



FONDATION
michaëlle jean
FOUNDATION

2017-2018 ANNUAL REPORT

Our Vision

We share a vision of a Canada in which all youth use their voice and the most disadvantaged among them are included. We recognize that the arts and creativity are vectors of expression, action sensitization, civic mobilization, prevention, reflection and solutions in the face of social challenges that many youth and their communities.

We also advance the power of arts, creativity, culture and education in their capacity to transform the destiny of excluded youth or facing difficulties to reinforce dialogue for social cohesion in favour of revitalized communities and for the common good.

Our Mission

Through its programs and activities, the Michaëlle Jean Foundation accompanies, supports and ignites youth-driven civic initiatives, which call upon the arts, culture and education as tools of expression and action.

Our Values

Our approach is unique: it consists in building ties of trust and collaboration with youth and their communities.

It is founded on the following values:

Active citizenship

Innovation and creativity

Dialogue, collaboration, and inclusion

Individual and collective social responsibility



Always and Forever, the Power of the Arts

Message from the Executive Director



“If the world were clear, Art would not be,” said philosopher Albert Camus. It is true that if art reflects a society, it is also the best way to change it. It is still necessary to have the right tools, effective tools of intervention, which make it possible to address social problems and strengthen the societal bond. The arts emphasize activism and commitment, relationship to others, sharing, and community action; in short, the arts are at the service of sustainable development.

At the Michaëlle Jean Foundation, we believe that the role of education is to contribute to personal development, including enhancing human, social and environmental skills in all areas useful to intimate, interpersonal and collective life.

In the face of the competitive and consumeristic creativity of cultural industries and the creation of the equally competitive world of art, there is the cooperative creativity of individuals and groups. This is what concerns us most in the actions and activities of the Michaëlle Jean Foundation. Of course, the introduction of new technologies into our daily lives, the media invasion and the trivialization of modes of communication have shifted the relationships and boundaries between culture and technology, between the social sphere and the private sphere. Everything is accessible to all and the training, education and expressive activities have assimilated this new observation: there is the transmitter, the mode of emission and the context of reception; but for these three wheels to be conveyed unhindered, there is a need for mediation. This mediation consists of reintroducing the subject and their experience.

“Culture is presented as a series of complex and entangled mediations between the individual and the group, the imaginary and the symbolic, the subject and the world. It directs individual perception, organizes behaviors, and gives meaning to subjective and collective experiences by inscribing them in a shared space-time. Culture shapes our organization and construction of social time,” according to Jean Caune’s definition of culture.

It is on this basis that the Michaëlle Jean Foundation has been building, for almost eight years, its programming and activities in Canadian society with young people between the ages of 15 and 30 in difficult circumstances, angered, and often excluded, looking for a path - and a voice - to integrate into this often divided world.

Today, young people facing social exclusion, participating in our programming, especially our flagship “4th Wall: Making the Invisible Visible” initiative, only borrow from the artistic experience and its ability to influence our perception, condition our imagination, and mobilize our emotions and our emotional involvement.

2017-2018 was marked by the great success of our work with these young people who, through the artistic experience have found the Word, resumed their place in society and often become leaders in their communities.

A handwritten signature in dark ink, appearing to read 'Jean-Daniel Lafond'.

Jean-Daniel Lafond
Co-Founder, Co-Chair and Executive Director

There is Hope to be Cultivated and There Is Urgency

A Message from the Co-Chair



Across Canada and around the world, I have spent the last 20 years in close contact with the realities and challenges that affect and shape young people. I have talked about their concerns, their expectations and their activities. I always like to see young people at work, collaborate alongside them and above all make sure that all their voices are heard; they are essential and they enlighten us.

The Michaëlle Jean Foundation was born out of this commitment to young people, especially those who are at risk, looking for each other and who have the greatest need to be accompanied. Jean-Daniel and I have seen how young people know how to seize, with so much courage, depth and insight, the power of the arts, to make of them powerful tools of expression to gather their strengths and ideas, to mobilize widely in the name of universal values that they want to see triumph in the face of a world of all dangers, violence, inequalities, exclusions and uncertainties.

There is Hope to Cultivate

We know the value and the innovative dimension of what the Michaëlle Jean Foundation achieves with its programming. It does so among thousands of young Canadians by opening spaces for dialogue, networking, strengthening constructive ties, supporting civic initiatives, building capacity, creating training opportunities, developing apprenticeships, and building.

We are determined to move forward and broaden our networks and the circle of partners who, like us, see the urgency of doing so, for the sake of prevention, especially in the face of the proliferation of hate speech, extremist movements and criminal organizations that everywhere exploit the disenchantment, distress and precariousness that seize young people. No country is immune. Canada is no exception.

We must shake the feeling of powerlessness and indifference, the harsh prejudices that exclude, the ignorance, and the withdrawal into the individual for himself, for his family and for his clan.

It is Urgent

The global context demands it and time is running out. Young people today have never been so numerous in the history of humanity. Demography is galloping and in the vast majority of countries, people under 25 or 30 years account for more than 60% of the population, sometimes up to 70%. Young people are struck by all the challenges sweeping the planet on all fronts. We see it not only in emerging countries, developing countries or the least developed countries, but very clearly also in the richest and most industrialized countries. So many young people, at home and abroad, are left behind and marginalized. So many young people, whose energies, abilities, skills, and potentialities are not put to use. This is happening before our eyes; we know how dangerous and destabilizing this situation is; but above all, we realize how completely irresponsible it is. Because not investing in the strengths of young people, looking away from the conditions they face, hardly listening to them, not having the concern to include them, is irresponsible.

This report shows our advocacy and our action for more responsibility.

A handwritten signature in dark ink, appearing to read 'Michaëlle Jean'.

H.E. R.H. Michaëlle Jean
Co-Founder, Co-Chair



Peace on the Agenda

The 2018 Power of the Arts National Forum

February 16 to 18, 2018, Power of the Arts National Forum was held in Montreal, organized by the Michaëlle Jean Foundation in partnership with the Montreal Museum of Fine Arts. It was a landmark event that brought together some 300 highly motivated participants from across Canada. The Forum, now in its fourth year, brings together all sectors that use the arts as tools for social change and are struggling against the effects of exclusion in all its forms. It therefore concerns the front-line associations working in this field, public institutions, foundations, the justice system, health, medicine, research, the arts and culture sector, and of course, the general public of young and old, very aware of the state of the world and very committed. They all believe deeply that the arts, culture

and education are tools to counter the social scourges of exclusion, rejection of the other, hatred, racism in all its forms, violence, terrorism and war...

Indeed, three months ago, when we set up our working committee, I proposed that the new edition of the Power of the Arts National Forum be dedicated to peace and social harmony and that the arts be our weapons for peace and peacemaking to face the uncertain times we are going through. Nathalie Bondil, Executive Director and Chief Curator of the Montreal Museum of Fine Arts, reminded us that the Museum takes into account excluded audiences by welcoming young children and their families, whether from disadvantaged backgrounds or not.

The Museum combats violence and social exclusion, offers programs for the homeless, supports adult literacy, as well as helps reintegrate those with mental disabilities, victims of sexual assault and persons with physical disabilities. Finally, it values social cohesiveness and cultural diversity as well as the education of girls and the integration of Indigenous women. These are but a few among many similar or complementary areas that the Michaëlle Jean Foundation shares broadly with the Montreal Museum of Fine Arts.

The Power of the Arts National Forum 2018 was built around these themes, this research and these values.

For me, it was obvious that the Forum would cover the broader issues of globalization today. Is globalization the end of humanity? I do not believe that. Is it not rather an opportunity to bring people together and to ensure that all those operating in culture and the arts field work against war and for peace by enabling a new humanism? That is what I believe. It's not a utopia; it's urgent.

This forum will remain memorable. The speakers, the artists, and the workshops were a breeding ground for talent and ideas. This joint venture with the Montreal Museum of Fine Arts radiated energy throughout the Forum and offered the Michaëlle Jean Foundation great visibility both in Canada and outside our borders.

We have been fortunate to have the support of partners who have literally invested in the area and who believe deeply in what we do. I would like to mention: Vermilion Energy, the Brian Bronfman Family Foundation, the Asper Foundation, La Fondation de la Chenelière, the Canada Council for the Arts, the Peace Grant-makers Network, the National Film Board of Canada, and the College of Family Physicians of Canada, and the Canadian Commission for UNESCO.

Thank you for allowing us to make those three days a great and beautiful success.

Jean-Daniel Lafond
Co-Founder, Co-Chair and Executive Director





Making the Multilateral Canadian

The 2017 National Black Canadians Summit

IN 2014, the Michaëlle Jean Foundation developed a program called the 4th Wall, intended for disadvantaged young people aged 16 to 30 facing multiple barriers. This program, which uses the arts and education as tools for social change, has reached hundreds of young people, mostly from traditionally excluded communities, including Indigenous youth, street-involved youth, LGBTQI+ youth and Black youth. The principle is simple: in partnership with museums and cultural institutions, use the arts, creativity and education to open spaces for dialogue and organize forums

that break down solitudes, bringing together young people facing social exclusion with citizens from all walks of life, who express themselves, share ideas, and generate innovative solutions and initiatives to improve their living conditions and revitalize their community.

In 2014 and 2015, the Michaëlle Jean Foundation specifically designed two editions of the 4th Wall, dedicated to Black youth: the first entitled “Make the Invisible Visible” in 2014 at the Montreal Museum of Fine Arts and the other in 2015, entitled “The Scratch and Mix Project” at the Art Gallery of Ontario, in parallel with the major exhibition of Jean-Michel Basquiat’s work. In both cases, the exhibitions were about raising public awareness about the fight against exclusion and racism.

Bringing an International Decade Home

It was in 2014 that the United Nations General Assembly unanimously adopted the International Decade for People of African Descent (IDPAD). The outcome of 13 years of global civil society advocacy for UN recognition, the Decade provides an aspirational framework for the international community to collaborate on eliminating severe socioeconomic obstacles facing people of African descent. The General Assembly also ratified a Programme of Activities to guide global actors, as they implement the International Decade objectives at the multilateral, regional, and national levels. In IDPAD, the Foundation saw a unique opportunity to give greater visibility to the voices of Black Canadian youth heard during the 4th Wall exhibitions and to work with partners to design a strategic roadmap to galvanize all sectors of society around improving their quality of life.



Emancipation by Design

To fulfill its aspirations, the Michaëlle Jean Foundation joined what would become the Federation of Black Canadians, the Toronto Public Library and Deloitte, to host the inaugural National Black Canadians Summit. The historic event took place at the Toronto Reference Library from December 4 to 6, 2017. It convened over 700 Black Canadian leaders, senior cabinet ministers, senators,



business leaders, labour union executives, youth, artists, physicians, and more. Marking the International Decade for People of African Descent, the event sought to advance the emancipatory journey of Black Canadians through a nationwide strategic planning exercise. Together, participants reflected on designing tangible solutions to real challenges people of African descent face in Canada. TD Bank Group generously funded the event, with further contributions from the Canadian Labour Congress, highlighting the extent to which different segments of Canadian society attributed importance to the Summit. Through a prepared video message, Prime Minister Justin Trudeau pledged to officially recognize the International Decade for People of African Descent. His message was echoed by the federal Immigration, Refugees and Citizenship Minister Ahmed Hussen who also pledged government follow-up on the priorities identified by Summit participants.

Strategic Musings

With so much talent, expertise and knowledge gathered under one roof, the Summit organizers invited participants to break bread in 16 different strategic planning sessions. Touching themes as varied as health, access to justice, wealth creation, community safety, and the arts, the sessions enabled people of all ages to lay the groundwork for a series of strategic action plans offering a clear and



measurable roadmap to success for Black Canadians, particularly youth. Discussions facilitated by Deloitte focused on identifying the objectives, tactics, and timelines required to see drastic improvements, in such areas as educational attainment, financial investment, and disproportionately high incarceration rates. The strategic plans would then feed into a cumulative national action plan, which would constitute the Canadian version of the UN Programme of Activities for the Decade.

An Impact to Define the Ages

With its major focus on improving societal responsiveness to community needs, the first National Black Canadian Summit did not disappoint. For starters, it was the launching pad for the Federation of Black Canadians, a national and highly visible advocacy group representing and working with Black community organizations across the country. Second, the Prime Minister made true on his promise to the Summit attendees by officially recognizing the International Decade for People of African Descent in the presence of representatives of the Michaëlle Jean Foundation. Then, the government held its commitment to honour the strategic action plan, when for the first time in Canadian history, it explicitly allocated funds in its annual federal budget to supporting Black communities, in areas such as access to justice, mental health, skills development, disaggregated race-based data, and employment. Concomitantly, the Summit inspired participants to create new initiatives. For



example, at the Summit, public servants in attendance created the Federal Black Employee Caucus, a dynamic organization mandated to work on removing hurdles including harassment, discrimination and under-representation, facing Black public servants. Simultaneously, representatives of local organization Black History Ottawa, opted to create a new project called Connecting the Dots, centred on sharing common experiences among members of the African diaspora across Canada particularly youth.



A Whiff of CHAI

The Combating Hate, Advancing Inclusion Project (CHAI)

Demystification with Canadian Characteristics

The success of previous 4th Wall exhibitions inspired the Foundation to further its critical work of deconstructing received ideas and demystifying unknown facets of Canadian society. This time, as prejudices mounted against Canadians of Muslim faith, FMJF looked to the need to combat Islamophobia as the initiator of a daring new endeavour: the Combating Hate, Advancing Inclusion Project. Working hand-in-hand with the Silk Road Institute, the Foundation launched an invitation to Muslim youth and selected 14 young videomakers to create short films about a delicate subject: combating hatred and advancing inclusion (CHAI).



A Pas de Deux with Fear

What seemed self-evident, in fact, was not so clear cut. In Quebec, our initiative was deliberately diverted of its meaning and message by none other than Journal de Montréal columnist, Sophie Durocher. She attacked the Rt. Hon. Michaëlle Jean and poured her bile on the Foundation’s project, completely ignoring the involvement of the Silk Road Institute. Ultimately, all means were necessary to unleash populism, especially bad faith. And the columnist gave herself to her heart’s content:

“It is taken for granted, from the beginning, that young Muslims are victims of hatred. (...) If a young Muslim wanted to show her freedom of thought and action in Canada compared to her home country, would that be acceptable to the Foundation? (...) This project, which is progressive, is in fact regressive. This project, which stands for tolerance, actually encourages intolerance. ”

“The best way to practice inclusion is to not to distinguish between the beliefs of individuals and not to create competitions that exclude those who do not believe in Allah.”

The one who claimed to teach a lesson received another lesson from the very engaged young artists who were selected. The videos showcased in Ottawa, Toronto and Vancouver presented a very different image than the caricature, partisan, and concocted myth peddled by the Quebec columnist. Vi Nguyen, Director of Grants & Community Initiatives at the Vancouver Foundation, articulated the purpose of the program and what it brought to Muslims youth, “This video project by young people from Muslim communities across Canada provides just the right kind of opportunity, allowing us to see and hear the voices that hate is trying to silence.”

Tactical Reflections

The rich and diverse content of the winning video submissions were the focus-point of a national dialogue on Muslim youth the Foundation organized, in Ottawa on November 15, 2017. The CHAI Forum gathered approximately 100 Muslim youth from across Canada, federal and municipal officials, and community leaders. Together, they pursued a deep and engaging conversation on fighting Islamophobia, improving economic outcomes and addressing mental health challenges facing Muslim youth across the nation. The dialogue included an animated panel discussion with all the winning filmmakers who spoke not only about their work but also made a vibrant call for concerted action to combat the scourge of hate rocking the country. Their commentary was

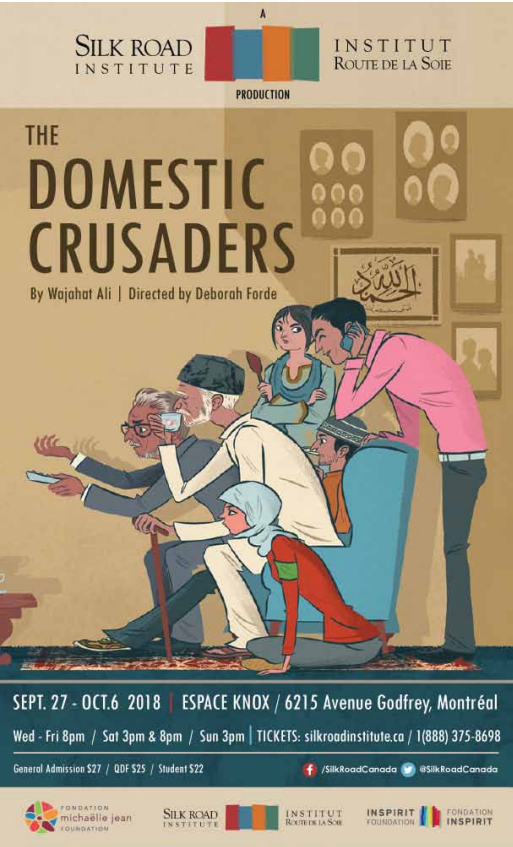
echoed by a roundtable panel of community and religious leaders who painted a disturbing portrait of communities under siege. The focal point of the event, however, were four facilitated workshops, where participants discussed issues raised by the videos in greater depth and identified strategies to combat Islamophobia, address anti-Black racism and gender-based violence in Muslim communities, as well as enhance employment and entrepreneurial opportunities for Muslim youth across the country.

Philanthropy Coming on Board

The image of Canadians of all backgrounds working together to eradicate Islamophobia from our midst caught the attention of key actors within Canada’s philanthropic sector. Upon hearing about the successes of the Quebec version of the project, the Vancouver Foundation, the Winnipeg Foundation, the Edmonton Community Foundation and the Oakville Community Foundation elected to donate \$52,000 to the Michaëlle Jean Foundation to make the national project possible. Once the word got out about CHAI, the Inspirit Foundation decided to join the mix and contribute \$70,000 to help the Foundation implement elements in the action plan drafted at the youth Forum. The Michaëlle Jean Foundation opted to partner with the National Council for Canadian Muslims and the Silk Road Institute to honour the recommendations developed by youth leaders. Their projects centred on enhancing spaces and opportunities for creative expression among Muslim youth and developing leadership skills and capacity to utilize traditional and new media to counter Islamophobic discourse.

Public Awareness on Stage

With the Michaëlle Jean Foundation’s support, the Silk Road Institute responded to the call to action made by youth at the public forum. It was done by launching Canada’s first Muslim theatre company. For its first act, the company set its sights on bringing Pakistani-American playwright Wajahat Ali’s play “Domestic Crusaders” to a Quebec audience. Chronicling the challenges and complexities of Muslim American life post 9-11, the play engaged a Muslim and non-Muslim cast and audience in a roller-coaster of emotions, over the course of an intense two-hour performance. The impact of the project was reflected in the number and diversity of attendees. For members of Muslim communities, the project provided an opportunity for them to see their stories on stage, and to see those stories shared and empathized with beyond their communities. For artists and youth who identify as Muslim, the project offered inspiration for them to pursue their passion through a formal career. For attendees who did not identify as Muslim, the play gave them an opportunity to empathize, and develop a deeper understanding of Muslim communities, their diversity, and the common threads that binds all of Canada’s diverse communities. Ultimately, the play was instrumental in showcasing the artistic expressions of Muslims and under-represented communities while enabling the Silk Road Institute to engage with a larger audience than ever before, further strengthening their mission and increasing impact.





Championing Peace & Justice

The Justice, Arts and Youth in Action Project

Envisioning the Future

Aspirational thinking is on the minds of the creative changemakers at the heart of JAYA: the Justice, Arts and Youth in Action project. Following three years co-hosting groundbreaking arts exhibitions at the Art Gallery of Nova Scotia, alongside the Michaëlle Jean Foundation, JAYA spread its wings by hosting public consultations across the province to generate ideas on ways community can mobilize to address issues of concern raised by over 100 young Nova Scotian visual and multimedia artists. Community forums were held on leadership among Black youth, reconciliation with Mi'kmaq people, safety for LGBTQI+ communities, as well as support for those victimized by

sexualized violence. This was coupled with online surveys and canvassing the streets of neighbourhoods and communities to generate additional feedback. In all, 200,000 Nova Scotians were reached through the outreach. Youth Art Connection used the information generated by the community outreach to draft a strategic action plan. The focal point of the plan is a series of youth-focused social innovation hubs empowering marginalized youth to become motors of social, cultural and economic development as well as opportunities for youth to showcase their creativity and ideas through public art.



Touched by the Brush

Inspired by the emphasis on public art in the strategic action plan, JAYA has partnered with award-winning football player Jeremy Williams to grow an initiative that started off empowering youth to beautify the Mulgrave Park public housing complex in Halifax. Now, an annual happening affecting the entire city, Paint our City has become a rallying cry for young creative minds to paint their vision of a better, more inclusive city so that tens of thousands of people can be inspired by their message of peace and mutual respect. Several large companies, such as Scotiabank, Emera, and Irving, have responded favorably to their message, offering financial resources, volunteers and moral support to an initiative, which has taken Halifax by storm and inspired a \$5 million infrastructure investment into the Mulgrave Park neighbourhood.



Incubating Hope

Reaping the benefits of the public art initiative, JAYA has set its sight on seeing the power of the arts generate more peace and prosperity by establishing a network of youth-driven social innovation hubs. Each hub will enable more young Nova Scotians to activate change in their midst. Already, the initiative has set up a hub in the heart of Halifax named Dialogue Hub in Halifax (HUBHFX), offering a safe space for professional development, learning, mentors, opportunities, peer networking, collaboration, exploratory and challenging dialogue, mental health support, and most importantly a feeling of connection and safety where for some none other exists. Discussions are already well-advanced with the province, municipalities and the private sector to make a significant investment in scaling up the Halifax hub offer and exporting the model across the province, in such a way that strengthens already existing youth-serving organizations.





Reconciliation in Action

The Evening of Hope Fundraiser

ON October 22, 2017, a dinner under the theme of “Hope” in Winnipeg was held as a fundraiser to support Indigenous youth and advancing national reconciliation, under the aegis of the Michaëlle Jean Foundation, Friends of the Canadian Museum for Human Rights and City of Human Rights Education, a brand new organization. The idea was conjured up by EQ3’s Executive Director, Peter Tielmann, with the assistance of Arni Thorsteinson, President of Shelter Canadian Properties Limited and Vice-President of Friends of the Canadian Museum for Human Rights. Both are from Winnipeg and members of the Michaëlle Jean Foundation Board of Directors. The evening event took place at the Canadian Museum for Human Rights, in front of a generous audience, including dozens of philanthropists.

A Long Relationship Nurtured by Hope

There, the Rt. Hon. Michaëlle Jean, Co-Founder and Co-Chair of FMJF, was invited to reflect on “Hope,” which had always been the motivating theme behind her actions, even during her tenure as Governor General. In her remarks, Mme Jean spoke about the ways in which “Hope” has become the new humanism, carried by women, men, and youth of great will. She shared her experience in Winnipeg, especially in the North Point Douglas neighborhood, then ranked as one of the most disadvantaged in Canada.



Mme Jean discovered the community through a letter sent to her at Rideau Hall by two 11-year-old girls from the neighbourhood. It was a real cry from the heart, a call for help, a poignant description of violence, drug trafficking, armed gangs, a general climate of terror and insecurity, making their lives completely insupportable. However, in their letter, the budding leaders also spoke about actions taken in the neighborhood to put an end to precarity. They gravitated around a cultural center, Graffiti Art Programming Inc, which remains to this day a safe space as well as a focal point for creation, mediation, facilitation, training, animation and mobilizing. In the letter, it became clear that the young leaders were asking for reinforcements: they wanted to be heard, recognized and accompanied.

Empowering the Community

Mme Jean chose to respond to their call by visiting “Graffiti Gallery”, as it is often called, to bring a variety of influential stakeholders together with the youth to understand the power of the arts to save lives and revitalize endangered communities. Following the event, the community decided to work with the decision-makers on collaborative initiatives to beautify the North Point Douglas neighborhood. In the space of eight months, gangs quickly lost their stranglehold on the community, which eventually got rid of them, and the residents found renewed pride in their neighbourhood.





Igniting Collective Impact

This is one of many examples which describes what happens when political decision-makers, providers, educators and the private sector are made aware of and associate themselves with the actions of citizens, including youth, the community becomes stronger, more united, more alert, and collaborative strategies are always more effective. That is what the Foundation continues to facilitate to this day. “Hope” is also cultivated with the power of the arts to gather, pursue open dialogue in depth, liberate speech, break down solitudes, defuse distress and feelings of impasse, and redraw the contours of humanism in a spirit of solidarity to deal with concrete problems that were believed to be insurmountable. The public has responded generously and the funds raised during the “Evening of Hope” testify to this, and they have been doubled by the federal government’s matching fund agreement with the Foundation.

Museums Conjugate Citizenship

In agreeing to host the fundraiser dinner to support Indigenous youth, the Canadian Museum for Human Rights was no stranger to a spirit of hope and reconciliation. For example, when Idle No More activists protested in front of its building a couple years ago, the museum authorities ... were thrilled. Rarely have we seen an institution running after protesters this way. As soon as the museum



was built, spokeswoman Mrs. Fitzhenry said, “We hope the building will attract peaceful protests. We want to become a national reference in terms of human rights. “The location, in any case, was well chosen. It is here that the Métis, led by Louis Riel, rebelled. Over time, Winnipeg has witnessed several struggles: the workers, with the 1919 general strike; women, the first to have the right to vote in Canada; as well as Francophones and Aboriginals, two communities still very present in Winnipeg. This is the spirit that the Museum counts on evoking to work with the Michaëlle Jean Foundation.

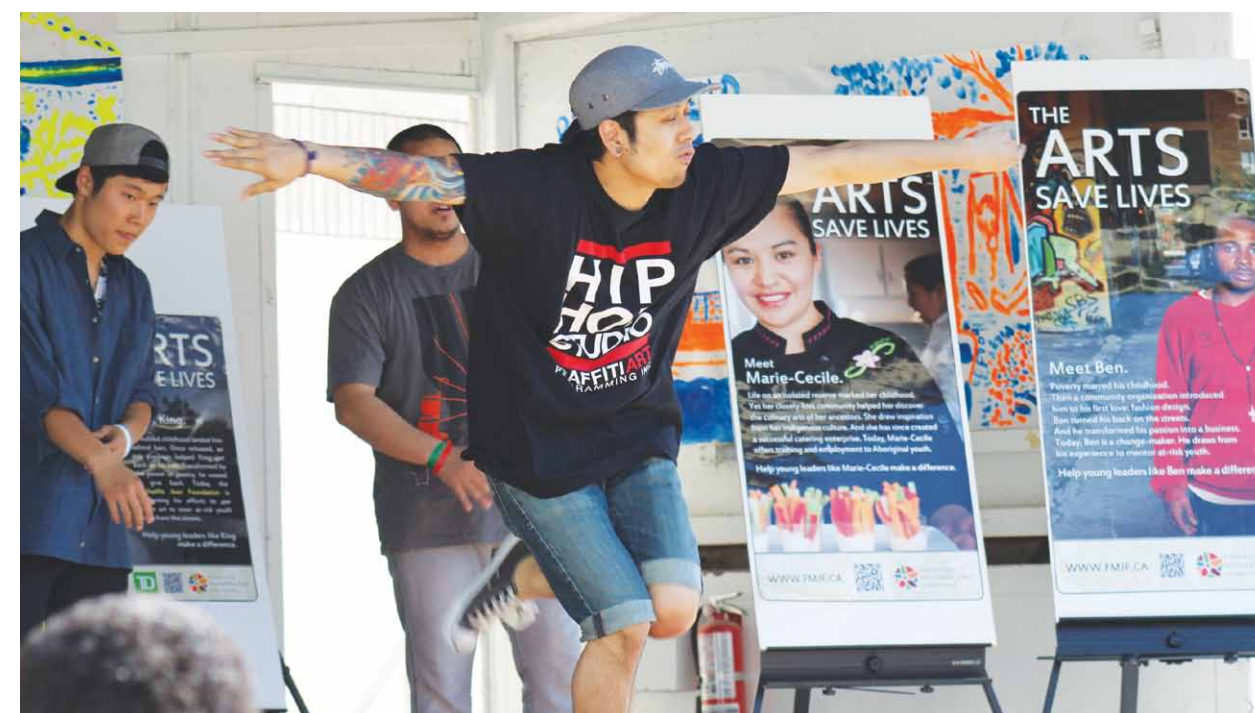
Graffiti Opens a World of Possibilities

Already, the reach and impact of the fundraiser is touching the lives of young Indigenous and non-Indigenous youth, once again, in the working class neighbourhood of North Point Douglas. The “Evening of Hope” event enabled Graffiti Art Programming Inc. to benefit from the Foundation’s funding, it has used to purchase arts supplies for hundreds of children and youth that go through its inner-city programming. The organization remains persuaded that different artistic disciplines have the power to restore health, build self-esteem, raise awareness about societal issues and bringing troubled youth together. That is why it elected to use the funding to support and enhance its ability to offer support to young people confronting social exclusion, criminal groups, and indifference to their rich cultures and identities. The Foundation is delighted to be able to pursue its partnership with Graffiti Art Programming Inc., whose roots lie at the beginning of the mandate of the 27th governor general and commander-in-chief of Canada.



Coda

It is worth mentioning that the Canadian Museum for Human Rights is not a dead body, but a living organism that knows how to welcome audacious and always relevant projects. In this sense, the “Evening of Hope” should bear fruit; in addition to being an excellent fundraiser, it should allow the Michaëlle Jean Foundation and the Museum to complete in 2020 a very special 4th Wall: Making the Invisible Visible program that will be part of the series of events created by the Museum for Indigenous youth on reconciliation and for its 180-degree project (a problem - a solution!). It will be a wonderful way to celebrate Manitoba’s 150th anniversary.





Reconfiguring Philanthropy to Change the System

A Message from the Director of Programming and Development

Over the last decade, a new generation of philanthropists has begun redefining the field of philanthropy. Through a mix of ingenuity and creativity, the changemakers are moving away from classical forms of charitable giving and embracing more strategic, collaborative and results-oriented approaches, which leverage a variety of resources for maximum impact. These trailblazers are drawing from the tools of venture capitalism to see corporations, foundations and individual donors invest to expand grassroots organizational capacity and sustain social and economic impact.

Following a strategic review of all FMJF programs in 2016, the Foundation adapted this approach in order to increase its capacity to improve the lives of underserved youth and their communities while securing a greater share of philanthropic monies to fulfill its mandate. Under the aegis of its “arts for collective impact” programming model, high-performing programs were fused together to create a three-step roadmap to social change.

For the first step, 4th Wall exhibitions would be used to raise awareness about issues facing youth. Second, public forums would be convened for participants to generate action plans that offer a collaborative process for sustainable change according to a number of indicators identified by communities themselves. Third, youth-serving organizations would receive funding to implement the action plans in a sustainable manner. Across the three steps, a variety of stakeholders would be mobilized to ensure that key sectors of society are involved in identifying and implementing solutions.



In the end, the new *Programming Strategic Action Plan: 2016-2020* offered a full-blown methodology for the Foundation to act as a catalyst, empowering different organizations to transform young lives, revitalize underserved communities but also to change policy frameworks and institutional systems. The Foundation would not only address root causes. It would also reconfigure philanthropic giving to empower multi-sector stakeholders to transform collaboratively the ways entire institutional systems and structures operate so that they truly benefit marginalized communities.

The outcome has been significant, both from the standpoint of development and social impact. For example, the Foundation transformed its 4th Wall exhibitions with Black youth into a robust national summit process. It focused on producing a strategic framework for Canadian civil society to eradicate anti-Black racism and improve social and economic outcomes for Black youth. The process reached over 1,000,000 Canadians, through social and traditional media, face-to-face meetings, as well as telephone consultations. It encouraged the federal government to make, for the first time, specific financial commitments of over \$40,000,000 to Black communities in two federal budgets. It led also to the creation of new organizations and initiatives, such as *Connecting the Dots* and the *Federal Black Employee Caucus*. The new funding will prove indispensable for organizations across the country to implement some of the priorities outlined in the national action plan, which include wellness, access to justice, community safety, and economic growth.

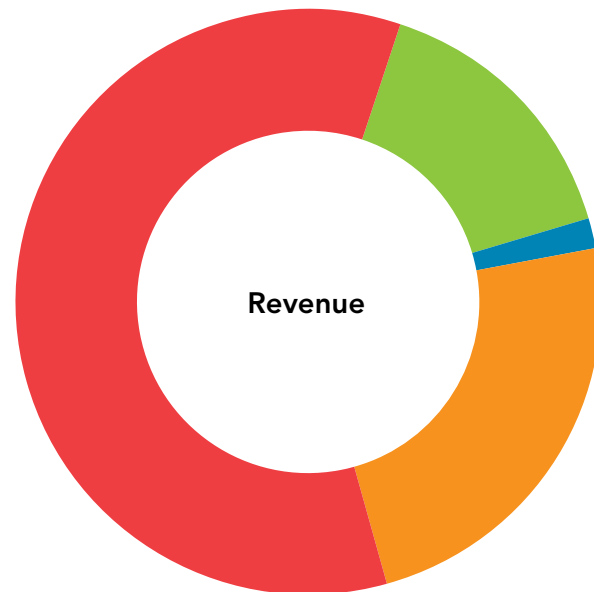
Regarding development, the new programming strategy generated over \$1,267,063 in corporate, labour and public sector funding for Black communities, from such sources as TD Bank Group, the Department of Canadian Heritage, Sobeys and Deloitte. At a smaller but no less significant scale, the Foundation’s work with Muslim communities saw approximately 300,000 Canadians exposed to the experiences of Muslim youth, conveyed in a 4th Wall video exhibition. Impressed by what they observed, several community foundations invested \$52,000, including the Vancouver Foundation, in a national version of the project. This was followed by another investment of \$70,000 by the Inspirit Foundation. In total, their generous support generated \$304,000 for the Foundation.

These are but two examples of the ways in which the Foundation has been leveraging its arts for collective impact programming model to make a difference in the lives of youth and their communities, to transform the ways in which institutional systems function, as well as to secure a greater share of financial resources to grow its reach and impact. The model also offers a sound foundation for the Michaëlle Jean Foundation to continue fulfilling its promise to enabling as many young people as possible to grow, expand their horizons, tackle challenges that affect them, and [change their lives and their communities](#).

Peter Flegel
Director of Programming and Development
Michaëlle Jean Foundation

Financials

Year ended September 30, 2018

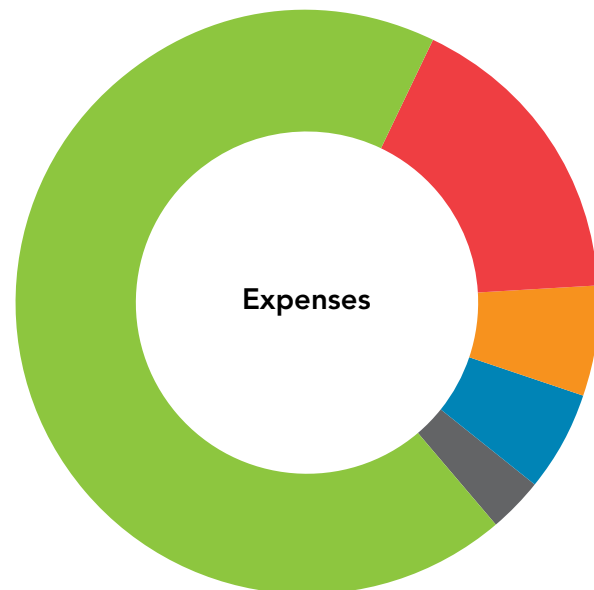


59.4% Donations

23.7% Grant-Department of Canadian Heritage

15.2% Investment Income and Other

1.6% HST



68.5% Programs

16.8% Administration

6.3% Communications

5.6% Development

2.8% Professional Fees

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Our Team

2017-2018

Jean-Daniel Lafond
Co-Founder, Co-Chair and Executive Director

Peter Flegel, B.A.
Director of Programming and Development

Alice Mutezintare
Administrative Assistant

Co-Founders & Co-Chairs
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C.P., C.C., C.M.M., C.O.M., C.D., Ottawa

Jean-Daniel Lafond
C.C., R.C.A., Ch.A.L, Ottawa

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