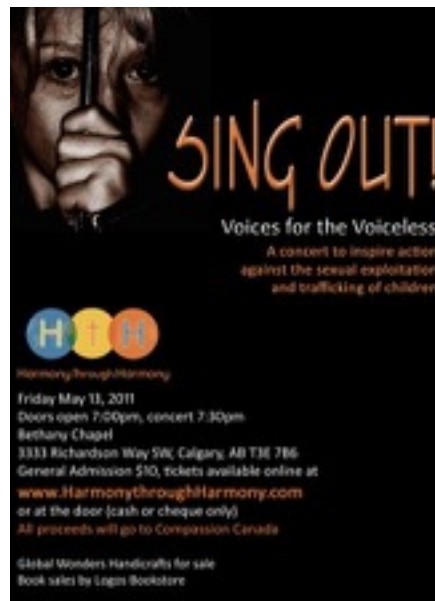
That first year, we had quite a few people come and give HtH a try, however, by the end of the year we had become an ensemble of 11 singers including the founding four leaders. In 2010, we became a registered not-for-profit organization. In 2011, we went on our first International Learning and Serving trip to South Africa. In 2012, we multiplied to two ensembles. In 2013, we went on our first Canadian Learning and serving trip to Winnipeg and Southern Ontario. In 2014, we became three ensembles and completed our first Leadership Discipleship Cohort of 7 participants training to become leaders. Remarkably, at the end of the 2013-14 season, we were able to celebrate the 11 people from the Pilot Project year by giving each a plaque of recognition for Five Years of Commitment!

Back in 2009, it was a new idea to be a choral ensemble with a purpose beyond singing together. No choir had discussion as part of every evening. In 2014, our format is still radical and unique.

Our first book study was Not for Sale, the return of the global slave trade by David Batstone. The intention was to cover the entire book as it touches on a variety of forms of modern day slavery in multiple areas of the world.

That wasn't God's plan, however, as we didn't get past the first chapter on sex tourism in South East Asia. There was too much we didn't know. And so began our journey into the injustice of human trafficking and sexual exploitation.

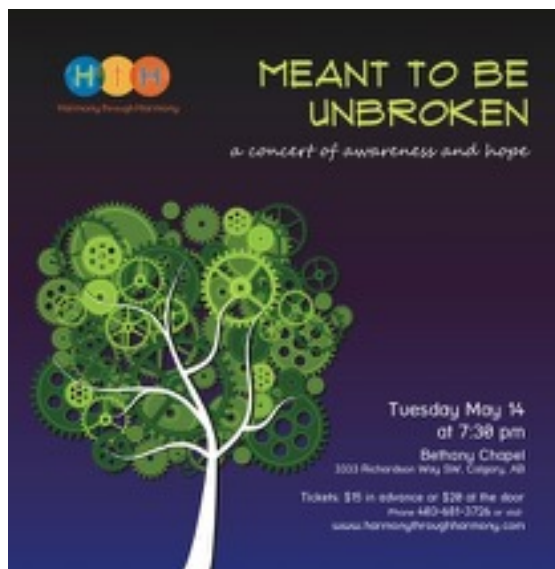
Since that time, we have had five years of encountering injustice, and the incredible people and organizations around the world working hard to see injustice end.



Each spring we put on a production that reflects our internal journey - as individuals and as a community. We then perform this concert, in part or in whole, for the following season while simultaneously learning new repertoire and going on the next journey that will become the next spring concert.

- 2009-2010 **"We Are Together:** an awareness concert in support of the fight against human trafficking and sexual exploitation"
- 2010-2011 **"Sing Out!** Voices for the Voiceless- a concert to inspire action against the sexual exploitation and trafficking of children"
- 2011-2012 **"I Refuse...to turn my back... to make excuses... to stay unchanged..."** a concert of awareness and hope
- 2012-2013 **"Meant to be Unbroken..."** a concert of awareness and hope"
- 2013- 2014 **"Kairos: A Journey Deeper"**

Each concert inspires hope shared through the powerful combination of songs and message. The message in these concerts has had a variety of formats: testimonials, monologues, speeches, readers theatre, interviews. On October 23, 2013 we had a fundraiser celebrating

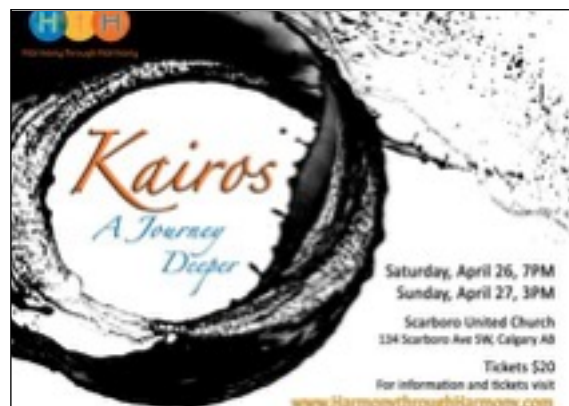


"Immeasurably More". The theme comes from Ephesians 3:20-21 "Now to Him who is able to do immeasurably more than we ask or imagine, according to his power that is at work within us, to Him be glory in the church and in Christ Jesus throughout all generations, for ever and ever. Amen."

We have raised more for other organizations, performed for more churches and events, arranged more songs, met more amazing people, than we had dreamed. By God's grace, in our first five years, we have...

- had a 93% retention rate in our participants,
- performed at 141 events,
- helped to raise over \$350,000 for other organizations and
- helped to create a movement of awareness and action in Calgary and area about human trafficking and sexual exploitation.

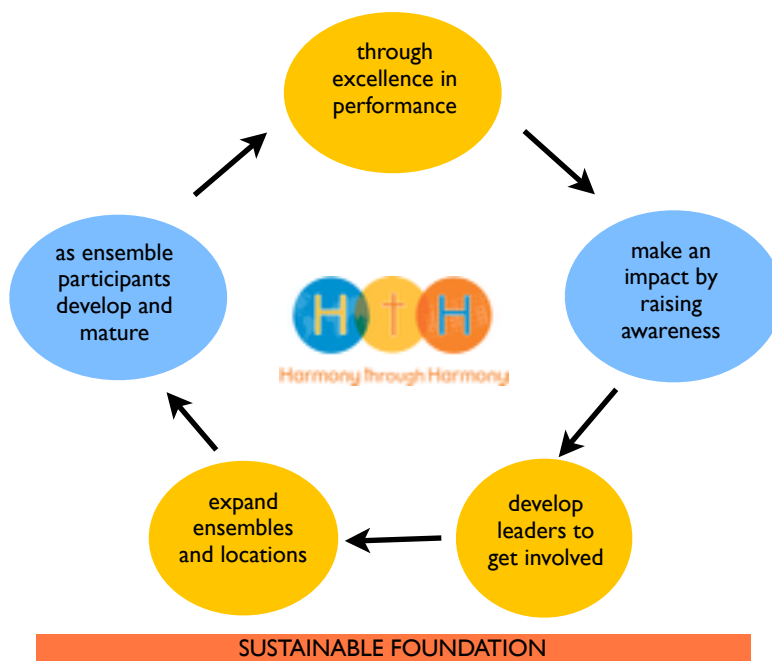
The most exciting "immeasurably more" has been the transformation in the people in our community. Not in a million years did we dream that we would experience such depth to our mission statement in such a short time. The ripple effect has been incredible.



In April 2011, Keith Weaver led our Board of Directors through a second Strategic Planning session. This time our goal was to establish High Level Goals for the organization, the end result was our Sustainable Foundation diagram. It is so exciting to see how we are living out this diagram.

Throughout the report you will read "testimonials" written by participants. They represent a snap shot of the stories of our community as a whole.

This report is a celebration of not only how our official objectives are being met but also of how after five years we have a Sustainable Foundation upon which to build. Thank you for joining us in our quest to be voices for the voiceless. ●●●



Through **music** and the arts,  
Harmony through Harmony seeks to  
build **community**, expand **worldviews**,  
develop **leaders** and fight for **justice**.

HtH has the following three objectives, according to our document with Corporations Canada:

#### Objective #1

To have a positive impact on the lives of young people through:

- Education and training in the performing arts;
- Learning together as a community about issues affecting the world today;
- The development of leadership skills; and
- The presentation of secular and religious musical concerts and tours.

#### Objective #2

To use the performing arts to inspire engagement in social change.

#### Objective #3

Through HtH's presentation of musical concerts and tours, to collaborate with other organizations to raise awareness of the issues affecting the world today and to raise funds for those organizations seeking to address the possible solutions to those issues.

This report is a celebration of how these objectives are being met.

### How has HtH had “a positive impact on the lives of young people”? (Objective #1)

Participants in 2009-2010 season	6
Participants in 2013-2014 season	32
Female singers	19
Male singers	13
Active singers not on sabbatical	28
New singers in 2013-14	10
New female singers	5
New male singers	5
Singers from 2013-14 on “sabbatical” from HtH (1 mat leave, 3 school, 1 work)	5
Singers from 2013-14 not returning to HtH (1 not able to find work in Calgary after grad, 1 school)	2
Retention rate from 2012-13 season	93%

HtH requires a high extra-curricular time commitment from its membership. In the regular season (October to May), there were 26 regular rehearsals, a Fall Retreat Weekend, and a conference in Edmonton. Members of HtH performed at 37 events.

Regular rehearsals are spent in the following manner:

6:00 – 6:30 supper together to build community  
6:30 – 8:00 music rehearsal- vocal skill development, choral ensemble music  
8:00 – 8:45 discussion on world and social issues / leadership development  
8:45 – 9:00 wrap-up

The evening ends with dessert where participants are encouraged to linger and visit. Most will hang out until 9:45 pm.

Our mission statement reads: *Through music and the arts, HtH seeks to build community, expand worldviews, develop leaders and fight for justice.*



### **Tuesdays**

A night of the week where song and  
breaking bread meet amidst  
Talk and laughter  
Tears and embraces  
Where building one another up  
meets the tearing down of prejudice  
and injustice  
Where purpose and passion collide  
and  
Music gives voice to a message  
This one night is more than just an  
evening, scheduled into my day timer  
More than notes or words on a page or a discussion  
or a song  
It has become a place welcoming me home  
A place where I am built up, encouraged, and  
challenged  
A place where I am included and I belong  
Not just as a voice part  
But as a part of a greater community  
We've walked arm in arm through the joys and trials  
of life...  
Celebrating marriage, mourning sickness and death,  
excitement over new life and new relationships.  
Standing beside one another through the break-ups  
and make-ups of life  
Times of falling down and standing tall  
Through seasons of figuring out and seasons of clear  
purpose  
Stepping into action by giving voice to the voiceless  
Harmony Through Harmony  
A place of love  
And acceptance.  
A place where English majors, artists, engineers,  
archeologists, teachers, social workers, science majors,  
and EMTs can meet and be on the same page  
Sold to the idea that no one should be enslaved.  
Convinced that Christ's love and justice should be  
known throughout the world.  
Seeking hope in Christ and figuring out what it looks  
like to live out Christ in community and in the rest of  
our lives.

*- Alanna Watton (Year 4)*

*At HtH, we build community.* We are intentional in how we build community. We use mealtime to debrief about life and connect; we rehearse and perform as both small and large ensembles; we expect each person to offer his/her strengths and talents to the operations of HtH; we encourage an attitude of ownership; we include volunteers when they seek involvement; and we partner with organizations.

Harmony through Harmony ensembles are empowered by learning and performing the same repertoire. This allows freedom to focus on competence rather than clutter the

organization's focus with the creative and administrative energy required for each ensemble to each have its own repertoire.

Unified repertoire builds community as each ensemble works as a team to ensure they meet the collective standard. It facilitates cross-over rehearsals between ensembles in sectionals and combined ensembles, greater performance opportunities, greater impact possibilities, greater collaboration.

We actively look for ways to develop a common language as a means to build community. To this end, all participants are required to do the Strengthsfinder 2.0 test in the fall, attend the Fall Kick Off Workshop, read the monthly internal newsletter and books we choose and participate in discussions. We intentionally and frequently refer to our mission and vision statements. This year we have been working to clarify our Core Values in order to add these words to our common language.

The Fall Kick Off Workshop is structured to capture the four parts of our mission statement. This is a crucial time for new singers to become integrated into the community. For all participants, the choice to structure our weekend around our mission reinforces why we do what we do and builds unity of purpose. This weekend also kicks off our justice theme for the discussion curriculum and is an intense time of music rehearsing.

This year the community read *In the Name of Jesus* by Henri Nouwen in time for the Kick Off Workshop. This book outlines the three temptations that Jesus faced, and all mankind still faces: the temptation to be relevant, the temptation to be spectacular and the temptation to be powerful. We want to be proactive in addressing these temptations and we want our community to understand that wherever they may be on their faith journey, the leadership at HtH does what it does in the name of Jesus.

We build community through our communication plan. This year the communication plan included our website, our facebook page, our internal newsletter (The Blab), Planning Centre Online (PCO) and the HtH Handbook.

This was the second year of creating an HtH handbook. Jennifer Dow completed the edits. This tool outlines expectations, and is especially helpful to new singers. In our end of year survey, 100% indicated the handbook was a useful tool for building community. In the 2014-15 season, we will have two handbooks - one for new singers and one for returning singers.

In addition to our efforts to build community internally, we seek to build community externally whenever possible. We are gradually expanding our circle of volunteers.

community





Our hospitality team was led by Alanna Watton and Kelly Schmidt. We were so fortunate to be invited into the host homes of Ed & Sandra Bryant, Verdeen & Darrel Bueckert, Terry & Alicia Dykstra, Han & Lynette Friesen, Rob & Karin Lavoie, Gina Lowther, Eric & Colleen Lowther, and Keith & Corrine Voos. We were blessed to have The Bryant family, Wade & Susan Lee, Gina Lowther, Howard & Janet McLean, Karla Patzer, Gordon Paulson, Katherine Roth, Sandy Stokes, Kelly Schmidt, Arnie & Beth Schmidt, Jonathan & Stacey Tweedle, Corrine Voos and John & Laurie Watton and Alanna Watton cook incredible meals for us. And of course, we continue to be blessed in being able to rehearse and share meals every week at 4007 Centre B St.

We are very grateful for the following volunteers for their generosity: Jennifer Airhart for graphic designs; John Buller and Legacy Kitchens for our publicist Tokie Brideaux; Rick Erlendson for photography and marketing assistance; Victor Martinez for accounting assistance; Howard McLean and Pat Nixon for their connections and influence; Cam Pearn for being our webmaster; and Jonathan Tweedle for video tech.

At HtH, we expand worldviews. (Object 1b. "Learning together as a community about issues affecting the world today".) This is primarily done through our weekly discussion times, our performances and trips.

This year our discussions were structured around book studies and life events. We read and discussed the following books: In the Name of Jesus by Henri Nouwen and The Rest of God: Restoring Your Soul by Restoring Sabbath by Mark Buchanan.

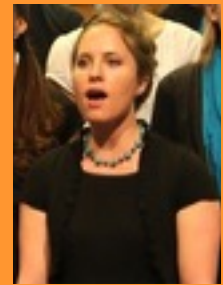
Sabbath-keeping is one of the ten commandments, however, our culture has generally stopped observing it. To intentionally study a book on Sabbath expanded the worldviews of HtH.

As leaders, it is important to model obedience of all the commandments and to understand why they continue to be relevant. We believe this is part of being a disciple. Jesus' final command was "Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all that I have commanded you." (Matt 28:19-20)

The Rest of God provided a framework to learn how to practice the spiritual discipline of Sabbath as well as silence and stillness. We were inspired by having the book's author, Mark Buchanan, come and enrich us with further thoughts.

In January, our community experienced the loss of the baby of one of our founding members. Baby Jack was stillborn at 26 weeks. For many in our community, this was a first encounter with mourning and grieving and the journey together expanded our worldviews - especially in the area of compassion. HtH was invited to sing at the memorial service. Despite being on

Sabbath is a time to stop. Sabbath is not simply a rule to follow in order to please God. Choosing to keep Sabbath is actually to my benefit.



I am a teacher and endeavouring to equip and lead children at school every day is a huge responsibility. There is never an end to the work you can do. When I added Harmony through Harmony to my commitments, it was a big adjustment. However, through our book reading, group discussions and the practice of quieting ourselves in our group every Tuesday, I began to gain a new perspective about how an end was needed - a time to stop.

I saw that I needed to stop and quiet my soul, not only in moments but also in a full day of Sabbath rest. Stopping allows me to see my human brokenness and ask for supernatural strength. Stopping reminds me of my need for humility. Stopping allows me the privilege of seeing the way God does. It fills me to then be able to work with vigour, passion and persistence. I realized that anything meaningful comes through a relationship with God, because that is what we were created for - to know him.

I saw that taking Sabbath was a powerful choice that I could make. Sabbath helped me feel restored enough to enter in each new week refreshed and full of God's life, to influence those around me. God is ever present, always waiting to envelop us with his presence and rest. We just have to enter it. When we make space in our lives, our eyes are opened to what is around us. We can celebrate the joys and enter the suffering. And as I have seen in my life, when we take sabbath, the life song we sing will no longer be our own but HIS. That is when our "somethings" become something.

- Gina Lowther (Year 1)

Christmas holidays, 95% of the HtH community was present to sing.

Later that month, we invited Diane Yackel, a grief specialist and Executive Director of The Centre for Suicide Prevention to come and teach a workshop on loss and grief. Ms. Yackel did an excellent job of reducing a 30-hour course on grief to an hour session of the important "nuts and bolts" when facing separation: what was, what the experience of loss is and then life after the loss. She outlined many different forms of loss including: loss from death, loss of relationship, loss of ideals, loss of faith, etc.



# worldview



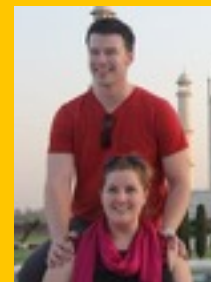
Unbeknownst to us at the time, this workshop provided an excellent framework for processing the 7<sup>th</sup> and final Truth and Reconciliation Commission. We went to Edmonton March 28<sup>th</sup> – 30<sup>th</sup> to listen and learn about the history and continued painful legacy of the Residential Schools system on First Nations people in Canada and in Alberta in particular. HtH was honoured to present an expression of reconciliation to the Bentwood Box. More info about this event can be found at [www.trc.ca](http://www.trc.ca). ●●●



When Katie called and told me that their baby's heart had stopped beating and they were waiting in the hospital to deliver him, my heart broke. Just months earlier we were celebrating their pregnancy and eagerly awaiting the arrival of their little boy. She asked me to let our HtH community know about the situation so that they could be covered in prayer as they prepared for labour.

In difficult situations like this, I feel like it's natural for us to ask "what can I do to help" but I don't always know what will be most practical ways to help.

When it was then suggested that we go spend the night at the hospital, at first, my mind immediately went to the fact that we had to work the next day, and also that I didn't want to be intrusive and to give them their space. Mitch really felt that we needed to go and be present for them.



After working through my initial reaction, I also felt it was important that we go and be there for our friends rather than worrying about what would happen with work. We also knew that our employers would be understanding, should we need to come in later the next day. The last thing I want to do is be intrusive when someone needs space to grieve. However, sometimes I think we use this as an excuse to keep a comfortable distance from the suffering. As I started to think about what I could do for them and also got some great suggestions from Beth, we realized that there were many practical ways that we could help. Over the next few hours, Mitch and I went to the hospital with some home cooked food for Katie and Cam and spent the night there with two other HtH members to pray and just be present while they went through labour. In the days and weeks that followed, I also cooked meals and worked with another friend to organize a meal schedule between our HtH group and Katie's small group.

Were these acts of compassion convenient? No. Rather, they took effort, in altering our schedules, using our time and resources, and trusting that God would guide us in our decisions and our actions. But we have never regretted choosing to join in the suffering of our friends. In fact, it has brought us closer together and deepened our relationship so we can now walk with them on their journey of healing.

- Jen (Year 5) & Mitch (Year 1) Dow

Harmony Through Harmony took a trip up north to Edmonton to participate in the last Truth and Reconciliation Commission. The aim of this conference was to raise public awareness and acknowledgement of the atrocities and abuse committed as a part of the Indian residential school period in Canada as well as the unjust actions performed against the Aboriginal peoples.

Coming from another country, I had only heard about the residential school system 2 years ago when we did a group project into slavery and abuse in Canada. Even then, the full effect was not evident until I attended this conference. The pain and suffering that was endured by the First Nations people is certainly not an issue to be taken lightly, and the consequences of it are seen even today. There is a concern that because of this system, the identity of these people has been skewed and even changed, and that the rich culture and history they have to offer is in danger of being lost.



Since living in Calgary, my encounters with First Nations people have been few and far between, but the times I have come face to face with them have not always been pleasant or enjoyable. We look on the streets of our city and very often we may see a homeless person of First Nations descent, drunk in the streets, sometimes sleeping in a puddle of their own vomit. These images gave me my first impression of the aboriginal people of Canada, and while I can try not to judge, it is difficult to think these people could be anything else but what I have seen.

How far from the truth have I been. The TRC was a truly eye opening experience for me, it was very humbling to see tens of thousands of First Nations people who are very much like you and I, with our families, careers, dreams and ambitions. There is no difference between them and the rest of us, yes even me who is a stranger to this country.

- Enoch Lin (Year 4)





We went to Edmonton to attend the last of the seven Truth and Reconciliation Commissions of Canada. The slogan was: *"Pour l'enfant déraciné, pour le parent oublié. For the child taken, For the parent left behind."*

Outside the Edmonton convention centre, a teepee was set up and in front of it a Sacred Fire. The fire was lit with ashes from the sacred fires lit at the six other TRC gatherings. It was kept lit for the whole weekend event, day and night. When approaching the Sacred Fire, one had the option of first smudging (cleaning or purifying) with the smoke of sage or sweetgrass and then throwing a pinch of tobacco into the fire as an offering along with one's prayers.

We asked permission of those gathered around the fire, and were blessed to be allowed to sing as an expression of reconciliation. We sang 'To a Child', a song written in response to experiences in Residential Schools. This is a song put to the poetry of Chief Dan George. After we sang, an elder lady from one of the Alberta nations asked us if she could sing to us. What a blessing to share music. Her song to us was in her language about those who have passed and how good the Creator is. It was so beautiful. It was a sacred moment of reconciliation.

- Ashley Johnston (Year 5)



We have learned about modern day slavery and the abuse of power around the world and also here in Canada. Our study of injustice in Canada led us to look at the First Nations people of Canada. For me, it started out as a rather intellectual exercise, as if I was back in school in social studies just learning about history. I learned about the residential school system. The residential schools were essentially forced boarding schools where FN children would be taken to have their culture erased and replaced with a white European culture. This started our journey into discovering the residual damage that both residential schools and oppressive government policies created for the First Nations Peoples.



I began to develop personal relationship with Anchored Warriors, an organization who are on the ground with youth in several reserves in Alberta – including the one near where I live in Millarville. We are going to do a youth event together and are hoping it will lead to a natural connection between our youth groups. We are also going on a week long learning and serving trip down to the Crow Reservation in Montana as a youth group. I am praying that my youth will learn what God has for them, that their worldview be expanded as mine was and that we will be lights to one another. We have so much to learn from each other. My hope is that this learning will be brought back and applied to all our lives.

My worldview was expanded to be more compassionate towards an oppressed people who are outside my back door. As Canadians, our stories are woven together.

- Kelly Schmidt (Year 2)



## Artistic Director Report



Torrance Airhart

My position continues to be the lead director of an amazing artistic team. This role grew in scope this year as the organization and ensembles continued to grow and expand, and then contracted somewhat at the end of the season. Conversely, this was a year of becoming more vulnerable with the HtH community, sharing some of my story with the group at fall workshop, and also feeling much more comfortable and happy in my position - all

the while also juggling more roles and communication than ever before - especially when Becky went on maternity leave in January.

My commitment and promises annually to the group centre around championing artistic excellence, preparedness and maintaining a sense of communal pride and ownership in the musical product. As a perfectionist I take both the victories and failures deeply to heart and strive to rise to my promises every year and every season.

Reid McLean Wiest, Becky Timmons and I continue to form the "musical trifecta" as lead musical directors. We balance each other's personalities and strengths. Reid is the "rockapella guru" - also our lead arranger, and has a tremendous musical ear of balance and groove. Becky's absence for a large part of this year was keenly felt as we have grown to highly value her not only for directing expertise but also in production. It was wonderful to have her back for spring A Team meetings. Thinking about the amazing friendships, musical talent and camaraderie in this group leaves me feeling humbled and blessed. It is a veritable life treasure to have the opportunity to make great music with some of your best friends.

This year we were blessed to have three very competent accompanists volunteer their talent and time with us: Faye Klassen, Karin Lavoie and Karla Patzer. In January, Karin Lavoie had to leave HtH as an accompanist in order to complete her Master's Degree, and at the same time God brought us Faye. Faye continues to expand her involvement with HtH, both in singing alto, and now possibly exploring an arranging niche. These three women enhance our rehearsals not only with their accompanying but with their humour, musicianship and insights, and their passion for being a part of the HtH community.

### Artistic Excellence

HtH continues to be an outstanding musical group, one whose product rivals the upper echelons of volunteer community choral groups in Canada.

The repertoire used in our major concerts and ongoing gigs is selected from the body of music chosen by the Artistic team. The repertoire for the year is a combination of the music from the previous season and new music that we are learning for

the final spring concert. Since we have a larger music pool to pull from, we are able to tailor the appropriate music for each performance. Also since we began performances in October as well as the start of our new season, performance requests early in the season necessitate this "carry over" music.

## 2013-14 Repertoire List

Returning from 2013-14 Season		
Song Title	Original Artist	Composer / Arranger
Seek Justice	HtH	RMW
De Profundis	published chart	R. Robinson
The Earth Waits for Me (trilogy)	published chart	L. Nickel / Chief Dan George
Something Holy	Stellar Kart	arr. J. Vooyo
Anyway	Martina McBride	arr. RMW
Courageous	Casting Crowns	arr. B. Roth
How Many Kings?	Downhere	arr. RMW
New Rep for 2013-14 (* denotes songs we plan to keep in 2014-15 rep list)		
*HtH 3.0	HtH	RMW
Famine Song	published chart	VIDA / M. Culloton
Harriet Tubman	published chart	W. Robinson / K. McGuire
*Hear My Prayer, O Lord	published chart	H. Purcell
Rachel Is Weeping	HtH	J. Vooyo
The Climb	Miley Cyrus	arr. B. Roth
Kings & Queens	Audio Adrenaline	arr. RMW
Come Healing	Leonard Cohen	arr. RMW
*Singing His Song	HtH	RMW
*One Voice	Wailin' Jennys	arr. J. Vooyo
*Today	Kirk Franklin	arr. J. Vooyo
*For the Journey	Steve Bell	arr. RMW
Thank You For Giving to the Lord	Ray Boltz	arr. RMW
Christmas 2013		
Away in a Manger Blues	OnCue	arr. RMW
Magnificat	Steve Bell	arr. M. Janzen
Silent Night	Steve Bell	arr. M. Janzen
Holy, Holy, Holy	Steve Bell	arr. M. Janzen
Deep Calls to Deep	Steve Bell	arr. M. Janzen
Sicut locutus est (from Magnificat)	J.S. Bach	

HtH is an interesting group to manage musically for a couple of reasons. First, they sight read music better than most community groups can ever hope to. Second, the diverse styles, and multiplicity of ensembles creates for very challenging dynamics in putting repertoire together consistently and not having to "re learn" stylistic decisions along the way. We typically work on very tight timelines and so efficiency will always be one of our chief concerns. We're constantly developing good singing technique, musicality such as phrasing/ dynamics/pitch, languages etc. A good singer never gets to perfection on those issues. And between Reid/Becky/myself we're always leaning into our natural teaching strengths on those issues of vocal pedagogy.

As I read the annual survey this spring, I had to agree that with some of the feedback that felt that we had slipped in some areas. There were times where we hadn't prepared memorization soon enough for a gig, or hadn't plumbed the artistic depths of a song as well as we could have, or we made a guest conductor decision too late in the game. Those challenges reflect the continued growing pains of an organization that continues to strive for excellence and we are already making plans and stratagems on how to "do better."

This year I felt that we regressed a little in our level of artistic/ musical excellence on some of the repertoire and there were a

few factors there. One of the benefits of three ensembles for a time was the level of accountability. There is no doubt that no one can “hide” when there are only 1-2 singers per part, it forces everything out into the open. Two drawbacks here were the scarcity of singers per part when anyone was missing in those smaller ensembles (pieces weren’t there musically to put together), and the fact that Reid, Becky and myself were all tied up unilaterally with one group per evening. One of the advantages of the two ensembles previously had been my ability to “float” between locations and help unify what was being taught musically between the ensembles - sometimes these corrections could be made all in one evening.



Our combined rehearsals at HCA (usually once per month) is an important time for trying to unify the repertoire and bring it all together but what was also noticeable this year was that if people are missing those rehearsals they miss a tremendous amount of musical teaching. Finally, and what I also accept responsibility for, was some of the stress musically that came with not getting material memorized fast enough in the spring and the impact of having internal arrangements shaped by their composers. It wasn’t fair to one ensemble to have an original composition learned with the composer present while the other ensemble didn’t have the same benefit. This created extra stress in spring when everything was brought together.

We have a mostly dedicated and committed group. 98% of the singers are dutiful in following PCO and making it to rehearsals, and we have our 2% of chronic delinquents. Any extended absences require a check in with directors and/or myself before they can perform. We will have continual work to do with a few singers in trying to hold them accountable to PCO.

### Artistic Team Development

This year we had saw more growth from singers capably stepping up into musical leadership. Aside from my normal weekly rehearsal responsibilities, there was work with Christina Pitre on library, with John Vooys on worship, intermittent auditions, with our accompanists scheduling, and other meetings.

One case in point, on April 1st my family and I were in Saskatoon, Becky was on maternity leave, and Beth & Reid were also out of town. So with instruction and coordination from us ahead of time, John Vooys, Jen Dow, Ben Roth and Jenn Roy all worked together (groups of 2) to lead the ensemble rehearsals that week - and it went very successfully! This demonstrates great maturity and growth on the part of those individuals.

### Looking Ahead

This past spring we had two important “Artistic Team” (A Team) meetings that included: myself, Reid, Becky, Christina (library), Jen R (assistant director), Faye Klassen (accompanist/arranger) and Beth (exec director). The A Team met to work through repertoire selection and we improved on our process, with Reid creating a Google Doc that allowed us to pre-screen and filter much of the musical suggestions ahead of time.

In working Christina Pitre on library, we have made some strides forward in organizational efficiency this year. An initial storage space at 4007 was created some time ago, but it is now full, which creates more need for space. Moving forward to next fall, we’re excited about a new strategy for repertoire, and how it’s managed. The goal for September 2014 is to have paper photocopies (in binders) for each individual which are left at the ensemble locations, pdf digital files available online for rehearsal at home, and the original copies never leave “the vault” at 4007. We will evaluate the success of this or not later in the season.

### Artistic Goals for 2014-15

- *Build Community*: this will happen in the choral realm through increased accountability amongst the peer group in the areas of musical preparation, attendance, and memorization.
- *Develop leaders*: aside from the assistant director initiative with Jen R we will strategically plan to use more participants as leaders in sectional rehearsals this year.
- *Expand Worldviews and Fight For Justice*: this will continue to happen through emotional connections with the lyrics of our music, and discussing composers contexts when applicable.
- *Education and Training*: a refocused effort to strategically plan for complete musical preparedness earlier in the season, and to more effectively integrate our internal arrangements and the filtering/feedback processes for those arrangers/composers.

In many ways this past HtH season will be remembered as a journey though grief. While it was indeed a crucible and learning process, to remember the year only as a time of grief would be a disservice. God gave blessings and laughter alongside some of the valleys and tears. It continues to be a privilege and blessing to serve HtH in this capacity, alongside best friends. I remain acutely aware at how special and unique this group is musically and relationally. Soli Deo Gloria. ●●●





## REPERTOIRE REPORT

Our main activity in HtH is choral singing. The selection of each season's repertoire is of paramount importance, as the songs we sing are the first impressions to our participants and audiences of how we're pursuing our mission. Careful attention is given to choosing songs that invite and challenge us to fight for justice, to expand our worldview, to step up in leadership, and to join in community.



Since the start of HtH, repertoire selection has been a shared responsibility among the artistic lead team (Torri, Becky, Reid) with key input from Beth. In addition to choosing songs that reflect our mission, we have tried to take in account our individual tastes and strengths as directors, as well as consider suggestions from our participants. Decisions on repertoire have largely been made by consensus, although I have made a few unilateral decisions each year. For the upcoming 2014-15 season, we have sought to improve our repertoire selection process by the following:

- Use of a Google Doc to help pre-screen and filter the many song suggestions ahead of our selection meetings, as well as keep the A-team abreast of list changes/updates.
- Inclusion of a few LDC members in the process, as part of their leadership development.
- Articulation in writing many of the 'filters' we use in deciding whether or not to choose a particular song for HtH. We have categorized the filters through terms found in "Strengths-Based Leadership" of four different kinds of leading: executing, strategic, influencing, relational.

*Executing filter:* What is the song tempo/feel, genre, instrumentation, musical challenge? Will this make us a better choir? Is there a balance of published vs. arranged charts?

*Strategic filter:* How does the song reflect elements of the mission and vision? Does the song's message stand on its own, or will it require some 'framing' for the singers/ audience to understand why we chose it?

*Influencing filter:* Does the song reflect a theme where the Spirit is leading our community / where God is stirring in the hearts of the leaders? Does the song move or stir something in you? Could it do this for others?

*Relational filter:* Solos vs. all group? Arranged vs. original compositions? Developing other composers/arrangers? Highlighting specific musical gifts within the group? Song for a particular audience or type of audience?

Sometimes repertoire gets chosen for us by special request from particular gig organizers. For example, this year we arranged and learned "Thank You for Giving to the Lord" for a volunteer appreciation event. And in our collaboration with the Corps Bara dance ensemble, we were asked to perform Leonard Cohen's "Come Healing".

The "special request" that required the most of our rehearsal efforts, however, was the amazing opportunity to be the back-up choir for a Christmas concert featuring Steve Bell and the Calgary Philharmonic Orchestra! This invitation had come out of our interactions with Steve during the Canada 2013 Trip. We were asked to provide backing vocals for five of his songs, and we were also blessed to perform one of our HtH Christmas arrangements. It was a real treat to collaborate with these professional musicians, and for many in our group, this gig was a highlight of the whole season!

Our relationship with Steve Bell continued after that concert with another invitation, this time to develop and record an arrangement of one of his songs. Steve will be releasing a box set in the fall of 2014, including new songs, reimagined classics, and a tribute album by artists he has influenced. We submitted four arrangements for consideration (three by me, one by Ben Roth), and Steve and his team selected one, "For the Journey", which we recorded in April. While our track was ultimately cut from the album list for production reasons, having a positive first experience of pro recording in HtH was a great step in our history!

- Reid McLean Wiest



At HtH, we develop leaders. This part of our mission statement reflects Object 1c: "The development of leadership skills". From the outset, the vision has been one day to have HtH ensembles all over the world. To do so, we need leaders developed internally.

All HtH participants develop as leaders because of our culture of courage, vulnerability and generosity. To our knowledge, there are no models of choral ensembles with an intentional culture of releasing leaders to multiply other ensembles. Our step to become two ensembles in 2012-13 was a significant pioneering moment. To continue to multiply into more ensembles is dependent on leaders with a deep understanding of our culture and purpose.

In 2013-14, in addition to our regular HtH season, returning participants with a minimum of 2 years experience in HtH were invited to become part of a learning experience led by Beth called "Leadership Discipleship Cohort" (LDC).

The primary purpose of the LDC is to develop disciples of Jesus, for wherever life takes them. The secondary purpose is to deepen the understanding of why Jesus is the motive behind what we do at HtH, how this looks in the culture we are creating and multiplying, and to equip and empower participants to take on increasing leadership in the HtH community.

Meetings of the LDC were on average 2-2.5 hours in length. They were weekly beginning September 3<sup>rd</sup> (HtH season begins mid- October) until November. This period also included mandatory attendance at the Willow Creek Leadership Summit. From January – April, LDC met monthly.

The following individuals committed to LDC: Alanna Watton, Ben Roth, Christina Pitre, Jennifer Dow, Jennifer Roy, Katie Pearn and Peter Vooys. Sarah Vooys and Vicki Ross (Wik) began with LDC and realized within a month that they were overcommitted.

Over the year, each LDC participant took an active role in the leadership of HtH and volunteered many hours. The year-end survey asked "Beth, Torri, Reid and Becky have formal leadership roles in HtH. In your opinion, which other HtH participants also exhibited leadership in the community this year?" Each of the LDC participants was listed in the top 8 names of the results.

The LDC took on the leadership of planning the Fall Kick Off Workshop. From activities and schedule to movie selection and cabin groupings, LDC was in charge of beginning our year with a bang- and they did an excellent job.

The LDC provided leadership in all rehearsals and performances: from demonstrating commitment through their attendance, modelling standard of excellence in preparation,

HtH is accepting but not tolerant. We are constantly learning, encouraged to be self-reflective. HtH seeks to grow each individual at all times, it seeks excellence in whatever they do. Despite individual differences, we speak unanimously in a public space.



Generous – give a lot to organizations and audiences and don't ask for a lot back, members are expected to be generous in how they give their time and talent in rehearsals and forgive things like short notice, that generosity allows that forgiveness because I know we are doing it for a reason and that reason is more important.

Courage is a requirement, especially in a small group. If you are only two people in each part, you have to be courageous. And we are often put in situations that aren't comfortable, and you are expected to speak up. You are expected to support those that are speaking up about things that you may not be ready to speak up about. It requires courage to be part of a choir that is standing up for things.

Vulnerability and courage are really linked, they go hand in hand. You have to be courageous to be vulnerable. A lot of things we are being courageous for are vulnerable- singing in small group, speaking about the issues, sharing about the issues, getting consensus about issues. The outcome is Vulnerability. It is the "why" behind courage. We are not just looking for people who are courageous. Without vulnerability, our choir can't do what it does.

- Ben Roth (Year 5)

helping behind the scenes with logistics and net-working pre and post performances with the audience. Each person in LDC played one of the characters in "Meant to Be Unbroken" at least once throughout the year. The LDC was deeply involved in all stages of the Production process of the year-end show "Kairos: A Journey Deeper" (See Production report).

The following LDC individuals took responsibility for the following roles and tasks:

**Alanna Watton:** Site liaison for Kick Off Workshop, book selections, Hospitality: Food, Strategic Lead for "Kairos: A Journey Deeper".

**Ben Roth:** percussion in all concerts, book tables at concerts, arrangement of "The Climb", sectional leading.

**Christina Pitre:** Music library, blocking for performances, performance info "Kairos: A Journey Deeper".

**Jennifer Dow:** HtH Handbook edits and publication, quarterly performance reports, quarterly attendance reports, graphic design, maintaining our Facebook page, donor recognition, sectional leading, end of year survey design, social events, Executing Lead for "Kairos: A Journey Deeper".

# leadership





**Jennifer Roy:** Executing Lead of fundraiser "Immeasurably More", Planning Centre Online details January – April, planning of Edmonton Trip, Performance Liaison January – April, sectional leading.

**Katie Pearn:** Website management (with her husband, Cam Pearn), planning of Edmonton Trip, worship team, communication plan for our "Kairos: A Journey Deeper" concert and worked closely with publicist Tokie Brideaux to market the concert.

**Peter Vooyo:** guitar, Creative Lead "Kairos: A Journey Deeper", narrator in all "Meant to Be Unbroken" productions, readers theatre coach.

The following individuals were not in LDC but provided the following important contributions to our community:

**Alyssa Bueckert:** The Blab (our internal newsletter), "Trapped" in one "Meant to Be Unbroken" production.

**Gina Lowther:** Host home for rehearsals, host for wrap up parties (December and June), HtH table display / presenting

**John Vooyo:** arrangement of "One Voice" and "Today", composition of "Rachel's Weeping", sectional leading, worship team.

**Jon Fish:** guitar

I have been part of HtH for over a year now, and I would say that it continues to be a source of joy, challenge, and encouragement for me. I find joy in the development of relationships, laughing with others, making beautiful music, and sharing in experiences that bring shivers to your spine (like singing with Steve Bell and the Calgary Philharmonic Orchestra). I have found challenge through my involvement with HtH because the topics we discuss increase my awareness of the brokenness in this world- and with that knowledge comes a choice of whether or not to respond, and how. Over the past year HtH has been incredibly encouraging in my personal life as a result of: conversations that I have had with fellow choir members and choir directors, conferences that I have attended with HtH, books that we have read, and times of prayer.



- Vicki Wik (Year 2)

**Kaitlin Krell:** "Trapped" in one "Meant to Be Unbroken" production.

**Kelly Schmidt:** Hospitality: food, initiated and led a prayer evening.

**Laura King:** accounting, quarterly financial reports, invoices & receipts.

**Megan Moghadam:** concert ticket sales, social events.

**Rachel McLean:** dancing in "Meant to Be Unbroken", drawings for "Kairos: A Journey Deeper"

**Sammi Friesen:** dancing in "Meant to Be Unbroken", HtH table displays / presenting

**Sebastian Dykstra:** logistics at performances throughout the year, memorizing the parable of The Good Samaritan for the April 26<sup>th</sup> performance of "Kairos: A Journey Deeper".

**Stacey Tweedle:** Social events, "Too Safe" in one "Meant to Be Unbroken" performance

**Trent Johnston:** "Self-Righteous" in three "Meant to Be Unbroken" performances, memorizing the parable of The Good Samaritan for April 27<sup>th</sup> performance of "Kairos: A Journey Deeper".

**Vicki Wik:** powerpoints and personal testimonies for "Immeasurably More" and "Kairos: A Journey Deeper". ●●●





## Production Report



Becky Timmons

This year I had the privilege to continue on in the role of Producer for the HtH large events. As the executive director of HtH, Beth is also very involved in the creation of these events and ensuring that they communicate the appropriate message. The producer role is different than that of the Ensemble director because of the primary focus. As a director my primary focus and concern is the making of music; learning the notes and rhythms, making it musical by adding phrasing, good tone and vowel

production, etc. As a producer my energy is primarily focused on creating a cohesive series of elements (only one of which is the music) that communicate the vision for the concert. We are fortunate in HtH to have so many gifted musical leaders that when the time comes, I know the music is taken care of and I can focus on the whole picture.

### **Major Productions:**

This year we created original content for three productions and we were also able to reprise our "Meant to be Unbroken" concert from last spring.

The first of the original content productions was our fundraising concert called "Immeasurably More". Due to the timing of this concert (in the first couple months of our season) we didn't have the opportunity to pull together a large production team. Beth called Jenn Roy and myself together to form the production team. Tasks were divided between us based on strengths: Jenn worked with the caterer and venue to plan the logistical aspects of the event, Beth worked with the main speaker and the HtH speakers helping to craft their talk,

and I worked on the event order, the set list, and with Jenn to create the PowerPoint presentation.

The focus of the event was twofold: first to report and celebrate how God has used HtH to impact organizations (through fundraising), impact our country (through our Canadian tour) and impact HtH members. Secondly we wanted to excite people to be engaged in what God is going to do through HtH by giving financially, praying for HtH and becoming a champion for HtH. The event raised over \$55,000!

Throughout the season, we were asked by churches to give reprise performances of the 2013 spring show "Meant to be Unbroken". This 'touring' show was a slightly simplified version of the original but retained the same message and script. Sometimes the songs changed slightly, or the actors changed but it seemed as though the integrity of the show remained strong. The only challenge with repeating this concert was for the new members of HtH. As it was a repeat production of the previous year, we selected certain songs we required them to learn and then gave the option for the remainder. We didn't anticipate being asked to do this production so many times! Even though they were a part of the group, at first they had to leave or lip sync certain songs that we had not taught in this season's rehearsal. This was an unfortunate result of the spring concert repetition, but something we have learned from and will endeavour to have a strategy in place for the coming year. Remarkably, over the course of the year, the majority of the new singers chose to learn this repertoire as well! We are very grateful for their perseverance, commitment and enthusiasm.

The second original production was our Christmas show entitled "No Crib for a Bed". This was the second annual "No Crib for a Bed" concert. Part of the tradition is that we would raise funds and awareness for an organization serving mothers and babies. The first year we highlighted the Cochrane Pregnancy Care Centre, this year in the same spirit, we joined with Emma House to bring awareness to their efforts. The production process for this was somewhat stilted because we were supposed to join efforts with SMYLE, a youth marimba

I had offered to be part of "Meant to be Unbroken" by script reading and performing, but when we finally started prepping the script at the dress rehearsal, I was overwhelmed with a sense of unease. I was frustrated, unhappy, and rather pessimistic of how it would all turn out. While I kept these opinions to myself, they were rather surprising since I had been behind the push to include a more creative, dramatic, side to our show.

Upon reflection, I realized that much of my discomfort had likely been caused by identifying a little too strongly with the character I was playing, "Self-Righteous". In my heart this name sounded a lot like "Too Proud". While I was all about preparing a presentation for the audience, I did not want the audience to think that Ben Roth was playing this character because he struggled with pride. I wanted to connect with the audience, but not to seem like I was sharing a testimony. In fact, performing the role of Self Righteous and his journey to get a new name- Humbled- became an exercise in exactly that, losing my pride. I was strongly struggling with the idea that an entire audience might connect the faults of my character to myself. I did not want to be exposed for having faults in front of the entire audience, and I didn't even believe that I had those faults.

Talking later with Beth and Reid about the script, I learned that they chose me to play my character partly because they had seen me transforming from proud to humble already in my years with HtH. At first, even this statement made me uncomfortable. I didn't like hearing that our directors thought that I used to be proud, even if it was followed by my learning to be more humble. Obviously I had a little ways to go. Looking back though, I was able to see that I had changed quite a bit in the past years and am now a much easier person with whom to get along. Furthermore, I can see that I look beyond my own opinions much more now than I did in the past. Being able to recognize these differences also helped me to recognize when I was reverting back to my pride instead of humility.

- Ben Roth (Year 5)





league from South Africa, however their plans changed and they were not able to join us. So we created a concert using the Christmas music we had prepared and a few applicable pieces from our regular repertoire. Reid was integral to this concert as he created the set list and a great script that mirrored the biblical account of Mary's journey alongside stories of women from Emma

house. The result was a very impacting, justice focused Christmas event. Emma House was surprised and delighted that we had chosen to do this for them. The concert raised \$3,378.35 plus baby and household items.

The final major production for the year happened to coincide with my maternity leave. This gave opportunity for us to move in an exciting new direction with the production process. HtH holds the value of developing leaders and since the formal production process started, it was always the goal to identify individuals from within the group to develop in production skills. Although the ideal model is "I do you watch, I do you help, You do I help, You do I watch" because there was a fixed date where I would no longer be available, we jumped from 'I do you help' to 'You do I watch'. Beth was able to give overall leadership and direction to the production group but we had three captains who took specific leadership for each step of the process. Together with Beth, I identified the people who I felt had an area of giftedness for production and invited them to lead in that area. I also collected teams of people from the wide HtH group who expressed interest in a phase of the planning, which included Strategic, Creative and Executive.

#### **Production Team Development:**

I am a big fan of team leadership, the age old phrase "two heads are better than one" is definitely the case when it comes to production. Since the production team is charged with the task of developing a concert that is representative of the journey HtH has explore that year, it is crucial to have lots of input from HtH members. In addition to the experiences they bring, each person also comes with a set of strengths that can be utilized to the benefit of the whole.

Although we can have a team approach to the production process it is still essential to have one person leading the charge and making the final decisions, this is my role as Producer. It is my responsibility to gather the team and begin our planning in a timely manner; I will also manage each stage of the process keeping the team on track and moving forward. When it comes down to creative choices, if the team is gridlocked it will be my responsibility to make the call. Ultimately it is a team effort and the producer is essentially a project manager.

This year, we selected three from the Leadership Discipleship Cohort to lead the Production process: Alanna Watton, Peter Vooyo and Jennifer Dow.

Alanna led a team of strategic thinkers to decide the theme, title and message of the concert. In my opinion, this group did an excellent job of figuring out what was the most important theme from the year and inviting the audience into discovering their own Kairos moment. Alanna's leadership did not end after the information had been passed to the creative team, but she championed the vision for the concert throughout the whole process. This team laid the foundation for the concert, giving it a skeleton.

Peter gave direction to our creative team and, having written and directed his own original musical in the past, we knew that he was equal to the challenge. It was the responsibility of the creative team to take the vision and craft an experience that would communicate that vision. Peter created the set order, organized PowerPoint presentations, helped to manage the interviews from each member as well as organize original artwork, spoken word, instrumental music and a movement piece. This team was creative and innovative in their approach to communicating the message; they gave body to the vision.

Jen is gifted in the area of logistics and so she gave leadership to the executing team. This meant that any of the logistics required for the concert including promotions, ticket sales, program, organization booths, etc. were all arranged by this group. Often this is the most neglected yet the most impacting part of the concert. By having a well-organized event, people feel free to engage the content instead of worrying about what will go wrong next. It is the way that we tell our audience that we respect and care for them. This team did exactly that, from the moment you entered you were greeted and there was clear understanding of what was expected and what to do next. This team gave motion to the concert.

The above are my own observations of the spring concert process, but due to my maternity leave I was not an active participant in the planning.



### **Planning Centre:**

Planning Centre Online (PCO) was a new initiative that I championed this year. I felt that moving the bulk of our production communication on to this online interface would free up Beth and other leaders from the tedious task of communicating gig and rehearsal details. It took a while to get people used to the online platform and to have people respond with their availability, however we quickly found this to be an efficient communication method for details. Since it is online, it can be changed to reflect the most recent information and it is (nearly) always accessible to members. Another great feature is the online music library that we have created. We can upload the sheet music and recording to the website so they are available for home practice, this is a feature we intend to maximize in the coming year. In the beginning of this pilot project I was the administrator for the site, uploading performance details, rehearsals, music and inviting HtH members to required events. As my maternity leave approached Jenn Roy and Jen Dow both took on more administrative duties to ensure that PCO was updated and

invitations were sent out. In the recent HtH survey we discovered that people feel that PCO is a good way to communicate production details so we will keep this in our arsenal of communication methods.

### **Production Execution:**

In every HtH performance there are elements and songs that seem to be crowd favourites, although it is tough to get a full perspective of this while you are on stage performing, there are a few stand outs that everyone can feel. This year I felt as though a special element was to have the arranger explain it before it was sung (ie. Ben Roth and John Vooy's). It framed the piece in a specific way and it was highly effective. HtH shows have a lot of communication that is presented in a few different ways including interviews, scripts, PowerPoint presentations, movement pieces (ie. dancing or blocking) and of course the music. It is a great strength and something that needs to be continually developed to further creative communication.

I think the team approach was an effective way of approaching spring concert planning. There were clear objectives for each team to accomplish. My responsibilities were to head up the Strategic Team...to create vision for our Spring Show by combining the thoughts from the team, the overview of the year and keeping them in line with the overall mission and vision of HtH. I was then a part of the conversation with the Creative Team to help the final creative product reflect the goals of the Strategic Team's Know, Do, Feel.

Strategic Team: Ben, Jen D, Jenn R., Katie, Reid, Sarah.

The strategic process of determining themes for the production was fairly smooth as I followed the process that Becky did last year. Together we articulated what we wanted the audience to know, feel and do by the end of the show:

- **KNOW:** The road to deep community is long and hard. However, through deep community God restores (heals).
- **FEEL:** Yearn for deeper. (Deeper what? yearning for God's restoration of various aspects of our lives...relationships, community, communion with Christ etc..)
- **DO:** Seek Healing, Choose Compassion (to suffer with/alongside)

Choosing a name for the production was challenging as it felt like it took a while to find a title that would reflect the vision of the show. I was happy with the final result: "Kairos: A Journey Deeper".

Kairos has been an impactful concept in this past year for many within our community. At one point in the process, Jen Dow wrote, "In each moment we have a choice; the choice to stop, reflect and act; to walk alongside someone; to go deeper; to choose compassion; to choose to journey into healing/restoration; to choose God's plan." This is the essence of Kairos. This year has been one filled with Kairos moments and choosing to enter into a deeper journey together as a community.

There were many of the same people involved in both the Strategic and Creative teams. It was a little challenging trying to explain what we were meaning to Peter (the Creative Team Leader) who wasn't a part of the Strategic processing.

There were similar expectations for the Creative process to be a team process as it had been for the Strategic Team. There was a bit of breakdown after the transfer from the Strategic Team to the Creative Team in how things were run as a team approach. I think that the team approach for the strategic team was effective, but we would need to figure out expectations/ideas around creative team responsibilities/group involvement in future ventures. I think it would be beneficial if the Creative team was 3-5 people but no more. I think 4 would be ideal.

It has been interesting to be a part (or close observer) of the production aspect of HtH for the past four years. It has been exciting to see the growth in HtH as an organization and as individual participants take increasing responsibility in various production aspects. Production has served as a venue for HtH participants to use their leadership skills with peers in a safe environment. There is continued buy-in by participants and the realization that they must make a conscious effort to understand on both theoretical and practical level the mission and vision of HtH in order for their ideas, critiques (voices) to be heard.

- Alanna Watton (Year 4)





I found the divvying up of the responsibility for conceiving the show into “Strategic” and “Creative” teams to be a choice I disagreed with. I feel that “creative” should be less about realizing someone else’s vision, and more about being creative, and creating. In hindsight, I was not so much into throwing myself at someone else’s idea. This may relate to my own personal inclination towards creating original work. There were too many people in the room during the first creative meeting. When you’re brainstorming, someone questioning ideas, and how they fit the know/feel/do or asking if that’s practical before the idea is fully formed is not helpful. Sometimes an idea might not appear to immediately fit the goals of the concert, or seem practical, but that doesn’t mean it should be tossed or scrutinized right away.



There were many ideological structures in place that I had to consider during the writing process. The process of writing with so many lenses at once was arduous, and made it difficult to write in a focused way.

The interviews that took place before the writing of the script (between myself and 8 participants) were the highlight of the whole scripting process for me. I really enjoyed the chats I had with everyone (Ben, John, Sarah, Jen, Mitch, Gina, Megan, Alanna, Sebastian), and I appreciated their thoughts. While we didn’t get to use as much as I’d hoped, I loved the conversations and they informed what eventually went into the show.

I feel like there was a lot of talking, but there was a lot of substance in what was shared, and I especially dug the stuff on Sunday. There were a number of poignant stories, and, as always, I thoroughly enjoyed speaking on Sunday.

The parable worked well, and it spoke well of Trent and Sebastian’s work on their scripts outside of rehearsal, it also functioned well as a framing device, and Rachel’s illustrations added a worthwhile visual component.

Several songs had visual “powerpoint” elements created, and I was happy with the work of everyone who made powerpoints. In the future, I’d suggest that maybe having the lyrics for one of two key songs printed in the program and having a max of 2 or 3 songs with anything visual on powerpoint would be better. Every technical element requires rehearsal, and if we’d had fewer of these elements, we might have had time to practice our intro during our tech/dress rehearsal time on the day of the first show.

I maintain that any theatrical stuff we do should be minimal, as we do not have ample time to work those elements out. We’re a choir that sometimes includes other artistic/performative elements, we’re not an “arts group” where every element is equally valued. We can talk up a storm on stage, and that’s great, but once we get into other mediums of art, like drama and dance, we need to be respectful and give that work the time it needs.

Two separate scripts was a little nuts and having 2 shows was honestly a little much, I think. I personally would prefer to have one spoken script that would carry over for both shows. I think it was neat the way it worked out this time, and I appreciate Beth using her Individualizing and Maximizer strengths to get the maximum number of people involved. In the future, I would opt for a more streamlined piece that was the same on both days and used a few less people.

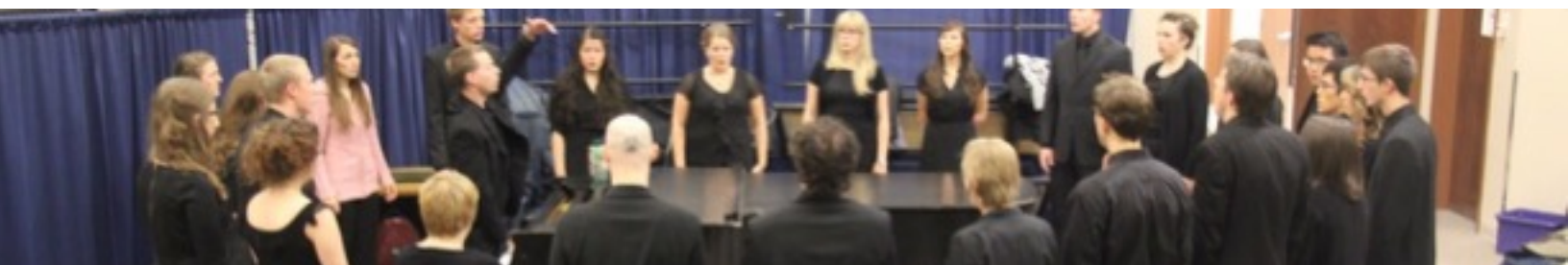
One little thing we could improve is communication in the crucial last stages of scripting. I did my best to keep the lines of communication open over the final week before the show, and to communicate to people what they needed to know. I feel like that was some of the best and most important work I got to do for the show, and I feel like this was a bright spot in the whole creative/production process for me.

As far as my involvement in Production was concerned, it cost me a lot. It was really hard, and frustrating, and a lot of time went into it, and I’m still not sure the end justified the work it took to get there. I felt valued and supported (thank you Beth and Reid) during the scripting process. I also appreciate Alanna helping with some of the production responsibilities, which also lightened my burden.

I feel like I’m a writer and performer of a certain caliber, and I don’t think my work in HtH has been up to this high personal standard and that bugs me. But I know I gave what I had to give to the Spring show, and I hope it will all work out for the best, if it hasn’t already .

I’m happy to help with giving suggestions for clarification and edits on scripts in the future. However, being a writer is not something I want to repeat, and I’d rather not try again, at least for a while.

- Peter Voogs (Year 5)



It was neat to see other members of the LDC team lead different sections of production planning (Alanna - Strategic, Peter - Artistic). It was also interesting leading the Executing Team; seeing who stepped up to help and watching my sub-team carry out their assigned tasks, most with excellence.



The people who I was able to recruit to help on my team were: Stacey (volunteers), Vicki (organization), Ben (book table), Christina (printing final docs and organizing the HtH table box), Megan and Kate (HtH ticket sales), Kelly (prayer team), Laura K (finances).

We missed our 'glue' (Becky) in the production planning process and getting the script finalized, which had a ripple effect. It was challenging to recruit HtH participants to volunteer for some roles, the venue was quite spread out between the sanctuary and the gym where the organizations were; I think we lost some people who otherwise would have come to check out the organizations if they were closer together and I was expecting higher ticket sales.

“Kairos” gave everyone in HtH an opportunity either to lead or take a greater initiative in helping the concert to come together. It was neat to watch the team come together to make the concert happen in absence of Becky and with Beth and Reid's family situation.

- Jen Dow

Within the performances there were various challenges and successes, too many to cover in this report but I will explore a few. I recall one of the Christmas shows challenges had to do with set up and sound check time. Because of another booking, we were not able to get into the church until much later than we had hoped. This led to a rushed tech set up and a virtually non-existent sound check. The result was feedback and sound challenges throughout the concert. This could have been a frustrating experience for HtH but they continued on with a high level of professionalism- this is a great strength. Another example of performance strength would be the amount of musical variety that we can present in a concert, accompanied by piano, guitar or other feature instruments, a cappella, contemporary songs and more classical repertoire. We also have people who are gifted in arts other than music like dance, drama and visual art, we need to continue to strive to include these areas in our presentations because different types of art united in message is a very powerful thing.

This year I feel HtH grew in the amount of strong confident speakers we have. This was showcased in the final spring concert where nearly every HtH member was interviewed on a topic close his/her own heart. It was remarkable to see how well they communicated their Kairos moment and as a result I know many people were touched by their personal message. Conversely, I don't believe that HtH grew in their ability to communicate visually. I didn't see a dramatic improvement in facial expressions and visual engagement with the music. I think often the message and emotion of the music can be lost in the

sheer number of times it is sung, but we need to keep communicating the heart of the music with our own engagement.

#### **Self-evaluation / Looking Ahead:**

My role as Producer began with the “Meant to Be Unbroken” production in spring 2012-13. In 2013-14, the only goals I had were to create engaging and creative concerts that would represent our journey and include HtH members in the process. I pulled together a production team that went through all three aspects of the process (strategic, creative, executing). At different times I asked for leadership from those members but there wasn't formalized discipling happening.

As I look to the future, I hope to bring more structure to this process of discipling in the production process. Specifically, I hope to continue to reach out and include new people in the process, and to see the LDC leaders looking for others who have potential and help them into the team. This discipling process is essential for production in a multi ensemble environment and it is also a venue for our developing leaders to further their skills.

We want to expand the range of content for our concerts so that we are continuing to expand world views for the audience and our own participants. Since the content of our concerts is a result of the learning and discussions HtH has through out the year, we have great potential to explore new areas of injustice. The performance of our concerts is our way of fighting for justice, by making people aware of the issues and encouraging them to use their gifts and talents to fight injustice.

My role as producer continues to evolve as I understand more of what is needed and where my gifts can contribute. My maternity leave forced us into a direction that I believe we need to go into the future that is that more of the production leadership is shared and we create a culture of 'bringing up' or discipling. I anticipate that my role will change every year I am in HtH, just as the organization is never the same the role I play will constantly be developing. ●●●



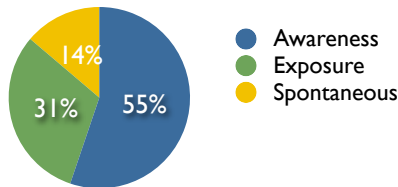
# How does HtH “use the performing arts to inspire engagement in social change”?

## (Objective #2)

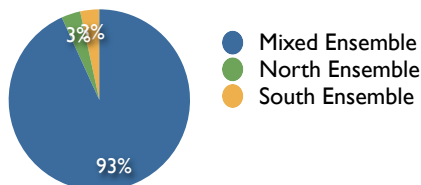
This Object is met through the fourth part of our mission statement: **At HtH, we fight for justice.**

Performances are currently the primary way we fight for justice. With multiple ensembles this year, we were able to do more performances (37 this season compared to 26 last season).

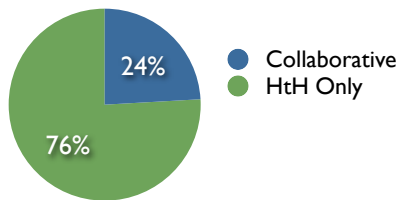
### HtH Intent



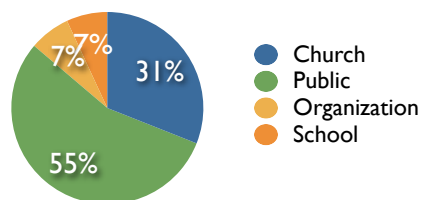
### Ensembles



### Collaboration



### Audience Type



As our participants experience the process of using art to express a message, their passion for social change increases. Each participant is encouraged to engage in the concert creation process as a means of offering his/her talents to the fight for social

### HtH 2013-14 Regular Season Performance Summary

Event Name	Total Events	Audience Number
<b>2013</b>	<b>20</b>	<b>3007</b>
<b>June</b>	<b>10</b>	<b>422</b>
Canada Tour: Byron Community Church service		80
Canada Tour: Compassion Canada Head Office		80
Canada Tour: National Prayer Breakfast Student		25
Canada Tour: “Meant to be Unbroken” concert		50
Canada Tour: Toronto Sanctuary tour		2
Canada Tour: Southridge Community Church		15
Canada Tour: NAIITS Symposium Steve Bell		100
Canada Tour: Swiss Chalet lunch performance		15
Canada Tour: Christina’s family performance		5
Calgary Flood: Wentworth Manor performance		50
<b>September</b>	<b>1</b>	<b>50</b>
“Off the Map” book launch		50
<b>October</b>	<b>1</b>	<b>132</b>
“Immeasurably More” HtH fundraiser		132
<b>November</b>	<b>6</b>	<b>1010</b>
HART Human Trafficking Event		400
“Voices for Hope: Move” Concert		300
LifeCare Ministries Christmas Party		80
Trinity Baptist Church Performance		80
Good Samaritans Bake Auction		60
“Meant to be Unbroken” Renfrew Baptist		90
<b>December</b>	<b>2</b>	<b>1393</b>
2nd annual “No Crib for a Bed”		150
Steve Bell & CPO “Keening for the Dawn”		1243
<b>2014</b>	<b>17</b>	<b>2009</b>
<b>January</b>	<b>1</b>	<b>80</b>
Jack Pearn’s Memorial Service		80
<b>February</b>	<b>8</b>	<b>691</b>
Corps Bara: “State of Presence” #1		52
Corps Bara: “State of Presence” #2		66
Corps Bara: “State of Presence” #3		40
Corps Bara: “State of Presence” #4		33
Corps Bara: “State of Presence” #5		50
“Meant to be Unbroken” Skyview Church		150
Heritage Christian Academy Chapel #1		150
Heritage Christian Academy Chapel #2		150
<b>March</b>	<b>4</b>	<b>285</b>
Northmount Baptist Church Hymn Sing		75
“Meant to be Unbroken” CSC Maranatha Grp		50
Truth & Reconciliation Sacred Fire		10
“Meant to be Unbroken” Southside Nazarene		150
<b>April</b>	<b>2</b>	<b>360</b>
“Kairos: A Journey Deeper” #1		190
“Kairos: A Journey Deeper” #2		170
<b>May</b>	<b>2</b>	<b>593</b>
CAMS Music Festival Kick Off Concert		400
Corpus Christi Male Chorale concert		193
<b>Grand Total</b>	<b>37</b>	<b>5016</b>

### Analysis of Performances

**HtH Intent:** this graph compares events where the primary purpose of HtH performing was for us to deliver a message about injustice (“Awareness”), or to gain exposure to other arts groups, church communities, or public audiences in hopes of receiving invitations to other events to promote awareness (“Exposure”), or unplanned spur-of-the-moment performing (“Spontaneous”).

**Collaboration:** the percentage of events that were performed with other arts groups versus those events that featured HtH as the only performers or guest artists.

**Ensembles:** the percentage of events that were performed as a mixed group (both ensembles), or in separate ensembles (North or South).

**Audience Type:** the types of audiences at each event





Regarding his composition entitled “Rachel is Weeping”...

One of the struggles I've had in HtH has been around an emotional gut-level connection to some issues. It doesn't take a person much to intellectually agree that if there are children being molested by sex tourists that it's a horrific reality and it's a horrific problem. But I would find that I would watch movies and read books on these things and I would feel sick or feel grossed out and several hours later, several days later, I would feel nothing at all. I always kind of felt like I ought to feel it more. I still think it's a good thing to feel it more, but what mattered to me was that these things were happening and I found it hard to care because I wasn't attached. So that's where some of the lyrics came from in the song, “when have they caught my eye and I recoiled and hoped to pass them by”, “Lord God I told them their wounds were not my fault.” That's half of it.



The other half was just some Biblical narratives came to mind...quote from Isaiah, reference to the gospels after Jesus is born, Herod seeks to kill him, he and his family escape...Herod orders all the boys of Bethlehem under a certain age killed off, but the Bible verse says, “there's a weeping heard in Ramah, Rachel's weeping and will not be consoled for her children are no more”. And then also a reference to the idol of one of the Canaanite ethnic groups, the god Molech and they would sacrifice children to him with arms of metal, they would place their young children in his arms to be burned alive. The comparison is pretty obvious there between direct child sacrifice and children being used to make profit. I couldn't tell you why those stood out to me except that they came to mind. Wanting to deal honestly with that idea that I didn't care as much as I ought to, still feel I ought to.

God wants you to get to certain places and to be a certain kind of person, but start where you're at. So I think that's something that's been revealed to me in HtH, that the doing of things can lead me to care about them. That as good as it may be to feel strongly emotionally about something and then to act from it, that doesn't have to be the way, the process by which you get toward action, nor should it always be the process. If you know you ought to be doing something, see if you can go and do it, and that leads to a changed heart.

- John Vooy's (Year 4)



In the past year there has been a court battle regarding the laws governing prostitution. The Supreme Court of Canada is currently making changes to the laws as they have been deemed unconstitutional. I have been interested in this case since the beginning because it connects to our choir's mission and because I was writing a big paper on the ethics of prostitution.

We don't want to see prostitution legalized, because in countries that have done that, the number of prostitutes in the country has sky-rocketed to meet the sudden increase in demand. While the number of suddenly legal brothels has increased, the number of illegal ones and ones that sell underage girls have also increased, because there is money to be had and those buying are acting legally. Prostitution is primarily found where there is desperation, and we don't want that desperation to be taken advantage of anymore. That is why we, as a choir, have chosen to support the Nordic model regarding prostitution laws. Originally implemented in Sweden, this model has seen a decrease in prostitution, and a decrease in the abuse and coercion that is ubiquitous in the field. In this model the sale of sex is decriminalized but the buying of sex is made illegal.



We have been given an opportunity to recognize some neighbours who are rarely noticed. We can all relate to the discomfort that goes along with recognizing them, but we can't let that be an excuse to hide ourselves. Everyone is our neighbour, whether she/he is the high-class escort, or the hollow and broken one on the corner. Whoever it is, each one is our neighbour so I invite us all to step out of our isolation and separation and step into seeing our neighbours as they really are.


- Sarah Vooy's (Year 4)

## How does HtH accomplish “Through HtH’s presentation of musical concerts and tours, to collaborate with other organizations to raise awareness of the issues affecting the world today and to raise funds for those organizations seeking to address the possible solutions to those issues”? (Objective #3)

Whenever HtH does an awareness concert, organizations that align with the issue we are addressing are invited to have booths in the foyer of that venue. At the end of our awareness concert we invite the audience to respond. We give the audience opportunity to learn about the organizations and take their brochures, to purchase products from them, to donate to them and to explore how they can get further involved. We also have a book table as reading increases awareness leading to further engagement.

In addition to our Awareness events, we collaborate with organizations in their fundraisers. Below is a summary of funds raised for other organizations in events where HtH took part. (Good Samaritans provides sewing and computer training for poor young women in Tuticorin, India.)

Organization	Total \$
<b>Emma House</b>	<b>3,378.35</b>
2nd Annual “No Crib for a Bed”	3,378.35
<b>Good Samaritans (Tuticorin, India)</b>	<b>15,400.00</b>
Good Samaritans Bake Auction	15,400.00
<b>International Justice Mission</b>	<b>723.27</b>
“Meant to be Unbroken” Renfrew Baptist Church	200.00
“Voices for Hope: Move” Centre Street Church	523.27
<b>Servants Anonymous Foundation</b>	<b>829.50</b>
“Meant to be Unbroken” Renfrew Baptist Church	829.30
<b>Work of Your Hand</b>	<b>1,201.50</b>
“Meant to be Unbroken” Renfrew Baptist Church	1,201.50
<b>Grand Total</b>	<b>21,532.62</b>



Keith and Anne Braun of RealPros realtors offered the members of HtH a unique opportunity to raise funds for HtH. They are a business with a purpose and donate 10% of their net earnings to 1 of 5 organizations that help curtail Human Trafficking. They ask that their clients choose who they donate to. They wanted to financially help HtH continue to share our gifts by donation 25% of their gross earnings of any sale transaction that occurs as a direct result of either an HtH member buying or selling through them or one of HtH members referring a client that buys or sells through them. This is an offer exclusive to active members of HtH. This spring we received the first funds through RealPros. We are grateful for their generosity to us and for this innovative form of fundraising!



The Action Coalition on Human Trafficking (ACT Alberta) brings together law enforcement, government ministries, non-governmental organizations and volunteers to identify and respond to human trafficking.



In response to the Great Commission, Compassion Canada exists as an advocate for the children to release them from their spiritual, economic, social, and physical poverty and enable them to become responsible and fulfilled Christian adults.



Emma Maternity House Society has been providing shelter and support—and a viable option to abortion—to homeless pregnant women in Calgary since 1992.



International Justice Mission Canada is a human rights organization that secures justice for victims of slavery, sexual exploitation and other forms of violent oppression, in partnership with U.S.-based International Justice Mission (IJM). IJM lawyers, investigators and aftercare professionals work with local officials to ensure immediate victim rescue and aftercare, to prosecute perpetrators and to ensure that public justice systems – police, courts and laws – effectively protect the poor.



Servants Anonymous Foundation The SA Foundation’s Global Wonders Jewelry is made by girls in Nepal who have been rescued from being trafficked and from sexual slavery.



Streetlevel is a movement of compassionate doers – driven to action by their belief that poverty and homelessness can and must be solved. It is made up of dedicated leaders who, compelled by their Christian faith and through various Canadian organizations and programs, are cooperatively working to address systematic, sociological, economic, cultural and spiritual deficits that contribute to poverty and homelessness across the country.



Work of Your Hand International Development is a Christian faith-based organization that seeks to alleviate poverty in developing nations by working with the underprivileged and marginalized to help them regain, hope, dignity and self-worth, and a recognition that they are created in God’s image.



## CANADA 2013 TRIP UPDATE

It has been just over a year since our return from an incredible trip to Winnipeg and southern Ontario (May 25- June 9, 2013).

We took a leap of faith and went on the trip hoping to do a fundraiser after the trip once we had found an organization to partner with for charitable status.

We are very grateful to T.H.E. Streetlevel Network for their partnership and endorsement of Harmony through Harmony. Through them, our donors are able to receive charitable receipts for donations. Their assistance in connecting us to great organizations and people around our great nation is truly humbling. We look forward to helping them spread a message of hope across our country. Please check out their website regularly! ([www.streetlevel.ca](http://www.streetlevel.ca))

On October 23rd, 2014, we invited friends, family and interested parties to share and celebrate with us at our "Immeasurably More" fundraiser. We thanked them for their prayers and invited the audience to join us in the venture through their financial contributions. Thanks to their generosity, we have been able to fully pay for the Canada 2013 trip, have some money on reserve for future trips in Canada, and fund our HtH Operations.

Streetlevel Canada account: \$23,791.40  
HtH Operations: \$23,900  
Total Money raised: \$55,191.40.

We are amazed that the Canada 2013 trip was so inexpensive. Our collective costs were \$21,135.27. Legacy Kitchens provided us with 250,000 travel points to offset our airfare. Each participant paid a trip deposit.

In HtH, we have a desire on any "Learning and Serving Trip" to raise funds beyond what we need in order to then give back post trip to those communities that really impacted us. As part of our trip processing, we "pay it forward" by donating surplus funds to organizations that left a strong impression with us.

We chose to "pay it forward" with the participants' trip deposits and the funds we received from anyone not requiring a tax receipt (e.g. churches or as anonymous donations). This amount came to \$6,845.

Please see our blog via our website to learn more about this trip.

Our participants chose to send funds to Winnipeg Centre Vineyard Christian Fellowship- Flatlanders Inn, Marcel Hardisty & Hollow Waters Nation, Norquay School and Sanctuary Toronto.

A year later, three themes have emerged as lessons from this trip: the value and power of community, the importance of knowing about the injustice in your own backyard and the need for awareness about the continuing effects of loss of identity for our First Nations people.

The trip in March to Edmonton for the Truth and Reconciliation Commission was suggested to us as a "next learning step" by Marcel Hardisty. The learning continues... ●●●

## HtH Board of Directors

Karin Lavoie: Library & Research Assistant, Centre for Suicide Prevention

Howard McLean: Business Entrepreneur

Beth McLean Wiest: Teacher, HtH Executive Director

Jack Mortensen: Minister; Special Consultant to Western Division of Young Life of Canada.

Bruce White: Project Director, PCL Construction.

Joanne Wiens: Former School Principal. Choir director at Trinity Mennonite Church.

Sueanne Yee: Concert Pianist and Teacher.

Janet McLean (Board Secretary): Executive Assistant

## HtH Staff

Beth McLean Wiest: Executive Director

Torrance Airhart: Artistic Director

Becky Timmons: Producer, Ensemble Director

Reid McLean Wiest: Arranger / Composer, Ensemble Director

Karin Lavoie, Karla Patzer, Faye Klassen: Accompanists



## What's Next for HtH?

Our vision statements and mission statements, crafted in theory the week before our first rehearsal, continue to serve us well. The 2014-15 season marks the start of the "next five years". While we're no longer a pilot project, we are still seeking to innovate.

There is a constant tension between the innovation and trail blazing of leadership and the management needs for an operational structure with its systems, roles and responsibilities. This year's goals include both management goals and goals for continued innovation and leadership development.

Through our year-end participant survey and meetings with the LDC, we have identified the following priorities:

By December 2014, we will have...

- Vocally balanced ensembles.
- Participants thriving regardless of number of years in HtH.
- An updated operational structure

By June 2015, we will have...

- Core Values
- Participant selection tools re: leadership potential
- Leadership development evaluation tools
- Additional directors in our Board of Directors
- A plan to replicate HtH in Edmonton for October 2015 or 2016

From the start I have not once seen HtH not be a community. So much of everyone's decision making is made by support from the people of HtH. Further to that end it is a community that strives to put others first and to include everyone. It isn't an individual effort. It isn't separated by smaller groups within a larger group. Worldviews are shaped constantly. I love hearing discussion about things that doesn't demean another's position, but rather tries to see how they might be able to work together or at least coexist. One of my greatest joys has been how willing people are to step up to the plate and fill in where they can. Being a leader has become something that everyone has been called to and I know with a little prodding those who are still trying to coast by can be put into roles where they can excel and do great things. The fight for justice has been an incredible journey. We realize that we don't have all of the answers ourselves, but we still go about with a boldness to follow where we are led, to serve and love unconditionally and to bring about an immense change in the world.

- Sebastian Dykstra (Year 2)



To date, we seem to attract two broad categories of participants: those who wish to make excellent music and those who are interested in pursuing their passion for justice. As such, there is a spectrum of interest and engagement in the "fight for justice" part of our mission statement. This year, our LDC leaders are going to lead two initiatives: a Justice Learning Community and a Justice Task Force.

The Justice Learning Community is geared towards those individuals who are at the earlier stages of learning about justice and its place in their lives. They are encountering specific areas of injustice, what the Bible says about injustice and justice, and the role of prayer in the fight for justice.

The Justice Task Force is for those individuals who are ready to explore justice beyond knowledge - they are looking to explore what the gifts of the community are, what the needs of the world are and where the two can intersect. The Justice Task Force will look closely at which charities / NGOs / Issues in awareness HtH should promote, determine fundraising and/or actions we can take, and plan an international Learning and Serving Trip for May or August 2015. ●●●



God is the great Artist;  
and in His image, we are also creative.

God is the great Redeemer;  
and He invites us to be His agents of change in the world.  
Through artistic expression in community, we discover how each person  
can participate in His redemptive plan for the world.

Harmony with God.  
Harmony with each other.  
Harmony within.



Harmony through Harmony (HtH) began as a pilot project October 6<sup>th</sup>, 2009. The first HtH Board of Directors meeting occurred on June 30<sup>th</sup>, 2010.

On October 25<sup>th</sup>, 2010, HtH was issued its Letters Patent to become incorporated as “a corporation without share capital under part 2 of the Canada Corporations Act”. We received our documentation in January 2011. The HtH Corporation Number from Corporations Canada is 787251-9. The Business Number from Canada Revenue Agency is BN 83555 8115 RC0001.

On May 30<sup>th</sup>, 2012, the HtH Board of Directors chose the HtH Fiscal Year to be June 1<sup>st</sup> to May 31<sup>st</sup>. This is the annual report for the year ending May 31<sup>st</sup>, 2014.