



cahep

2021  
annual  
report  
2022



Incorporation – Not for Profit – February 18, 2005

Incorporation #: 1645817

Charitable Status – June 10, 2005

83559 1744 RR0001

#### Land Acknowledgement:

The land on which CAHEP does its work and wherein it resides is located on the traditional territory of the Ojibway people of Fort William First Nation, signatory to the Robinson Superior Treaty of 1850.

We acknowledge all of the First Nation, Métis, Inuit, and non-status Indigenous people who reside in this territory. CAHEP is committed to learning, in a spirit of reconciliation, from the many Indigenous people who have a social, cultural, legal, and historical presence in Northwestern Ontario.

We will move forward in the spirit of reconciliation and with great respect for all who live in the region.



## **A message from the CAHEP team**

To say that it's been a tough year is an understatement. CAHEP has, nonetheless, continued to do what it is mandated to do and has managed to stay true to its mission and vision. While many small nonprofit and for-profit arts organizations have come and gone over the years, CAHEP, which has been in operation for over 20 years, continues to be robust, highly-regarded, cherished, inspired and inspiring, and supportive of professional artists.

We expanded our arts-education offerings by engaging in online and a mix of both in-person and online (hybrid) programming as part of our COVID response. We had particularly successful 2019-2020 and 2021-22 years as we reached 1000+ new JK-8 students—many of whom are Indigenous, racialized, and economically insecure—across seven different schools as well as 1000s of children, youth, adults, and seniors in Thunder Bay via our online, in-person, and hybrid In-school, Winter FunDays, Youth Inclusion, and Boys and Girls Club programming.

During this time, we also leveraged digital technologies successfully to design and deliver programming to 1000s of folks from diverse backgrounds, especially from low-income and BIPOC backgrounds. We are now experts at delivering and managing programming via the use of various cloud-based and conferencing-based technologies (i.e., ZOOM, TEAMS, YouTube, and QuickTime player for pre-recorded videos, Google Drive, and Powerpoint). We continue to work with participants from marginalized backgrounds and are working hard to expand our community-based arts programming so that more people experience the benefits of the arts and the joy of engaging in art-making with professional artists.

We produced online exhibitions of participants' creations as a response to the evolving COVID situation. We have embraced virtual exhibitions as a mainstay of our work as it allows us to showcase the art pieces of our participants to a far larger audience base across the city, region, country, and globe. Regardless of the format of our exhibitions, they work to bolster participants' overall self-esteem, confidence and pride.

While our programming is very much focussed on providing arts and cultural programming to under-resourced communities and marginalized groups, we work hard to augment creativity and creative-thinking in general. The latter are internationally recognized 21st-century skills needed to find innovative solutions to: the challenges wrought on by the economic conditions of our globalized world; the destruction of our planet; and, the problem of decreasing mental wellbeing. Innovation is required in the 21st-century, and doing art is one of the most powerful tools in the development of innovation because it supports the skill of creativity and creative-thinking.

Even more, doing art in a group setting bolsters hope for a better future, a positive outlook, and a can-do attitude while developing the lasting friendships, networks, and connections often utilized for educational and employment opportunities. In this way, creativity and creative-thinking is needed for healthy human and planetary life and is not, as some think, a frivolity.

CAHEP is — as is evident in our current and past Strategic Plans — committed to creativity and creative-thinking as a social justice tool. We understand the power of art to bring people together, and we understand from our first-hand experience how art supports mental, physical, and creative wellbeing for children and youth from all walks of life. The scholarly literature supports our first-hand experience and confirms that there is a strong positive connection between doing art, being creative, and the overall wellbeing of youth, youth newcomers, and youth refugees.

We look toward the coming year of art programming full of hope and anticipation. Our past year has prepared us for sustainable, robust, accessible, and relevant art programming for the Thunder Bay community.

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“When I practice Art, I feel happy because I love art! You can make whatever your imagination can think of.” Student from Art Club



**SPECIAL PROJECTS:  
SUPERIOR HIGH SCHOOL  
LGBT+ PROGRAM**

5 HRS OF SESSIONS

\$132.50/HR IN KIND LABOUR RATE

\$662.50 TOTAL

**AT SCHOOLS**

156.98 HRS OF SESSIONS

\$132.50/HR IN KIND LABOUR RATE

\$20,799.85 TOTAL

**ART CLUB**

215.83 HRS OF SESSIONS

\$132.50/HR IN KIND LABOUR RATE

\$28,597.48 TOTAL

**BOYS & GIRLS  
CLUB**

32 HRS OF SESSIONS

\$15.00/HR IN KIND LABOUR RATE

\$480.00 TOTAL

**IN-  
KIND  
STATS  
AT A  
GLANCE**

**TOTAL IN KIND LABOUR**

**409.81 HRS**

**\$50,530.83**

**IN KIND SPACE  
SCHOOLS 377.81 HRS  
\$0.63 HR RATE  
\$236.13**

**BOYS & GIRLS CLUB 32 HRS  
\$10.76 HR RATE  
\$344.32  
\$580.45**

**TOTAL IN KIND SPACE**



# About CAHEP

## Mandate

CAHEP's mandate is to develop and implement inclusive, culturally diverse, high-quality arts and heritage intergenerational programming for Thunder Bayites of all ages, most especially those from marginalized backgrounds. We increase the public's understanding and appreciation of and for the arts by planning and delivering arts-education projects -- led by professional contracted, freelance artists -- to participants from all walks of life and showcase the resulting work. We travel to various locales to deliver programming, reducing our rental costs and thus increasing our budget for programming activity, and making sure we are able to meet more people where they are at. CAHEP also provides financial support and professional development (PD) opportunities for local artists who range in age from 16-70.

## Vision

Enriching lives through arts and heritage education.

## Mission

Delivering intergenerational arts and heritage education programming in efficient and effective ways by,

- Promoting creativity-creative thinking as a crucial 21st century competency;
- Recognizing the transformative possibilities of arts and heritage projects;
- Delivering online and in-person arts and heritage programming via CAHEP's In-school and Community-Engaged Art Programs;
- Staging public online and/or physical showcases of participants' work from CAHEP's programming;
- Providing meaningful online and in-person professional development opportunities for Northwestern Ontario new generation, emerging, mid-career, and established diversely-situated artists, i.e., artists from different gender, race, class, culture, ethnicity, age, ability, LGBTIAQ2S+, national, and educational backgrounds;
- Supporting artist-directed programming and/or participant-centred programming facilitated by artists;
- Ensuring accessible and inclusive online and in-person programming for participants;
- Engaging in-community outreach and partnership building with groups and individuals from diverse backgrounds.

## Curated Testimonials from Art Educators, Funders, and Community



## Impact on Stakeholders

(Adapted from Christine Battle's External Evaluation on Art Club)

A professional artist leads the class with an introduction of the tools, techniques, and materials required to complete an art project — one that has been co-created with the teacher to ensure that curriculum goals or objectives are met. Students have the freedom and time to fully explore the artforms and materials for each session, hone and improve their skills with expert help from professional and assistant artists, and use their skills and abilities to constructively manage and innovatively use project materials in the creation of their very own piece of art.

There are no right or wrong responses in this "open-ended" experience, according to one of CAHEP's artists, because it focuses on the learner and the medium. Literally, it means "follow the flow and see what happens" (even though the projects are planned). It may be disorganized and even completely sloppy. It's frequently thrilling. As a professional artist leads participants through a creative process to produce an artistic cross-curricular masterpiece, the learner's experience is fundamentally personal and a moment-by-moment encounter with the materials and the art form.

Art workshops engender critical thinking – due to the fact that each student's final product is completely unique and personalized. All participants have access to identical art materials, equipment, and instruction. Yet, the art created is diverse, raising questions and self-reflection about such difference among students and educators alike.

### Stakeholder Testimonials

*"As a teacher, I appreciate when CAHEP comes in to work with my students. The artist intentionally designs the sessions to incorporate themes from the curriculum and interests of my students. This goes a long way with my students to build trust and confidence."*

*"We have higher level of conversations about our artwork than I have ever had or thought of having with this grade level."*

*"I have watched my students go from sampling the materials to embracing the materials. I learn something new each session."*

*"CAHEP artists encourage students to experiment with mixing colours. Educating by empowering students to experience colour [...] the process of colour mixing is also a cross-curricular experience."*

*"Students are prepared with questions and/or show-and-tell when I arrive. I've noticed more student creators embracing the idea that learning takes time and determination and that we are not expected to create a masterpiece in one class."*

*"Many [Indigenous] students in my class reflect on their life in Thunder Bay and on their Reserve. They also make many connections to family members when creating art. I get to hear a lot of stories."*





## Diversity and Inclusion Statement

CAHEP supports and promotes diversity, equity, inclusion, and anti-discrimination as a part of its ongoing programming and day-to-day operations and as part of the work it does in creating and sustaining partnerships in its many community collaborations.

CAHEP will make every effort to identify and remove barriers to inclusion, to promote diversity and equity, and, to uphold anti-discrimination, wherever and whenever possible, with its staff, contracted artists, volunteers, community partners, participants, and audience members.

The latter will include the protected grounds as specified in Canada and Ontario's Human Rights Codes, i.e., age, ancestry, colour, race, citizenship, ethnic origin, place of origin, creed, disability, family status, marital status, gender identity, gender expression, sex (including pregnancy and breast feeding), sexual orientation, sexual identity, receipt of public assistance, and record of offences (unless otherwise warranted).

CAHEP is committed to employment diversity with respect to all aspects of employment. All decisions regarding recruitment, hiring, promotion, compensation, employee development decisions, and all other terms and conditions of employment, will be made without regard to race, religious beliefs, colour, gender, sexual orientation, marital status, physical and mental disability, age, ancestry or place of origin.

CAHEP will make every effort to make its volunteer pool, staff, and the contracted artists hired representative and reflective of the communities in which its services are provided. CAHEP aims to ensure that the workplace and its practices are free of deliberate or unintentional (systemic) barriers so as to increase diversity, inclusion, and equity and so as to engage in anti-discrimination practices and protocols.



## **Our Artists (arranged alphabetically)**

**Amber Bail**

**Christine Battle**

**Brayden Cassidy**

**Scott Chasty**

**Ashlyn Chilson**

**Carol Cooper**

**Nate Cross**

**Mallory Gresch**

**Jamis Hall**

**Jasmine Maki**

**Chloe Maria**

**Judy Mayor**

**Merk**

**Ken Merkley**

**Rachel Mishenene**

**Ashley Moreau**

**Cynthia Nault**

**Erika Niva**

**Tashya Orasi**

**Katy Poirier**

**Abhi Rao**

**kat Ripa**

**Evalina Sacchetti**

**Clara Sacchetti-Dufresne (assisted)**

**Vikki Schembri**

**Aleksa Shermack**

**Aya Wadi**

**Vik Wilken**





## Programming Highlights: Dollars and Stats:

This year was exceptional as it marked a significant transition from online to the return of in-person and the never before used hybrid online/in-person programming.

- CAHEP reached 13,981 participants and volunteers, delivering 175 different projects across 466 sessions;
- We provided 302 professional development opportunities for new-generation artists;
- We employed and/or contracted 28 artists;
- Our average cost per participant, in 2022 dollars, was \$13.16 (Thunder Bay art class average cost per participant is \$46).

Program Stats	Costs and Stats, 2006-2021, 15 year average	Costs and Stats, 2021-2022
# of Projects Delivered	245	175
# of Participants Reached	16,961 (includes volunteers)	13,981 (includes volunteers)
# of Artists Contracted*	63	28
# of Volunteer Hours	2,086	2,150
Cost per Project** (adjusted to 2022 dollar values)	\$1,227	\$1051.07
Cost per Participant***	\$16.02	\$13.16

### NOTES:

\*CAHEP has reduced the total # of artists contracted but has increased the # of sessions and projects delivered by each artist. This allows participants and artists to have deeper and more meaningful arts-education experiences;

\*\*The number of projects do not provide information about the number of sessions; there are often multiple sessions for any one given project;

\*\*\*Stat is based on the number of participants in each session.

## **Here are key highlights for 2021-22 in terms of programming.**

**Online Programming:** This year provided us the opportunity to continue offering online programming and strengthening online education skills. In the first half of the organizational year, we were able to reach out to students through online support. Art educators at CAHEP developed know-how not only in coordinating online workshops, but also developed skills around art kit making for virtual learners, technology skills, and pedagogical strategies to engage students through art on a virtual platform.

**Hybrid Programming:** CAHEP provided art programming in hybrid sessions for the first time. In these sessions the artists presented the workshop virtually while art instructors provided in-class support and coordinated the workshop in person. The hybrid workshop model was used for both Grade 10 as well as elementary school programming. This was a new pedagogical model for CAHEP programming and received positive feedback from students, artists, and instructors. CAHEP is hoping to use this model for providing programming to improve accessibility of art education in Northwestern Ontario.

**New-generation artist training:** CAHEP employed a mentorship model to train new generation art educators. In order to ensure sustainability of art programming and maintain the quality of instruction, preparing future art educators is critical. CAHEP paired senior art instructors with novice instructors to work collaboratively on projects. This partnership ensured the novice instructors had a safe and structured learning curve. Two of our novice art educators now feel comfortable to coordinate programming as independent art instructors.

**Expanded Art Club:** CAHEP expanded the Art Club programming by including three additional schools: Claude E Garton, St. James, and Lakehead Virtual Elementary School. CAHEP also started offering programming to Superior CVI – a local high school – that received three art workshops that explored conversations around gender and identity through art.

**Sustainable Support to Artists:** One key objective this year was engaging artists for multiple programming projects. In the past CAHEP employed more artists, but most provided single-session workshops. This year CAHEP offered artists more sessions than in the past, which translated into more sessions for the students with the same artists. This not only helped students to become familiar with the artists, but also provide continuity in the art education provided by the artist.



# Programming: In-School

## Speak Up

Total participants: 5040

Total number of projects: 11

Total number of 1-hour sessions: 104.96

Volunteers: 209

**Schools:** Kingsway Park Public School, Sherbrooke Public School, Algonquin Ave Public School, and St. James Public School

CAHEP's Speak Up Program is funded by the Canadian Women's Foundation. It utilizes art education to develop leadership skills for girl and girl-identified Grade 7-8 students at four different schools. Speak Up employs feminist-focussed educational practices and theories, which include grappling with uncertainty, cultivating flexibility, celebrating multiplicity and diversity, and encouraging the practices of self-reflection, especially in regards to gender-bias.

### **Air Dry affirmation Pots:**

Students created air dry clay pots, participated in a series of self-compassion and positive self-talk activities, and created a series of positive affirmations to fill their pots. This project allowed students to explore individual feelings and conversations related to gender bias and fluidity.

### **Music & Songwriting:**

Participants practiced timing and beats using percussion instruments and body percussion. Participants explored their own voices through vocalizing abstract art and learned about non-traditional instruments.

### **Paper Binding and Sketch/notebook Making:**

Participants used simple, easily sourced paper materials to create notebooks. The groups discussed recycled materials, prompting conversations about upcycling, environmental impact, and safety through upcycling.

### **Paper Quilling and Sculpting**

Participants explored new ways of coiling and cutting paper and created unique art pieces and sculptures using recycled materials. The project prompted discussions about creating upcycled art from materials that are usually considered rubbish.

### **Pop Art Project: "Ode to Consuming"**

Youth learned about Andy Warhol, consumerism, and modern symbols that are relatable to everyone, such as Pokémon, and discussed using colour choices to convey emotion in art.



### **Let Them Draw Cake**

This project challenged youth to express something about themselves through colour choices and reflect upon the stories and experiences they were willing to share with the world, and those they kept private and why.

### **Silent Theatre**

The workshop utilized silent games, internalizing character traits, and visualizing the self in various situations and scenes, allowing for the development of self-reflection.

### **Creative Movement vs. Dance**

A series of creative/devised movement activities explored ways human bodies move comfortably, stressing individual participants' corporal limits rather than creating a formal dance routine.

### **Watercolour and Acrylic Painting Projects**

Through the paint medium, students discussed using art to express or convey emotion to a public audience. These projects allowed participants to learn practical art skills and build confidence.

### **Expressive and Conceptual Sculptures**

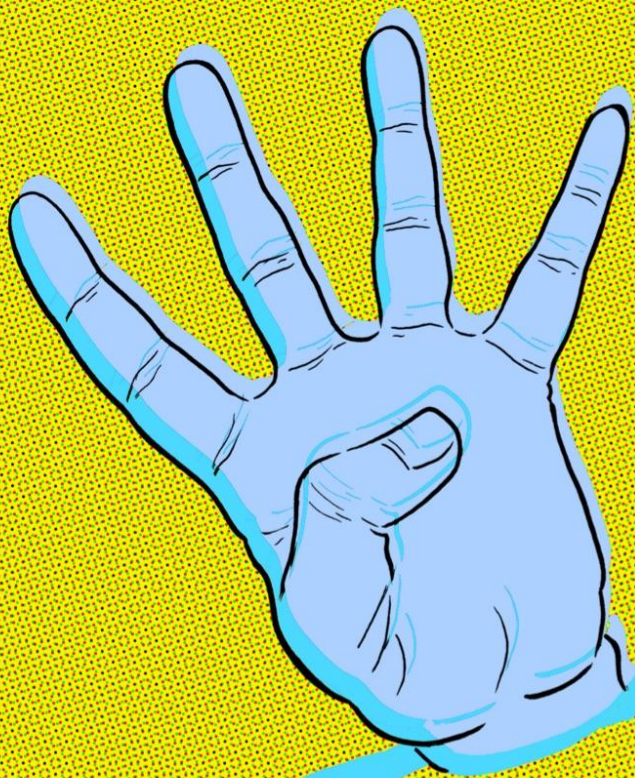
Participants learned how to create 3-D objects from a 2-D design. They completed artist statements, were asked to give their art piece a name, and provided details about what they learned and what inspired them throughout the creative process.

### **Reflective Self-Portraits**

Participants created characters using personal, reflective inspiration. The artists encouraged the youth to think about who they see when they look at themselves and who they think others see.

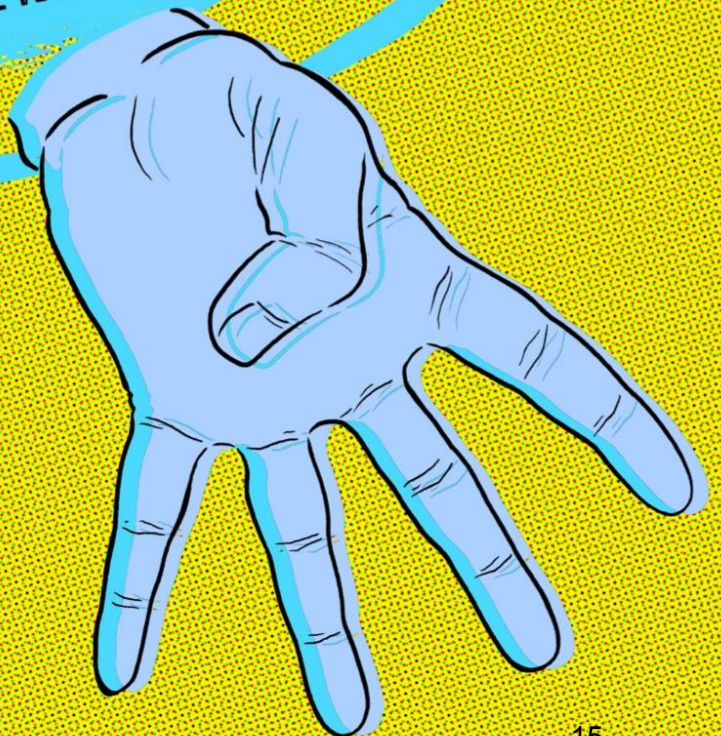






## **SPEAK UP**

AVERAGE OF 48 PARTICIPANTS PER SESSION,  
FOR A TOTAL OF 5040 PARTICIPANTS FOR SPEAK UP.  
TOTAL OF 209 VOLUNTEERS OR 104.96 SESSIONS  
\*2 VOLUNTEERS PER SESSION PLUS ONE  
ADDITIONAL VOLUNTEER.





# Art Club and Days of Art Program

## Regular and Days of Art Summary Stats, 2021-2022

- Delivered online, in-person, and hybrid online and in-person programming to seven elementary schools from JK-Grade 8
- Delivered 114 projects
- Delivered 215.83 hrs of programming
- Engaged 5372 Participants
- Contracted 15 different professional local artist-arts-educators
- Worked with 39 new volunteers, who contributed 277.5 hours of their time to CAHEP programming

### Art Club: Regular Programming

**Schools:** Kingsway Park Public School, Sherbrooke Public School, and Algonquin Ave Public School

### Art Club: Days of Art Programming

**Schools:** Claude E. Garton Public School; Lakehead Virtual Elementary School; McKenzie Public School; and, St. James Public School

## Art Club and Days of Art Events: Selected Project Descriptions

**Comic Arts: Mad Libs:** Students drew comics inspired by mad libs based on their recent learnings in school, e.g. they had to include a character from a book they were reading in class.

**Comic Arts: Character Design:** Character development workshop related to class studies in nutrition; students created characters and backstories on the Canadian food guide. They created superhero characters inspired by something they held strong feelings for/against, e.g. climate activism.

**Comic Arts: Light:** Students learned to play with light and value to give their drawings depth and how to build form in a portrait using those drawing techniques via the classroom projector.

**Comic Arts: Sound:** Sound was the inspiration for three separate characters brought to life in comic form. Students enjoyed sharing their story ideas and how each sound had inspired their characters.





**Dioramas:** Students constructed dioramas featuring the habitats of Canadian animals using pre-painted beer boxes as a base and a variety of natural objects (leaves, moss, twigs, rocks) to create a landscape.

**Photography and Mixed Media:** Students learned close-up/macro photography of natural objects with example photos, e.g. tree bark, cracked ice on the ground. Students did their own compositions and created abstract artworks using splicing techniques.

**Group of Seven Acrylics and Watercolour Exploration:** Students received a brief art history/explanation of the Group of Seven and were given examples of their work. Students completed a composition using a step-by-step demonstration of how to paint a Group of Seven inspired landscape.

**Air-dry Clay:** Students learned to employ their understanding of push and pull as forces that affect shape following a presentation on the four forces they were studying in class. Students were able to use rolling and handbuilding techniques on smaller pieces of clay before using these techniques to create trinket dishes, decorated with imprints, and subsequently painted and sealed.

**Creative Movement:** Creative movement segments of the class using the kids yoga song 'fly like a butterfly' were used to explore the life cycle of the monarch butterfly (the Grade 1s were raising their own butterflies as a class!). Students also hand-built and decorated butterfly themed pinch-pots using butterfly and flower woodcuts.



## Art Club Evaluation

(adapted from Christine Battle's Report)

The Art Club delivered art workshops for junior through intermediate grades for the following schools: Algonquin Avenue Public School, Sherbrooke Public School, and Kingsway Park Public School. Funding for the Art Club was through the Ontario Trillium Foundation.

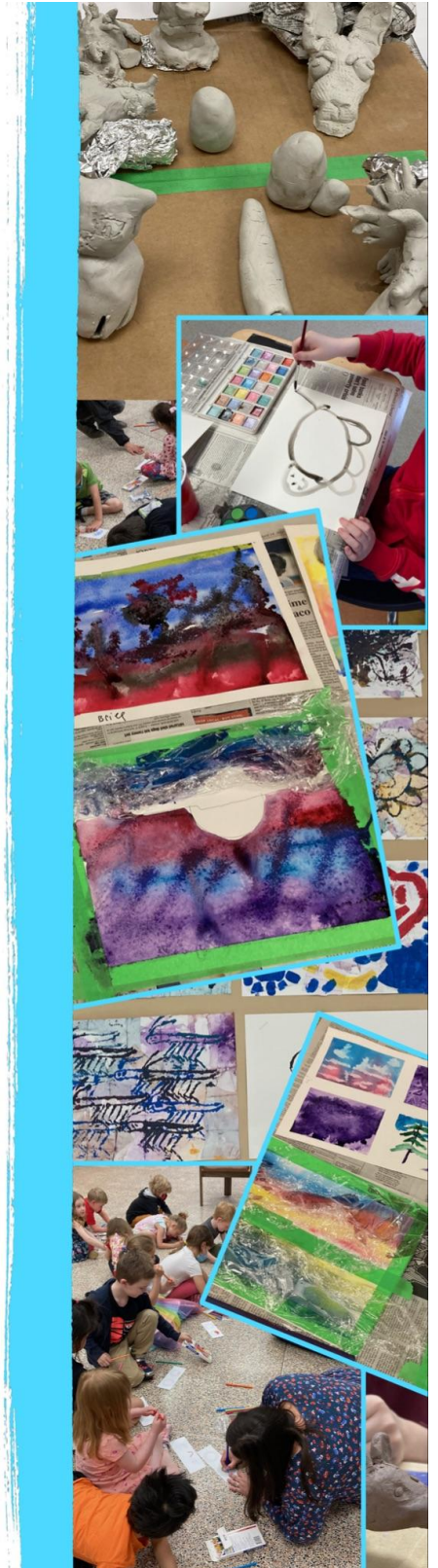
The teachers' efforts to keep kids on task—which relate to Persistence, Imagination, and Discipline—reduced substantially because the students were strongly engaged with the art project. Students worked with expert artists-art educators and developed their ability to overcome difficulties that arose when making art (reaching goals) and staying absorbed in the project. The survey results showed that students' persistence, imagination, and discipline increased (75% of students persisted with their projects versus 60% in regular class scenarios).

CAHEP programming engaged students intellectually while minimizing stress for better mental health and producing successful learning results. One teacher stated, "As a teacher, I appreciate when CAHEP comes in to work with my students. The artist intentionally designs the sessions to incorporate themes from the curriculum and interests of my students. This goes a long way with my students to build trust and confidence."

The art projects helped teachers facilitate conversations on various topics relevant to the student's worldview. One teacher stated, "Through art club my students are creating more personal meaningful works of art that generate discussions into aspects of their lives I wouldn't normally hear about."

The artwork created by the student not only impacts the students' critical thinking and analytical skills, but it also impacts their immediate social community. One teacher noted, "I get to see my students finish a project. They create something meaningful, deeply personal, and well thought out. My students often gift their art creations to family members or create them with the intention of keeping them safe (like treasure)."

One CAHEP artist expressed that they encouraged learning by not only making art feel accessible and simple, but also exploring the complexities of the seemingly simpler tasks. Through the use of different media and artistic styles, art educators helped each student's individual talents emerge. By providing pupils unique opportunities to experiment, create, and shine with individuality, the art experiences helped students discover their own voices.





## Superior Collegiate and Vocational Institute

Students per workshop: 20

Three workshops focusing on art and gender were offered to Superior CVI to Grade 10 and 12 students. The descriptions are given below.

**Identity Quilt:** Students used hexagonal resin molds to encapsulate various artifacts that represented them and their identity. Students had conversations around self identity and the significance of quilts. The hexagonal pieces were mounted on a frame together to form an art quilt of identities joined together as a montage. Students compared the placement of their individual pieces with their own placement in social contexts.

**Regendering Art History:** Using Collage art, students used images that represented heteronormative, gender-biased art history and repurposed them to created art to reclaim identity. Students used various artifacts both personal and provided to embellish their art narratives created through the collage medium. Students discussed their creations and the process of empowerment that came through expression.

**Medicine Bracelet:** Adapting the zodiac imagery to the medicine wheel, a Métis artist helped students explore gender identity through the symbolism of the four directions and the healing aspects brought about through the colours, animals, and medicines associated with each direction. Using naturally sourced materials, students created their bracelets while learning more about symbolism in Indigenous cultures.



## Programming: Community Arts

The Community Arts experienced engagement from all ages. Descriptions for select projects are provided below.

**Culture Days:** This included two projects:

- a. **Pizza-painting:** Participants created their own personalized, unique pizza-inspired paintings using aluminum pizza trays as canvases.
- b. **Plein Air Painting:** Participants learned perspective and composition through a Plein Air project by the waterfront.

**Winter Fundays:** Seven projects were delivered through three sessions.

- a. **Snow Globes:** Participants made snow globes with glass jars, plastic figurines, glitter, and glycerine.
- b. **Bingo Marker Snowflakes:** Participants crafted unique and colourful snowflakes using bingo markers.
- c. **Mini Snow Sculptures:** Participants learned sculpting techniques while having fun in the snow.
- d. **Leaf Mobile:** Participants created a mobile sculpture using paper, shaving cream, and food colouring.
- e. **Butterflies:** Participants created butterflies of all shapes and hues using different craft materials.
- f. **Wall hangings and twig art:** Using naturally sourced materials, participants created wall hangings and art items.

**Boys and Girls Club:** CAHEP delivered 29 sessions for the Boys and Girls Club. Some of the projects included:

- a. **Watercolour Exploration, Limited Palette:** Using a limited color palette, students explored watercolor compositions.
- b. **Shave Cream Painting:** Using shaving cream as a base, students learned marbling techniques.
- c. **FIMO sculpting:** Participants made mini sculptures using various FIMO techniques.
- d. **Fibre Arts:** Kids created stain glass ornaments with paper.
- e. **Holiday Card Collage:** Participants learned composition techniques in the collage medium to create holiday cards.
- f. **Dioramas:** Using the book, "Where the Wild Things Are" as inspiration, participants created their very own imaginative worlds via dioramas.
- g. **Warhol Project:** Participants discussed consumerism and art from everyday objects
- h. **Bleeding Tissue Paper:** Participants used various staining techniques to make paper cards;
- i. **Valentine's Collage Cards:** The students used collage techniques to create an artwork.
- j. **Watercolor Technique:** Using saran wrap and salt, kids learned clever techniques to add textural elements to their watercolour painting creations.





## Youth Inclusion Program

CAHEP worked with City of Thunder Bay's Youth Inclusion Program to deliver 3 virtual projects:

- a. **Paint Pour:** Youth created abstract artwork using pour paint techniques;
- b. **Collage:** Participants created collage artworks and learned composition and form concepts;
- c. **Woodland Paint Project:** Youth completed paintings using woodland art-based themes and discussed natural habitats around Thunder Bay.

## My Thunder Bay Project

The My Thunder Bay Project was featured in the 2021 Vox Popular Media Arts Festival. It was a photography project that took six months to complete (during the pandemic). Participants learned photography basics, getting instruction initially in video form, every month, having time on their own to go out to practice and explore their learnings, and participating in monthly zoom critique/discussions, where their art photos were discussed in a group setting.

There were 10 participants, nearly half were Syrian refugees who had relocated to Thunder Bay, and the rest were international students from Lakehead University. The participants explored Thunder Bay from their own perspective, new experiences, and impressions of the city. Project participants' efforts culminated in an exhibition presented in video form with curated images.

The exhibition video was featured in the Vox Popular Media Arts Festival, which was held virtually. The video was chosen for the media festival as it was considered an interesting, unique, and noteworthy entry for a Thunder Bay media festival.



## Funders and Community Supporters:

### Operating Grants:

City of Thunder Bay, Community, Youth & Cultural Funding Program



Ontario Arts Council, Arts Organizations in Communities and Schools Program



**ONTARIO ARTS COUNCIL**  
**CONSEIL DES ARTS DE L'ONTARIO**

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an Ontario government agency  
un organisme du gouvernement de l'Ontario

### Project Grants:

Canadian Women's Foundation



Johansen Larsen Foundation



Johansen Larsen Foundation

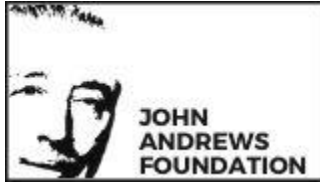
Ontario Trillium Foundation



Thunder Bay Community Foundation



John Andrews Foundation



**Educational Partners:**

Algonquin Ave Public School  
Claude Garton Public School  
Kingsway Park Public School  
Lakehead Virtual Elementary School  
McKenzie Public School  
St. James Public School  
Sherbrooke Public School  
Superior Collegiate and Vocational Institute  
Lakehead University, Faculty of Education  
Lakehead University, International  
Lakehead University, Social Science and Humanities

**Community Partners:**

Boys and Girls Clubs, Windsor

**Artistic Practices Partners:**

City of Thunder Bay, Department of Culture  
It's Fine Art Collective  
Lakehead University, Visual Arts  
The Painted Turtle Art Shop  
Vox Popular Media Arts Festival