Photo Description:

Two dancers in profile, one behind the other, looking forward with intense focus. Both dancers are wearing white shirts and dark pants, and both are wearing glasses. One sits in a wheelchair, the other sits on the ground to the side of the chair, leaning back on hands, leaning forward with chest and chin, and knees bent upwards with feet flat on floor.

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Chairperson’s Report

As a board member who has been with CRIPSiE since its inception in 2013, it has been a huge honor to see this small organization grow in so many ways over the past six years. CRIPSiE’s operational budget has grown exponentially, our programming has increased significantly which is a huge accomplishment and a huge strain on our administrative team. With these huge successes comes changes and shifts in how we are able to operate and best support our core team of artists and our community.

Some administrative and governance highlight from 2018 include:

- A CRA clinic on April 17th where our practices as a Charity were audited by the CRA. We are currently well within regulations and gained some valuable insights from this process.
- Looking at our anti oppressive agreements in contracts when working with people outside the organization
- Preparing for our upcoming casino in August 2020.

I am very excited about the work ahead of CRIPSiE this year. The board has invested more time and resource into strategies for board development and accessing resources about best practices in governance. Collectively the board and artists have agreed to an in depth discussion about CRIPSiE’s core values and how these play out in our day to day practices. We are also considering the overall organizational structure, and if our current structure best serves our community, our artists and our values.

This work is very challenging and exciting, and I believe CRIPSiE’s artists and members are more than up for the task. I look forward to seeing what CRIPSiE evolves into over the next season.

Ainsley Hillyard
Artistic Report:
Artistic Associate Alison Neuman

For *Mobilize!*, our self-produced show, we were able to feature six works. Three of the pieces have been in development for the past two years:

**Webs** was a collaborative improvisational piece with Gerry Morita and Jodie Vanderkerkove. Since March 2017, our artists explored improvisational techniques using their individual accessibility and rehearsed a performance score. Up to 12 of our dancers had an opportunity to perform with many artists. This piece permitted flexibility around balancing their health and life circumstances while enabling all artists to be a part of the performance or opt out. CRIPSiE gained a greater understanding of our artist’s needs in accessible rehearsals and performances; which we will use for current and future projects.

**Our Selves, Each Others**, choreographed by Lindsay Eales, exemplified the ‘Learning to Perform’ training program. This project was created in two phases; phase one from September 2017 to January 2018, which culminated in an eight-minute work featured in the 2018 Orchesis Dance Motif and phase two from May to October 2018, which developed into a 14-minute staging in *Mobilize!* Mad creation methods, choice and consent, created dynamic layered disability-designed movements, which created the foundation for this piece. Artists were able to develop skills within choreographed works to present leadership opportunities from within the work.

**Orbits**, choreographed by Kelsie Acton, in collaboration with CRIPSiE artists, was an arts-based research process exploring time in integrated dance practice and resulted in an eight-minute work. Dancer discussions explored time and movement generation. Around a specific scene, improvisation was used as sparks to set choreography. The scope grew from timing in integrated dance to our artist’s interest in prioritizing space, time and black hole explorations. Gravity, time, and celestial bodies inspired intimate movements. Shifting priorities to reflect the interests of the group provided a collaborative practice which built the artists’ interaction within the work. Additionally, **Orbits** used the dancer’s skills in making a soundscape using their breath and vocalizations. Building soundscapes is a new process for us which offered exciting creative avenues.

**Home** was choreographed by disabled choreographer Alison Neuman, with collaboration from Angela Sekulic. This 10-minute piece is her third piece nurtured as part of CRIPSiE’s Emerging Choreographers program. Alison’s duet explored the journey of love and loss. While developing this piece, Alison also received mentorship from the Dancefest@Nexftest 2018 program, provided by members of the Good Women Dance Collective. Additional mentorship during the development process emphasized the value in connecting CRIPSiE’s emerging choreographers to the Edmonton dance community. Taking advantage of mentorship from the Good Women, and Lindsay Eales gave Alison a safe space to explore emotional based content, and nurtured a space to outside her comfort zone, not only as an emerging choreographer but also as a dancer.
Artistic Report Continued ...

_You I Wash Dry_, was created by first-time choreographer and cultural Muslim Nathan Fawaz. This duet with Lindsay Eales was presented in Mobilize! Nathan’s six-minute work explored mad living, embodied trauma and daily rituals. Writing, material artifacts, and gestural vocabulary were inspirations for this work. Learning during this process encompassed mad performance practice and product encounters with trauma, everyday sensory experiences, and political issues. About their experience, Nathan writes “late 2017; I was selected among applicants to CRIPSiE’s emerging choreographers program. For months, I have been encouraged, supported, and nudged through terror and tantrums, excitement, frustration, and doubt by none other than Lindsay Eales. I am humbled and grateful. She is masterful in her craft. ‘You I Wash Dry,’ [is] a piece I am surprised and satisfied to say I (co)created.”

_Garden paths_, a 33-minute piece featuring three CRIPSiE artists, was choreographed by Kelsie Action. This project culminated within three years after being approached by Thunder Bay’s Tangled: Disability + Art, an anonymous group of visual artists with a disability interest to collaborate on a piece using their abilities and our integrated dance. Liz Buset, a Thunder Bay artist, a group of local visual artists with disabilities, and three CRIPSiE artists drew inspiration from the artist’s images and Skype discussions. The composition was written and recorded by CRIPSiE collaborator Tom Merklinger, and projection artist T. Erin Gruber supplied the visual artist image projections to accompany the dance. On October 5, 2018, the piece premiered at the Magnus Theatre, thanks to the assistance of The Thunder Bay community of local artists. Garden Paths was praised by the audience.

_Relaxed Performance_: Bridging on the success from our show _Careful_, in 2016, all performances of _Mobilize!_ were relaxed. All shows featured captioned text, ASL interpretation, and visual descriptions refined from the visual description professional development workshop we held with VocalEye from Vancouver. Streaming of _Mobilize!_ was presented in the lobby for anyone who needed to come and leave the production. An earlier start time of 7 PM accommodated both audience members with young children and our dancers with tight care schedules. Our space also included sensory toys, colouring books, and ear plugs for desiring audience members.

Mia Amir, trained in relaxed performance and artist in residence from Vancouver, supported our show. She facilitated a “No Shhshhing” policy, collaborated on signage regarding areas of high sound volume in the audience seating area, developed chemical sensitivity educational materials, and organized a scent-reduced space in our audience. In the future, we will be further developing our practices around scent-reduced spaces, including pre-event education, via social media and our website.

_Evaluations_: Additionally, this year we had an arts-based evaluation of _Mobilize!,_ facilitated by Brooke Leifso. We invited audience members to express their feelings, thoughts, desires, and experiences of our show, through their drawings and writings, on a roll of paper in the lobby. The engagement was significant, and we will use it again in the future. The audience shared the show represented a complexity of emotions including love. Due to a diverse range of people attending our shows, this evaluation supplied a non-normative way to express concrete, abstract, and have fun while building and engaging within our community.
Artist’s Perspective:  
Angela Sekulic

I was first introduced to the work of CRIPSiE over 10 years ago when they were still known as iDance and were performing in the Orchesis Dance Group’s Dance Motif. What I noticed was the beauty that came from each dancer demonstrating their movement potential, and I knew right away that I wanted to be a part of what they were doing. My experiences working with the creators and dancers from CRIPSiE (and their affiliates) in several performances over the years has been pivotal for me as a dancer and a human. I find myself drawn to CRIPSiE’s explorative and collaborative creative process where each performer’s potential is tested and pushed but always within an environment of consent and safety. I have learned to move, on my own and with others, in ways I had never imagined – with stunning and poignant results. I have learned so much about myself, evolved as an artist, and made lasting friendships thanks to the CRIPSiE community and their ground-breaking efforts to evolve the art form of dance. I am so grateful for what CRIPSiE has afforded me and look forward to participating in choreographic and performance opportunities in the future.

Photo Description:
Black and white headshot of woman. Medium length hair curls and whips around her face. She is serious.

Photo Description:
One dancer, in a dark jumpsuit sits and holds up arms, bent at elbow with palms and fingers outstretched towards audience. Second dancer behind and seated in wheelchair, extends first dancer’s fingers with fist like hands. Background is lit in blue.
Mission, Mandate, Who We Are, How To Donate

Mission
CRIPSiE, the Collaborative Radically Integrated Performers Society in Edmonton, is committed to generating high quality, creative, anti-oppressive and inclusive art practices and performances.

Mandate
CRIPSiE strives to develop a more equitable, accessible, vibrant and engaged artistic community in Edmonton.

Who We Are
The Artistic Associates are a group of volunteer CRIPSiE artists with a wide range of abilities and experiences. They are voted in by their peers, and make sure that the art and practices of the organization represent the needs and desires of the community.

Kaylee Borgstrom, Nicolle Elliot, Alexis Hillyard, Alison Neuman, Danielle Peers

The Board of Directors is an arms-length group of volunteers, voted in annually by the society’s members to make the final financial and operational decisions for the Society.

Ainsley Hillyard (Chair), Jasleen Sekhon (Treasurer), Wendy Marusin (Secretary), Krista Posyniak (Board Member at Large)

How to Donate
We are a registered charity! (Charitable #83202 7783 RR001). To donate, contact us, or follow the DONATE link on our website to ATB Cares – they match donations by 15%, take no fees, issue tax receipts, and help to stretch your donation dollars further.
This past season, I had the exciting opportunity to work on a piece that traveled to Thunder Bay. *Garden Paths* was a labour of love that started in April 2018 and culminated in performances in October. Flux City, an artist collective from Thunder Bay, held a workshop with local residents to create beautiful and unique flower paintings that were then sent to CRIPSIE and used as inspiration for our movement. Every petal and stem were translated into powerful movement sequences that told the story of the seasons, and of life, death, and rebirth. This intense process led to the creation of a piece that I couldn't be prouder of. Performing this piece, while being double billed with renowned indigenous, disabled dancer Brian Solomon, was a highlight of this amazing trip.

While we were there, we also had the chance to lead several integrated dance workshops and support local dancers and teachers in bringing accessible dance and art to their communities. Traveling to Thunder Bay with some of my favourite people, to perform one of my favourite pieces, and bring integrated dance to a new city is an experience I will treasure forever.

And Alex...you still owe me some gelato! :)

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**Photo Description:**

Headshot of Kaylee smiling and wearing red framed glasses and a blue shirt. Rainbows reflect upon her face and wall behind.

**Photo Description:**

One dancer stands behind walker draped in a cape of green turf. Two dancers stand a distance behind and hold green turf off floor. Background has a yellow background with red and orange flowers.
Mobilize 2018:
Artistic Associate
Alexis Hillyard

This past year I had the opportunity to perform in CRIPSiE’s ‘Mobilize’ at the Westbury Theatre, and it gave me more than I could have asked for from an arts performance. Each piece weaved together notions of accessibility, movement, poignant themes, and great artistry - each so different from the next. As an Artistic Associate with CRIPSiE, Mobilize made me proud and excited to begin my AA journey with the organization on a particularly creative note. Being part of an organization on multiple levels (performer, behind the scenes, friend, colleague) has deepened my commitment to accessible art making where disability is centered. I got to perform in a piece called Orbits, which involved two other dancers and myself. The themes centred around the movements caused by black holes, and the pull of gravity and time. I got to create the soundscape for the piece with a looping pedal, where I sang multiple different notes to create a dissonant and intricate chord. Being involved in this piece helped me to learn the powerful nature of creating our own soundscape to dance to, which helped me feel much more connected to the piece. I also got to hone my spatial awareness skills by using my peripheral vision to watch the other dancers to ensure we were moving in sync with each other when the piece called for it. What a pleasure!

Photo Description:
Alexis, wearing a white printed sweatshirt and black pants stands causally in front of several trees and a path. Leaves are a pale yellow, and the ground has yellow leaves and pale green grass.

Photo Description:
One dancer stands in line with two other dancers, focused to side stage with upraised arms, bent at elbows. Dancer two in center of line is hunched over in wheelchair. Dancer three at the far end of row has arms hanging middle height.
What’s Up Next?:
Artistic Associate
Nicolle Elliot

Dancefest @ Nextfest

CRIPSiE will be presenting a piece by the ever talented Alison Neuman in Dancefest by Nextfest, a festival for emerging artists and choreographers. In this piece entitled Reflection, three dancers orbit the realm between dreams and reality, exploring their own individuality and expectations while desiring to create a reflection of their dreams.

They will be performing Dancefest at Nextfest 2019 in program Anticipate, on June 4th at 8pm, June 5th at 6pm, and June 6th at 8pm.

Peggy Baker Project

A project years in the making, CRIPSiE will be partnering with Peggy Baker, a renowned contemporary dancer and choreographer, to create a twenty five minute piece for our 2020 show, On Being and Doing.

Peggy will work collaboratively with CRIPSiE artists to create a new piece generated by our collective stories. Peggy is interested in using the artists’ live as well as recorded voices as a catalyst, exploring CRIPSiE artists’ lived experiences through dance.

Peggy will travel to Edmonton for four ten-day periods, during which time she will work with our artists to create this piece. She will also be running inclusive workshops, through our partnership with the Good Women Dance Collective, for both our artists and the general public.

This project will be open to all CRIPSiE artists who desire to participate in this wonderful opportunity.

Photo Description:

Nicolle, in a knelt position, touches her walker. She has her arms up and outstretched, and head up. There is a blue background behind her with blue leaves.
CRIPSiE had another great financial year! We have $24,864.50 in the bank. We have deferred $8,215.05 to pay for projects in 2019; $3,591.64 of this is from a grant that spans 2017 and 2018. We paid $50,455 to artists, more than a 50% increase from last year; and spent 84% of our funds directly on making and showing accessible art. Below is our simplified financial statement.

Full financial statements have been sent to members, and are available upon request.

### Income

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants</td>
<td>$73,083.45</td>
</tr>
<tr>
<td>Performing/Consulting</td>
<td>$4,947.80</td>
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<tr>
<td>Donations</td>
<td>$10,181.25</td>
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<tr>
<td>Fundraising</td>
<td>$2,010.64</td>
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<tr>
<td>Investment Income (Bank Interest)</td>
<td>$62.06</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td><strong>$90,285.20</strong></td>
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### Expenses

<table>
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<tr>
<th>Category</th>
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</thead>
<tbody>
<tr>
<td>Artist Fees</td>
<td>$50,454.81</td>
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<tr>
<td>Production and Education</td>
<td>$19,057.76</td>
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<tr>
<td>Accessibility</td>
<td>$2,453.97</td>
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<tr>
<td>Organizational Development</td>
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<tr>
<td>Fundraising and Volunteer Appreciation</td>
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</tr>
<tr>
<td>Administration and Bank Fees</td>
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</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$85,561.54</strong></td>
</tr>
</tbody>
</table>

### Financial Position

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Working Capital (Equity)</td>
<td>$11,925.79</td>
</tr>
<tr>
<td>Income minus expenses</td>
<td>$4,723.66</td>
</tr>
<tr>
<td>Retained Surplus (end of 2018)</td>
<td>$16,649.45</td>
</tr>
<tr>
<td>Deferred Income until 2019</td>
<td>$8,215.05</td>
</tr>
<tr>
<td><strong>Total Amount in Bank</strong></td>
<td><strong>$24,864.50</strong></td>
</tr>
</tbody>
</table>

1 - The retained surplus of $16,649.45 includes a reserve fund of $8032.43. This reserve fund can only be used for emergent priorities requires board approval for any expenses, $4000 was placed in an Emergency Access Fund, for accessibility needs that do not have funding.

2 - This money, though received in 2018, will used in similar projects, including the CIP Grant amount of $3591.64

For full financial statements please email info@cripsie.ca
Our Funders

SPECIAL THANKS TO OUR SUPPORTERS:

Canada Council for the Arts
Conseil des arts du Canada

Alberta Foundation for the Arts

edmonton arts council

EDMONTON COMMUNITY FOUNDATION

Alberta Government

The City of Edmonton

THE MURIEL HOLE FUND AT EDMONTON COMMUNITY FOUNDATION

The Stollery Charitable Foundation

THE UNIVERSITY OF ALBERTA ARTS BASED RESEARCH STUDIO

FRINGE THEATRE ADVENTURES

Orchesis DanQ Society