

leadership

community



singing



Harmony through Harmony

Annual General Report

justice

2016-2017



worldview

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## MISSION

Harmony through Harmony is a network of singing ensembles that exists to build **community**, where we expand **worldviews**, in order to develop **leaders**, who will impact **culture**, through the 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:**

- a. Education and training in the performing arts;
- b. Learning together as a community about issues affecting the world today;
- c. The development of leadership skills; and
- d. 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)

Demographics in HtH	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16	2016-17
Ensemble(s)	1	1	1	2	2	3	3	2
Leaders	4	3	4	4	6	9	7	9
Participants	9	15	21	29	32	40	43	15
Female singers	6	9	12	17	19	25	26	7
Male singers	3	6	9	12	13	15	17	8
New singers	all	6	6	8	10	9	11	8
New female singers	all	3	3	5	5	4	6	4
New male singers	all	3	3	3	5	5	5	4
Singers not returning from previous season	n/a	n/a	n/a	n/a	5	2	8	26
Retention rate from previous season	n/a	100%	100%	100%	93%	93%	80%	40%

In the 2015-16 season, there were two HtH ensembles. We referred to these as Ensemble 4007 and Ensemble Arbour Lake based on their rehearsal locations. The ensembles were small, but vocally balanced. We had 26 people who did not return to HtH this year from the 2015-16 season. Of this group, the majority are individuals who began in our first five years of HtH (2009 through 2013) and who formed our 'core'. The majority of these former 'core' participants are doing things like traveling and having babies. Three moved out of Calgary, and others moved on to new ventures this fall. We celebrate the growth of our alumni! Throughout this report, you will read stories from both current participants and alumni.

With such a big change, there is both challenge and opportunity. One challenge was with so many 'core' members moving on, we have lost a lot of the 'keepers of the history'. With remaining and new singers, the challenge was in



Sabbatical this past season was, and continues to be, full of the unexpected. During the 2015-16 season when God first laid it on our hearts to consider taking a sabbatical in 2016-17, Jen in particular had a really difficult time with the decision – “Why now when the next season seems to be one of significant transition?” Beth and Reid would be transitioning back from their sabbatical, quite a few participants would not be joining us in 2016-17, and HtH was in the middle of creating a Strategic Plan for the next five years. One of Jen’s top strengths is “Responsibility”, so the thought of sabbatical during this particular season left her feeling like she would be ‘abandoning’ the leadership team. As always, God knows exactly



what He’s doing, has MUCH better plans than we do, and loves to remind us to humble ourselves at His feet, knowing HE has it all in His VERY capable hands!

*Jen & Mitch Dow*

needing to be very direct and explicit in explaining every activity and the purpose behind every activity. There was also minimal relational currency among these singers, so we started from scratch this year building trust.

The opportunity was to identify areas where we have been successful in keeping to our mission, compared to areas where there has been mission drift. With such a high and sudden turnover, it was possible to make changes in order to realign. This was a season of great training for our leaders.

There were 15 returning “participants” this year. Of these, 5 are on the leadership team and are more properly labeled leaders rather than participants. Two of them joined HtH in 2009 (Katie Pearn & Christina Pitre), one in 2010 (John Vooyo), one in 2011 (Jennifer Roy), and one in 2012 (Kelly Guenter). These 5 are included in the “leaders” column in the chart above. Two additional returning participants, Sarah Vooyo (2010) and Sebastian Dykstra (2012) also took on significant extra responsibility. The remaining 8 returning singers joined HtH in 2013 through 2015. In

other words, half of our returning singers have been in HtH for three years or less. This highlighted a very concerning issue: during these same years, while a total of 30 people joined HtH, 22 people have joined and left.

Where are they now? Analysis of the 22 people who joined between 2013 and 2015 and who are no longer in HtH reveals the following:

- 1 is studying abroad (Hannah Gaunt)
- 1 is on sabbatical from HtH (Mitch Dow)
- 3 left due to having babies (Faye White, Gina Bestard, Ivan Wong)
- 3 are finishing their degrees this year (Thomas Mann, Rachel McLean, Breanne Schweitzer)
- 3 can’t “commit to regular Tuesdays” but we suspect the real reason is something else (Leanne de Ruiter, Daniel Rongavilla, Daniel Shorten)
- 5 have moved from Calgary (Marcella Hays, Judy Morgan, Daniel Waines, Rachel Winder, Jacob Yeh)
- 6 are aged 18-20 (Kristal Esau, Taylor Fensury, Joseph Gorospe, Jeannette Steinmann, Matthew Taburada, Aryen Taylor)

Of the 8 people that joined HtH this fall, one female withdrew in November, a second female withdrew in January. One returning male also withdrew in January. This is the most we have ever had leave mid-season.

We have observed, reflected and discussed a recurring pattern in our participants aged 18-20 as they transition from high school to university. They love the idea of HtH, they want to sing and be part of a faith community that uses their talents intentionally for a purpose beyond themselves, and they are eager to develop their leadership skills. They also get overwhelmed quickly and often give up in the name of “balance”.



Our solution this year was to pair Newcomers with a returning singer “buddy”. Each buddy was invited to take on this responsibility. In this process, each buddy was acknowledged, and we apologized for not having been as intentional as we should have when they were newcomers. Beth requested their assistance in learning from their experience, and was very direct in instructing buddies on expected behaviors and the purpose of each behavior. We must not forget there are newcomers amongst us, and must remain intentional in building trust with them. The effort, enthusiasm, and determination of our newcomers this season was impressive.

HtH requires a high extra-curricular time commitment from its membership. In the regular season (October to May), there were 28 regular rehearsals, a fall Saturday workshop, and a January workshop weekend at Pioneer Lodge Camp. Members of HtH performed at **II** events. New singers had an additional two rehearsals and returning singers had one additional rehearsal.

Regular rehearsals are spent in the following manner:

- 6:00 – 6:30 supper together
- 6:30 – 8:00 music rehearsal
- 8:00 – 8:45 curriculum teaching & discussion
- 8:45 – 9:00 wrap-up & prayer

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

For the first 7 years of HtH, our mission statement has read: *Through music and the arts, HtH seeks to build community, expand worldviews, develop leaders and fight for justice.*

As I was reflecting on my past year, I found that participating in HtH along with the several other commitments I was trying to squeeze into my schedule were wearing me out physically and mentally. Because of this, I've chosen to put some of my commitments on the backburner in order for me to give my life the proper balance I feel it needs for this coming year. Of course, this isn't to say that I want to abandon HtH altogether! As I mentioned earlier, it's extremely exciting to see how God will be using HtH to spread His word, and I want to be as supportive to that cause as best I can! If there is any way that I can still serve even if I can't commit to being in the choir for the year, please let me know.



I just want to let you know that HtH has been an amazing experience for me, and I can proudly say that there isn't quite a choir and cause like this one.

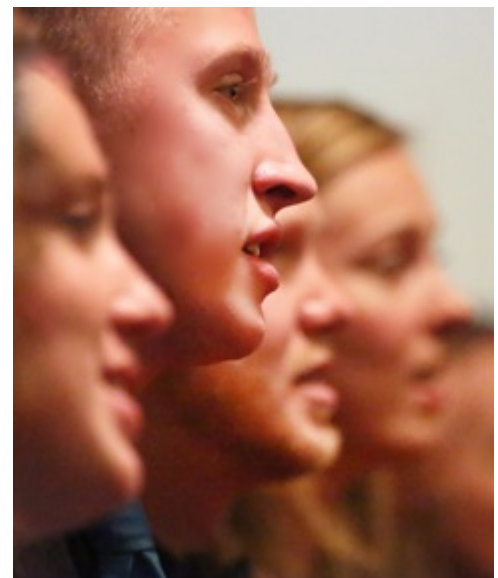
*Matthew Taburada  
(2<sup>nd</sup> year university)*

# community

**At HtH, we build community.** We are intentional in planning how we can build community internally and externally. This is core to the very reason HtH exists, which is expressed in our revised vision statement: “to see **thriving communities** worldwide attending to their God-given identity and purpose.” (see Strategic Plan).

A crucial part of our rehearsal is eating together. While mealtime serves a practical function of feeding the community, we use mealtime to debrief about life and connect. Dinner serves as a transition from the day's activities to rehearsal. Eating together is an equalizer – there is no talent, no position, no marital or parental status, no number of years in HtH required.

The food served is the only food option. Eating together provides an opportunity to practice courtesy and hospitality – saying grace, determining who will be served first, evaluating how much food is there to share amongst those present,



trying foods one has never had before, expressing gratitude to the cooks, waiting until everyone is served before having seconds, assisting in clean up after the meal.

My experience as a new member of Harmony through Harmony is difficult to describe with words, and has been nothing short of incredible. The timing by which HtH came into my life is truly inexplicable. Little did I know in October of 2016 when I decided to audition for HtH, that it would quickly become much, much more than a unique musical opportunity. Rather, for me, it has been a loving community that has carried me through some of life's most painful experiences. Let me rewind.

I originally became interested in HtH a few years ago when I was invited to attend a spring concert. I loved the music, but even more so, I loved the vibe that the group gave off. I left the concert feeling totally lifted, inspired, and feeling like I just HAD to become part of that someday. About 6 concerts later, I worked up the courage to join. And that has sincerely been one of the best decisions I've ever made in my entire life! The past 10 months have been rather chaotic for me, as I have been faced with a series of personal tragedies. Many of the members of the HtH community have been the hands and feet of Jesus in showing my joy and beauty even amidst great pain. I have already found healing in the relationships I have gained through HtH, and for that I am grateful beyond words.

I realized I've barely even MENTIONED the music! The music at HtH is absolutely genius! Many of our pieces are carefully arranged by members themselves, and the chords and lyrics speak directly to my heart. Oh, and it's totally challenging! Not to the point of pure and utter frustration, but to the point of forcing me to become a better musician, and quickly! The social justice mission of HtH is also an aspect that has challenged and changed me. Many of the worldly issues that have been brought to my awareness are just beginning to change my brain and heartspace. I love that my being a part of HtH is providing me with opportunities to think way outside of myself, and to love in ways that I didn't (and still don't fully) know how to love.



So all in all, I cannot get enough of HtH. It is challenging and feeding to me spiritually, emotionally, intellectually, and course musically. It has given me hope in times that feel hopeless, healing in times of brokenness, has blessed me in incomprehensible ways, and is a TON of fun!

*Tara Lavender, Year 1*

In this way, mealtime is also an opportunity to prepare for travel and social eating experiences outside of the community. By ending rehearsal with dessert, there is opportunity at the end of rehearsal to visit further, continue discussion from curriculum, and pray together. Frequently during dessert and the time that follows, the leadership team provides pastoral care or mentoring to participants.

We are thankful that, once again, this year we were able to gather in a regular host home for rehearsals. Ensemble Arbour Lake met in the home of Becky & Barron Timmons. This is the third season we have had an ensemble gathering in their home. Ensemble 4007 met in the guesthouse of Howard & Janet McLean. This is the eighth season we have had an ensemble gathering there. We are very grateful for the hospitality and generosity of the Timmons and McLean families. Having a permanent base for ensemble rehearsals creates a sense of security that increases connection and vulnerability between participants.

As part of the commitment to HtH, we expect returning participants to offer their strengths and talents to the community, whether it is to the ensemble or to the organizational operations of HtH. We believe this encourages an attitude of ownership, and that working alongside one another builds community. This is also part of our plan for developing leaders covered later in the report.

We also build community through our rehearsal and performance methods. Participants meet in ensembles most weeks, however, monthly there is a combined rehearsal where all ensembles come together to rehearse at Heritage Christian Academy (HCA). HCA offers us their chapel free of charge for these rehearsals due to Torri Airhart being their Fine Arts teacher. We are very thankful for their generosity to us.

HtH 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 crossover rehearsals, greater performance opportunities, greater impact possibilities, greater collaboration. By learning the same repertoire, we are able to rehearse and perform as both small and large ensembles.





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 Workshop Weekend, be up to date with Planning Centre Online, read internal newsletters and books we choose, and participate in discussions. We intentionally and frequently refer to our vision and vision statements and our core values.

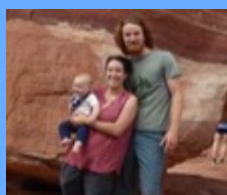
The Fall Workshop is structured to build community between the new and returning singers. This is a crucial time for new singers to become integrated into the community. This year the Fall Workshop was a Strengthsfinder workshop, facilitated by expert Terri Dauter. We are thankful for the discounted rate that Terri gave our group and for the generosity of Wycliffe Bible Translators for donating the use of their meeting space. Terri combined lecture and group activities to teach us about strengths in general and the “shadow side” of strengths, how to personalize our particular strengths, and how to work together to complement one another’s strengths. One exercise had us stand in a semi-circle where we placed ourselves according to how much a particular strength described us. This semi-circle was visually fascinating to see. Terri then facilitated dialogue between those with this strength and those who were weakened by it. Terri prepared individual folders based on each person’s strengths profile. They were color coded so that it was easy to identify who was an executing leader, who was an influencing leader, who was a relational leader and who was a strategic leader. Throughout the day, Terri would have us moving about according to different strength groupings. It

“Through exploring God’s creation, Alberta Pioneer Camp seeks to demonstrate Christ’s love, grow disciples and cultivate leaders for the sake of the Kingdom.”

It has been a gift to be working and leading at camp after having such rich years of being intentionally developed, having our leadership tested and grown, and having the opportunity to experience committed community. As we work in our various roles in constant contact with students, staff, interns, and campers we feel like our time in HtH has given us several tools to work more effectively and with greater confidence as we encourage and equip others in their faith and leadership journeys.

There are many things that we experienced in HtH that continue to encourage us and spur us on. These things include:

- The value of living out of our strengths
- The immense joy of living life in intentional relationship with team members in a ministry setting
- The value of developing leaders in a relational, side-by-side way
- Responding to God’s leading as a family unit
- The importance of developing our own leadership and spiritual maturity in order to have integrity and build into the lives of others
- The importance of invitation and encouragement



Our experience in HtH continues to teach us as we apply what we have learned in a new setting. We are exceedingly grateful for the continued love and support that many in our HtH family generous extend.

*Daniel and Alanna Waines  
(& William, born January 3<sup>rd</sup>, 2017)*

was a workshop in both self-awareness and team awareness. It cost \$1000 and was open to alumni. The majority of the community was very engaged throughout the day.

The annual Workshop Weekend is structured to capture the four parts of our mission statement. For all participants – new or returning – the choice to structure our weekend around our mission reinforces the “why” behind our activities 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 we held the Workshop Weekend in January for the third time. For the first time, members of the board came to the workshop on Saturday to participate in rolling out our new strategic plan (see below). Sunday morning, 7 of our alumni also drove out to join us for our celebration gathering and closing lunch.

We build community through our communication plan. However, this year the communication plan was significantly reduced. It included our website, our Facebook page, our internal newsletter (The Blab), and Planning Centre Online (PCO). The Blab occurred once and we did not have the HtH Handbook. All the individuals who have been involved in communications for HtH for the past few years left this year. Rather than add this workload onto the returning singers, we decided to experiment to see what was essential. Sebastian Dykstra took over the responsibility of PCO. Katie Pearn continued maintaining the website and took over the Facebook page. The year-end participant survey revealed we should continue to have a HtH handbook. This tool outlines expectations, and is especially helpful to new singers. In past year-end surveys, 100% indicated the handbook was a useful tool for building community.

In addition to our efforts to build community internally, we seek to build community **externally** whenever possible through our performances, the organizations we support, the speakers we learn from, and the experiences we share outside of regular rehearsals. We are also gradually expanding our circle of volunteers.

Over the course of the year, each ensemble took on finding cooks to provide meals. Each ensemble approached this differently. In Ensemble 4007, Caleb Vooy's was the Meal Coordinator. In Ensemble Arbour Lake, Sarah Vooy's set up a Google Doc as the Meal Coordinator.

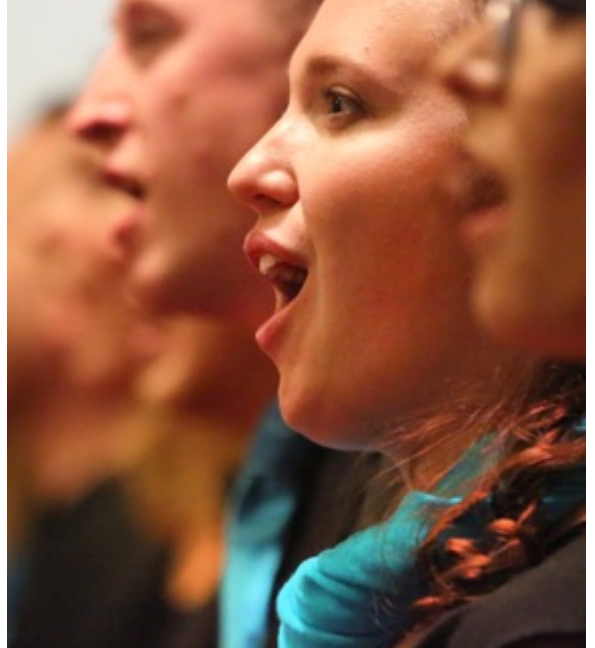




Ensemble Arbour Lake had meals provided by: Jenny Anderson, Gina Bestard, Lorraine Chay, Alicia & Sebastian Dykstra, Rick Erlendson, Tara Lavender, Beth & Reid McLean Wiest, Karla Patzer, Katie Pearn, Bev Robertson, Becky & Barron Timmons, Corrine & Sarah Vooyo, Alanna Waines.

Ensemble 4007 had meals provided by: Rick Erlendson, Joseph Gorospe, Kelly & Darrell Guenter, Janet & Howard McLean, Bernadette Richardson, Sandy Stokes, Aryen Taylor, Corrine Vooyo.

We are very grateful for the following volunteers for their generosity this year: Cam Pearn for being our webmaster; Keith Weaver for his leadership in the Strategic Planning Process; Phil Calvert, Howard McLean, and Cliff Wiebe for their connections; Rick Erlendson for photography, Garth Stanley for photography and video; Aryen Taylor and Hannah Gaunt, for running power point; Joseph Gorospe, Lorraine Chay and Dorothy Burnett for front of house; Carrie Stoesz, Karla Patzer, Janet McLean, and Faith McLean Wiest for ushering.



This is the first year we have been intentional in our “alumni” efforts. There were four events we promoted to our alumni: our Christmas production December 4<sup>th</sup>, participation in a concert with Steve Bell on December 13<sup>th</sup>, “The Gathering” January 22<sup>nd</sup>, and our spring production May 30<sup>th</sup>. The purpose of “The Gathering” was to wrap up our January workshop weekend with a time of thanksgiving together.

As we pray for multiplication, we pray for more marriages and babies as well! We rejoice in how God is answering prayers. In our 2016-17 fiscal year,

- Jonathan Fish wed Leticia
- Judy Morgan wed Steve Barker
- Stacey & Jon Tweedle, had their second child, son Tate
- Ivan & Brynn Wong, had their second child, son Emmett
- Vicki & Roman Wik, had their second child, daughter Hazel
- Curtis & Gina Bestard, had their first child, son Timothy
- Alanna & Daniel Waines had their first child, son William
- Katie & Cam Pearn, had their second child, son Bennett
- Jen & Mitch Dow had their first child, son Kellen.



We are also very grateful for Keith and Anne Braun and their leadership of RealPros. HtH benefits from each property bought or sold through RealPros. RealPros House Sales & Purchases resulted in significant funds for HtH this year. We are thankful to the Wik and Dow families for using RealPros. That's easy fundraising for us! Vicki & Roman Wik successfully purchased a new home in Calgary and sold their former home in Airdrie through RealPros. Vicki suspects that Keith Braun patiently showed them 100 houses before they found the one that works. The Wiks use of RealPros resulted in a donation to HtH of \$2,085! Jennifer & Mitch Dow also sold and purchased their homes through RealPros. In contrast to the Wiks,, they sold their home in Calgary and purchased a home in Airdrie! The Dows use of RealPros resulted in a donation to HtH of \$2,413!

It seems like forever ago that an email popped up in my work email from the COO of Calgary Laboratory Services (CLS). The email specified that the CLS executive team was looking to form a leadership committee. Individuals who were interested were to reply back with their name and position with a brief blurb about what leadership meant to them, what they thought a leader looked like, and leadership qualities they saw within themselves. I remember this email made me very excited as I was (and still am) very frustrated with leadership in healthcare. I took a couple days to ponder my response, and I finally settled on discussing some aspects of "Strength Based Leadership" which I had learned about in detail in Harmony through Harmony. After sending the email I didn't hear anything for a long time until I saw an event request to attend the first "CLS Leadership Committee Meeting". I realized later I had accidentally deleted my official acceptance email... oops! I went to the first meeting absolutely exhausted from a night shift, and left more energized than I have felt in a long time. Listening to the COO of CLS talking about leadership was surreal, it was as if Beth McLean Wiest had dyed her hair blonde and put on a pink suit. This woman knew what she was talking about in regards to leadership, and her excitement about the positive change she was looking to create within the organization was inspiring.

The CLS leadership committee is made up of approximately 40 individuals representing all departments within the organization. This means that the entire executive team, upper management, and pathologists gather in the same room as the "front line" staff to discuss leadership and management strategies for the organization. The committee directly advises the executive team on issues related to management and leadership and we also spend time cultivating our own leadership and management skills. During our last meeting we were able to give valuable feedback on the concept of change management, an issue that CLS has handled rather poorly in the past.



During my seven years in Harmony through Harmony, I learned a lot about leadership and myself as a leader. Everything I have learned about leadership within Harmony through Harmony I have been able to bring to the table at these meetings to add further value to our discussions. Without this wealth of knowledge, I don't think I would have been selected out of hundreds to bring about positive change to an integral part of health care in this city.

*Alyssa Bueckert (HtH alumnus)*

## worldview

**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.

The overall goal of our fall discussions was to get to know one another and to ensure that our newcomers felt seen and accepted. A key strategy was to ensure they understood why we were choosing to do the activities and performances we were doing. We felt keenly the high turnover of participants. Additional leadership challenges included the return of Beth and Reid McLean Wiest after sabbatical, the leaving of Alanna Waines who has been coordinating curriculum the last two years, fall holidays of Katie Pearn and Christina Pitre (who shared the curriculum team with Alanna last year), and then early bed rest for Katie's third trimester of her pregnancy. There was no clear plan for how to adjust to so many unexpected changes. We were learning together as a community how to move forward and transition through change. We needed to grieve loss: loss of relationships, loss of

previous ways of doing things, loss of efficiency. Curriculum felt the weight of the changes and the transition was not smooth. This forced a return to basics.

We began with reading a chapter from the very first book study HtH did: Not for Sale by David Batstone. Chapter 4 is about sexual exploitation and human trafficking in eastern Europe. We used this chapter to introduce the work that HART (Humanitarian Aid and Relief Teams) does in eastern Europe. HART is one of the international organizations that HtH promotes.



In October, we went as a community to the HART office to pack shoeboxes, one of the ministry tools HART uses to reach and bless children in Ukraine.. We approached this outing as a “local learning and serving trip”. Our goals of Learning and Serving trips are to build relationship with one another and with Christian organizations fighting injustice, to explore our values, to learn and to serve. We took time to discuss our goals “pre-trip” and “post-trip”. This was a great community builder as it occurred only 3 weeks into our season! It introduced our newcomers to our connection to HART and provided connection immediately to the injustice we fight. The engagement of our newcomers really excited our returning singers. They came

armed with supplies to donate and enthusiastically jumped in. Many of the returning singers commented afterward at how impressed they were at the effort and generosity of our newcomers. We ended up packing 25 boxes, donating over \$500 and two people even sponsored children! Kostya Voloshyn, HART’s Director in eastern Europe, spoke about Ukraine and human trafficking. Lloyd Cenaiko, Founder and CEO, spoke about HART generally. They extended an invitation for HtH to travel to Ukraine / eastern Europe. A team from HtH will be going to Ukraine August 15 – 27, 2017.

Over the past few years I have supported the ministry of Harmony Through Harmony in the role of an accompanist. It has been a privilege to support and observe the growth of the participants’ musical and performance skills. One thing that sets HtH apart from other organizations is their focus on personal character growth and how they can utilize their skill set to make a difference in the world. Though musical skills are important, using the message of the music to communicate concerns and how we as members of society can respond to the needs and injustices in our community is an important “end goal” in the life of HtH.

I also have a unique perspective, as along with my role as an accompanist, I am also a parent of a former member who is on sabbatical and a current member. For the first time during my tenure with HtH, my son and I have been participating in the same ensemble this year and it has been a joy to see his leadership skills development. I am just thrilled to see him develop friendships around common social justice issues.



It is reassuring to me as a parent that my son has Godly role models in the leadership of HtH. I really appreciate the attitude of each of the members of HtH investing in each other. Thank you for sharing your heart for ministry with me during this past year.

*Carrie Stoesz  
(accompanist, mother of Trent Johnson)*

That same week, we had our first performance of the season: singing at a fundraiser for Seed of Hope / Hopeshares. In 2011, HtH went to South Africa and spent three weeks learning and serving with Seed of Hope. The fundraiser event served as an opportunity to share with our newcomers about HtH history, to review why we do performances, and our goals of international learning and serving trips. It was very encouraging to see two of our alumni attend the event as donors.

Shortly thereafter, in November, we had two performances for two other international organizations we have been supporting for many years: International Justice Mission and The Good Samaritans. Again, we took time to discuss



Over the past year, HtH has been a community that has walked with me and encouraged me as I discern God's calling on my life. I have grown in my understanding of myself—my personality, how I interact with others, and how I am equipped to lead. I have met new people who have embraced me with open arms. In the context of this community, I have wrestled with my personal response to the injustice I see in the world around me. The words of Reid's tune "Change the World" have become a refrain in my life: "We all wanna change the world. But don't ask me, I don't wanna change me. What if what is wrong with the world is that I won't change me? What if my change is what the world needs?" Throughout this year, I have realized that God has been calling for a change in direction in my life. That change involves a shift of focus and a willingness to move. As he leads, I will follow.

I have decided to pursue linguistic study at the Canadian Institute of Linguistics beginning in September. My hope is to be involved in Bible translation as a response to the transforming work of God in my own life. My spirit is disturbed to know that so many people do not have God's word in their own language, and this injustice has become a 'holy discontent.' I feel compelled to act. Indeed, my journey with HtH's fight for justice has linked to my understanding of my own "fight for justice."



As I step into this call, I know that I go with the support of the HtH community. I am grateful for their involvement and investment in the Kingdom of God, and I look forward to staying connected to this community.

*Bryanne Friesen (Year 2)*

the work of each organization. We also began setting aside time in rehearsal to evaluate and discuss the performance and the perceived impact the performance had on the audience.

At our January workshop weekend, we watched the movie "She Has a Name", a story of girls trafficked in Thailand. The following day, we asked the community to self-select into one of three phases of justice development: Encounter, Explore and Engage. These three phases have been identified by the International Justice Mission department of Church Mobilization. This was the first time we broke up into discussion groups in this way.

The **Encounter** phase is when individuals first "encounter" an injustice. It is marked by high enthusiasm to "do something" about the problem, high emotion, high passion but zero or very little experience or knowledge. This group is great at creating awareness and mobilizing people for the cause. Their passion is contagious.

In the **Explore** phase, the individual is no longer shocked by the injustice, desires to learn more, and recognizes that it is a complex issue with no simple solutions. During this phase, the problem is no longer just "out there". It involves also looking at one's own brokenness, exploring whether or not one's own community is safe for victims of injustice to come forward and researching solutions that already exist. It also involves researching the complex factors resulting in the injustice, often leading to "encounters" with other injustices. A clear marker of the Explore phase is coming to recognize that God is the God of Justice and that the end of injustice is impossible without His intervention. It

requires prayer. The **Engage** phase is when a community narrows focus to how they can respond in a long-term manner to a specific injustice, in a specific area, in a specific way.

Following the film, our participants placed themselves into two phases: Encounter and Explore phases.

Identifying that our community is in two different injustice journey phases is a significant moment. When HtH first began, we were all journeying through the Encounter and then Explore phases together. We didn't know that these phases existed until the book Just Church by Jim Martin fell into Beth's lap the summer of 2012. She had the leadership team read it the summer of 2013. At this time, we were deep in the Explore phase and expecting participants to join the journey of the





majority. In retrospect, clearly this was a mistake. The result was a growing discontent among different emerging groups: those who wanted to “do something”, those who were eager to become experts in the injustice of sexual exploitation, those who needed to address their own pain, and those who were deeply engaged in a specific injustice, in a specific area, in a specific way outside of HtH. We failed to address this tension adequately.

An “issue affecting the world today” (Object 1b) is the tension caused from lack of compassion and understanding between colleagues at different phases of learning and engagement. There is also tension of the different expectations within churches and para-church organizations around a response to injustice, and between organizations that raise awareness and organizations that are frontline workers. It is messy. We see that HtH has an important role we can play as bridge builders between these different parties. Each of us can celebrate one another’s efforts to fight for justice and together we can really impact culture!

# leadership

**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.

The primary method we use for development of leadership skills in HtH is by aiming to increase the emotional intelligence of our participants, in particular by increasing self-awareness and other-awareness.

Being a part of Harmony Through Harmony this year has been a source of great joy for me. I took a year off after getting married, and though I was only part of HtH for one semester previously, coming back I felt as though I had never left. I felt at home and welcomed. It is a joy to be a part of a group that has such depth in character, mission, and talent.



This year I was privileged to be a “reader” in our concerts, delivering the script to the audience. This was new for me. I was personally challenged by the messages. I was convicted to examine how I was living out the messages I was exhorting audience members with (it was the same thing with the song lyrics). I enjoyed getting to be part of the concerts in this way, sharing our mission through words as well as in song.

*Curtis Bestard (Year 2)*

In the fall, we discussed strengths (see Strengthsfinder workshop above), personal growth plans, and the first 3 habits from Steven Covey’s The 7 Habits of Highly Effective People (Be Proactive, Begin with the End in Mind, First Things First).

January to May our discussions were structured around our revised vision statement: “Thriving communities worldwide where people are attending to their God-given identity and purpose.” We read and discussed the following books: The Search for Significance by Robert McGee and Reconcile by John Paul Lederach. The Search for Significance focuses on identity and in particular how our beliefs shape our identity. Reconcile is about our purpose.

Ensemble Arbour Lake did both books at once and completed them both. Many were struck at the way the

books complemented one another. Ensemble 4007 did The Search for Significance and then began Reconcile. They did not complete the second book and were frustrated by that. When the theme of the spring production became about reconciliation, this was challenging for Ensemble 4007 to embrace.

Our core activities of learning and serving create an environment conducive to leadership development. Our core values of humility, courage, compassion, effort, commitment and growth have created a culture that encourages character development, core to leadership development.

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. The 2014-15 year was our first year of having three ensembles. This year we had two ensembles again, but sufficient leadership to be able to have had five ensembles. Clearly, a leadership skill we need to develop is gathering and recruiting additional participants. In order to lead, you need to have followers!

This was the second year of not having a "Leadership Discipleship Cohort" (LDC). This has been a key mechanism to developing leaders in the past and has been led by Beth. During Beth's sabbatical, the leadership team chose to stop LDC. Upon return from sabbatical, and many other fall changes, LDC did not resume. Instead, ensembles were created based on age. The principle behind this was that Ensemble 4007 would have returning singers with 4 years or less in HtH and the younger newcomers. The hope was that this would create leadership opportunities for the returning singers within the ensemble. Ensemble Arbour Lake had returning singers with 5 years or more and

In September of 2016, I had the opportunity to organize the "System Opening" event for the Calgary Board of Education. This event brings together all senior leaders from across the organization to set the tone for the upcoming school year and to provide them with professional development. I was tasked with creating the more celebratory portion of the agenda.

During the brainstorming process, my team and I deliberated about what school events we had been to, and which performances or stories stuck out. A colleague of mine suggested we call on a school that had made their own drums and begin each morning with a song called "Deer Song" that was written and gifted to them by an Aboriginal Elder. As we fleshed out this possibility, we became excited by its potential to model how we can incorporate Aboriginal ways of knowing into our daily operations.

We decided that the students could sing the song two times through, then our superintendents' team would stand up with drums and join in, and finally, the rest of the audience would sing along (the song is very repetitive and easy to pick up). I presented the plan to our Chief Superintendent, and while he was hesitant to "sing" in front of his colleagues, he agreed.

To help them feel more comfortable, I organized a workshop with the Elder and the superintendents team so they could learn the song and understand the sentiment behind this whole undertaking - one of reconciliation and honouring traditions from Aboriginal cultures. We ordered traditional stew and bannock from a lady on the Tsuu T'ina Nation and had the Elder lead them in song. It was so amazing to see how their hesitations and fears began to melt away with each take of the song. By the end of the workshop, there was no doubt in anyone's mind that this was a wonderful way to open the year.

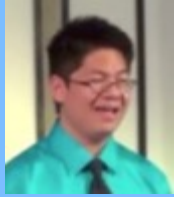
On the day of the event, the song went beautifully and our Chief Superintendent said that this was the most meaningful system opening he had ever experienced and the Elder commented that we were leaders in championing collaboration with Aboriginal Peoples at a system level.



I don't think I would have fought so hard to include this song in the program had I not been in Harmony through Harmony. Over the years, I have learned about the importance of honouring Aboriginal People and their traditions as a way to promote reconciliation, and to genuinely appreciate what they know. After attending the Truth and Reconciliation Commission with HtH in 2014, and even singing songs as expressions of reconciliation, I have seen how music can build bridges and soften hearts. It was exciting and gratifying to see this played out in my workplace as well, and to have been able to use the knowledge I've received through HtH to help create a culture that respects and reaches out to the Aboriginal Communities in our city.

*Katie Pearn (Year 7),  
with Cam, Grace & Bennett Pearn*





I came to Harmony Through Harmony without the full realization of just how community focused the group was. Honestly, my main mentality at the beginning of the season was just to go in, sing, then get out. I am more than glad to say that this view has been completely flipped on its' head. Being with these people, despite my initial reluctance to really get to know them, I have been able to witness great love, humility and excellence in them. There have been key moments where it can be said that Harmony Through Harmony has moved me.

*Excellence* – Before being part of the HTH body, I was just someone who would occasionally watch their performances and think “Wow, they’re really good!” but after hearing them perform a piece titled Kyrie something clicked in my mind and I was truly haunted by not only the beauty of the piece but its’ execution on the performers’ behalf. There was something transcendental about it, and it truly drew me towards joining the group.

*Humility* – So after getting through the audition and the interview, I was in! But the people around me were still strangers, out of fear my heart was hard and prepared to keep everyone at a distance. I remember the moment when that changed. I remember gathering around in a circle, holding the hands of the ones beside me, and hearing them pray. God used one particular prayer, to soften and break my heart. Someone in the group had asked us to pray for a young relative that had been struggling with thoughts of suicide. It was this display of transparency that seemed so foreign to me and yet at the same time God revealed to me that this is exactly what being a part of the Body of Christ was for. To come before God and lift up our sorrows and burdens together, as if they were our own. In a world full of pride I was able to witness a brother in Christ confess brokenness watched it be met with grace and compassion.

Last but not least...

*Love* – I never realized just how much of a difference can be made when you have people in your community just straight up pray for you then and there. Not going to lie, I was totally not used to it. I’ve always understood it in theory and on paper, but to be able to regularly experience it first-hand has been edifying and has encouraged me to do so in my relationships outside of HTH. But anyways, in regards to HTH, I can’t put my finger on it or trace it back to a specific memory where love was just blatantly on display but I will try my best. It’s just there, and in these people. A memory that is popping into my head at the moment is one from the retreat. Reflecting on it, it seemed so simple but it still meant a lot to me. I didn’t know Marian at the time but we both needed to move our vehicles to proper parking spaces. We were in a dark and unfamiliar environment and I was under the assumption that she would just go straight back to the main building after doing so, but instead she waited for me to finish parking so that we could walk back together. We then officially introduced ourselves, and she said we would be in the same ensemble. As simple as the gesture of waiting was, it meant a lot to me in the sense that she seemed like someone who would have my back.

Anecdotes aside, if I were to sum up what this season meant to me in one word, that word would be fellowship.

*Tim Ocampo (Year 1)*

newcomers over age 25. This ensemble was run loosely like LDC has been in the past. Grouping ensembles based on age and leadership experience was very successful for Ensemble 4007. Returning singers became much more engaged and each took on more leadership responsibilities than they have in the past. In Ensemble Arbour Lake, there were many leaders yet little initiative. The group needed to bond and grow to trust one another. This group would benefit from following the LDC model in the future. The primary purpose of LDC was to develop disciples of Jesus, for wherever life takes them. The secondary purpose was to deepen the understanding of why Jesus is the motive behind HtH, how this looks in the culture we are creating and multiplying in HtH; to equip and empower participants to take on increasing leadership in the HtH community and eventually, to lead ensembles. In the last year, HtH did an extensive Strategic Planning Process. Through this process, the data revealed that the purpose of LDC was actually core to our vision overall. Please see Strategic Planning Process for full details.

To be in LDC in the past, returning participants needed a minimum of 3 years experience in HtH before they were invited to join. Participation in LDC did not guarantee a leadership position in HtH, however, no one could have a leadership position in HtH who did not participate in LDC.

Current leaders Kelly Guenter, Katie Pearn, Christina Pitre, Jenn Roy, John Vooy, and Sarah Vooy all participated in LDC previously.



This year's returning singers who have never participated in LDC are Kathryn Bons, Sebastian Dykstra, Bryanne Friesen, Trent Johnston and Caleb Vooys. All but Bryanne have had more than 3 years experience in HtH. All but Sebastian were in Ensemble 4007. All of them increased their involvement in the operations of HtH this year. We were thrilled to see the humility, courage, commitment and effort of these participants. They stepped up in significant ways and were key to creating HtH culture. Of particular note were the efforts of Kathryn in each production, Sebastian as Planning Centre Online coordinator and Caleb as cook coordinator for Ensemble 4007.

Our leadership team lost Jennifer Dow, Laura Paisley and Alanna Waines this fall. Thankfully, God was already preparing the way and Kelly Guenter and John Vooys were ready and eager to step into greater leadership. Both John and Kelly have extensive experience working with youth. They were placed in 4007 ensemble with our younger singers and in leadership under the supervision of Torri Airhart.

Kelly took over bookkeeping from Laura Paisley and assisted in developing hospitality in HtH. John was an apprentice under Torri Airhart as assistant conductor. Both Kelly and John also participated in the Composer's Guild.

This fall Katie Pearn wrote social media guidelines to help create standards for posting on HtH's social media channels so we can strategically and thoughtfully expand the channels we use, as well as the number of people who update them.

We also clarified a few titles. Torri Airhart's title is now "Principal Conductor". This is in no way a "demotion" but to work on accurately communicating the passions and strengths of people. "Artistic Director" isn't really what Torri does and is a term that is confusing with the theatre world and their definition of it. Reid McLean Wiest serves as our "Creative Director". Becky Timmons remains our "Producer". Katie Pearn serves as our "Communications Director", Kelly Guenter as our "Bookkeeper", John Vooys as an "Assistant Conductor". At the end of the





season, Christina Pitre and Sarah Vooy stepped into the roles of “Learning and Serving Trip Coordinators” for the upcoming trip to Ukraine. Torri and Becky are independent contractors. The rest are volunteer staff. HtH is immensely grateful for the generous contributions of all of our leaders and for their commitment, effort and modeling. Please see “What’s Next?” for further comments on developing leaders.

I am not, by nature, what you would call a “go-getter.” Why I suddenly felt compelled to take a more hands-on role in both the Christmas and Spring productions this past year, I’m not 100% sure. While I had my reservations, being part of the behind-the-scenes activity, specifically by collaborating on the structure, script and overall message of the concerts, turned out to be a rewarding challenge. Throughout this process, I also came to realize I cared much more about whether people attended or not.

In previous years, I had managed to sell a handful of tickets to the annual shows. I would grab a few posters (maybe one of which made it onto a bulletin board somewhere). I’d mention the concert in passing conversation. I think I might have even sent a text invitation or two. It’s no surprise that, after all this, I’d only end up wrangling a few members of my immediate family and close circle of friends. Yet, I felt I had fulfilled my ticket-selling duties.

Not so this year. I suddenly became intentional (some might say aggressive) in my pursuit of audience-goers, particularly within my secular workplace. I put up more posters than was probably appropriate for our tiny office. I actively sought-out anyone who had expressed even the mildest interest in HtH, invited them and then proceeded to text them reminders about the date. As the performance approached, I even began pulling spontaneous “sneak-attacks” on unsuspecting co-workers— “Hey! You! Come to the concert!” — which I’m sure they all appreciated.

This behaviour was not like me at all. I was moving out of the neutral, passive stance I had opted for in the past. Because of my investment in the creation of these performances, I became emboldened to seek those outside my inner circle.

Then another realization hit. These performances are not only about presenting new repertoire to family and friends or summarizing how we’ve grown as a community over the past year. HtH performances are for those who may still have no idea that some of the world’s greatest injustices occur in their backyard. These concerts are for people who need to see how Jesus has called us to act — a target audience that should extend beyond HtH’s community of supporters.



After my effort to promote the Spring concert, two of my colleagues, one a devoted Mormon, ended up attending. My co-workers, who had never been to an HtH concert (and likely hadn’t ever been exposed to some of the issues we address) made the decision to come to the performance in part because I made the decision to get behind it. God is pretty awesome sometimes.

*Kathryn Bons (Year 4)*

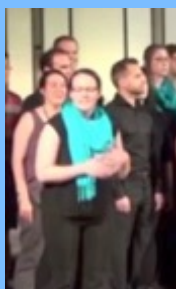




“There is a different understanding/view/vision for the HtH lead team. And it surrounds the difference between vision/strategic leadership (by which I mean you are taking a group of people from here to there) vs management leadership (which I see as doing/overseeing all of the pieces of the puzzle that are needing to be done to get the people from here to there).

Last year our team was management leadership focused. This is not to say that we neglected people or that we didn't care about people but our primary function as a team, our purpose, our "telos" as my pastor likes to say, was to manage the everyday things that need to be done to get a group of people from here to there. We followed the vision set out and oversaw and were responsible for the things necessary to take us toward that Vision. We each had an area of responsibility that we oversaw and knew clearly what we were being held accountable for. But our leadership purpose was management of responsibilities.

Contrast to that are what I feel you (Beth) are leaning toward (and I could be wrong in this so please feel free to correct me if I am) is a leadership team that is vision and strategy focused. To figure out where we want the people to go and then get the people to follow us there. Our primary telos would be to set vision for HtH and to push everyone (participants and managers) to come there. But this function, while in my opinion, not able to be completely separate from management, is in fact a different function.



I think the tension stems more from what the telos of our lead team is. What is our purpose? What is our goal? Are we to set vision and strategy and then focus our attention in relationship with internal and external partners? I think this clearly describes your "job" in HtH but are you seeking a team to help do that? Or is our lead team's purpose to manage and carry out the vision that we are being led to that is set by you and the board? Are these teams meant to be separate? Are we blurring lines too much or too little between these things? For example at Wycliffe we have a leadership team who set vision and strategy and oversee managers (leadership circle or department directors) who make sure their teams are doing the necessary things to fulfill the vision and strategy. Not to say the leadership team doesn't get involved in the details of things - perhaps they do more than they should - but their ultimate goal is getting people to follow from here to there vs doing the things needed to get the people from here to there.”

Jenn Roy (Year 7)

# justice

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. The number of performances we have done has dropped drastically compared to two years ago.

2013-14: 37 performances

2014-15: 29 performances

2015-16: 13 performances

2016-17: **11 performances**

Each participant is encouraged to engage in the concert creation process as a means of offering his/her talents to the fight for social change. This is the first year that every participant was involved in the spring production. (See Producer Report.) We believe that as our participants experience the process of using art to express a message, their passion for social change will increase.



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 production, 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 production we invite the audience to respond. We give the audience opportunity to learn about the organizations, take their brochures, purchase products from them, donate to them, and explore how they can get further involved. Here are many of the organizations we have learned about and/or partnered with this year:

**Calgary Dream Centre:** A faith-based recovery organization working to change the lives of those most vulnerable in our city. Helps individuals to escape the cycle of homelessness and addiction, through a multi-phase recovery process including addiction recovery, transitional housing, and long-term affordable housing. (<http://calgarydreamcentre.com>)

**Good Samaritans** provides sewing and computer training for poor young women in Tuticorin, Tamil Nadu province, India. (<http://tgstt.org>)

**Humanitarian Aid Response Team (HART):** HART is dedicated to alleviating poverty and injustice in eastern Europe by working alongside local Christian leaders, organizations and churches – giving them the tools to build a better world for themselves, their communities and their countries. (<http://hart.ca>)

**Hopeshares / Seed of Hope:** A faith-based community development organization focusing on alleviating poverty and enhancing community self-sustainability in Amanzimtoti, South Africa. (<http://hopeshares.ca>)

**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. (<http://ijm.ca>)

**Monday Night Evangelism:** A weekly ministry, largely but not exclusively based out of Centre Street Church, where volunteers meet to worship, pray, then hit the streets with the best news on the planet, the Gospel of Jesus Christ. Next Step Ministries is a ministry in Calgary helping women find a safe place to exit sexual exploitation. (<http://nextstepministries.ca>)

**The Walk:** a group that meets once a month to walk the streets of Calgary where prostitution often happens, to befriend and pray for women who may wish to exit the sex trade.

**Youth Unlimited StreetLight:** aims to reach youth who are living on the streets or who are involving in human trafficking in Calgary, through mobile drop-in centres as well as crisis lines. Connects these youth to a safe environment, to resources, and mentoring relationships.

(<http://www.youthunlimitedcalgary.ca/streetlight>)

**Christ Heals in Low Lights (CHILL):** aims to journey with individuals who have been affected by sexual exploitation. (<https://chill.community>)

In addition to our Awareness events, we collaborate with organizations in their fundraisers.

On this page, please find summaries of funds raised for other organizations in events where HtH took part, and honoraria or donations paid to HtH at performance events.

#### Funds HtH Helped Raise for Other Organizations

Organization and Events	Total \$
<b>Dream Centre</b> Music for a Winter's Eve with Steve Bell	<b>50,000.00</b>
<b>Good Samaritans</b> (annual bake auction)	<b>33,350.00</b>
<b>HopeShares Canada</b> fundraiser	<b>11,000.00</b>
<b>NextStep Ministries</b> thru HtH Xmas Concert	<b>4,032.96</b>
<b>Grand Total</b>	<b>98,382.96</b>

#### HtH Fee/Donations Collected from Events

Event Name	Sum of HtH Fee/Donations
Highland Mennonite Church Service	100.00
Calgary Chinook Riders Christian Motorcycle Assoc Year End Celebration	250.00
First Mennonite Church Service	250.00
HopeShares	300.00
Millarville Community Church Service	300.00
The Good Samaritan's Evening	500.00
HtH Spring Show	7,775.80
<b>Grand Total</b>	<b>9,475.80</b>

On November 24<sup>th</sup>, we performed at “Overcoming Sexual Exploitation”, an event put on by International Justice Mission and Next Step Ministries. This gig involved a tremendous amount of event planning consulting with the organizers Phil Calvert (IJM) and Cliff Wiebe (Next Step Ministries). Beth met with them several times between June and November, involving her in every step of the process. As a result, she helped them think through the goals for the event, the publicity, the message, the visual presentation, the program. It was encouraging to be a part of such a collaborative event and to be able to serve their ministries in this way. Due to her high involvement in the planning of the event, HtH was able to display our strengths. The songs we performed gave the needed time for audience reflection and processing.

A highlight of the evening was that our community was able to learn from the panelists. They included Detective Paul Hubner from Calgary Police Service, a psychologist who specializes in sexual addiction, the Executive Director of International Justice Mission Canada (Ed Wilson), the Executive Director of Next Step Ministries (Phil Reimer) and a lawyer who had worked in Thailand with IJM on sexual abuse cases. There was a reception following the event, and guests lingered for a long time. There was no cost to the event and it was truly an “awareness” event.

On December 13<sup>th</sup>, we were the guest choir for “Music for a Winter’s Evening” with Steve Bell and Trio. “Music for a Winter Evening” concert has been sponsored by Legacy Kitchens and has been an annual fundraiser for Calgary Dream Centre. Historically, it has been with Corpus Christi Chorale. This was the first year that Corpus Christi was not involved. We were honored to be able to serve Calgary Dream Centre and Legacy Kitchens by singing one of our songs and back up for four of Steve Bell’s songs. We are looking forward to being a part of “Music for a Winter’s Evening” again on December 6<sup>th</sup>, 2017. ●●●

When it comes time for our year-end concert we have to decide what type of audience we will be addressing. Part of our mission statement is to change world views, but that means we need to understand the world views of those we are trying to change. The majority of the members and all the leadership in HtH are Christian, so what does it mean for us to expand the world views of others? Are the ‘others’ Christian others or all others? If Christian, is simply raising awareness about social injustices all that is required to expand their worldview? If all others, how can we engage them on common ground? Because HtH is a dominantly Christian choir, as a whole we communicate from a Christian paradigm. How can we expand the worldviews of those who share this paradigm while not alienating those who do not share this paradigm?

Some non-Christians have left our shows without understanding the message because they were put-off by the overt religious sentiment. This doesn’t mean we avoid addressing hard-issues in our concerts, instead, it means we do so in a way that is accessible to everyone. Does moderating our message in an attempt to reach both Christians and non-Christians leave us unable to adequately engage either audience? Going forward, this is something HtH needs to figure out.



*Ruminations of Luke Robertson (Year 1) & Sarah Vooys (Year 7)*

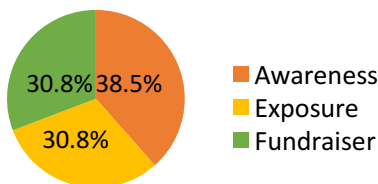




## HtH 2016-2017 Season Performances Summary

Event Name	Total Events	Estimated Audience Size
<b>2016</b>	<b>5</b>	
<b>October</b>	<b>1</b>	<b>80</b>
HopeShares		80
<b>November</b>	<b>2</b>	<b>145</b>
Overcoming Sexual Exploitation		100
The Good Samaritan's Evening		45
<b>December</b>	<b>2</b>	<b>650</b>
5th Annual No Crib for a Bed Christmas Concert		150
Music for a Winter's Eve with Steve Bell		500
<b>2017</b>	<b>6</b>	
<b>March</b>	<b>3</b>	<b>216</b>
HtH With Rosebud Chorale		96
Calgary Chinook Riders Christian Motorcycle Assoc. Year End Celebration		40
First Mennonite Church Service		80
<b>April</b>	<b>2</b>	<b>130</b>
Highland Mennonite Church Service		80
Millarville Community Church Service		50
<b>May</b>	<b>1</b>	<b>289</b>
HtH Spring Show		289
<b>Grand Total</b>	<b>11</b>	<b>1510</b>

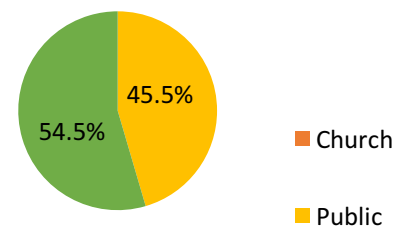
### HtH Intent



### Ensemble Type: Mixed Ensemble



### Audience Type



### Graphs Legend

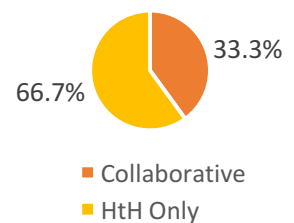
**HtH Intent** –this graph shows the percentage of events where the primary purpose of HtH performing was to deliver a message about injustice and/or hope (“Awareness”), gain exposure to other arts groups, church communities, or public audiences in hopes of receiving invitations to other events to promote awareness (“Exposure”), help an organization raise money (“Fundraiser”), or an unplanned opportunity to share music (“Spontaneous”).

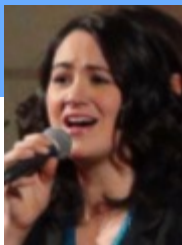
**Collaboration** –the percentage of events that were performed with other arts groups versus those events that featured HtH as the only performers or guest artists.

**Ensembles** –the percentage of events that were performed as a mixed group (all ensembles), or in separate ensembles.

**Audience Type** – the type of audience each event was targeted at.

### Collaboration





## PRODUCER REPORT Becky Timmons

and strategic thinking were valuable assets to our production process. Considering that major productions are one of our main strategies for raising awareness about justice issues, we cannot have too much support and intentionality for these shows. Katie's production skills complimented mine and so we were able to divide the leadership into manageable roles. The script writing team and implementation were part of Katie's role, while I worked with the strategic team, the "other creative elements" team and the execution of the other concert elements. We had some new people join our production process which is always encouraging. The strategic, creative and execution teams consisted of: Kelly G, Caleb V, Reid MW, Kathryn B, John V, Trent M, Sebastian D and Trent J. The framework and goals for the concert were as follows:

- Theme of Identity and Calling using the story of the Shepherds
- Title: No Crib for a Bed (5th annual)
- WHO we want to reach: People who have resigned themselves to being fearful, powerless & hopeless
- What we want people to KNOW: We were meant for more than fear, there is a King who is Sovereign above all. God reframes us into a new identity and calls us to live out of that
- What we want people to FEEL: Emboldened (Hopeful, optimistic, more at peace, loved)
- What do we want people to DO: Fear not and see what God is up to
- What do we want the audience to SEE from us: A humble group that knows its place: We find our identity in the love of Christ and we also know that we are not God

The second production process we engaged in was for the Rosebud collaborative gig. We had never before pulled together a strategic and script writing team for a gig that was not a major production. The result was a script that traveled with us through many different congregations and audiences. It told the compelling stories of 2 people called by God and motivated by a holy discontent. The biblical story of Moses was paralleled by the testimony of our Executive Director Beth McLean Wiest and through their narratives we challenged audiences to discover their own holy discontent. The framework for this script was as follows:

- Theme: Holy Discontent
- WHO we want to reach: Our first audience was the Rosebud Chorale student
- What we want people to KNOW: God has a unique calling and gifting for each of us (rooted in our story) that meets a need in this world
- What we want people to FEEL: Restless





- What do we want people to DO: Find your holy discontent. Now you know you can “ignore it or explore it”
- What do we want the audience to SEE from us: We are passionate and united in our holy discontent

For the Spring show I was joined in leadership by Reid McLean Wiest as co-producer. Again I found that the strengths Reid brought added greatly to the production and we were able to work together without duplicating efforts. Reid’s creativity was valuable in the script writing process, as we put together the flow of the show, as a songwriter and through his filming and editing of the two Zaccheus videos. A unique goal for this year’s production was to have every member of HtH involved in some aspect of the planning and preparation for the show. Although this was something we had hoped for in years previous, we didn’t put any obligation on first year members to volunteer outside of their commitment as a chorister. However, this year our returning singers pool was rather limited and it did not seem fair or wise to expect them to carry the load for the production. As a result, a fair amount of time was devoted to delegating and helping with tasks as opposed to doing them myself.

Although everyone was involved in the execution of the show in some way, the strategic and creative teams consisted of: Sarah V, Tara L, Curtis B, Trent M, Sebastian D, Christina P, Kathryn B, John V, Caleb V and Tim O. The framework for this concert were as follows:

- Theme of identity and reconciliation
- Title: “a better us – a journey into reconciliation”
- WHO we want to reach: Christ followers who are not recognizing their role as reconcilers. Non Christians who don’t know where they are drawing their identity from or what role they have in reconciliation.
- What we want people to KNOW: God gives us identity and as we accept that identity we lean into the role we play in the journey of reconciliation. Christ is a reconciler and as we emulate him we too become reconcilers.
- What we want people to FEEL: Compelled

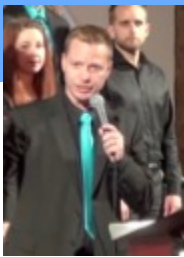


- What do we want people to DO: Write down a specific situation where they can be a peacemaker or write down the name of someone you need to reconcile with.
- What do we want the audience to SEE from us: A community excited to share our journey learning about our identity as reconcilers.

This show was unique because we had the privilege to perform it a second time 3 weeks later. It was the same venue, same show with a mostly different audience. There were a lot of people who worked hard to make the second show work from a scheduling standpoint and we were certainly grateful for the HtH members who adjusted their schedules to be there.

As I look back on a year of successful and engaging shows, I am reminded that these are more than entertainment events. Through the creation and execution of these shows, we build trust for one another, we show our commitment to the community through the hours of extra work put in, we rely on each other, in short, we build community as we develop and perform these shows. Throughout the year we are pushing the worldview and understanding of our members through music and curriculum, these major concerts are an opportunity to share that journey with others. In that way, we are expanding worldviews and impacting culture.

Finally, the area that we have grown the most in over the year was in developing leaders. Having 3 separate production processes guided by several different teams created the opportunity for more people to engage in the production process at any level of experience or skill. We certainly saw many newer leaders step into roles and excel at them within the support system of a production team. The whole group benefited from the gifts and talents of each member shared freely. ●●●



## PRINCIPAL DIRECTOR REPORT Torrance Airhart

Every HtH season is a learning journey. There is musical development, spiritual development, and worldview

development. Again, it is spring, and I sit here attempting to summarize the past 10 months of HtH life from the perspective of the conducting podium.

This year saw new changes with the return of Reid and Beth from sabbatical, and the return to 2 ensembles because of the number of singers who left (for numerous reasons) after last spring. For the first time we experimented with creating ensembles based on age/life experience, with Becky leading one ensemble (the mostly “older”), and I had an ensemble at 4007 with most of the “younger”. It was my joy and privilege this year to mentor John Vooyo, who helped lead the 4007 along with Kelly. Jenn R continued to do some conducting along with Reid/Beth over in Becky’s ensemble.

Brenda Smith could not return to accompany this year due to physical restrictions, but we were very grateful to once again have Carrie and Karla with us - and as last year, they did an amazing job! Since we had shrunk back to 2 ensembles, we had no need for panic on the accompanying side. Karla spent most of her time at Becky’s, and Carrie with us at 4007.

In our performances this year, two new initiatives remain memorable. First, mainly through the creative efforts of Reid, we integrated video into our “storytelling” presentation to a greater depth than we’ve ever attempted before. The Christmas show had cartoons drawn by Reid that presented the narrative, and the Spring show had two dramatic video clips telling the “Zach” story. In both cases, it represents the priority of the narrative in our concerts - much more than just a musical presentation. Secondly, this spring we took another leap of faith in presenting the same concert twice in a row. Beth felt a nudge in her spirit that we should do the concert again - this time with a focus of raising funds for the HART Ukraine initiative, and three weeks after the first run we presented the show a second time, with most of our performers still involved. Dalhousie Community Church was a tremendous support all the way through our spring initiatives, and it would be a benefit for us to keep that relationship and performance space in our back pocket.



One of the biggest new musical developments for us this year was the creation and use of the HtH Composers Guild. Spearheaded with Reid, this creates an exciting new mechanism for attracting, developing and coordinating original musical material for use in HtH's concerts. The use of original material in HtH is definitely nothing new, that has been the case since the beginning, but intentionally coordinating it through the musical/artistic leadership is. There is also the hope that it could become more collaborative with Reid intentionally mentoring (hopefully) many different burgeoning songwriters in the HtH community. The Composers Guild also provides an avenue for Becky and myself to offer timely and constructive feedback to the composers on what we like and what we think does (or doesn't fit). For the first time this past season we had the opportunity to inform Reid/Composers Guild on what we felt we were needing in the repertoire stylistically, and they created songs to fit!

Last year (in the "Requiem" season) my mentoring focus was on Jenn Roy. This year it was John Vooys that was in the "conducting mentorship" program. While I always find it the challenge to find the appropriate amount of time to do the job well outside of Tuesday rehearsals, I would have to say that I am very proud of the progress John made (that was on display in the spring concerts). He was humble, eager for feedback, and courageous enough to accept constructive criticism right in the middle of rehearsals. He has always been a huge musical asset to HtH, but is now one of our emerging leaders.

Moving into this next season I am taking a "leap of faith" (to use Beth's terminology!) in taking a one year sabbatical from HtH. This will be the first time in 15+ years that I won't be doing any "freelance" directing here in Calgary. I believe that God has a journey ahead for me that involves some learning but also some intensive time refocusing on my family. I'd be hiding behind bravado if I didn't acknowledge that this decision right now leaves me fraught with questions and insecurities ("what if they don't need me anymore in a year?") but it still feels like the right thing to do at this juncture.

I have always been proud of the musical product we put on stage, and have felt the burden of carrying the standard of excellence for HtH. But as I reflect on the last 8 years, and prepare for this sabbatical I realize that it's also the collaboration, teamwork and relationships that I will most miss for this next season. I am blessed by these friendships and camaraderie, and look forward to returning in a year! ●●●





## ENSEMBLE 4007 REPORT

**John Vooy**  
(Director in Training)

Ensemble 4007, comprised of members mainly 18 to 25 years in age, is the younger ensemble in Harmony through Harmony. This division is age is one of the tactics

implemented as a result of the strategic planning process HtH underwent last year. There is some cross-over due to voice part necessities and older members in the younger group to provide leadership. This was in large part due to the feeling of younger members feeling like they didn't relate to the older members during group discussions, although they did appreciate the mentorship it provided. This new format was implemented to see if it provided the needed mentorship while keeping the group conversation relatable to a younger life-stage. From what we observed, it worked quite successfully. The group clicked together with high camaraderie. The older members provided good leadership and are all the type who naturally relate to a younger age group (most having committed significant time outside of HtH leading in youth groups and camps).

The beginning of the year started with many of us not knowing each other with several people new to HtH. For some returning singers, we saw an increase in engagement and leadership. For new members, we saw a willingness to engage in both commitment and open conversation. We set expectations at the beginning of the year, and our community rose together to meet them. We saw growth: in our unity in voices; our desire to serve one another; trust in each other; and leaders into their position.

We navigated through several members dropping out midway through the year due to external commitments. This was challenging on several levels. It took vocal maturity to balance our singing and great trust in some individuals who were left alone in their voice parts. Singers rose to the occasion and learned their parts well. It was also a relational challenge as our ensemble shifted dynamics several times as we lost and gained individuals. We were faced with the choice of distancing ourselves relationally or pulling together in greater relationship and trust. We chose the latter and these challenges brought us together.

Every rehearsal we take a significant amount of time to discuss the readings and workbook we were assigned for the week. This started out well with reasonable engagement. Not all members did the assigned work, but many did and the discussions were very valuable. We went through a workbook called "The Search for Significance," by Robert McGee. The workbook portion was mixed – some exercises were good, while others seemed a bit simplistic. But regardless, discussion time regarding the workbook was uniformly good. People were willing to speak and share. After group discussion, we met in consistent groups of three. This raised accountability in attendance, as we were responsible to our small groups. It also increased community as we shared more intimately with each other about our lives and prayed for one another.

Before a performance, we took time to explore the organization we would be partnering with. Members really enjoyed gaining context to the organizations that we were going to be working with, and appreciated that knowledge ahead of time. We heard several comments about increased engagement and level of caring about the people at







the gigs. There is an increased understanding of our role in awareness and using our gifts and talents in the fight for justice.

A new tool we implemented this year was performance evaluations. The next rehearsal after a performance, we spent time evaluating how we did, sharing areas of improvement and celebrating when we saw improvement. This took courage to speak the truth, humility to hear it, and ownership to improve on everyone's part. It was well received and contributed to the success we felt throughout the year.

Our final spring concert had high engagement from members in our ensemble. It was a change in dynamics as we joined with Arbour Lake ensemble almost every week in order to prepare together for this production. This

was challenging to let go of the close-knit feel we had become accustomed to during rehearsals, but the challenge of producing an excellent show was exciting. The eagerness to engage was infectious and Ensemble 4007 members tried new roles and took on new responsibilities. This is very encouraging to see fresh energy and passion around our productions. It was a good place to end off the season and will hopefully provide momentum through to the next as young and new members become older and experienced. ●●●



## CREATIVE DIRECTOR REPORT Reid McLean Wiest

sabbatical from the choir last season. When we took sabbatical and passed the baton of leadership to Torri, Becky, Alanna, Jen D., Jenn R., Katie, and Christina, we were unsure what coming back into leadership would look like for us a year later. For certain, we did not want to come back and have things be as they were before we left. We did not want to take back any responsibilities that we had delegated to last year's lead team, if at all possible.

### Adjustments Post-Sabbatical

Beth and I were happy to be back fully participating in HtH, after taking a

Alas, our plans are not always God's plans. We did not foresee so many of last year's participants leaving to pursue their own sabbaticals this year, including two of our key leaders, Alanna and Jen D. We did not foresee how much rebuilding of ensembles would need to happen this season. We could not have foreseen life complications that have reduced the capacity of some of our remaining leaders. So re-integration into HtH leadership this season looked like something old, and something new. In some ways, we were back to basics – building community again, starting with the lead team, reminding ourselves how to care for each other, reminding ourselves what the essential elements of HtH success are. In other ways, we were breaking new ground – some new recruits, both to the participants and to the lead team, new repertoire, new gig opportunities, new workflows in the lead team.

Part of the new workflow involved defining roles and responsibilities among the lead team members. This was not a seamless process. There were ideological differences at play. For example, do we look to Beth to simply



give labels to people and tell them what they are responsible for? Or do we continue to mine the strengths of people, and invite / challenge them into putting those strengths to work in HtH?

My new label of Creative Director acknowledged the strengths I have already been bringing to HtH leadership since the beginning, and clarified what I bring to the lead team (especially compared to Becky as Producer and Torri as Principal Conductor). Areas of HtH where I have had investment and concern include:

- Repertoire selection: particularly choosing songs that have potential to further our mission
- Performance planning: bundling all the creative elements of song, script, message, visuals into a cohesive, compelling package
- Communications: particularly to external stakeholders (eg. website, social media, posters/flyers, audio and video recordings)

### Research Into Music Licencing

A barrier to pursuing these creative aspirations has been ignorance of the legal implications involved. Have our creative activities in HtH been completely legal, in compliance with copyright and intellectual property law? I spent many hours between September and December attempting to answer this question. After much research and discussions with a few experts, I came to the conclusion that for HtH to be fully compliant with existing laws, some of our creative and administrative workflows need to change.

- Before we make any new arrangements of copyrighted songs (e.g. songs you might hear on the radio), we should ask and receive permission to make the arrangement. We also might have to pay for licenses to make sheet music copies, reproduce song lyrics in programs or on PowerPoint, etc.
- Once we have done a performance of copyrighted songs, we should report the performance and pay the appropriate performing rights license fees to SOCAN (the Society of Composers, Authors and Music Publishers of Canada)
- To reduce administrative complexity in this area, we could focus our repertoire selection towards original compositions, arrangements of public domain works, and published sheet music.
- There apparently are agencies that can do this administrative work on our behalf, but we still need to investigate further to see if this will be cost-effective for HtH
- More research needs to be done to look at the legal and financial implications of posting HtH audio and video online.
- We have been affirmed in our practice of having participants sign waivers every year (Model Release Forms), granting HtH permission to take and use photos, recordings, etc. This is important insurance against any legal action a disgruntled participant might take for posting their picture online or in an annual report, for example.

Few of the 'experts' I consulted agreed with all of these statements. It is not the norm for most cover bands to be seeking permission to make arrangements of the songs they cover. It is not the norm for choirs to pay SOCAN fees, it is usually the responsibility of the performance venue (e.g. concert hall, church, etc.) or the "promoter" of the performing artist. Since HtH acts as its own promoter some of the time, when we communicated with SOCAN in November, we were recommended to report gigs and pay for licences over the past 3 years. This amounted to over \$2000, and had us "paid up" to date for gigs including spring 2016.

## 2016-17 Repertoire

Song Title	Composer/Arranger
Ave Verum Corpus	Byrd
Be With You (1 Thess 5:28)	RMW
It's All Good	RMW
Change the World	RMW
Love One Another	RMW
On the Outside	JV
Sit Back, Relax	RMW
Can You Hear?	J. Papoulis
Time to Pray	RMW & JV
Take Me There	K. Olusola, K. Maldonado, A. Mae / R. Emerson
Happy Together	G. Bonner, A. Gordon / G. Jasperse
Be Reconciled	RMW
Just Picked Me A Rose (Rosebud Song)	RMW
<b>Christmas</b>	
Real	Nichole Nordeman, arr. RMW
O Little Town of Bethlehem	Arr. J. Vooy
O Magnum Mysterium	Lauridsen
Fear Not	RMW
The Work of Christmas	RMW
<b>Returning Repertoire</b>	
Kindness	
How Can I Love?	RMW
Home	
Seek Justice	RMW
Thina Simunye	Arr. RMW
Kyrie (from Requiem for Peace)	Larry Nickel

We have not filed or paid additional fees with SOCAN since the fall of 2016, so we're probably overdue there. However, no one has come asking for the fees either... It seems like this is truly run on the honours system. Sticking with original compositions and published arrangements is one good way of keeping HtH out of copyright trouble. To do original arrangements will require some deliberate advanced planning, to obtain proper permissions from the copyright owners.

### HtH Composers Guild

In part, because of these legal considerations, we have piloted a new initiative that we are calling the HtH Composers Guild. We want to stimulate continued growth in the original material produced and performed in HtH. We want to have a forum for composers to present new works (fully or partially formed), and receive affirmation and feedback. We want to develop a process where new works are reviewed and filtered through the lens of HtH, before the sheet music is in our singers' binders.

So far, we have had two meetings of the Guild, and I'm hopeful that this approach will result in a healthy extension of our mission to develop leaders, in addition to a good flow of original HtH repertoire. I plan for the Guild to meet every 1-2 months.

While the Composers Guild is a great concept, I had difficulty adding it to the calendar this season. We had planned for the Guild to meet every 1-2 months, but we only met about twice the whole season. However, the concept was not without fruit. Of the 24 songs we learned this year, 13 were original compositions! One particularly cool example was the development of the composition 'Time to Pray', the first truly collaborative composition in HtH. John Vooy wrote the music, I wrote the lyrics, and we refined the song together. I would love to see more such collaborations in the near future, as we plan repertoire for the next season.

### Christmas Production

Perhaps our most intense creative effort this fall was in preparation for the Christmas production, "No Crib for a Bed" on December 4th. Led by our Producer, Becky, I participated on the Strategic, Creative and Executing teams of this show. Overall, I was very pleased with the production. I think we met our objective of combining a bunch of disparate parts (particular songs in our repertoire, collaborating with Blend Vocal Association, supporting Next Step Ministries, conveying a particular strategic message) into a compelling, cohesive package. I also poured a



lot of energy personally into the visuals for this production, contributing a dozen original doodle/cartoons to support the script.

### January workshop

Beth likes to call this the 'real beginning of our HtH season', as historically, the months of October through December are often dominated by last season's repertoire and the short Christmas season. January often feels like a new start, where we start a bunch of new repertoire, we have new curriculum books and films to study, and new and returning singers all seem to be 'on the same page'.

Workshop has so many benefits to our group, too many to mention in this report. Importantly, however, it gives us a key opportunity to cast vision, to remind us all why we are here. It was timely to explore in detail the updated HtH directional statements that came out of the extensive strategic planning process of the previous year. It was great to have current singers, alumni, and board members all involved in that part of the weekend.

My contribution to the presentation was to focus on the updated part of our mission statement where we say HtH seeks to 'impact culture'. In particular, I wanted to highlight where I thought HtH could be making cultural impact through our music and message, by contrasting them with some of the pop music (and the messaging in it) that exists today. I took something of a 'shock and awe' approach, by showing a few videos of the pop songs. In hindsight, there may have been an equally effective way of making my point, as the videos were quite shocking in a sexual nature. Perhaps simply playing the songs and displaying the song lyrics would have been sufficient to make the point.



We get a lot accomplished at the workshop; creatively, musically, missionally, relationally. We have experimented with holding the workshop in the fall (late October, early Nov) and in January. I wonder if our retention of participants, particularly new ones, would be higher if we went back to a fall workshop weekend.

### Holy Discontent script

A unique challenge came up in response to a performance opportunity in Rosebud in March, where we were to share the stage with the Rosebud Chorale. Beyond simply sharing the stage however, we wanted to add value to the Rosebud students and staff, and educate them about HtH. There were also a couple of additional performances in March and April where there were similar scripting needs. So we went about the same process of script development that we do at Christmas and Spring, using the strategic - creative - execution - evaluation framework that has worked well for us to date. This is the first time we have formally gone through that framework for gigs outside of the two mainstage HtH shows in a season.

Overall, it was an effective script. We received good feedback from the audiences at each of the three gigs where the script was used. Morris Ertman, artistic director in Rosebud, called it 'brave'.

A special addition to the Rosebud gig was a song I wrote for the gig called "I Just Picked Me a Rose in Rosebud". This lighthearted song was a hit with the audience, and a great moment of collaboration between the Rosebud Chorale and HtH. Hopefully this gig planted the seeds for similar gigs there in the future.

### Spring Show

In part out of Beth's direction, and in part out of consensus, Becky and I worked together as 'co-producers' of the HtH spring production. We have a big challenge every season in coming up with an original production. Having two producers working together, bouncing ideas off each other, holding each other accountable, sharing the load - this was a helpful development.



This production took many personal hours of effort, easily more than any previous show I have done with HtH. Part of what makes the process so challenging is the number of questions we wrestle with. For example:

- How do we explore a topic as deep as reconciliation in a 1.5 hour show and not come off as superficial?
- How do we communicate in an appealing way to both believers and unbelievers?
- How do we make the show an authentic reflection of our community's journey this year, or at least part of it?
- How do we highlight our new & improved mission and vision statements, and our decision to focus on the injustice of sexual exploitation?
- How do we keep it creative and engaging, and not too much like a dry sermon?
- How do we say just enough, and let the music speak too?
- How do we engage our alumni and other singers that may be in the audience with a show that might make them think 'I want to be a part of this'?
- How do we include HtH participants and collaborate with each other in script development?

Many original creative elements were developed for this production:

- Graphic image for show poster
- 10 of the 14 songs in the show were original songs or arrangements
- Original poem
- Video script, casting from within HtH members, I did the video capture & editing
- Live script, exploring the overall concept of reconciliation, connecting all the elements together
- Concert program, including inserts of original song lyrics, audience participation elements
- PowerPoint visuals, both pre-show and during show

I'm grateful to the many HtHers who committed a lot of time and creative energy to these elements.

I was also challenged by board member Rick Erlendson during a presentation he gave to the choir in the spring about marketing. From his presentation, I concluded I have historically spent a lot of time planning productions for HtH, but very little time promoting the productions to potential audience members. So for this spring 2017 show, I committed to myself to change that pattern. I spent many hours promoting this show, by sending personal email invitations to over 300 people. While I have some tweaks to make in the future to this approach based on Canadian anti-spam legislation (thanks Beth!), this effort to promote the concert seemed to have paid off. I estimate that at least 50 people came to May 30th and June 20th shows from these invitations.

### Looking forward to 2017-18

Some areas under the 'Creative Director' label received more of my effort and focus than others in the 2016-17 season. I would love to see more attention given in the near future to the quality and quantity of our external communications. I would love to see HtH doing audio and video recording as a regular activity. I would love to see us potentially expand our impact and influence through creative, compelling materials posted online. I am also considering submitting a small number of our HtH compositions for sheet music publication.

It will also be an adjustment next season to have Torri away on sabbatical, but we bless him in this plan, and look forward to welcoming him back in fall 2018.

God is the great Creator, and in His image, we are creative! ●●●

## STRATEGIC PLAN PROCESS SUMMARY REPORT

In the spring of 2016, we embarked on an extensive Strategic Planning Process. At the time, HtH was in its seventh year of operation. It had been five years since the last Strategic Planning Process. However, it had been seven years since intentionally seeking input from external stakeholders and from all our participants. It was time to seek feedback and then to get everyone on the same page!

Data was collected from 69 interviews as well as through surveys using Survey Monkey. The interviews were done in a variety of formats: one-on-one, small group, and groups based on years in HtH. Interviews were done with current membership, parents of members, donors, staff from NGOs we partner with, churches, and board directors. We are very grateful for the leadership team and the strategic planning committee who spent hours creating and conducting interviews.

Vicki Wik and Kelly Guenter took on the massive job of analyzing the data. Analysis was under the supervision of board director Keith Weaver. The end result was a Data Analysis report. It was very encouraging to discover the unity and like-mindedness of our internal and external stakeholders. There was much affirmation and very helpful constructive criticism. We are so very grateful for the hours that these two ladies volunteered, their passion, and their effort to pursue excellence in their work.

Then on August 27<sup>th</sup>, 2016, Ed Temple, coach and facilitator with XP4U, facilitated discussion between the HtH Board of Directors, Leadership Team and Data Analysis team. Ed donated his time, arranged for us to use a meeting room at Foothills Alliance Church and be fed throughout the day! What a blessing! There was remarkable turn out. In attendance were Board Directors Karin Lavoie, Howard McLean, Jack Mortensen, Angie Redecopp, Joanne Wiens, Keith Weaver and board secretary, Janet McLean. Rick Erlendson was absent with regrets. Representation from the Leadership Team included Torri Airhart, Jennifer Dow, Beth & Reid McLean Wiest, Katie Pearn, Christina Pitre, Jennifer Roy, Becky Timmons (morning only). Alanna Waines was absent with regrets. Vicki Wik and Kelly Guenter were both present to ensure that the data collected was





referenced and used in the discussion. This was the first time the Board of Directors and Leadership Team had a day of meetings together. These two groups had one day previously together in October as a retreat day at King's Fold, however, that day was more about building relationship and the board observing the interactions of the Leadership Team. We are grateful for the facilitation Ed provided.

The next three months was the challenging job of wordsmithing. The data had revealed that all stakeholders felt we were clear in our mission and should keep moving in a similar direction. The data also revealed that there was tension and confusion around our vision and where we were headed in the future. Beth & Reid set out to re-word our vision statement.

Vision = why we exist as an organization. Vision answers the questions: How will the world look better because of our existence? What problems in the world is HtH trying to solve?

Mission = what the organization does to pursue its vision. If the vision paints the picture of how the world will look, the mission defines what kinds of activity the organization does to get there.

We came up with a vision statement, however, when it was presented to the leadership team in October, it was rejected. Back to the drawing board.

Eventually, Reid created the following schema:

State the PROBLEM(s) HtH is attempting to address:			What things look like in God's Kingdom Fulfilled
People worshipping the wrong things (Rom 1:25) <ul style="list-style-type: none"> <li>• self</li> <li>• created things</li> </ul>	God already has given the SOLUTION for these problems = Jesus = the Gospel	<b>We live in this space and time, between Kingdom Come and Kingdom Fulfilled</b>	People worshipping God, glorifying God, reflecting Christ (meant to do)
Broken relationships Me ← → God Me ← → Others Me ← → Self Me ← → Creation			Reconciled relationships (meant to be)
People in bondage <ul style="list-style-type: none"> <li>• physical</li> <li>• emotional</li> <li>• spiritual (sin)</li> <li>• mental               <ul style="list-style-type: none"> <li>• lies, fear, shame</li> <li>• apathy</li> </ul> </li> </ul>			Freedom in Christ (meant to be)
<b>THIS WORLD</b>	<b>KINGDOM COME</b>		<b>HEAVEN ON EARTH</b>

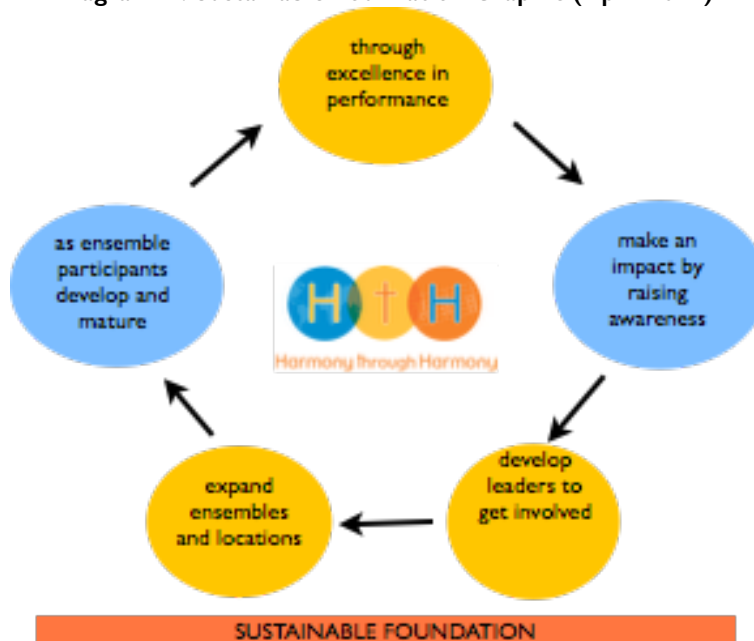
We all agreed this was accurate. We then abandoned the Vision / Mission discussion for a while and moved on toward Goals and Strategies.

There are many documents related to this. For example, one document included taking all the recommendations from the Data Analysis and categorizing them into 5 broad categories: Make an Impact, Leadership, Discipleship, Building Relationships and International. (Leadership and Discipleship were listed separately as the comments from the Data Report used language to distinguish them.) The results were overwhelmingly about 'Make an Impact' and 'Leadership'. Another document, took the same recommendations sorted by different words like Serving, Learning, Communicating, Training, Launching.

Often people just accept what we do without actually knowing or considering the “why” behind it. We wrote out broad past strategies like eating meals, gathering, rehearsal, performance, learning and serving trips and asked “Why” and “How” for each. The end result was that we examined our current reality through the lens of Strategies, Goals, Tactics, and Tools. Why do we use the resources we use? What are we hoping to accomplish? How are we going to accomplish that? The end column of the spreadsheet was the Overall Goal of one or more of the 5 points of the Sustainable Foundation pentagon from the 2011 Strategic Process. (see Diagram A)

Then we tried to meet as a Lead Team. Those who were able to attend were Becky, John, Kelly, Reid and Beth. We began by ensuring we were all working from the same definition as we went into discussion about goals. As part of this discussion, we identified examples of what we currently measure, we reviewed our official objects, and the pentagon.

**Diagram A: Sustainable Foundation Graphic (April 2011)**



Keith Weaver facilitated a Strategic workshop with the board in April 2011. This session resulted in the above “Sustainable Foundation Graphic”. By God’s grace and a huge amount of volunteer work, we have successfully achieved 4.5 of these 5 goals! We have had participants mature and develop as, until this year, our retention has been very high. Our audience has come to expect excellence in performance – in musical and artistic performance, as well as in administrative and organizational performance. We have made an impact by raising awareness and helped to raise over \$500,000 to date. We have developed leaders to get involved. We have expanded from one ensemble to three ensembles. However, we have not yet expanded to other locations.

The 2011 Strategic workshop also resulted in an HtH Board Strategy document with suggestions of sub-goals. (See Diagram B) This was prior to Keith joining the HtH Board. Keith is now our Board Chair. It is very exciting to re-read this document and see



what God has done! We worked prayerfully and diligently toward these sub-goals. Through the 2016 Strategic Planning Process, we have the data from both internal and external stakeholders that affirms what we have done well, where we need to re-align, and our readiness for next steps. We are so blessed by the HtH Board's direction, wisdom, protection and leadership.

It has been about a year since HtH began its Strategic Planning process. The intent of this endeavor was to clarify the mission, vision and values of HtH, in order to ensure it was going in the right direction (ie. where God wanted HtH to go). Input was sought from a wide variety of individuals including participants, board members, donors, church leaders, directors, etc. I was given the task (along with two others) of collecting all the data we received through interviews and surveys, and compiling it into a list of recommendations for the board. This report was submitted at the end of August 2016 and that was when my role ended. I was excited to see the impact this process would have on the future of HtH, especially considering all the work that was put in!

So where are we at, a year later? I'm probably not the best person to answer that question fully, particularly since I haven't been involved in HtH this past year (I've been too busy getting used to the fact that I am now a mom of two busy children). However, I do know that the Vision and Mission statements of HtH have changed, and I believe I can offer a unique perspective on how the input that we received during the Strategic Planning process played a role in the shaping of the 'new' statements.

I say 'new' because if you compare the previous statements to the current ones, there are many similarities. The Mission statement in particular contains much of the same sentiments, with a few additions. HtH still seeks to build community, expand worldviews, develop leaders, and fight for justice, but now each area provides a context for the other. They flow out of each other, and there is significant intention behind each concept. For example, HtH seeks to build community, but not just for the sake of building community- it is building community in order to expand worldviews and develop leaders. These leaders are then equipped to fight for justice, thus impacting the culture we live in. During the Strategic Planning process there was a clear desire for HtH to focus not just on the development of leaders, but to develop leaders that would impact the world around them. The addition of the area 'Impact culture' provides a deeper sense of the purpose of HtH.

The changes to the Vision statement are quite significant- most obviously in its length (having gone from multiple sentences to just one!). This itself was noted in the Strategic Planning process with the recommendation that it be shortened. Both statements included the idea that it is God who created us and gives us purpose, and that community is where we can best live that out.



I personally love that the word 'thriving' was added, as the reflections we heard made it clear that many people had experienced life and transformation in their involvement with HtH. The new statement also captures a 'dream' that came up often in the data we collected – that HtH would exist not just in Calgary, not just in Canada, but also eventually in other parts of the world. I think to say, I really like the new Mission and Value statements of HtH. I believe they are a true reflection of the data we collected, or at least the core of what was collected (you just can't include everything!). They bring clarity, focus, and direction for the future, and I look forward to see where God leads HtH next.

*Vicky Wik, HtH Alumnus (with Kael and Hazel)*

Diagram B "Sub-goals from 2011":

- Freeing Beth to leverage her skills and passion to develop and expand HtH
- Delegate the day-to-day work
- Reach a level of financial sustainability
- Clarify and promote the HtH Brand
- Promote Charities / NGOs / Issues in awareness, fundraising and/ or actions.
- Develop participant selection tools re: leadership potential
- Develop leadership development evaluation tools
- Target 5 (?) high potential leaders 1 year after entry
- Quality digital recordings with 1 million views after 6 months
- Define "Performance excellence" in terms of quality of singing, choice of music, stage presence, costumes, etc.
- Develop targets for audience and professional feedback
- Define "maturity of participants" in terms of spiritual, musical, awareness of world issues.



These are no longer “way out there” audacious goals! We are making progress on the majority of the goals in some manner. (See if you can guess what sub-goal isn't started yet!)

By December 2016, we were in a refining wordsmithing stage! (And getting very tired with the work of this process!) The concepts were agreed on but which words to include and which words to omit in any statement were not agreed upon. Discussion was about Overall Goals versus smaller Goals and how strategies play into each.



Beth then proposed a goal:

**By Fall 2021, HtH will have a minimum of one ensemble in another city in Alberta, in another province and in another country.**

This was met with agreement from everyone present! We don't want to become a franchise, we want to become a network. We also don't want growth for the sake of growth. We want a reproducing model that is multiplying because God is so clearly in it. If it is His will, this is what we believe He is moving us toward!

Beth then proposed that we focus on fighting one injustice for the next five years and that be the injustice of sexual exploitation. This was met with both surprise and relief. Surprise at the idea of focusing on one injustice intentionally for 5 years and relief at knowing the focus of the purpose.

We all agreed to “sit with” the ideas. Hooray! A decision! One step forward, two steps back. It was time to go back to the vision statement.

In the next 5 years, I can't imagine Harmony through Harmony without music. I can imagine communities using music or singing around the world as core to why they gather. Does this make music a core value, the brand, the tool, an overall strategy or the mission of HtH? Similarly, what are the following? Learning, Serving, Eating together, Traveling, Performing, and Praying. Are they core values? Brand? An overall strategy? Or the Mission of HtH? We concluded they each represent core activities. We (the data from our stakeholders) can't imagine HtH without any one of them.

EXCEPT that “through music and the arts” wasn’t accurate. It is “through” much more than that. It is through the 8 core activities and the mystery of how God works in creating culture through these elements. Over and over the data affirmed that Music for a Purpose was key to who we are. The HtH community wants God to use HtH to influence culture!

The data also revealed that there was more interest in exploring different ways of using these core activities than there was in entering into new ventures like instrumental music ensembles or dance ensembles at this time. Emerging themes pointed to ensembles with varying levels of time commitment or age or life stage but where singing remained a core activity.

Our revised mission statement is now:

**Harmony through Harmony is a network of singing ensembles where we  
Build community, where we  
Expand worldviews, in order to  
Develop leaders, who will  
Impact culture, through the  
Fight for Justice.**

Lastly, the data showed that we needed to be explicit about our intentions: our desire to expand beyond Calgary, to launch people of character and influence, and our heart’s desire for each person to come to believe what the Bible says about their identity and purpose. We want to influence communities wherever the Holy Spirit leads them. If it is our Heavenly Father’s will that some of these people spend a season working with HtH, of course, that will also be wonderful!

Please note, it wasn’t that our previous vision statement was wrong, it was created before we began HtH and was the vision then. Now it reads more like belief statements. Isn’t that wonderful?! It has established our foundation and served us well. The time has come to be explicit about that which any HtHer will tell you has been talked about for years...

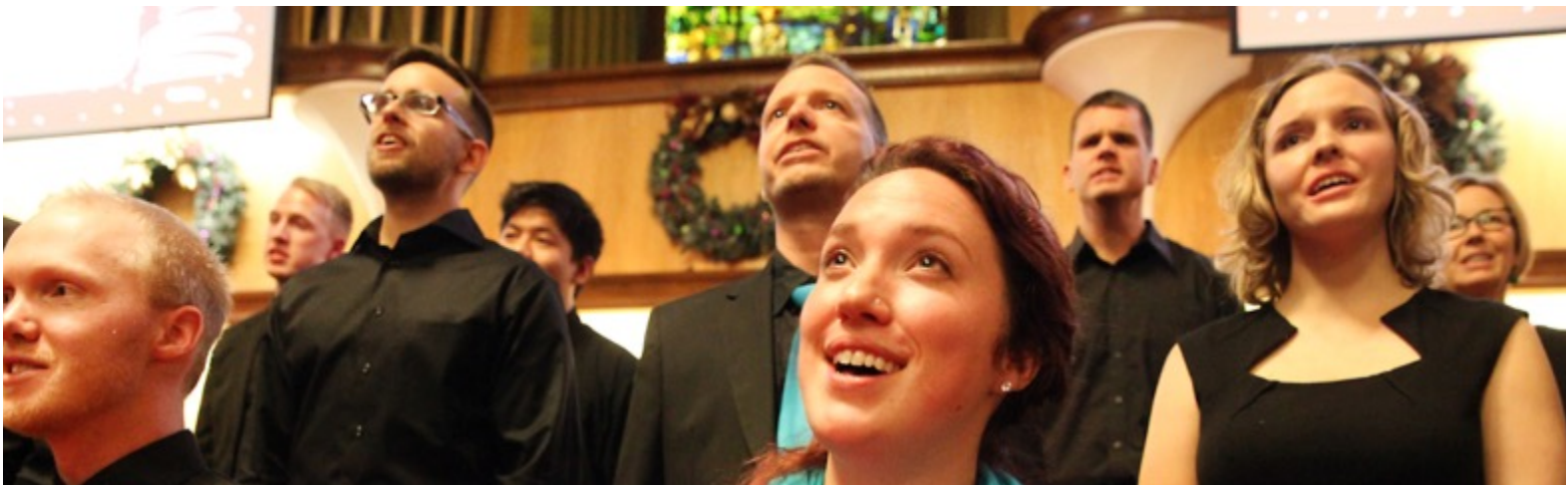
Our revised vision statement is now:

**Thriving communities worldwide where people are attending to their God-given identity and purpose.**

The final revision was an addition to our core values. Again, the data showed an area of tension: that around expectations in HtH. We added “effort” as a core value. Our core values are:

**Humility Courage Compassion Commitment Effort Growth**

This makes up our directional statements for the next five years. How wonderfully exciting! Thank you to each person who shared their wisdom, insights, delights and concerns with us in the data collection process, and for the endurance, passion and commitment of all those involved in everything after that. HtH has always been God’s project. What a delight to see the passion to have this project continue!! ●●●



## Harmony through Harmony Directional Statements 2017

**Vision:** Thriving communities worldwide where people are attending to their God-given identity and purpose.

### Mission:

HtH is a network of singing ensembles that exists to...

Build community, where we  
Expand worldviews, in order to  
Develop leaders, who will  
Impact culture, through the  
Fight for Justice.

### Core Values:

- Humility
- Courage
- Compassion
- Effort
- Commitment
- Growth

**Overall Strategies to achieve the Mission:** *These will not change much over time.*

<b>"Build Community" strategy</b>	<ul style="list-style-type: none"> <li>- Provide tangible experiences of the interdependence of the Body of Christ, which is the biblical image of community.</li> <li>- Start with internal and external stakeholders of HtH, extend to their spheres of influence (families, workplaces, churches, neighborhoods, etc.), then to the public at large.</li> </ul>
<b>"Expand Worldviews" strategy</b>	<ul style="list-style-type: none"> <li>- Positively impact the lives of participants by increasing awareness, knowledge and understanding of self, others, and Jesus.</li> <li>- Encounter new ideas and experiences through our core activities.</li> <li>- Encourage inquisitiveness and dare to move beyond that which feels familiar.</li> </ul>
<b>"Develop leaders" strategy</b>	<ul style="list-style-type: none"> <li>- Lead participants through the discipleship phases of discover, explore, engage, commit, and multiply.</li> <li>- Develop character, competency and capacity.</li> <li>- Gather, equip, teach, train, test and launch leaders to invest in people and repeat this process.</li> </ul>
<b>"Impact culture" strategy</b>	<ul style="list-style-type: none"> <li>- Use the performing arts to inspire social change.</li> <li>- Focus our artistic efforts on producing compelling stories and songs.</li> <li>- Strive for excellence as an expression of worship</li> </ul>
<b>"Fight for justice" strategy</b>	<ul style="list-style-type: none"> <li>- Focus our fight: we are <u>against</u> the injustice of sexual exploitation and we are <u>for</u> redemption, restoration and reconciliation.</li> <li>- Challenge people to examine their personal views and actions, and how these might help or hinder justice.</li> <li>- Partner with Christian organizations doing front-line justice work, by raising awareness and funds.</li> </ul>
<b>Financial Strategy</b>	<ul style="list-style-type: none"> <li>- Ensure we raise sufficient income to cover our expenses, while at the same time helping to raise funds for other organizations.</li> </ul>
<b>Prayer Strategy</b>	<ul style="list-style-type: none"> <li>- Seek the Holy Spirit's guidance and direction, in our planning.</li> <li>- Increase number of people in our HtH prayer team.</li> <li>- Encourage participants and leaders to have a prayer team.</li> <li>- Communicate praise and prayer covering needs to prayer teams</li> </ul>



## Core Activities:

The essential activities we do in HtH. If we didn't do this activity, it would no longer be HtH.

ACTIVITY	DETAILS or EXAMPLES	BENEFITS
<b>Gathering together</b>	<ul style="list-style-type: none"> <li>- Both in and outside of rehearsals</li> <li>- Relational 'touch points'</li> <li>- 'Doing life' together</li> <li>- Celebrations</li> <li>- In-person, rather than virtual</li> </ul>	<ul style="list-style-type: none"> <li>- Increasing intimacy of relationship</li> </ul>
<b>Singing together</b>	<ul style="list-style-type: none"> <li>- With or without instruments</li> <li>- Particularly songs that serve the mission; content of lyrics is important</li> </ul>	<ul style="list-style-type: none"> <li>- Shared experience</li> <li>- Encouragement</li> <li>- Collaboration</li> <li>- Skill development</li> </ul>
<b>Performing Together</b>	<ul style="list-style-type: none"> <li>- Communication with external stakeholders</li> <li>- A key mechanism by which we serve</li> <li>- Includes collaboration with other artists and organizations</li> <li>- Includes live gigs, but also media production (audio, video, web, print)</li> </ul>	<ul style="list-style-type: none"> <li>- Sharing our music and message</li> <li>- Expression of passion</li> <li>- Experience in 'being a voice'</li> <li>- Striving for excellence</li> </ul>
<b>Learning together</b>	<ul style="list-style-type: none"> <li>- Music making</li> <li>- Curriculum material</li> <li>- Discussion</li> <li>- Networking</li> <li>- Apprenticeship</li> <li>- Workshops</li> <li>- Retreats</li> <li>- Conferences</li> <li>- Trips</li> </ul>	<ul style="list-style-type: none"> <li>- Provides challenge</li> <li>- Personal growth &amp; skill development</li> <li>- Increases our authority to speak on justice issues</li> <li>- Fostering a creative culture; freedom to fail</li> </ul>
<b>Serving together</b>	<ul style="list-style-type: none"> <li>- Performing</li> <li>- Practicing hospitality</li> <li>- Fundraising</li> <li>- Collaboration</li> <li>- Bridging church &amp; parachurch organizations</li> <li>- Joint creative ventures with other artists</li> <li>- Trips</li> </ul>	<ul style="list-style-type: none"> <li>- Acts of worship, humility, courage, compassion</li> </ul>
<b>Praying together</b>	<ul style="list-style-type: none"> <li>- Encouragement</li> <li>- Praise &amp; celebration</li> <li>- Seeking guidance and provision</li> <li>- Confession &amp; repentance</li> <li>- Thankfulness</li> <li>- Yielding to God's authority</li> </ul>	<ul style="list-style-type: none"> <li>- Humility; acknowledging God's sovereignty over us and our organization</li> <li>- Increased intimacy with God and each other</li> </ul>
<b>Eating together</b>	<ul style="list-style-type: none"> <li>- Opportunity for non-singers to serve, and for us to serve each other</li> <li>- Patterned after early church – the breaking of bread</li> </ul>	<ul style="list-style-type: none"> <li>- Shared humanity; equalizes age, experience, background etc.</li> <li>- Builds trust</li> </ul>
<b>Traveling together</b>	<ul style="list-style-type: none"> <li>- Trips local, provincial, national, international</li> </ul>	<ul style="list-style-type: none"> <li>- Build relationship, learn, serve, explore values &amp; beliefs</li> </ul>

## The HtH Year is June 01 to May 31.

- This means that the next five years are (2016-17) 2017-18, 2018-19, 2019-20 and 2020-21, 2021-22.
- We currently think of HtH in three terms: June – September, October – December, January – May.

**5 Year Goal:** By October 2021, as God wills, HtH will have ensembles in another location in Alberta, in another province in Canada, and in another nation.

## WHAT'S NEXT?

### Plans in Faith

From the start of HtH, we have sought to be a praying community and to seek together to discern where the Holy Spirit has been leading us. We have been brought to our knees this year in gratitude, in confession, in supplication, and even in desperation, a posture we want to continue. Our “plans” looking ahead are irrelevant if they are not God’s plans, and they are dependent on the people and financial resources He brings to us.

We are so grateful for the door He opened to us this past year with Alberta Gospel Outreach (AGO). We have entered into a Charity-Agency agreement with them. We are one of their projects! Donations to HtH can now be made through AGO and our donors can receive a tax-deductible receipt! This is a huge gift to us and we are honored to help AGO accomplish its purposes. The best way to donate to HtH is online through [www.atbcares.com/donate](http://www.atbcares.com/donate) and search Harmony through Harmony.

### Ensemble Structure

In 2017-18 we hope to see ensembles formed around three different time commitments. Until we come up with definitive names, I will refer to these ensembles as HtH Light, HtH Regular and HtH Touring. All ensembles will adhere to our directional statements.

HtH Light will have regular Tuesday night rehearsals and perform 1-2 times a term. This will likely be a peer-led ensemble. Participants will bring their talents and expertise to the building of the ensemble and the HtH community at large. This is an ideal ensemble for individuals in a season of heavy evening and weekend commitments, yet are still yearning to use their gifts to glorify God and build thriving communities.

HtH Regular will have regular Tuesday night rehearsals and perform 1-2 times a month. Leadership of these ensembles will be in teams of two people. We will gather these groups around both age and phase in the justice journey, working on character and competency development simultaneously. Performances will be for churches connected to ensemble participants and for not-for-profit organizations we promote. Participants will be expected to participate in a minimum of one HtH Learning and Serving trip within a 3-year cycle.

HtH Touring will begin with an intense period of rehearsals and training followed by fewer rehearsals and more performances. Training will include an emphasis on accountability and practicing spiritual disciplines. This ensemble will advocate for fighting sexual exploitation through creating awareness on the issue. Participants will be trained to be ambassadors of HtH and then launched to go and impact culture. Performances will often be in churches on Sunday mornings. For the 2017-18 season, participants in HtH Touring must be willing to sacrifice involvement in their own church. If participants' schedules allow for daytime flexibility, we will explore presenting at schools. Participants will be expected to participate in a minimum of one international HtH Learning and Serving trip within a 3-year cycle.

In faith, we are planning to be able to welcome 55 people in the HtH community in the fall through HtH Light, HtH Regular and HtH Touring.

### Developing Leaders

There seems to be a strong correlation between participation in the past in Leadership Discipleship Cohort (LDC) and retention in HtH. All the individuals who committed the extra time to attend LDC sessions became further involved in HtH.





LDC sessions discussed leadership content through the lens of case scenarios in HtH and examples from the lives of the participants. Each session ended with two questions: What does God seem to be saying to you? And what are you going to do about it? Participation in LDC also involved mandatory attendance at the Willow Creek Leadership Summit. Over the year, each LDC participant took an active role in the leadership of HtH and volunteered many hours. Their commitment to HtH, their passion for its vision and mission and their dedication to one another grew exponentially and was inspiring.

However, the addition of another weeknight once a month on top of the regular HtH commitment became a source of concern. It was also a deterrent for some who were interested but unable to attend due to schedule conflicts. As LDC participants were increasingly involved in task and people leadership, some participants began to feel burdened by expectations. This is a problem. What are possible solutions?

**Solution 1: Summer Projects.** Summer 2017 we are doing a pilot of an HtH Internship that is project-based. Four individuals are applying their expertise to specific key areas: Sarah Vooys is bringing her philosophical expertise to propose how HtH ensembles can expand to other locations, Kelly Guenter is bringing her financial expertise to propose a better organizational financial model, Katie Pearn is bringing her communications expertise to propose communication strategies and Christina Pitre is bringing her cross-cultural expertise to lead the Learning and Serving trip to Ukraine. Sarah is working full-time and in partnership with the University of Calgary Graduate Studies Internship Program, Kelly, Katie and Christina are working part-time. Each of these “interns” is gaining in-depth understanding of HtH. HtH is gaining valuable input and momentum. These four ladies are committed to leadership in HtH in 2017-18. It is our hope that this will be the first of many summers of summer projects and creating opportunities for HtHers.

### **Solution 2: Monthly Leadership Workshops.**

These monthly workshops will be open to anyone in the HtH community with a “pay what you can” fee. They will be topic based with round table discussions.

**Solution 3:** Gradually evolve toward having **three phases of HtH**. Phase #1: Learning / character development, Phase #2: Serving / competency development, Phase #3: Reproducing leadership.





## Ministry Opportunities

We are excited about the international opportunities opening up to HtH.

On February 7, 2017 we had an unexpected guest attend our combined rehearsal: Her Excellency Reverend Dr. Princess Asie Ocansey of the Ocansey royal family of Ada, Ghana. She spoke to me of "Peace Fest" conference and her desire to do one in Canada. "Peace Fest" sessions are around world peace and the peace that only Jesus can provide. It includes an ecumenical service where people are free to worship the Prince of Peace. She felt that somehow HtH was to be a part of it.

Prior to meeting her and her idea of Peace Fest, Ensemble Arbour Lake was already thinking about HtH hosting an interdenominational weekend conference. Since that time, International Justice Mission has also approached HtH about doing a Prayer and Justice event in the spring of 2018.

At this time, HtH is actively exploring hosting a conference in the 2017-18 season.

HtH has also entered into a three-year agreement with HART where we will be sending teams to Eastern Europe at a minimum annually. The first of these Learning and Serving Trips is August 15 – 27, 2017. There are 9 people going on this trip. HART has set up an HtH account for trips: #31525. Donations for the trip are fully tax-deductible and can be made online at [www.hart.ca](http://www.hart.ca) or by cheque.

We are looking forward to an exciting year! ●●●

**Princess Ocansey is CEO of SOS Labour and Neko Tech Centre, a non-profit in Ghana. She is CEO of Channels of Blessing Global Ministry, a Christ-centered Training Institution that leads Channels United Pastors (CUP). (CUP) is a body of 72 interdenominational Pastors working together on common issues of Poverty Reduction, Legal Migration, Job Creation, Skills Development, School to Workplace Preparation Training, Kingdom and Soft Skills Training, Certified Global Worker Program, and the proprietary Christian Renewed Mind: Sound Mind - Mental Health Literacy Program. She is also involved in the United Nations and was the 2016 winner of the Voice Awards African Humanitarian Award.**



## HtH 2016-17 Staff and Lead Team

**Beth McLean Wiest:** Executive Director  
**Torrance Airhart:** Principal Conductor  
**Becky Timmons:** Producer  
**Reid McLean Wiest:** Creative Director  
**Carrie Stoesz, Karla Patzer:** Accompanists  
**John Vooyo, Jennifer Roy:** Artistic Directors in Training  
Additional volunteer leads: **Kelly Guenter, Christina Pitre, Katie Pearn, Sarah Vooyo**

## HtH Board of Directors (as of May 2017)

**Rick Erlendson:** sessional lecturer, Mount Royal University  
**Greg Grunau:** Pastor of Spiritual Development, Centre Street Church  
**Karin Lavoie:** Library & Research Assistant, Centre for Suicide Prevention  
**Beth McLean Wiest:** Teacher, HtH Executive Director  
**Jack Mortensen:** Minister, Special Consultant to Western Division of Young Life of Canada  
**Kim Pangracs:** Family Counselor, Grief Support Program, Alberta Health Services  
**Keith Weaver:** Chief Finance and Administrative Officer, MicroEnsure

## Acknowledgments

Report Prep: **Sarah Vooyo, Reid McLean Wiest**  
Photography: **Rick Erlendson, Garth Stanley**

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, 2010.

On October 25, 2010, HtH was issued its Letter 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 767251-9. The business number from Canada Revenue Agency is BN 83555 8115 RC0001. On August 19, 2014, HtH was issued its Certificate of Continuance under the Canada Not-for-Profit Corporations Act.

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>, 2017.