

The background of the cover features numerous white paper boats of various sizes, some floating and others appearing to be in motion, set against a light gray background. Two large, thick red brackets frame the central text on the left and right sides.

# **ANNUAL GENERAL MEETING REPORT**

# **2019/2020**

**centre[3]**  
for artistic + social practice

# [MANDATE]

Centre[3] for Artistic and Social Practice is dedicated to supporting artists with creation, production, presentation, and dissemination. The centre conducts research, fosters innovation and provides opportunities for critical discourse. Centre[3] engages with the wider community through social practice, encouraging experimentation and collaboration through contemporary art





Centre[3] has had yet another successful year, amid our global challenges, continuing to advance its mission as an artist-run centre that supports artists and collaborates with communities to create social change through the arts.

Congratulations to our staff for an exceptional year. I am continuously astounded by the innovation, quality, and volume of work created at Centre[3]. We have such a talented team of devoted, hard-working employees. Thank you for all that you have done for the organization, this year, more than ever. Thank you to our members for being so flexible, and thank you to our sponsors and funders for all the support provided.

By adapting to a virtual environment, the Centre[3] team presented exhibitions online and transformed existing programs and projects to digital formats, finding innovative ways to continue to safely do our great work. We remain committed to the pursuit of our mission and vision through new online experiences.

Thank you to our Artistic Director, Sally Frater, whose skills and expertise have been an incredible resource this past year for liaising with artists and mobilizing our presence online. Sally continues to bring award-winning art and programming to Centre[3] that is stimulating, thoughtful, and relevant.

This year we welcomed Alex Jacobs-Blum to

the role of Assistant Director, a position in which she has truly excelled. We are very fortunate to have Alex on the team and her leadership skills and style provide me with great confidence as we look to the future of Centre[3] over the coming years. We thank Alex for her dedication and commitment to Centre[3].

Through a year filled with uncertainty and change, we are very grateful that we had the ongoing direction of long-term leaders, Colina Maxwell and Julie Shea. Their tenacious commitment to delivering on our mission coupled with a strong perseverance to pivot provided an essential foundation for navigating the past year. We thank both Colina and Julie for all that they brought to the year, individually and collectively.

The board and staff continued through a vigorous strategic planning process, which has now formed a five-year strategic plan for Centre[3] focused on the further advancement of our vision, goals and mission, guiding us into the future. Part of this includes the recent formation of an Accessibility & Inclusivity Committee, which has already begun to frame plans to expand how we further create a space of inclusion and equity.

As we look forward to 2021, I am inspired by the dedication, resilience, and adaptability that nurtures our ability to thrive, as we continue to cultivate tools and opportunities that affect long-term change for our constituents and the broader community.

**Charity Miskelly, Chair - Board of Directors**

# BOARD



Charity Miskelly  
**CHAIR**



Dacid Hosten  
**VICE CHAIR**



Steve Gaul  
**TREASURER**



Teba Faisal  
**DIRECTOR**



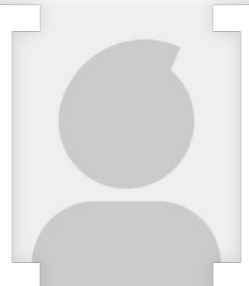
Andrew Douglas  
**DIRECTOR**



Jim Ruxton  
**DIRECTOR**



Melissa Murray-Mutch  
**DIRECTOR**



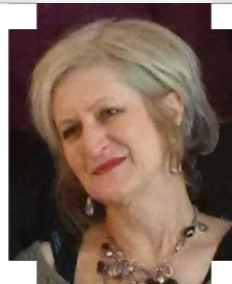
Brenda Ferguson  
**DIRECTOR**



Janet Rogers  
**DIRECTOR**



Aaron Hutchinson  
**DIRECTOR**



Colleen Reid  
**DIRECTOR**



Richard Kobby Crabbe  
**DIRECTOR**



# EXECUTIVE DIRECTOR'S MESSAGE

Dear Members,

COVID-19 has brought many challenges to all facets of society, and we are very sorry for people who have lost loved ones through this pandemic. We started the fiscal year, not realizing we would be in lockdown in March, closing our doors to members and the public. We had to make some tough decisions on whether to suspend specific programs that we could not convert immediately to virtual programming. Initially, we spent time re-grouping and re-evaluating how best to serve our members and how best to impact our community artistically, socially, and economically, as well as how we can continue to support artists in southwestern Ontario. How do we maintain our commitment to engaging our broader community through our galleries and educational and community arts programming? In my eighteen years of leading Centre[3], I would say this has been the most challenging year. Our Director of Operations, Julie Shea, and her team did an excellent job creating COVID-19 protocols that were implemented in August. It changes the way we do business, focusing on ensuring a safe working environment for all staff, members, collaborators, and clients.

We had also decided to activate our succession plan, and with the board's approval, Centre[3] hired Alex Jacobs-Blum to be the next leader. Alex is of the Lower Cayuga Nation of Six Nations of the Grand River Territory, and mixed-European ancestry, currently living in Hamilton, ON. Alex is a photo-based artist and the former Indigenous Community Relations Coordinator at Guelph Museums. At the museum, her work focused on building relationships with local First Nations, Inuit and Métis communities, and striving to centre Indigenous voices within the museum. Alex started March 9th, and a week later we went into lockdown. Even though the pandemic has made it difficult, we have managed to continue the training program virtually.

The pandemic forces us to go deep and think about our role in the community as an artist-run centre and to think about our next phase. We realized that going virtual with our programming enables us to reach more people and that we should not be limited by physical space: we have to be creative. Converting the galleries online allowed us to reach more people and using Zoom for artist talks created more digitally intimate spaces.

In light of COVID-19, I will highlight two areas of our direction: forming a new committee and our community-based project, Direct[Message]. Going deeper into the heart of who we are made us question our accessibility. In August, we formed an Accessibility and Inclusivity Committee that has recently become a Standing Committee of the board. In 2020, we identified many objectives and our goal for 2021 is to implement them. We are committed to making Centre[3] accessible and inclusive. Funded by Canada Council for the Arts and in partnership with McMaster University and the University of Guelph, VibraFusionLab, and Cinematronics, the goal of Direct [Message] is to create a digital platform to connect older adults with our cultural sector. Direct [Message] is needed more than ever as a result of COVID-19. Older adults feel isolated and cut-off from their families and friends. The majority of older adults live in fear of contracting the virus and are locking themselves in their homes for months only to open the door to pick-up their bags of groceries. Fear and lockdowns impact seniors' mental health and anxiety. We must provide the digital skills and tools to older adults to connect with the wider community.

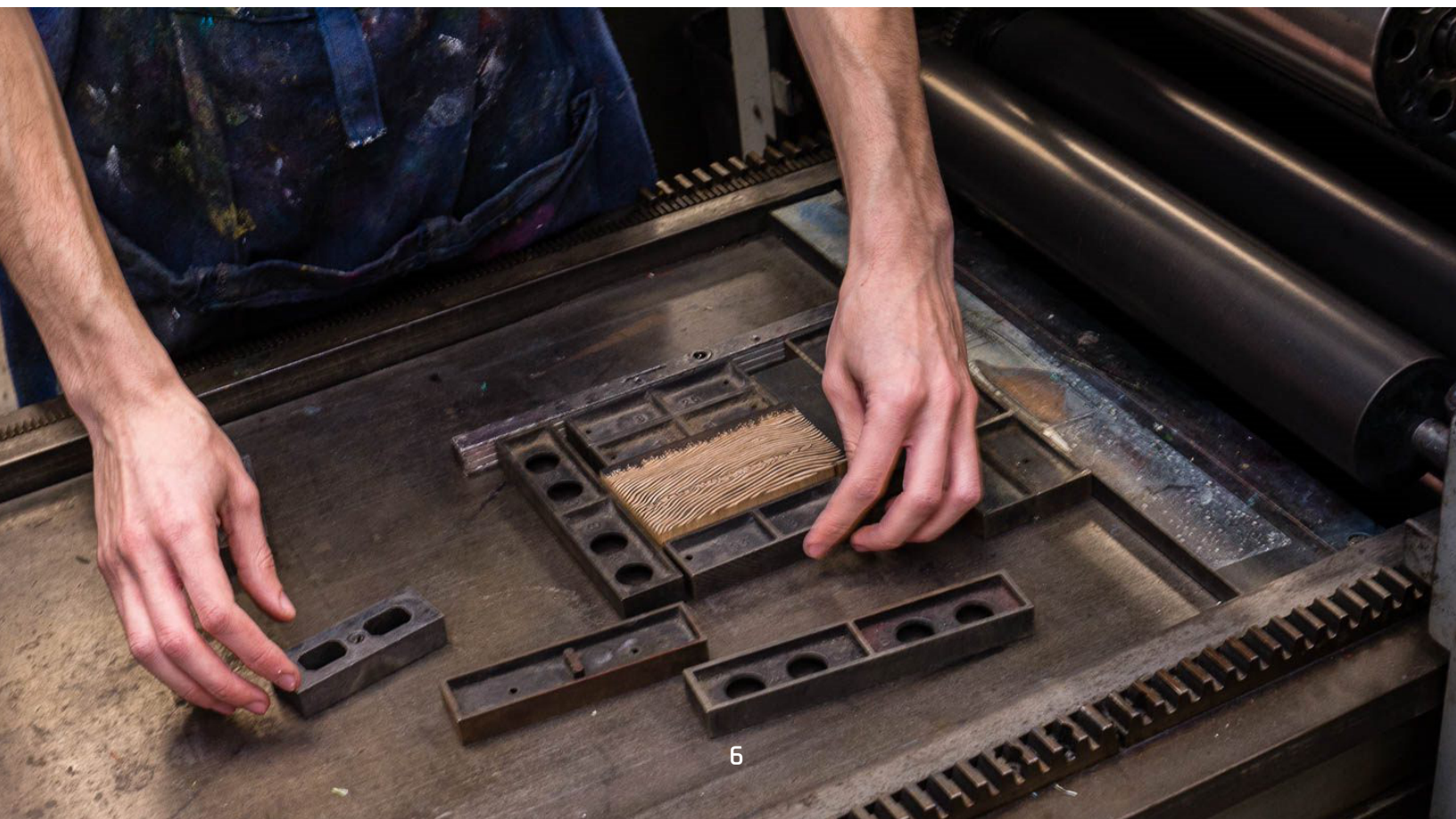
I will also take this opportunity to thank all our granting bodies from all three government levels who have been very supportive in these trying times. Unfortunately, we had to cancel the Art Lottery, but we hope to have it in 2021. Unfortunately, due to COVID-19 our earned and raised revenue has decreased considerably. Public grants comprise most of the revenue. In the future (post-COVID), we aim to focus on the private sector and building relationships with corporations, including patron membership and sponsorship.

I want to thank the Board of Directors for their dedication and advice in achieving our goals; the staff for their expertise in making Centre[3] a much-needed centre in our community; and our members who are the core of what we do as an artist-run centre. We look forward to working with the board, staff, and members in 2021, both as an artist's hub and as a space for the dissemination of ideas and the creation of art.

Colina Maxwell, Executive Director

# STAFF OF 2019/2020

|                                 |                              |
|---------------------------------|------------------------------|
| Executive Director:             | Colina Maxwell               |
| Director of Operations:         | Julie Shea                   |
| Artistic Director:              | Sally Frater                 |
| Assistant Director:             | Alex Jacobs-Blum             |
| Studio Manager:                 | TJ Charlton                  |
| Education Coordinator:          | Christina Tarsitano          |
| Administrative Coordinator:     | Mariel Rutherford            |
| NuSteel Instructor/ Technician: | Matt McInnes                 |
| Program Coordinators:           | Sonali Menezes / Sahra Soudi |
| Project Coordinator:            | Ariel Bader-Shamai           |
| Studio Technician:              | Alex Borghesan               |
| YouthCAN Coordinator:           | Sahra Soudi                  |



# DIRECTOR OF OPERATIONS

We can universally agree that 2020 was a year like no other and brought with it many challenges. I am proud to say that the Centre[3] team rose to these challenges and managed to adapt and innovate to ensure that programs were delivered and to provide a safe space for artists to create throughout the COVID-19 pandemic.

From the beginning of the pandemic, the Centre[3] team worked together to re-engineer the facilities to ensure a safe work space for members and staff and once the proper protocols were put in place, it was pretty much business as usual.

Within the facilities, dedicated staff installed protective shields, signage, sanitation stations, and online booking to allow members and staff to continue to use the space safely. Our IT capacity upgrade project, which included increased speed for the internet, was very timely as it created capacity for hours of zoom meetings for our internal communication, online programming, and artists' exhibits.

Centre[3] programming did not miss a beat due to COVID-19 restrictions and we were busier than ever as

technology allowed for online programming. Thankfully our artist community used their powers of innovation to modify their hands-on courses and deliver them online. We were able to "hit the ground running" with our programming because of the efforts of the staff and their artist collaborators. It is because the board and executive team were so dedicated to building IT capacity at Centre[3] that we were prepared and able to continue providing community programming when COVID-19 hit.

Another timely project was the completion of the Shopify online store. This project is in its final stage and will allow our members to continue to sell their work safely and effectively online.

2020 was a difficult year and the virus had a way of highlighting deficiencies in relationships, infrastructures, and organizations. I am proud to say that Centre[3] passed the test. There were minor challenges, but the pandemic and all that came with it highlighted the strengths of Centre[3]: its capacity, relationships, leadership, members, and its talented and dedicated employees.

I look forward to an amazing 2021!

Julie Shea, Director of Operations

# ASSISTANT DIRECTOR

I am honoured to have joined Centre[3] as the Assistant Director, in training to assume the Executive Director role in 2022. Over the past five years I have been dedicated to learning/unlearning decentering and decolonial practices.

Since 2015, I have been a practicing photo-based artist, centering my work on Indigeneity, reclamation, resiliency and healing, while challenging colonial structures through visual storytelling. I lead my work and artistic practice with an Indigenous lens that is rooted in wellbeing and care, and I intend to lead with the same principles at Centre[3]. I am committed to building strong relationships with Centre[3]'s Members, Staff, Board, and the Community.

This year has been difficult for so many reasons, but I am impressed on how the Staff have adapted and mobilized programming online, and continued to serve the Community. I deeply admire and I am grateful for all of their hard work.

I am deeply humbled by the warm welcome, kindness, and support I have received from Colina, the Staff, and Board of Directors. I look forward to the journey and what the future brings.

Alex Jacobs-Blum



The Middle Child, by Ron Siu. Monotype on paper over hand-printed wallpaper / Emerging Artist Residency



# PROGRAMMING

Centre[3]'s 2020 exhibition season showcased more of the stellar programming that our organization is known for. January began with an exhibition organized by former Centre[3] program coordinator Sonali Menezes from Victoria, British Columbia-based artist Marlene Jess whose installation *Shovelling Dirt* explored the futility of certain forms of labour within a capitalist society and featured an intriguing performance on the opening night of the installation which had Jess shovelling piles of rocks from the road on James Street North to the interior of C[3]'s main gallery. Exhibition dates: January 4 – February 22, 2020.

Next on the docket was a two-person exhibition that opened in March from emerging residency artists Ron Siu and Mashal Khan, and showcased the work that the two had produced during their separate residencies at Centre[3]. Khan's exhibition of video and sculptural works *Learning to Breathe Again* explored themes of "home, belonging, identity formation and healing," while Siu's *When You're In The Throes*, an installation of large-scale prints, drew inspiration from Japanese graphic romance novels and explored "perceptions around desire and identity." Opening on the weekend of the first shutdown their installations were the first main gallery exhibitions to transition to an online format, allowing the centre to continue to support artists and to provide a platform for engagement with the work of practicing artists. Online exhibition dates: July 1 – August 31, 2020.

In July, Aimée Henny Brown's exhibition *A Closed System* featured dynamic collage and video work that explored notions of disaster preparedness practices and dystopian landscapes. Curated by artistic director Sally Frater the installation's themes, which have long been conceptual concerns of the artist, seemed eerily prescient given the then, and current, pandemic and captured the surreal element of our current climate. Exhibition dates: July 6 – August 31, 2020.

The fall exhibition schedule began with a guest-curated exhibition by Hamilton-based artist Lesley Loksi Chan, and Governor General Award-recipient video and film artist Midi Onodera. *TOO MUCH TIME ON MY HANDS: playtime/inside my head* featured a physical gallery installation (inside my head) a series of sculptural video containers that that addressed the complicated relationship between childhood memories, youthful impressions, and implicit biases while the online component (playtime) is a collaborative project EXC-19, and undertaking of over 100 video artists, cultural works, and students that have generated over 60 videos. The installation was accompanied by a discussion between Chan and Onodera that expanded on many of the themes of the artist's exhibition and overall practice. Exhibition dates: September 4 – October 18, 2020.

Organized by Centre[3]'s Sarah Soudi and Sally Frater, Hamilton-based Alejandro Tamayo's *Album* closed out the year's exhibition program. An interactive installation that was a meditation on the relationships between time, space, and the body while paying homage to conceptualist and Fluxus movements of the 20th century. At a time when physical gathering poses numerous threats to well-being the show allowed for alternative and expansive forms of connection and togetherness. Exhibition dates: October 16 – November 28, 2020.

We are thankful for the continued engagement and support of our members and audiences during this uncharted time and look forward to presenting more dynamic programming in the year ahead.

Sally Frater, Artistic Director





# MAIN GALLERY

centre[3]  
for artistic + social practice

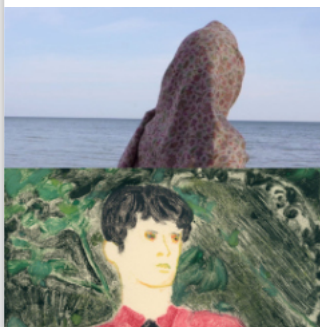


MARLENE JESS  
**Shovelling Piles**

Main Gallery

January 4 - February 22,  
2020

centre[3]  
for artistic + social practice



MASHAL KHAN &  
RON SIU  
**Emerging Artist  
Residency**

Main Gallery

February 28 - April 11, 2020

centre[3]  
for artistic + social practice

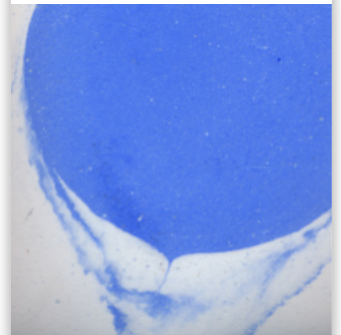


AIMÉE HENNY BROWN  
**A Closed System**

Main Gallery

July 6 - August 31, 2020

centre[3]  
for artistic + social practice



MIDI ONODERA  
**TOO MUCH TIME  
ON MY HANDS**  
playtime | inside my head

Main Gallery

September 4 - October 10,  
2020

centre[3]  
for artistic + social practice



ALEJANDRO TAMAYO  
**Album**

Main Gallery

October 16 - November 28,  
2020

centre[3]  
for artistic + social practice



ALEXIS RIVIERRE  
**This, That, and  
the Third**

Main Gallery

January 7 - February 20, 2021

centre[3]  
for artistic + social practice



FARIHAH ALIYAH SHAH  
**Billie Said,  
'Strange Fruit'**

Main Gallery

January 7 - February 20, 2021

# MEMBERS GALLERY

centre[3]  
for artistic + social practice



JOSHUA LAS  
**Frutas Y Fruit**

Members Gallery  
January 4 - February 1, 2020

centre[3]  
for artistic + social practice



NATALIE HUNTER  
**Billows and Breathing Spaces**

Members Gallery  
February 5 - March 4, 2020

centre[3]  
for artistic + social practice



GABRIEL BARIBEAU  
**Bystander**

Members Gallery  
March 7 - April 4, 2020

centre[3]  
for artistic + social practice



HANNAH DEJONGE  
**Quilted Vessels**

Members Gallery  
September 4 - October 24, 2020

centre[3]  
for artistic + social practice



NEAH KELLY  
**1 + 1 = ∞**

Members Gallery  
September 11 - October 6, 2020

centre[3]  
for artistic + social practice



FRANCES COCKBURN  
**Light, Unexpected**

Members Gallery  
November 5 - December 5, 2020

centre[3]  
for artistic + social practice



STEACY EASTON  
**Brigadoon**

Members Gallery  
November 5 - December 5, 2020

centre[3]  
for artistic + social practice



DAWN WHITE BEATTY  
**Birdcloud**

Members Gallery  
December 9 - January 5, 2021 (extended)



The Shift Program is a three year, province-wide grant funded by the Ontario Trillium Foundation to enhance the economic well-being of youth. This innovative multi-week program is specifically designed to use media, visual, and performance art as a vehicle for soft-skill development. Soft-skills are invaluable in assisting youth to attain and maintain meaningful employment. The soft-skills developed in this program include assertive communication, conflict resolution, self-reflection, empathy, adaptability, team building, interpersonal skills, social perceptiveness, time management, leadership, critical thinking, innovation, and initiative. Soft-skill development occurs as the youth work in teams using all three art forms to complete a short film-making project; all the while receiving real time feedback from their Shift facilitators who consistently make connections between the skills learned in the project and application of those skills in the real world.

Over a period of three years, the Shift program will collaborate with four employment agencies across Ontario that offer job training and placement for youth in their communities. These include Brantford's Career Link, Kitchener's The Working Centre, and Peterborough and Haliburton's Flemming Crew. The Shift program will design and deliver tailored arts-based activities for soft-skill development and will work with these collaborators to hire and train facilitators in their region. Each organization works closely with the program coordinator to provide feedback on the program's expansion. Additionally, the Shift program will deliver tailored arts-based activities for soft-skill development to youth in nine employment programs in Hamilton, reaching a total of 675 youth.

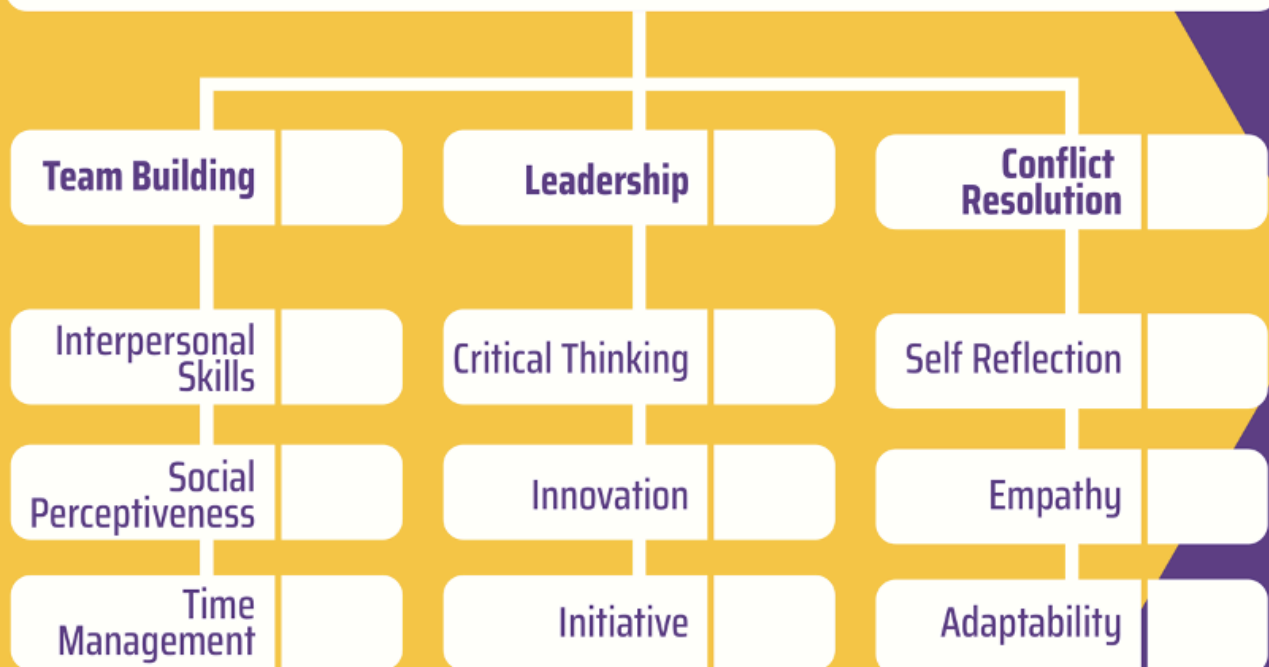


Currently in our second year, the Shift program is working closely with a third party evaluator from McMaster University to identify areas the program can continue to improve and provide evidence for the effectiveness of Shift's model in helping youth facing barriers to employment learn to apply soft-skills that are valued in the workplace. Recommendations to improve the program moving forward have come from feedback received from participating youth, service providers, and facilitators. These recommendations will be implemented in year three of the Shift program.

The Shift program's art-based approach provides a unique, creative, and team-based opportunity to learn soft-skills by "doing." The program's emphasis on self-realization positively reinforces participants by helping them to identify the soft-skills they're already good at while helping them set and achieve goals around skills they'd like to develop.

Christina Tarsitano, Project Manager

# Assertive Communication





# Sitelines

Sitelines is a community arts project by Centre[3], in collaboration with the Mental Health Rights Coalition, funded by OTF. Initially a three-year program that focused on art-making, our new re-funded program changed the scope just a little to focus on professional development and entrepreneurial skills for artists. Working with our great facilitators, we found ways to make workshops work as both art-making and professional development, not necessarily one or the other. Overall, we hosted 22 workshops from September - February, nine workshops and a maker's market that was cancelled part-way through or in advance due to the pandemic, and 13 online workshops (see below for listing).

As with everything this year, COVID-19 threw us for a loop, and we took a five-month hiatus during the spring lockdown, returning with virtual programming in September. We had some exciting plans: a Maker's Market at the Spice Factory, which would have given many people the opportunity to sell their work in a marketplace setting for the first time. Our DIY Exhibition workshop was leading up to an exhibition that participants were not only creating work for, but were going to be involved in every part of the planning and installation process. Although the prospect of online programming posed new restrictions in terms of access, our Zoom workshops proved to be quite successful with the best attendance on record. Some of our online workshops were so popular and in demand that we hosted them multiple times.

Participants and facilitators alike have expressed disappointment that Sitelines will not be continuing. This program is important, and many of us hope to see it make a comeback. A few participant quotes from our survey:

"I'm really grateful for your programming. You've found some wonderful teachers to work with. My pandemic experience has been greatly improved through the courses I've taken with y'all. And I discovered that comic journaling is a powerful tool that I have continued to use to process trauma and communicate about interpersonal issues when I can't talk or write about them. Georgia's class literally changed my life and I'm eternally grateful for that. I highly recommend offering this course as frequently as circumstances allow."

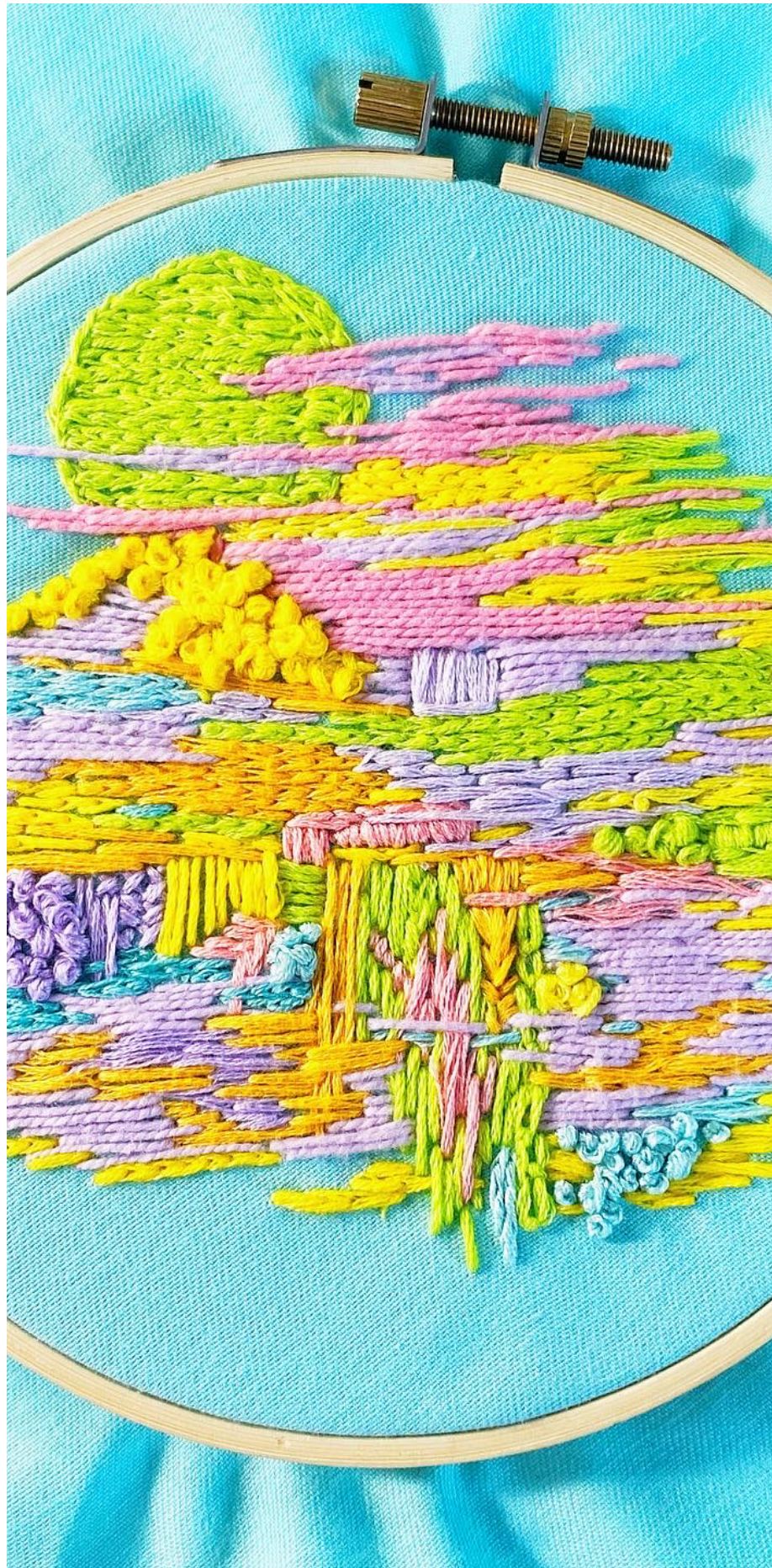
*"This program is essential to the support of both mental well-being and creative freedom/exploration."*

*"Keep doing what you are doing, it's not just an art thing, it's a life line and in my mind, it's an essential service, thank you so much"*

*"Your program, even the drop in, was vital to getting me out of my apartment, or even out of my bed during quarantine. You helped pull me out of my depression (sleeping 16-20hrs a day) this time, with no increase in my medications. THANK YOU"*

Finally, on a sad note, we lost Francis Jewell this year, the executive director of Mental Health Rights Coalition. Francis was a wonderful person, and essential in the founding of Sitelines. We will remember her.

Ariel Bader-Shamai, Project Coordinator



Montie, Welcome to Care-a-Lot, embroidery / Sitelines Online Exhibition





Laura Church, Studying Zelda Fitzgerald, Nobody Can Measure, oil pastels / Sitelines Online Exhibition

## Workshop overview:

### Sept 2019-March 2020 Workshops

- Art of Madness - April Mansilla x2
- Organizing Chaos - Stylo Starr
- Marketing Your Art Visually - Alex Borghesan
- Low- to No- Cost Marketing for Artists - Phoebe Taylor
- Designing your business card - Phoebe Taylor – x 2
- Looking for Jobs in the Arts Sector - Dima Matar
- Comedic Exploration: Move Your Body Towards Creativity - Jody Boston
- Writing an Artist Biography - Daniel Hill
- True Hamiltonian - Max Francis
- The Magic of Me: Facilitating Children's Art Workshops - Annie Webber
- Screenprinting on totes - Eli Nolet
- Embodied Business Marketing - Phoebe Taylor
- Planning & Preparing for Makers Markets/Fairs - Rose Senat
- Art Magazine Publishing 101 - Andres Miramontes
- Screen Printing on t-shirts - Mike Schnittker
- Finding Customers + Selling Art Online - Amber Aasman
- DIY Portraiture + Headshot: Learn to Capture Like A Pro - Grant Holt
- Navigating the Internet, web tools, and digital organization strategies for creatives - Kat Williams
- Processing the Burnout: Winter Blue Edition - Abby Adjekum
- Social Media & You - Charlit Floriano
- Open Studio.- Becky Katz

= 22 workshops + weekly open studio

### Workshops that were halted or cancelled due to pandemic:

- Creating a DIY Exhibition - Kyle Stewart
- Intro to Lino - Alex McMillan
- Adobe Photoshop 101 - Alex Borghesan
- Art of Madness - April Mansilla
- How to Price Artwork - Anne Maureen McKeeting
- Screen Printing Open Studio - Matt McInness
- Finding Your Artistic Musical Voice - Evelyn Charlotte Joe
- Clay workshop- Hannah DeJonge
- Digital Illustration - Una DiGallo
- Makers Market

= 10

### Sept - Dec 2020 online workshops

- Art of Madness - April Mansilla x3
- Self Portraits for Self Care - Yara El Safi x2
- Drawing the Inside Out - Georgia Webber x2
- Open Studio - Becky Katz
- Photography at Home - Alex Borghesan
- Illustrative Embroidery - Mariel Rutherford
- How to make virtual events impactful? - Rosa Wan
- Self Care in Line, Shapes & Colours - Rosa Wan
- Photography, Storytelling & Creativity - Hamed Tabein
- Surreal Self Portraiture - April Mansilla
- Imagination to Paper: Character Design Fundamentals - Una DiGallo
- Coloured Pencil for Beginners - Azadeh Pirazimian
- Perpetual Prompts: Generative Creative Writing - Vanessa Barnier

= 13 online workshops



The past year has been a unique one for NuSteel. We are fortunate to continue to have Brian Reich teaching the program. A large part of NuSteel's success lies in community engagement, which of course has been quite limited over the past 10 months. Brian's experience, flexibility, and dedication have been essential to the program's success throughout the COVID-19 pandemic.

NuSteel's curriculum throughout the winter spring semester of 2020 included visual art and English credits, along with a "Design and the Environment" elective. Our programming included:

- A visit to McMaster's art gallery and fine art studios. Students had the opportunity to sit in on regional professional artist talks at the end of this visit.
- We read and collaborated with production designer Eileen Borgheson to create props for Luke Brown's adaptation of "Every Brilliant Thing." Which would have been presented onstage in Hamilton last March.
- As part of their Design and the Environment, NuSteel started and completed the collaborative planning stage for a backyard redesign project at Centre[3].
- Along with selling their work at the January and February art crawls, students presented and sold work at the Cotton Factory's "Roar" evening market in March.
- A group of NuSteel students designed and screen-printed t-shirts for the HWDSB's e-learning department. Students worked closely with e-learning staff to develop this design.
- This past fall, along with the core visual arts and English curriculum, students began a health and wellness credit, which included:

-Written reflection and discussion around strategies for healthy minds and bodies

-In class yoga, stretching, and meditative exercises

-Working outside to help implement the Centre[3] backyard redesign in collaboration with Centre[3] and Threshold School of Building.

- Students created public art stickers and infographics to respond personally to the current pandemic and its effects on their lives. We used mixed media to create personal affective maps and narratives describing personal journeys.
- In collaboration with Threshold and Centre[3], the building stage of the backyard renovation project was completed in November/December 2020. It features a pergola with swings, a storage area, and a bike rack. It looks beautiful and will be a nice space to sit in during the warmer weather.
- We created custom relief printed wrapping paper and screen-printed t-shirts to use as gifts for the holiday break.
- Over the January lockdown, students will be reading "The Alchemist" by Paulo Coelho in an online class group with Brian and Matt. Students will be creating photo and drawing projects remotely, with their efforts being posted to the online student hub.
- In the coming semester, we will have the opportunity to work with Master of Education candidate Elspeth Daley, who will share her approach to art-making and teaching with the students throughout the winter 2021 semester.

NuSteel is also applying to become a SHSM (Specialist High Skills Major) school. It's a program for senior high school students to gain credits, while working a co-op placement at the same time. These programs are well established in composite high schools throughout the province, but if our grant is approved, it would be the first SHSM program in the Alternative Education stream in Ontario. The funding for this would provide great opportunities for the students.

Brian Reich, NuSteel Teacher & Matt McInnes, Print Technician







Dear Members,

We are fortunate to have secured the information from Statistics Canada, who annually collects the NEET rate in every city and province. The NEET rate in Hamilton for 2016 was 13.9% and in 2017, it has been reduced to 13%. We are happy to report the NEET rate for 2018 is 11.88%, which means we have met our goal of reducing the NEET rate by 10% in Hamilton for youth aged 15-29. Having met our original impact statement, the YouthCAN Collective Impact members presented a new goal of reducing the NEET rate by 20% by the year 2025. RBC has also announced that they would be funding YouthCAN's Online Platform for a second year.

In the new year, we had received news of COVID-19 and how it would impact future programming. Here at YouthCAN, we understood the pandemic would greatly impact the precariousness of the labour market as well as create new barriers for NEET youth. We postponed all programming to reimagine what facilitating programs online and virtually could look like. As we started to get used to the new normal, we resumed with our programs such as SHIFT (Soft-Skills development using the arts) and the development of the online platform. During this time, we had also applied and secured a federal grant called YESS (Youth Employment Skills Strategy) to run a client-focused employment program. 360[4]Youth is an employment program that utilizes collaboration and innovation to create an integrated, seamless, and flexible continuum of support to assist all youth to attain and retain employment.

Over the course of this year we explored the best way to collect our data, ensuring that we were tracking the strengths, weaknesses, challenges, and opportunities that had arisen from our programs. We also understood the need

to build capacity for our service providers who saw the need for impact measurement. We created a process that would make their participation accessible. Working with Simon Lebrun, we have developed an online form that enables our members to fill in their data quickly and effectively.

With respect to our Theory of Change, YouthCAN strengthened its measurement system for the intermediate baseline data within the different strategies:

#### Strategy One- Youth Capacity Building

- Research and Development of an online platform: McMaster Research Shop (MRS) and YouthCAN co-chairs conducted a citywide community-based research project to determine the wants and needs of youth with respect to online support and employment;
- The majority of CI members were involved in the research component;
- MRS also conducted a literature review; and,
- Working with a third party evaluator, YouthCAN is piloting the research-based Post-Employment Program Support (PEPS) to youth who have completed an employment program or received services from an employment agency.

#### Strategy Two- Capacity Building for Service Providers

- Develop and implement a standardized intake form so that data collection and recruitment strategies are consistent across all employment programs and agencies; this is a work in progress.

#### Strategy Three - Capacity Building for Employers

- 10 private sector companies participated in the research component of the online platform and were interviewed by MRS for the online platform research; and,
- Rotary Club has agreed to be involved with the CI to secure jobs and mentorship.

Sahra Soudi, Project Coordinator



## 360 [4] Youth

360[4]Youth is a youth employment program that provides training to youth between the ages of 15 - 30 who are experiencing barriers to employment. The program specializes in providing digital media skills and building assets and resiliency among the participants to ensure long-term job retention.

In partnership with Service Canada, PATH Employment, St. Joseph's Hospital, Rotary Club of Hamilton, and McMaster University, we are delivering a unique and innovative program that is not only teaching cutting edge hard-skills, but creating new models of program delivery. Drawing from our roots, we utilize art to teach the soft-skills that are so important in today's information economy. We also have a 360-degree approach to supporting participating youth and for that reason have added mental health professionals to the team to address one of the most prevalent barriers to youth employment - mental health challenges.

We are proud to say that we have completed two full cohorts and despite the challenges of COVID-19, have successfully placed 8 out of 10 of our first cohort into full-time employment. Our current participants have started their work placements and each of them is fully engaged with companies involving digital media. I cannot tell you how proud I am of our team and the success we have had.

Starting an employment program in the middle of a pandemic is no easy feat, but our team pivoted and innovated, and with hard work, has developed a program that is constantly improving and changing the lives of the participants and the community.

We are working with McMaster University and their SPARK team to evaluate the efficacy of our innovations that will hopefully provide enough evidence to encourage the federal government to roll our new interventions across employment programs in Canada.

It is so rewarding to see how art and innovation can impact lives and enrich communities. I want to thank the 360[4]Youth team for all of their passion and dedication. I look forward to the next two years working together.

Julie Shea, Project Manager



# Direct [Message]

Direct[Message]: Digital Access to Artistic Engagement is an intergenerational community arts project generously funded by the Canada Council for the Arts' Digital Strategy Fund. Our goal is to make the arts more interactive and accessible for older adults through digital technology. By doing so, we are co-designing, developing, and evaluating digital applications and devices that makes it easy for older adults to access and participate in artistic programs.

The Direct[Message] team is a collaborative and interdisciplinary collective of artists, academics, and community members from Centre[3], McMaster University School of the Arts & School of Social Work, Vibrafusion Lab in London, Cinematronics in Hamilton, and a storytelling hub at the University of Guelph called Re-Vision: The Centre for Art & Social Justice.

We are working collaboratively with seniors from underrepresented communities in Hamilton, Guelph, and London to develop a prototype of an online platform serving as a vehicle for providing access to virtual arts programming (exhibitions, artist talks, workshops, etc). Our hope is to build a tool that is low cost, open source, easy to use, and sustainable – so that any other arts organization can take the framework we build and use it for their purposes.

The impetus for this grant developed as we were aware that many older adults were not partaking in arts and cultural programming. Many studies have demonstrated the important role that creativity and engagement in the arts can play in improving health and wellbeing, decreasing isolation and social exclusion, building community, encouraging lifelong learning, and enhancing quality of life for older adults. We fully believe in the transformative potential that the arts have in decreasing loneliness, isolation, and improving mental well-being.

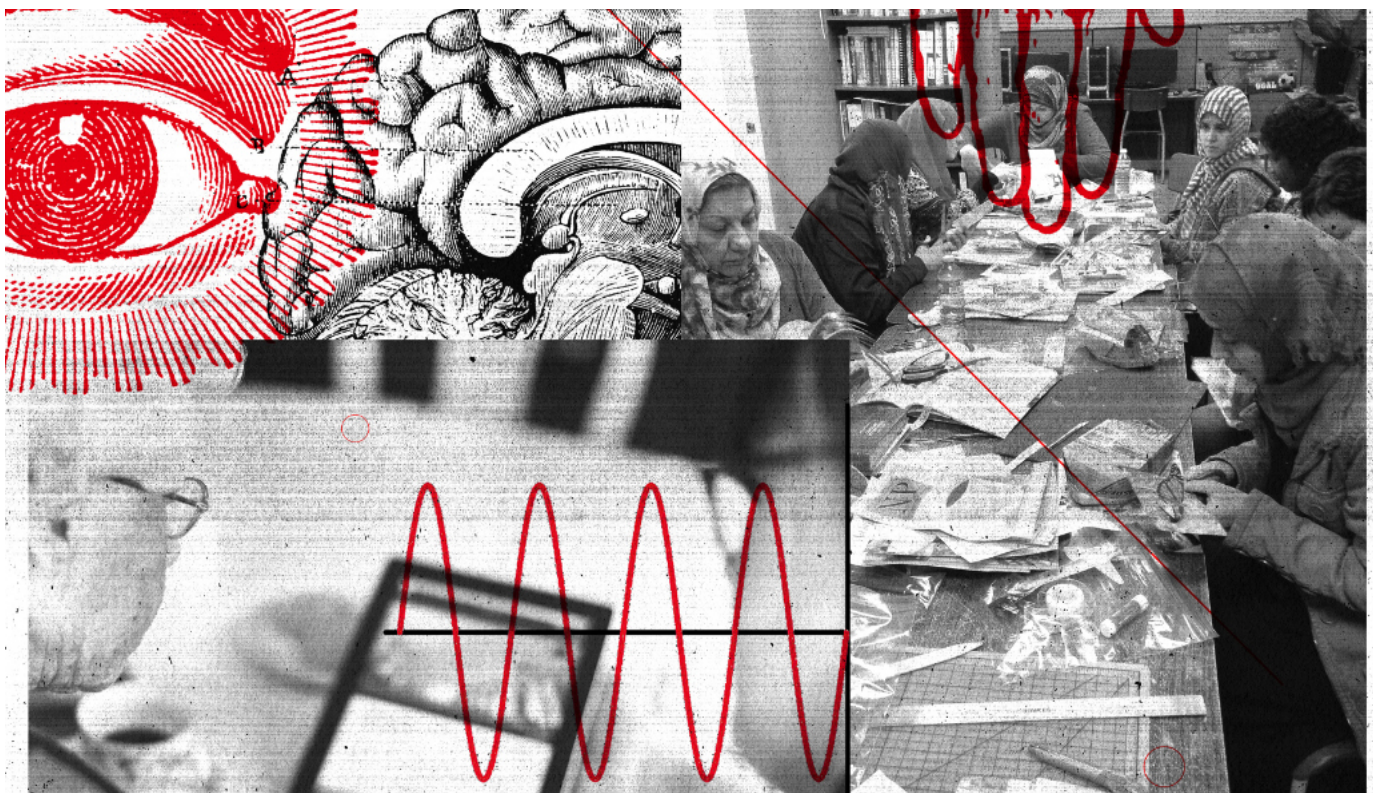
Our original goal was to develop a prototype for live-streaming visual arts events; that is broadcasting content in real-time to a remote audience. The goal was to explore how streaming can be accessible, affordable, and adaptable to folks living with disabilities. Our approach here was to do rigorous community-based research across the three cities to first get an understanding of the aging community's needs and wants regarding accessing artistic programs, and from there we would begin co-designing and developing the prototype.

When the pandemic hit several months into the project, we had to drastically change our methods – from in-person, arts-based workshops and community building/networking, to everything being done online. It was a hard-hit, and a slow adjustment period, but we have been pushing through and are making great strides. The pandemic has caused all the more urgency to develop an easy-to-use platform for seniors to connect, socialize, and participate in creative programming, and something that can consolidate and simplify access to a lot of disparate programming that exists online now. We realized that a lot of older adults have been excluded from the digital landscape, so with additional funding, we have been developing digital literacy resources and toolkits to encourage digital participation and empowerment amongst older adults.

With the first phase of research complete, we have begun the early stages of prototype development. We spoke at a very great conference called the Age Friendly Arts and Culture Symposium organized by Museum London, as a knowledge exchange for Building Digital Bridges to connect older adults to arts, culture, and creativity. We are now in the process of finalizing an interactive arts-based survey to be administered to a sample of older adults across the three cities which will subsequently inform future stages of prototype development, testing, and evaluation. We envision this as a new tool for arts-informed research.

It is a very exciting and hopeful project, and we look forward to sharing more with you all soon. Please check out our project website at [direct-message.ca](http://direct-message.ca) for more information and follow along with our Instagram, Facebook and YouTube pages for updates and progress.

TJ Charlton, Project Manager





# [FACILITIES]

It's been a roller coaster of a year for us all, and for C[3] studios, it was no different. Things started off strong and exciting, as we welcomed in a handful of new members - from emerging artists and printmakers, to established artists from all over the globe it seemed - staying in Hamilton for extended periods of time. We had several very successful artist residencies that culminated in very strong exhibitions and artist talks, plus a bunch of new and exciting workshop offerings. Thanks to the Traditional Studio Committee that was formed late in 2019. This group helped oversee and steer C[3] staff in doing some minor renovations and much needed spatial reconfiguring of the traditional studio to make the space that much more usable for us all.

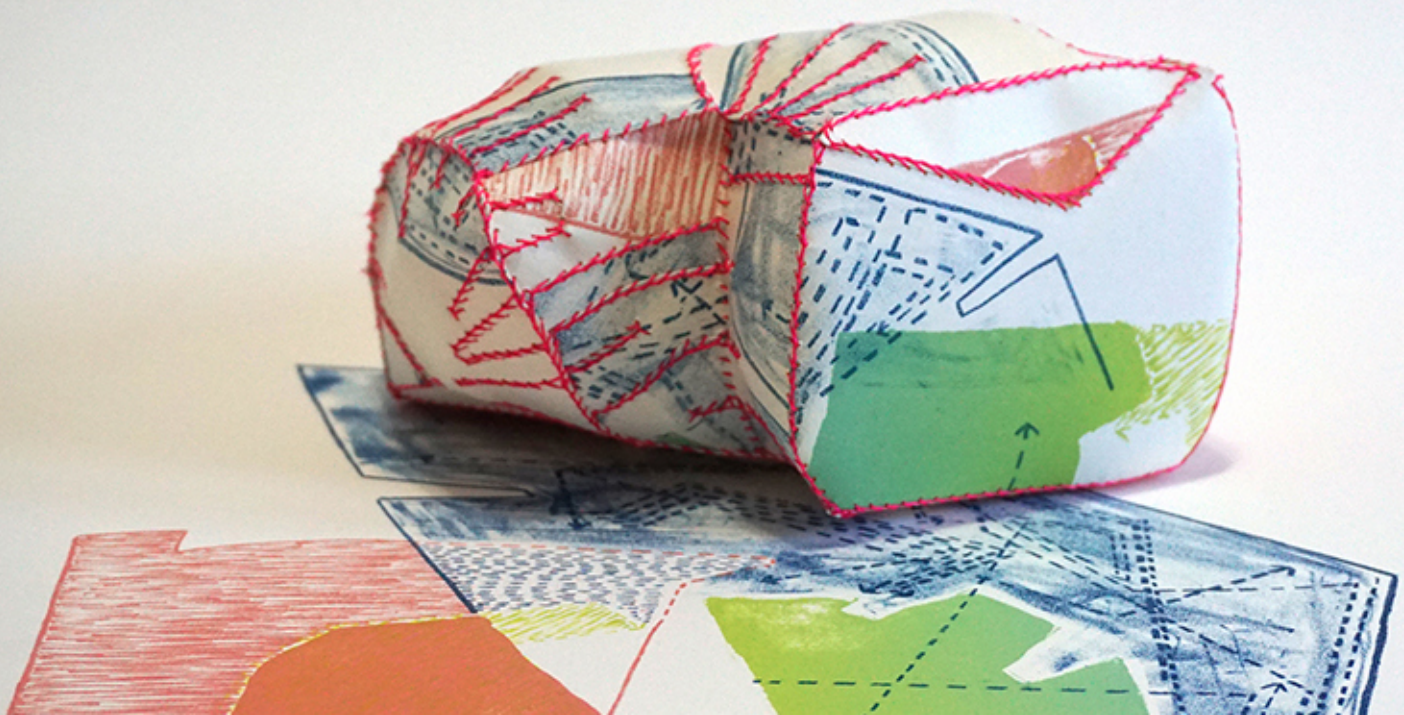
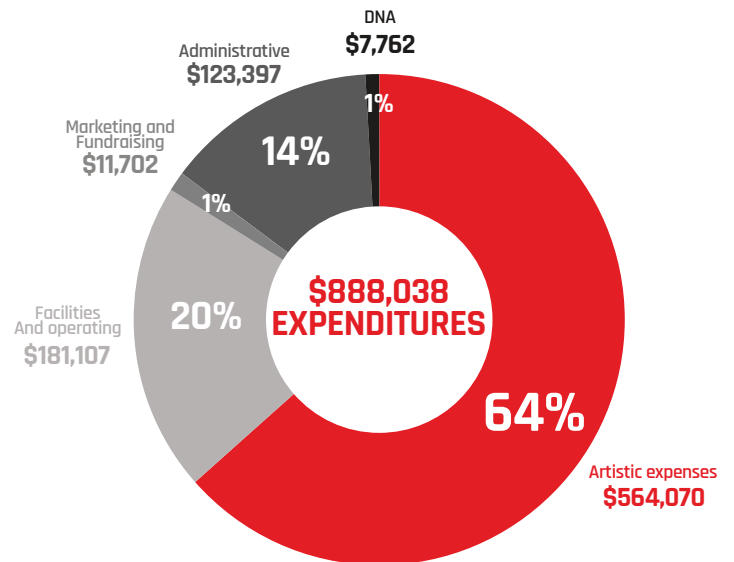
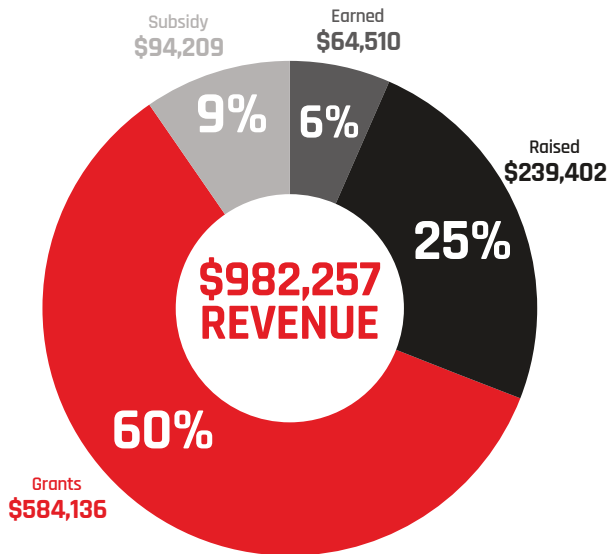
The pandemic unfortunately forced us to close our studios to members for nearly 6 months. It was an extremely hard decision for us to make, and one we did not take lightly. By August, we decided to cautiously reopen our studios to members under very limited capacity. It's been hard to say the least, for both members and staff - as we've had to revise a lot of our policies with health and safety being paramount, not to mention the multitude of complexities and liabilities now presented to us. I would like to take this time to sincerely thank all of our members for your kindness, patience, understanding and eagerness to still want to come in to print (!!) despite all of the limitations and hurdles we may have thrown at you. Thank you so much for your continued support throughout the year, and please write to us with any feedback going forward for how we can make our facilities better for us all. We are continually learning and unlearning as we move forward - so we want to ensure a continuous dialogue amongst our members.

I am hopeful and optimistic that things will begin to turn for the better over the coming months, and we can slowly bring our studios back to the dynamic, bustling, and creative spaces that they once were. Please take care, and we'll hopefully see you all with inky hands soon!

TJ Charlton, Studio Manager



# [FINANCIAL]





# [ SPONSORS ]



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