



AGM 2022



centre[3]

ARTISTIC & SOCIAL PRACTICE

mission

Centre[3] is an artist-run centre that supports artists and collaborates with communities to create social change through the arts.

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.

Visitors engaging with "Soft-Spoken" – a braille interview installation where visitors can interact through touch and sound-activated points.



chair

Dear Members of Centre[3],

Centre[3] exists on land that is part of the Dish with One Spoon Territory. The Dish with One Spoon is a treaty between the Anishinaabe, Mississaugas and Haudenosaunee, bound them to share the territory and protect the land. Later, other Indigenous Nations, Europeans, and those from other countries were invited to join the treaty in peace and friendship.

2021 - 2022 has been a year of growth, challenges, excitement and building at Centre[3].

Exhibitions this year began with "Remediations: Nathalie Bujold, Wednesday Lupypciw, Levente Sulyok, Shaheer Zazai" co-curated by Nicole Burish and Sally Frater, and concluded with "Bryce Kanbara: Grace" curated by Lesley Loksi Chan. Several other strong exhibits rounded out the year as one of success that built on the growth and quality of work seen in 2021.

Our physical spaces expanded in 2022, and we were able to attain several grants that enabled us to continue the work that artists, the community, and the city looks to us to continue. We have grown to become known for our art, our programming, our inclusivity, and our social practice; this can be seen by some of the artists and exhibits we attract, and the grants that we have received.

I'm pleased and honored to have served on the board of Centre[3] for several years. The board members have changed since I started but all have seen the value of Centre[3], and have been able and willing to assist in ways that strengthened the organization.

I now step down, eager to see what comes next, and will always be grateful for the opportunity to serve as a board member, Vice Chair, and eventually Chair of the Board.

I am excited to see what Centre[3] can achieve in 2022 - 2023.

David Hosten, Chair of the Board



Natalie Hunter, Edge of Sky, from How dim died the sun, how far hung the sky exhibition

board of directors

Chair: **David Hosten**
ENTREPRENEUR & FINANCIAL BROKER

Vice-Chair: **Melissa Murray-Mutch**
ARTIST & ACTOR

Treasurer: **Steve Gaul**
ACCOUNTANT

Secretary: **Colleen Reid**
ARCHITECT & PROFESSOR

Directors: **Teba Faisal**
ARTIST

Aytak Dibavar
LAWYER, EDUCATOR, PROFESSOR

Olivia Brouwer
ARTIST

Elizabeth S. Abraham
LAWYER

Jeannie Kim
ARTIST, EDUCATOR, CULTURAL WORKER

Barin Osho
ARTIST

Amanda Hinkle
ARTIST, EDUCATOR & PROGRAM DIRECTOR

Olivia Brouwer: CONTACT 2021. From "the Scales that Fall from Our Eyes"/ image courtesy of the artist.



executive director

Dear Members,

Although we have learned to live with COVID-19, it still has challenges and fears. We managed to stay open for the entire year and encourage safe practices, but we are still working on returning to full capacity with our facilities and hours. We are proud to accommodate our members' needs by opening back up with face-to-face gallery openings and community programming, while still maintaining an online presence.

Julie Shea, Director of Operations, continues to do an excellent job maintaining COVID-19 protocols by ensuring a mask-friendly organization focused on creating a safe working environment for all staff, members, collaborators, and clients. As mentioned in the past, the pandemic has changed how we do business, how our audience base has grown, and how we can better connect nationally and internationally with other arts groups and individual artists. We have moved beyond our regional programming and continue to re-group and re-evaluate how best to serve our members and impact our community artistically, socially, and economically. Still, we have moved wider with our thinking. The pandemic forces us to think deeply about our role in the broader community as an artist-run centre and our next phase.

Maintaining a professional exhibition space in our Main and Members' galleries, Centre[3]'s Artistic Director, Lesley Loksi Chan and her team have enhanced the gallery experience by offering a video of artists speaking about their exhibition and experiences. This enhancement provides the opportunity to hear from the artist and see the work virtually for people who could not see the show in person. Working with the Programming Committee, Lesley has done an excellent job selecting exhibitions for our members' space and filling our residencies' spots. Additionally, the artistic team is

implementing several art-based projects regionally, nationally, and internationally for the upcoming year.

I am thrilled to say we secured capital funding from the Ontario Trillium Foundation and the Department of Canadian Heritage to expand our Digital Studio and create a recording and film studio. We are also excited to state that we have acquired another physical space at 29 Harriet Street in West Hamilton. We have partnered with Aeon Film Studios on this initiative, intending to be part of the development at Tiffany Barton Area and the new film district.

Continuing our work from last year, we are committed to making Centre[3] more inclusive and accessible. Our Accessibility and Inclusivity committee changed its name to the EDI (Equity, Diversity, and Inclusivity) committee to reflect equity and diversity. We also work closely with VibraFusion Lab to develop digital tools that enhance the gallery experience. We also expanded our staff by hiring Jeff Chow as our Communications Manager and Sarah Sproule as our Social Practice Coordinator. The Centre[3] Team is ready to take us into 2023! Unfortunately, due to COVID-19, our earned and raised revenue has decreased considerably and public grants comprise most of the revenue. Our goal for 2023 is to run a Membership Campaign that focuses on three levels of membership: artists, community organizations, and corporate support. 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. The 2022 Art Lottery was held at Spice Factory due to COVID-19 as it provided indoor and outdoor space for physical distancing.

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 organization 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 2023 as an artist's hub and a space for disseminating ideas and creating art.

Colina Maxwell, Executive Director

staff

Colina Maxwell	executive director
Julie Shea	director of operations
Lesley Loksi Chan	artistic director
Lauren Harnish	development manager
Jeff Chow	communications manager
Alex Borghesan	studio manager
Arturo Jimenez	film studio manager
Sarah Sproule	social practice coordinator
Conrad Marion	programs & membership coordinator
Aaron Hutchinson	audio studio coordinator
Luther Griggs	centre[3]TEES Administrator
Becky Katz	NuSteel coordinator
Angela Busse	Print Studio Manager & NuSteel Technician
Simon Lebrun	IT Manager & direct[messag] coordinator

operations report

2022 brought life back to Centre[3]. While we never stopped working and programming throughout the pandemic, 2022 was the year that our members, our life blood, returned to the studios. The streets were buzzing again with monthly art crawls, and we even gathered in person for our 10th Art Lottery! Life had finally returned to "normal." We continue to be a mask friendly organization, but are elated that we can come together as a creative community again. I would like to thank the staff and members for their patience and understanding as we navigated the ever-changing landscape of mask mandates.

Despite being a period of transition, Centre[3] continued to grow and thrive in 2022. Our most exciting expansion was our new location at 29 Harriet Street. I would like to thank Alex Borghesan and his team for doing all the heavy lifting to establish our exciting new textile and digital studios that will be a big part of our growth going forward. We have already had many community workshops in the space and artists have joined us to rent studio spaces in what has become a true incubator of creativity. We thank members again for their patience as we transitioned into the new space.

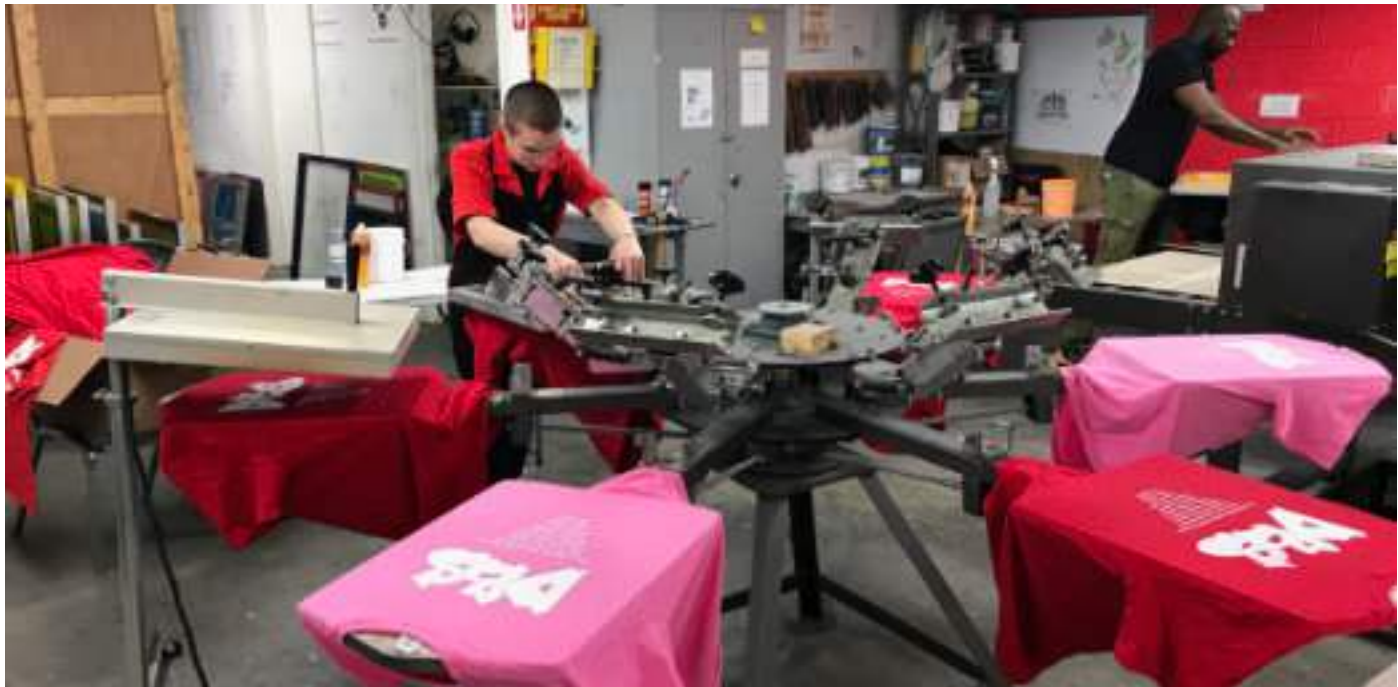
Thanks to the Ontario Trillium Foundation and the Department of Canadian Heritage we were able to fill 29 Harriet with new and exciting equipment. Artists can now have affordable access to our new braille printer, large format printer, riso printer, embroidery machine, and a state-of-the-art laser cutter. We invite folks to come and have a tour of the new location. You are sure to be inspired.

Another area of expansion has been our team. We have added new and exciting positions to allow us to deliver even more community programming. Jeff Chow has joined us as Communications Manager and shares his skills to create deeper relationships with our members and the community, and support Centre[3] by improving our digital platforms. Conrad Marion joined us as Program and Membership Coordinator to assist Lesley with the multiple projects that we managed in 2022. As our artistic programming continues to expand, so does our social practice, and to assist Colina Maxwell with these exciting projects, Sarah Sproule has taken on the position of Outreach Coordinator.

2023 is sure to be a time of uncertainty, but I am certain that whatever happens, Centre[3] and our amazing team will continue to be resilient and optimize opportunities to continue to thrive and grow.

Julie Shea, Director of Operations

Kit MacNeil. From "At-home apothecary, or EXTRA-STRENGTH + PAIN RELIEF" image, courtesy of the artist.



artistic practice programming

Why should I know what I'm talking about / When I can merely feel it?
– Aisha Sasha John

From September 2021 to August 2022, Centre[3] presented 18 exhibitions, hosted 12 artists-in-residence, and offered 7 workshops. We also continued our multi-year project, Stitching a Line Thru Media, featuring the group exhibition Remediations in conjunction with Web of Connections, an online symposium on the intersections of technology, textiles, craft, and materiality.

Centre[3]'s programming is made possible by the imaginations, knowledges, and commitments of our collaborators. Heartfelt thanks to this year's exhibiting artists, Nathalie Bujold, Wednesday Lupypciw, Levente Sulyok, Shaheer Zazai, Maria Hupfield and Jason Lujan (Native Art Department International), Natalie King, Anthea Behm, Olivia Brouwer, Kareem-Anthony Ferreira, Bryce Kanbara, Mark Laurin, Kara Wille, Ingrid Mayrhofer, Damarys Sepulveda, The Branscombe Environment, Tess Visser, Elaine Lauzon, Carol Priamo, Angela Zheng, Birdie, Kit MacNeil, Natlaie Hunter, Emma Enright, Katherine Laird, Breanna Shanahan, Stephanie Sikma, Ryan Waldron, and Lana Yuan; guest curators, Nicole Burisch, Sally Frater, and Ryan Rice, Kanien'kehá:ka of Kahnawake; workshop facilitators, Jim Ruxton, Rytha Kesselring, Gabrielle Trach, Robin Chantree, Hitoko Okada, and Maria Simmons; and symposium artists, Andrew Bugden, Nathalie Bujold, Lesley Loksi Chan, Maria Hupfield, Wednesday Lupypciw, Levente Sulyok, and Shaheer Zazai.

residencies

2022 Incite Foundation Residency

Black Artists Union Collective: Jem Baptiste, Oreka James, Sylvia Limbana, Ekow Stone

2022 Centre[3] x Martha Street Studio Residency Exchange

Steady Easton (Hamilton) and Suzie Smith (Winnipeg)

2022 Hamilton-Based Artist Residency

Venus Raine

Our programming process is a collective endeavor and I am grateful for the dedication of my coworkers. This year's programming owes much to the diligence and kindness of Emmali Branton, our previous Membership Coordinator, who moved on from Centre[3] in March. In April we welcomed Jeff Chow who brings great creativity and insight to his role as Communications Manager, and in May we welcomed Conrad Marion, who brings much thoughtfulness and care to his work as Programming Coordinator. Throughout the year, various forms of programming support was provided by Alex Borghesan, Andrew Butkevicius, Jeanne Fries, Lauren Harnish, Arturo Jimenez, Jeannie Kim, Simon Lebrun, Colina Maxwell, Nick Hill, Walter Penado-Vasquez, Richard Rivera, Julie Shea, and Sarah Sproule.

I would like to acknowledge the generous contributions of the 2021-2022 Programming Committee members, Emmali Branton, Aytak Dibavar, Olivia Brouwer, Teba Faisal, Oluwadunbarin Osho and Ron Siu. This committee brought together practicing artists, community members, staff and members of the board of directors; their labour reflects a deep commitment to working through difference and developing a shared vision for our members' exhibitions and residencies.

And finally, I would like to thank our members, audiences, and funders for their attention and support.

Overall, it has been a year of excitement, reflection, and learning and unlearning together.

Lesley Loksi Chan, Artistic Director

2021-2022 Emerging Artist Residencies

Birdie

Olivia Brouwer

Emma Enright

Kareem-Anthony Ferreira

Aichoucha Haidara

artistic practice projects

Stitching a Line Thru Media 2021

In conjunction with the exhibition Remediations, Centre[3] presented the symposium Web of Connections. Web of Connections brought together artists from Interweavings and Remediations to share their work and exchange on the common topics and themes from these two exhibitions curated by Nicole Burisch and Sally Frater. This online gathering included presentations by Andrew Bugden, Nathalie Bujold, Lesley Loksi Chan, Maria Hupfield, Wednesday Lupypciw, Levente Sulyok, and Shaheer Zazai, and workshops facilitated by Robin Chantree, Rytha Kesselring, Hitoko Okada, Jim Ruxton and Gabrielle Trach.

Symposium: October 23 – December 12, 2021

workshops

Vibro-Pillow: DIY Vibrotactile Textile Project with Jim Ruxton

Free in-person workshop: Saturday, October 23, 2021

Soft Circuits with Rytha Kesselring

Free online workshop: Sunday, October 24, 2021

Visible Mending with Gabrielle Trach

Free online workshop: Sunday, November 21, 2021

Databending + Glitch Art with Robin Chantree

Free online workshop: Sunday, November 28, 2021

Show & Tell of Shifu: Storytelling Craft and Resistance with Hitoko Okada

Free online workshop: Sunday, December 5, 2021

Craft Hang with Gabrielle Trach

Free online workshop: Sunday, December 12, 2021

Pro/Dev Workshop: Writing Engaging Exhibition Applications with Maria Simmons

Free online workshop. Monday, August 22, 2022

Nathalie Bujold. Colour Bars, 2016. Courtesy of the Artist. From the exhibition Remediations



exhibitions

main gallery

Remediations: Nathalie Bujold, Wednesday Lupypciw, Levente Sulyok, Shaheer Zazai

Co-curated by Nicole Burish and Sally Frater
Exhibition: September 10 – October 23
Reception: September 10, 2021

Native Art Department International / Maria Hupfield and Jason Lujan: Tokens of Appreciation

Curated by Sally Frater
Exhibition: October 29 – December 4
Reception: November 12, 2021

Small Is Good: Annual Holiday Show & Sale

Featuring the works of Centre[3] Members: Suhaila Baheyeldin, Birdie, Greg Branscombe, Alex Borghesan, Ryan Bruer, Kate Diamond, Steacy Easton, Laine Groeneweg, Stewart Heneberry, Kathryn Killackey, Jeannie Kim, Katherine Laird, Mark Laurin, Elaine Lauzon, Paul Levy, Hitoko Okada & Colina Maxwell, Carol Priamo, Keira McArthur, Brenda McCafferty, Matt McInnes, Chris Perez, Collen Pryce, Michael Schnittker, Stephanie Sikma, Taruna Singh, Natasha Stavniitsky, Baska Szostak, Jossie Verhovsek, Ryan Waldron, Leszek Wyczolkowski, Lynn Wyczolkowski, Nadine Wyczolkowski, and Angela Zheng.

Exhibition: December 9 – December 31, 2021
Reception: December 10, 2021

Natalie King: Pageant

Curated by Ryan Rice, Kanien'kehá:ka of Kahnawake
Exhibition: February 25 – April 16, 2022.
Reception: March 11, 2022

Anthea Behm: Sloth Pants, Doom Clock, Hand Occluding Face

Curated by Sally Frater
Exhibition: April 22 – May 28, 2022
Reception: May 13, 2022

Olivia Brouwer: The Scales that Fall from their Eyes

Emerging Artist Residency Exhibition: June 3 - 30, 2022
Reception: June 10, 2022

Kareem Anthony Ferreira: Table Manors

Emerging Artist Residency Exhibition: June 3 - 30, 2022
Reception: June 10, 2022

Bryce Kanbara: Grace

Curated by Lesley Loksi Chan
Exhibition: July 8 – August 20, 2022
Reception: July 8, 2022

exhibitions

members gallery

Mark Laurin: Picturing

Exhibition: November 3 – 30, 2021
Reception: November 12, 2021

Kara Wille: Flotsam (some jetsam)

Exhibition: December 6 – 28, 2021
Reception December: 10, 2021

Ingrid Mayrhofer: Residual States and Dámarys Sepúlveda: Eruptions

Exhibition: October 6 – 27, 2021
Reception: October 8, 2021

The Branscombe Environment: Two Sides

Exhibition: January 14 - February 15, 2022

Tess Visser: Time Takes

Exhibition: February 18 – March 25
Reception: March 11, 2022

Juxtapositions: Elaine Lauzon, Carol Priamo, Angela Zheng

Exhibition: March 30 – April 27
Reception: April 8, 2022

Birdie: Welcome to my Regulated Body

Exhibition: May 2 – May 28, 2022
Reception: May 13, 2022

Kit MacNeil: At-home apothecary, or EXTRA-STRENGTH + PAIN RELIEF

Exhibition: June 2 – June 30, 2022
Reception: June 10, 2022

Natalie Hunter: How dim died the sun, how far hung the sky

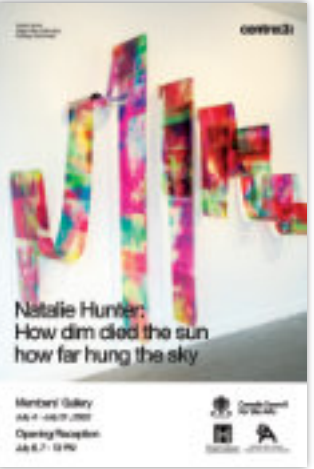
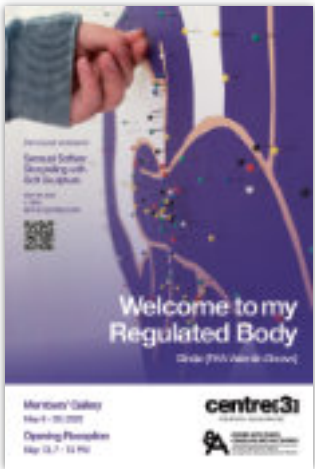
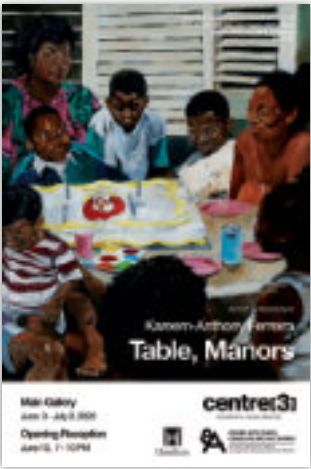
Exhibition: July 4 – July 31, 2022
Reception: July 8, 2022

2022 Annual Curated Members' Exhibition

Weightless Entities: Emma Enright, Natalie Hunter, Katherine Laird, Breanna Shanahan, Stephanie Sikma, Ryan Waldron, Lana Yuan

Co-curated by Olivia Brouwer, Aytak Dibavar, Teba Faisal, Barin Osho, and Ron Siu

Exhibition: August 4 – August 30
Reception: August 12, 2022



social practice programming

Centre[3], working in the medium of social practice, develops projects by inviting collaboration with individuals, communities, institutions, or a combination of these, creating participatory art both within and outside the traditional gallery. For Centre[3], social practice includes educational and community arts programming, research, and participatory art.



NuSteel education program with HWDSB

This past year has been one of adjustment and change in NuSteel, as we said goodbye to Matt McInnes, our beloved Artist Technician who helped shape the program from the very beginning. As Matt moves on to new endeavours, Angela Busse and Becky Katz were recruited to fill his enormous shoes.

When Angela and Becky began their transition into the Artist Technician position, it was while Brian Reich (NuSteel’s HWDSB in-house teacher) was on paternity leave. Doug Robinson was the Long Term Opportunity substitute teacher for NuSteel while Brian was away. Needless to say, there has been a lot of change and adjustments that the students have endured.

We are fortunate to continue to have Brian as our in-house HWDSB teacher who returned to NuSteel in June. His calming presence and patient demeanor is integral to the smooth operation and management of our dynamic classroom.

In 2022, NuSteel saw an increase in student enrollment. As of now we have 16 students enrolled in the program. The group is composed mostly of Grade 11/12 Specialist High Skills Major (SHSM) students, with a mix of some younger Grade 9/10 students as well. We pride ourselves on NuSteel being the only Alternative Education X SHSM program within the HWDSB.

The NuSteel classroom has been rearranged, cleaned, spruced up, and organized with higher functionality than before. This year we have acquired some exciting new equipment and materials for the program: 6 brand new imac computers (for a total of 10 workstations), 5 new DSLR Canon Rebel Cameras, a Fletcher Mat Cutter, and dozens of frames that we’re saving for a future photography project.

This past year, the NuSteel curriculum included a Business Stream, where students learned some of the basic skills required to run a small business as artist entrepreneurs, however the mathematics component was not well-received. This past fall, students created drypoint etchings of imagery inspired by Paulo Coelho’s The Alchemist novel study.

Last month, NuSteel went on our first “post-covid” field trip to Theatre Aquarius to see the production A Hamilton Holiday. We also hosted our first guest speaker, Jasmyne Smith, a registered Art Therapist, who graduated from McMaster School of Art and TorontoArtTherapyInstitute. Together, under her direction, NuSteel created artwork that allowed us to tap into our creative psyches.

Other special guests include HWDSB Director Sheryl Robinson Petrizzini, who visited Centre[3] and was able to learn more about the program and see students working away. Venetia Fletcher, the Vice Principal for Systems Programs (Alt Ed), also came to visit and offered the NuSteel students the chance to design merchandise that will be produced for everyone enrolled in Alt Ed (approximately 600 youth). Students who are caught up with all their school work also have the chance to design and print t-shirt jobs for various HWDSB schools, programs, projects, and events. NuSteel students have other frequent unique extracurricular opportunities including tabling at Art Crawl, where they get to market and sell their own creations. In November NuSteel had a table at Hamilton Artist’s Inc’s QuirkyAF market, getting to experience what it’s like to pedal their work to market-goers.

The momentum in the classroom is picking up the pace, and we are all keen to help our students graduate, despite being sad to see them go.

Becky Katz and Angela Busse,
NuSteel Artists/Teachers



youthCAN

collective impact group

Though there has been a significant improvement in the labor market in Hamilton, the employment rate is still below its pre-pandemic peak, acutely impacting youth and women in our city (Workforce Planning Hamilton, 2022). We continue to meet this year's new set of challenges with a new set of capacity-building activities.



YouthCAN was successful in our 2021-2022 goal of completing and evaluating the online platform to provide employment and social service information for young people. With the generous support of the Royal Bank of Canada, we were renewed for another year to provide more capacity-building services for youth, service providers, and employers in Hamilton.

We maintained close communication with our collective impact members and other groups that aim to centralize social services in the city of Hamilton.

Both online and in-person, we consulted and coordinated with organizations including Workforce Planning Hamilton, The Adults Basic Education Association, The City of Hamilton, Path Employment, Hamilton Centre for Civic Inclusion, McMaster University, Mohawk College, and Employment Hamilton, to name a few. We are also pleased to welcome the return of previous collective impact members such as Wesley Urban Ministries. These organizations and individuals continue to provide, strategize, and assess the needs and services of youth in Hamilton.

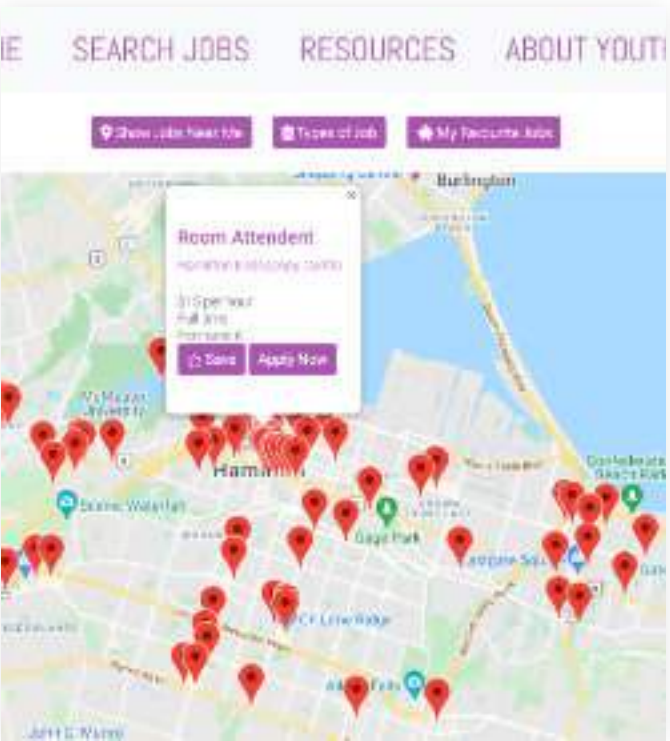
The YouthCAN collective impact group is shifting our attention to additional gaps in our community. Namely, we aim to assist fellow service providers with the facilities and information to succeed in the new digital landscape. Now more than ever, young people are increasingly online and struggling to connect with their community and the services available to them. We aim to equip service providers with the ability to create digital content and

outreach strategies to recover from the decrease in enrollment for traditional social service programming in Hamilton. With the help of the Centre[3] Film Studio we are excited to assist our collective impact members with providing these services to young people.

YouthCAN continues to strive to “meet youth where they are.” Despite the reduction of public health guidelines, many youth spaces, opportunities, and organizations have not returned as a consequence of the developing economic situation. This coming year we will focus our attention on public-sector businesses and bridge the gap between expectation and EDI (equity, diversity, and inclusion) considerations related to the job search process. We will also engage with private-sector spaces where young people gather to continue to follow this guiding principle.

We are excited to continue this work into this coming year. YouthCAN remains dedicated to increasing the capacity of N.E.E.T youth, the community organizations that support them, and the employers that will employ them.

Arturo Jimenez, YouthCAN Project Coordinator



highlighting other

outreach programming

seniors art link

formerly known as Direct [Message]

The five-year direct[m] program has been a multi-stakeholder, multi-faceted journey exploring the ways that technology can support artistic engagement for older adults. It's exciting to be wrapping that work up with a real-world trial of the vital practices we've identified.

direct[m] is a community-based research project in southwestern Ontario. The direct[m] project focused on inquiry involving three local communities in southwestern Ontario: Hamilton, Guelph, and London. Our partners are VibraFusion Lab (David Bobier and Jim Ruxton), McMaster University (Tara LaRose School of Social Work and Carmela Laganse School of the Arts), and the University of Guelph (Carla Rice and Jami McFarland). Together, we aim to make the arts more interactive and accessible for older adults through digital technology. We have co-designed, developed, and evaluated physical interfaces and web-based platforms to make it easy for older adults to access and participate in artistic services and programs. Striving for an inclusive and intergenerational co-design process, we formed a Community Consultation Group (CCG) composed of a cross-section of older adults from all three cities.

The project was borne out of Centre[3]'s belief in the transformative potential that the arts have in successful aging. Artistic engagement, done thoughtfully, can build social connections that decrease loneliness and isolation. Digitally-delivered programs, offered accessible, can support positive mental well-being through curious exploration and life-long learning.

The direct[m] project team is proud to announce Seniors Art Link, a prototype digital space launching in 2023 to put our newly gained know-how to work in Hamilton.

In 2022, we built on the lessons learned in a peer-administered interactive survey across the three project communities. This included a user-driven design of a simplified physical keyboard for navigating digital artistic activities geared toward older adults with limited digital literacy or cognitive capacity, formal key-informant evaluation with community members, and an arts-skills-and-social-connection Zoom-based activity series that culminated in a live interactive tour of a James North Art Crawl for seniors in the three project communities from the comfort of their own homes.

With special thanks to our 'community consultant' leaders Maggie, Kathy, and Suad, to the incomparable researcher-facilitator Jami, to the artists who've shared their passion using unfamiliar tools, and to the many project participants who we've gotten to know better along the way, the project team looks with great excitement toward what Seniors Art Link can become. This will include sharing our discoveries as easy-to-use tools suited to program developers and support workers in the arts and culture sector, and experiments in virtual open studios and the adjustments needed to bring Centre[3]'s warm and supportive communal physical arts spaces into the home, digitally.

Direct[m] is a project funded by Canada Council for the Arts, Digital Strategy Fund. We gratefully acknowledge Re•Vision: The Centre for Art & Social Justice in Guelph for its partnership in 2022 research activities. Thank you to Cinematronics, VibrafusionLab, School of the Arts at McMaster, and the School of Social Work at McMaster for helping to make this wide-ranging investigation of access to the arts blossom the way it has.

Interconnectivity: Intergenerational Connectivity

Interconnectivity: Intergenerational Connectivity is an intergenerational, art-based project to engage seniors and youth with artists in Hamilton and Guelph in a creative, collaborative experience. Centre[3] invited Indigenous emerging artist, Chyler Sewell, to participate as a mentee and artist facilitator in the project. Sewell is Anishinaabekwe from the Garden River First Nation, currently based in Hamilton. She is a youth storyteller and community facilitator with experience as an Ambassador of Hope with We Matter, spreading messages of hope and strength to Indigenous and non-Indigenous youth throughout the Toronto-Hamilton region. Chyler will be mentored by the other two artist facilitators, Becky Katz and Dawn Matheson. Through co-creative artmaking, the project aimed to decrease the participants' isolation and bridge their generational gap.

The final exhibition, *Mind the Gap*, was presented at Guelph Civic Museum. The show included artworks created by a community of seniors and youths working with practicing artists centred in collaborative storytelling, multimedia installation, and experimental portraiture. The co-creative elements of the project were initially meant to take place in person. Due to the pandemic and required safety measures, *Mind the Gap* developed in the virtual realm. The community participants took part in the program digitally. The artists fostered an inviting space that encouraged creativity, trust, intimacy, experimentation, compassion, humour, vulnerability, and genuine connection. The artists and participants bonded with one another despite their physical distance. Through virtual workshops, they learned to be attentive to each other's needs and to engage with curiosity, empathy, and affection.

administrative coordinator

This year I stepped into the Administrative Coordinator role in February of 2022. I hit the ground running, working to better our front-of-house operations, streamline our in-person and online shops, and assist with the administrative tasks associated with Centre[3]'s operations under the mentorship and guidance of Julie Shea, Operations Director. One of the most exciting parts of this role was to work closely with our membership base and the programming in our gallery spaces, greeting visitors and watching them experience the programming and immersing myself in the day-to-day happenings at Centre[3].

During my time as Administrative Coordinator, I streamlined our membership procedures and front-of-house operations. I focused on creating systems that suit the needs of staff, members, and

visitors alike. I also created a more dynamic online shopping experience with Jeff Chow, our Communications Manager, and renovated our in-person shop to better suit the member's works we sell.

One of the great things about this role is the ever-changing nature of working within an artist-run centre and working alongside every department within Centre[3] to assist in the big picture in small ways, experiencing studio, education, social practice, and programming all while being the face at the front desk to greet people as they enter. It was a pleasure to see all of these things come to fruition in 2022, and I look forward to seeing Centre[3]'s continued work in Hamilton as I enter a new role in the 2022/2023 fiscal year.

Sarah Sproule, Administrative Coordinator

centre[4] art & research

Centre[3] has partnered with McMaster University to create a community research centre that will connect artists to researchers to conduct art-based or art-informed research. Our goal is to have artists act as consultants, and co-investigators, facilitate art-based activities for data collection or work on giving knowledge mobilization a visual voice.

Centre[3] will continue collaborating on research and design that supports the inclusion of diverse groups in the arts, including disability communities and marginalized groups. We will carry

out two social projects funded by Canada Council for the Arts in 2023: Making Media Arts Accessible with Virtual Devising, from May 1, 2022 - August 31, 2023, and Enriching Art Experience With D/deaf and Disability Communities from July 4, 2022 - June 30, 2023. Both of these projects research and design digital tools for arts engagement. Enriching Art Experience will continue our previous collaboration with VibraFusionLab to pilot prototype tools for sensory translation to remove barriers to engagement with contemporary art by translating sound and movement into tactile forms.



Kareem-Anthony Ferreira, Freedom to Want, 2022. Courtesy of the Artist. From the exhibition Kareem-Anthony Ferreira: Table, Manors.

facilities

Another year has moved forward, and several pleasant and exciting changes have occurred since our covid slumber. The studios have reawakened with a renewed sense of opportunity.

In the previous year we developed a combination digital print, film, and audio studio.

In August, we successfully moved and expanded the Digital Studio into a new location at 29 Harriet Street. This building, formerly the Felton Brush Factory, also includes general-purpose workspaces, textile equipment, and production spaces for artists.

This change instigates wonderful potential as it allows us to not only expand our workshop capabilities, but also provide artists with the ability to work on a larger variety of projects across an even greater variety of media. The new equipment includes industrial sewing machines, table looms, a sticker printer, a Risograph printer, and a laser cutter.

During this time the Film studio has also undergone growth. Not only has the number of editing stations increased but the number of bookings has also risen to match this growth. Centre[3] is now able to provide our membership and fellow community organizations access to affordable, professional filming services.

The process to develop these spaces has been quite a journey and learning opportunity to consider how Centre[3] can expand and service our members with greater effect.

While we have been working on this new location, I would like to personally thank the traditional and screenprinting studio members for their patience as our technical focus was divided at times.

Mathew McInnes, our former screen studio technician, has embarked on a wonderful opportunity to create illustrations for a publishing company. We are all sad to see him leave after years of service, but wish him the best in new endeavors

Michael Schnittker and Luther Griggs have done great work to maintain the screen studio and oversee all print jobs.

As for the Traditional studio, Artist and Nusteel leader Angela Busse Gibson, has been spending time each week to help keep the space running smooth.

I once again would like to thank the members and invite them to continue working and experimenting in the new and old facilities in the coming years.

Alex Borghesan, Studio Manager



marketing and communication

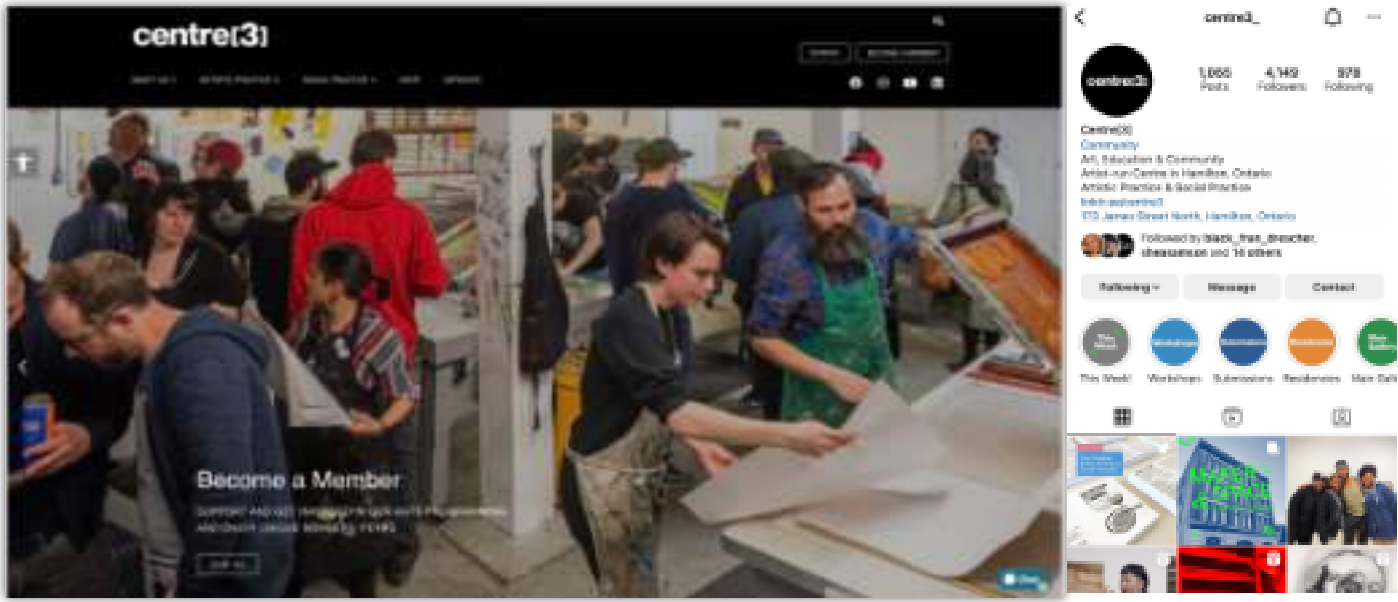
I am honoured to have joined Centre[3] in May 2022 as the Communications Manager. In this role, I am responsible for all public-facing matters, including the website, social media, design, video distribution, media outreach, and overall branding. I work closely with all Centre[3] staff, exhibiting artists, artists in residence, workshop instructors and participants, members, vendors, and visitors to ensure consistent delivery and presentation of all programming – exhibitions, workshops, gallery shop, art residency, social practice collaborations, studio facilities, events, etc.

We have revised a new website with a more consistent layout across all pages. Website visitors can now get a clear glance at Centre[3]'s latest happenings and programming from the homepage. We have introduced new facilities pages and a new service order form so members can book the studio more easily, and local businesses can place orders for Centre[3] Tees. Part of the challenge is to integrate all the preexisting elements in a cohesive manner and ensure all pages are device-friendly and AODA-compliant.

Combining all our social media channels (i.e. Instagram, Facebook, Twitter, LinkedIn, Youtube, Mailchimp), the engagement growth averages at +12% per month (accounts reached) and +4% per month (total followers). With the help of Lesley and Arturo, the video content we have published this past year has received great engagement and following that puts Centre[3]'s profile to a new audience beyond the GTA region. The overall challenge is to keep people interested, invested, informed, and inspired. I hope to advocate for more engaging content creation and documentation in the new year.

Earlier last year, Lauren and I started sharing front desk and gallery shop duties – overseeing the daily operation and members' studio use. Integrating the existing Shopify system, I organized this year's Small is Good 2022: Holiday Show & Sale with 32 artists members and more than 200 items, with additional support from the programming team.

Jeff Chow, Communications Manager



fund development

I have had the pleasure of being part of the Centre[3] team for over a year now, and feel fortunate to learn and work with such wonderful and creative people. In the past year, I have worked to obtain financial support for our artistic and social practices. Working closely with Executive Director Colina Maxwell, I have sought funding for social programs and research as part of Centre[3]'s goal to be accessible, and to create community-led spaces within our organization. It has been exciting to work with Artistic Director Lesley Loksi Chan to apply for funding to support thought-provoking arts programming, including exhibitions and workshops.

We are grateful to have support from the Ontario Trillium Foundation, to help us continue our services during pandemic-related challenges. In addition to our operating funding from the City of Hamilton's City Enrichment Fund and the Ontario Arts Council, we were also grateful to receive funding for new projects this year.

In February, we received funding from the New Horizons for Seniors federal program to support A Play to Capture Memory. This project connects artists with seniors to theatricalize their stories in ways that support physical and mental engagement, in order to promote healthy aging.

In March, we received two digital grants from Canada Council for the Arts to support projects that will explore how digital tools can reduce barriers to arts engagement, and also enrich art experiences with Deaf and disability-identified communities in collaboration with VibraFusionLab.

We secured \$50,000 from RBC in June to continue the great work Arturo Jimenez has done on the YouthCAN Platform. We also brought back our Art Lottery fundraiser in June for its tenth anniversary. This was a very fun evening that welcomed familiar and new members to the Centre[3] community. Thank you to Earl's Court Gallery, and to the Centre[3] staff, artist donors, and volunteers who helped to make this event happen. Thank you also to everyone who attended.

In July, we received a project grant from Canada Council for the Arts to pilot a three-way poster exchange between traditional print studios Martha Street Studio (Winnipeg, MB) and Atelier Circulaire (Montréal, QC), which will take place in summer 2023.

We are very grateful for generous support from the Incite Foundation for 2023. I look forward to seeing the continuation, and commencement, of Centre[3]'s programming and new projects in the next year.

Lauren Harnish, Development Manager



social enterprise centre[3] Tees

Centre[3] Tees is a social enterprise screen printing service run from the screen printing studio at Centre[3]. We provide the screen printing of posters, tote bags, t-shirts, other clothing, and any custom project possible within our capabilities and resources. All profits from these services go back into Centre[3], to support further programming and services.

2022 was a very fruitful year, with proceeds from our services exceeding \$50,000. We printed thousands of shirts and other pieces for a wide array of new and returning organizations, businesses, artists, and individuals with personal projects. The bulk of our orders this year were from summer camps, Hamilton Wentworth District School Board, and local organizations such as Hamilton Fringe Festival and SACHA. All clients have been more than pleased with their orders and continue to reach out for other projects.

Our biggest challenge we faced this year was the unfortunate departure of our print-lead, Matthew McInnes, in the spring.

Since then, our new print-lead, Luther Griggs, has adapted and integrated well with the support of his fellow staff. He continues to learn and do all he can to adapt and integrate, keeping up with and managing orders, to provide and maintain the best we can offer.

Moving forward, we hope to put more focus on marketing, developing strategies to reach out to more clients, as well as sustaining our relationships with past ones.

Overall, this year was one of transition, with covid restrictions ending, and staff changes. We continue to adjust with success, and offer our finest, taking steps to give everything we can to support Centre[3], our clients, and our community.

Luther Griggs (he/him), Centre[3]TEES Administrator



sponsors

