



# Reflection Gathering

2021 Artist as Changemaker Residency

Launching the 2021 AAC Residency Program 8 months into the pandemic came with it's opportunities and challenges. How we collaborated and did our work looked much different from the first pilot that took place in 2019. Although we missed being physically present, we learned how to adapt and thrive in the virtual world.

This presentation is a compilation of the artist's reflections. The presentation was shared during the wrap-up event (Reflection Gathering, June 30, 2021), where we prioritized reflection to tell the story of the Residency's second pilot. Each artist captured their artistic processes and outputs, as well as debriefed their experiences with their organizational partners among close community supporters.

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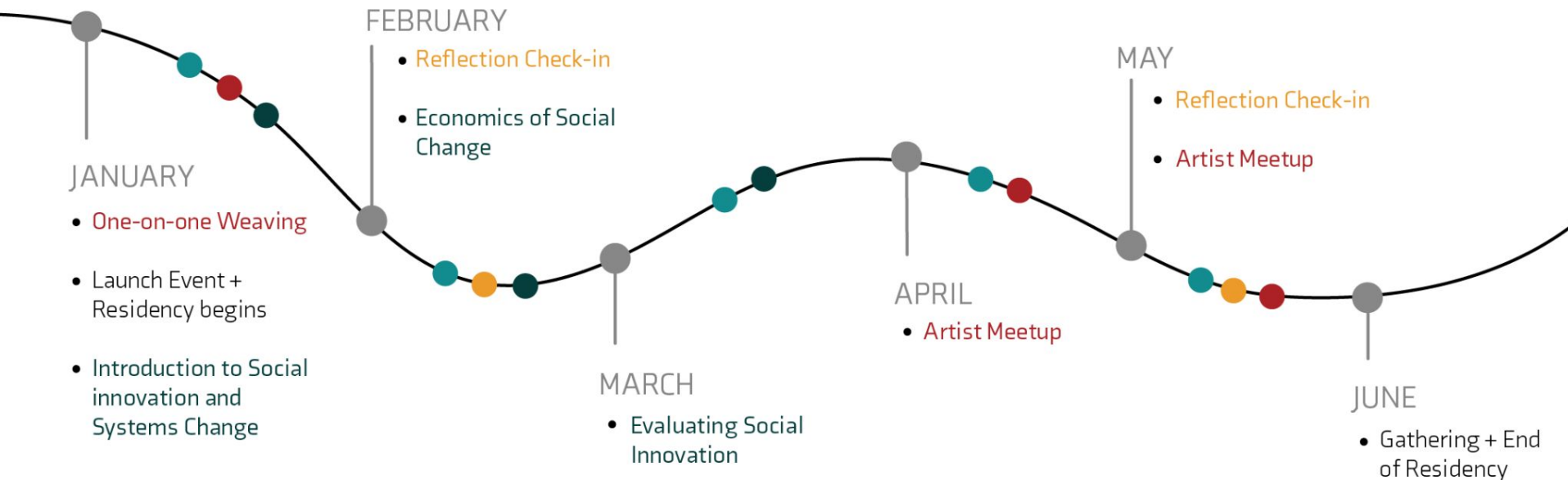
# Artist as Changemaker Program Journey

● The Process

● Investing in + deepening relationships

● Expanding social innovation + systems change learning

● Evaluation



This program is made possible by the support of Calgary Arts Development and Trico Changemakers Studio.





MelVee X

 ActionDignity

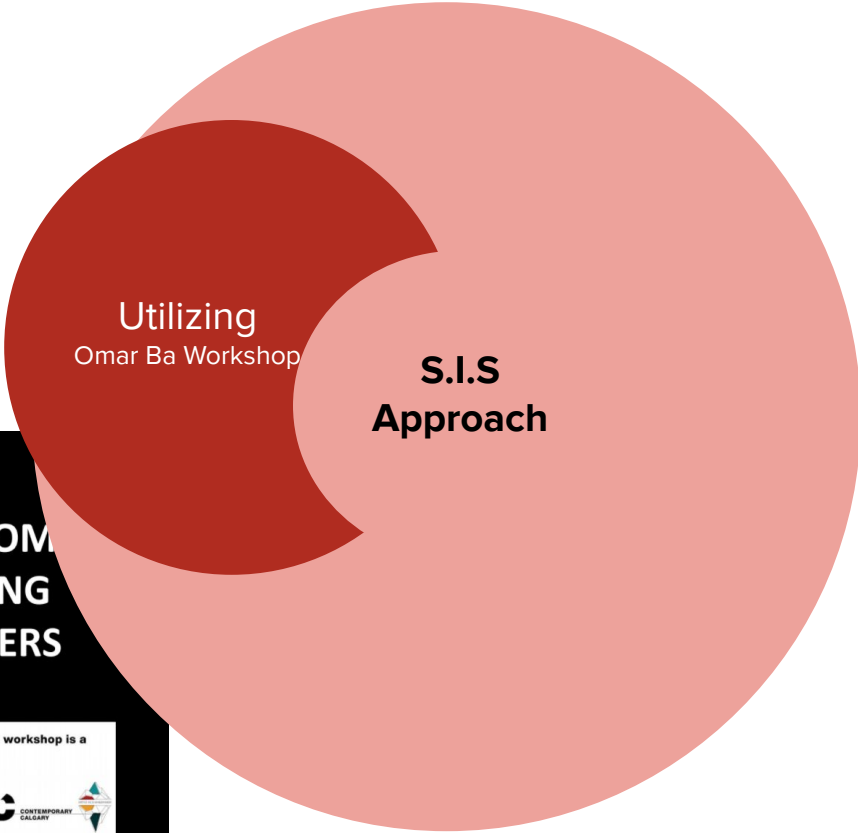
**How might we illuminate the dignity and wholeness of human experience outside the confines of language and connect respectfully and joyfully across differences?**

***Becoming A Social Innovation Scientist (S.I.S)* is how I would describe my artistic approach to addressing our HMW question. My approach is summarized by the following key insights:**

- Experimentation as fundamental to my social innovation approach
- Breaking down my process into steps where I could reflect and adapt quickly to changing needs and priorities of Action Dignity
- Rapid prototyping to incorporate feedback and improve results
- Experimentation combined with rapid prototyping is rooted in an approach of removing perfection as a barrier to the AAC process
- Creating frameworks to develop equitable approaches, which can be shared







**Omar Ba**  
Same Dream

26 February 2021  
5PM - 7PM  
Youth Workshop  
For youth ages 15-25

**WELCOME  
YOUNG  
LEADERS**

This creative leadership workshop is a collaboration between:



Special thanks to our youth leaders from:  
Youth PLACE, The Written Revolutions, and Antyx Community Arts

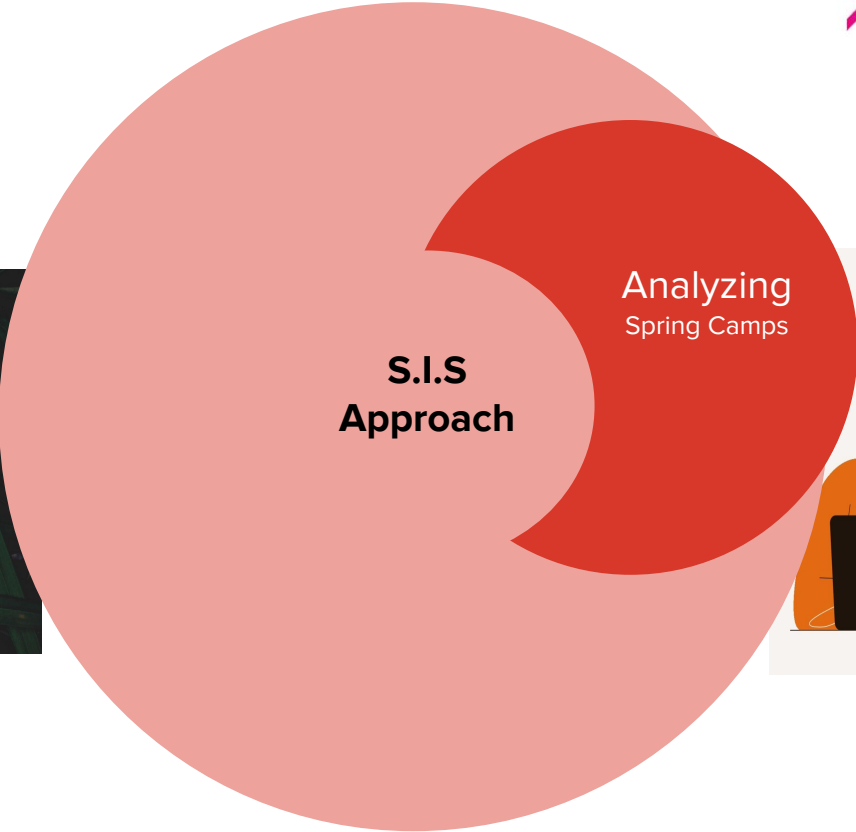
*Inspiring young people through the exploration of contemporary art, and connecting them to community, global, and social issues that affect all of our lives.*



**Social Media Literacy**

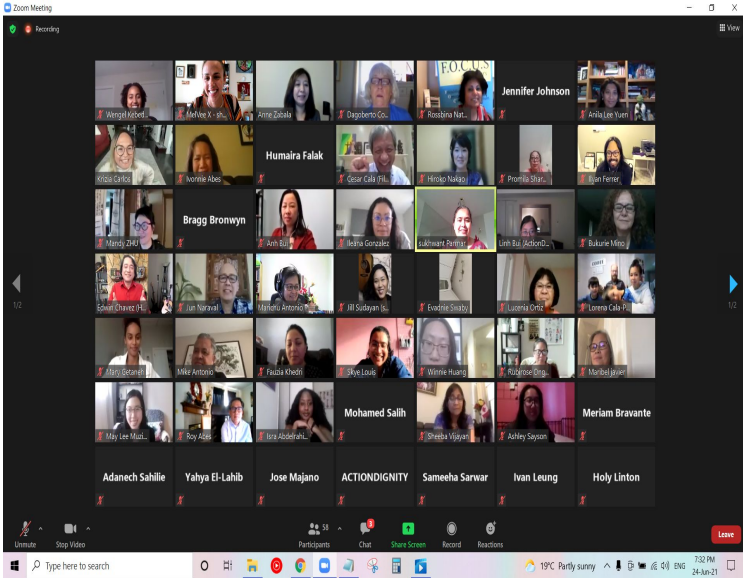
Antyx Community Arts

MelVee X, artist-in-residence with Action Dignity



**Self-image 101**

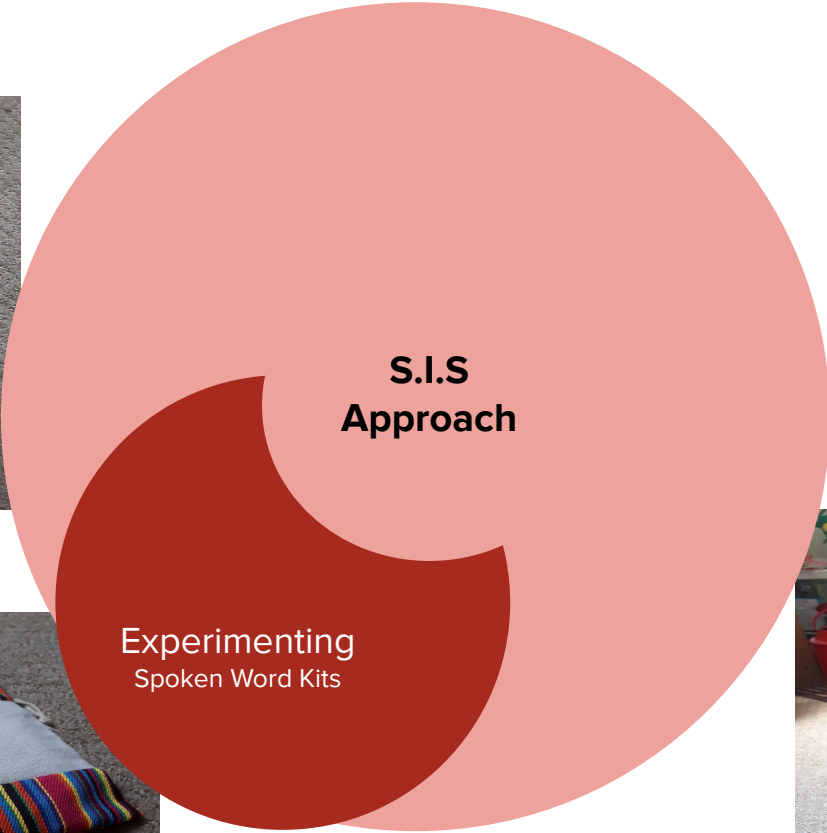
Presented by Action Dignity, Antyx, and MelVee of Artist As Changemaker Program



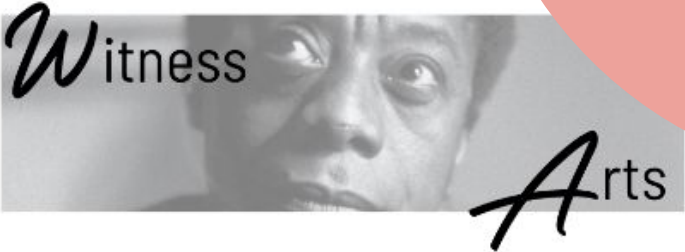
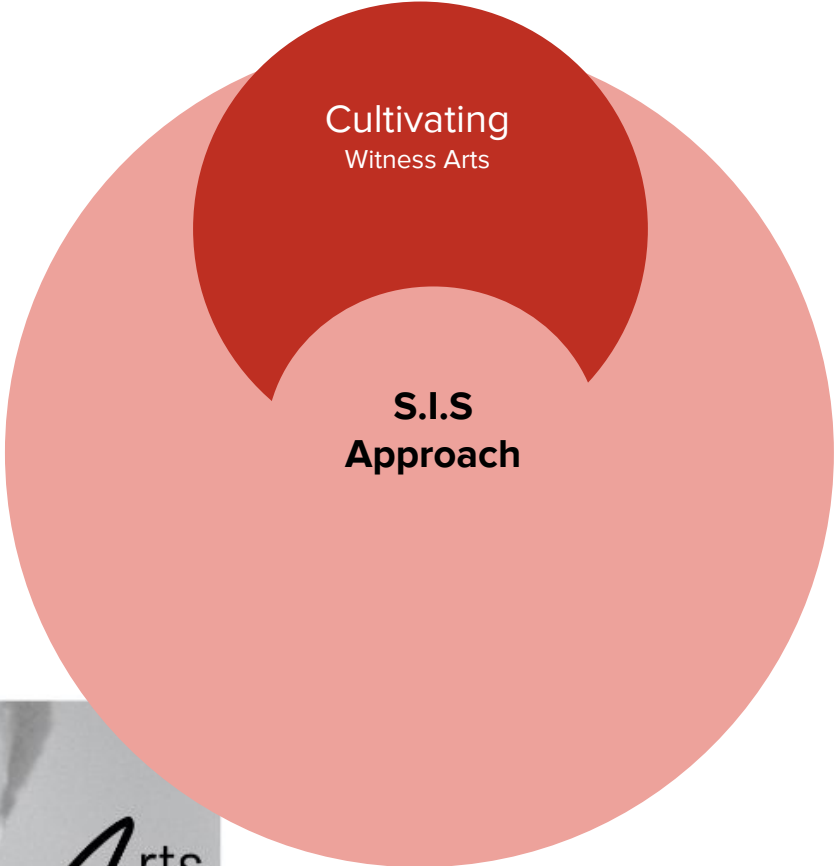
**S.I.S  
Approach**

**Collaborating  
We Wish for You,  
Marichu**

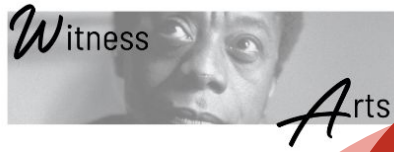
# MelVee X



MelVee X



# MelVee X







Prototyping  
Metflix

**Metflix**  
**Where Neighbours Meet**



Skylouis





**How might we illuminate the dignity and wholeness of human experience outside the confines of language and connect respectfully and joyfully across differences?**

## Artistic Process Highlights:

Using

**screenprints, multiples, illustration**

and

**community creative expression and relationship building over time**

to support

**empowerment and resilience**

and

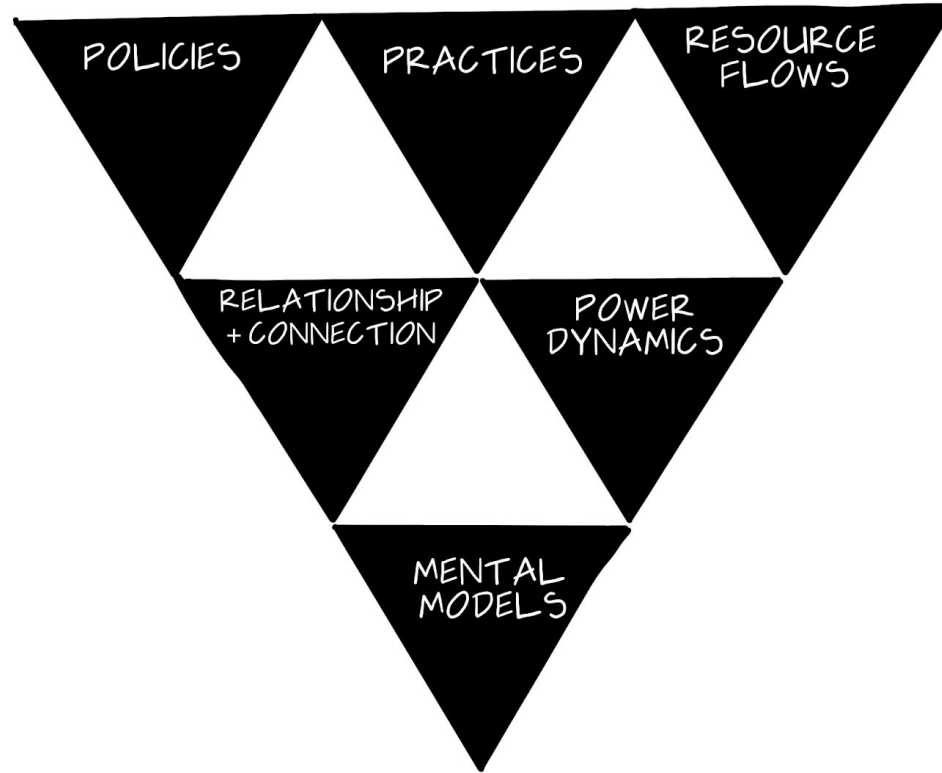
**bear witness and amplify/illuminate experiences**

to

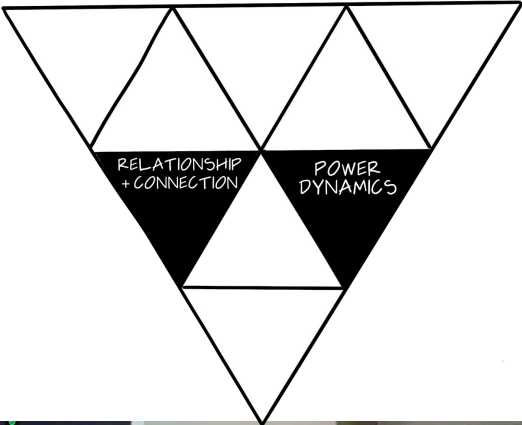
**work on multiple levels towards systems change**

## Special Considerations:

- Adaptability throughout pandemic conditions
- Staff burnout due to ongoing crisis conditions, particularly for those working with essential workers + families
- Restrictions on in-person workshops/events
- Danger of professionalizing equity work
- To>For>**With**>Of

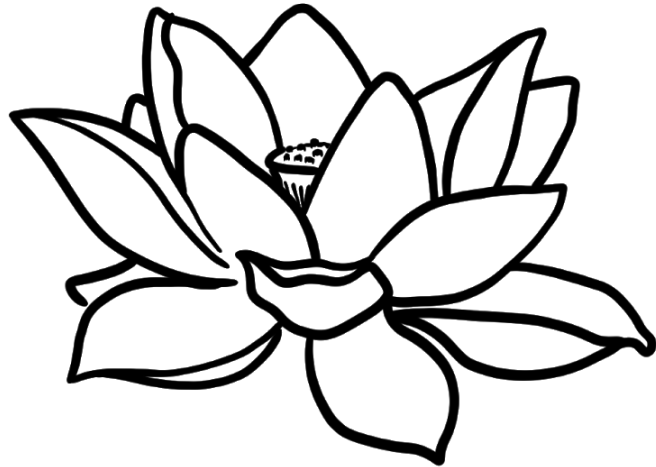
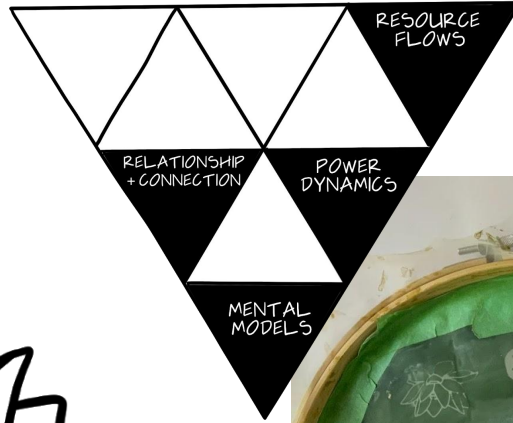


Skye Louis



**Relationship Building Over Time, Community Connections:** Facilitating CAVWA's mask decorating workshop

Skye Louis



**Relationship Building Over Time, Community Connections:** Codeveloping a design and facilitating a mask-fabric printing workshop with CAVWA

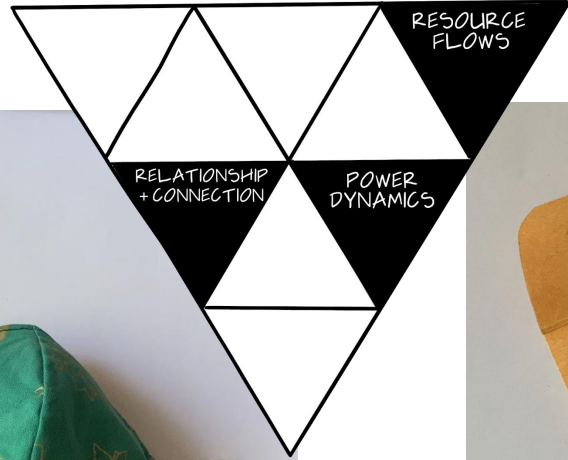


Skye Louis



**Relationship Building Over Time, Community Connections:** Co-developing screen design and facilitating 2 mask-fabric printing workshops with CAVWA

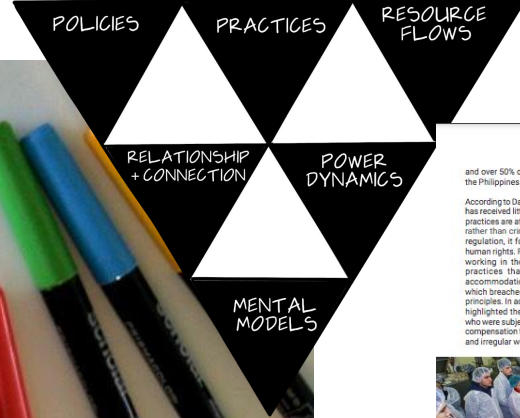
# Skye Louis



**Empowerment and resilience through creative expression and community; working on multiple levels towards systems change.**

Mask sewing kits with handprinted fabric; experiment in social enterprise/revenue generation





and over 50% of these employees are foreign workers from the Philippines and Mexico (Cargill, n.d.).

According to Davies (2019), the concept of labour exploitation has received little attention as many harmful and exploitative practices are at most times considered regulatory problems rather than criminal. Given this and the efficacious role of regulation, it follows that worker rights are divorced from human rights. From the study carried out in the UK, migrants working in the food industry experienced exploitation practices that included underpayment, substandard accommodation, safety problems and harassment; all of which breaches the commonly accepted labour ethics and principles. In addition, a recent study by Murphy et al. (2020) highlighted the experiences of migrant workers in Ireland who were subjected to exploitations such as non-payment of compensation for overtime, poor living conditions, excessive and irregular working hours, control, and isolation.

2009). A typical example of how migration status impacts temporary foreign workers is seen in the recent COVID-19 pandemic.

In a news article by Frangou (2020), an immigrant worker named Alfred Gillo recounts his experience. Having experienced life in Canada as a temporary foreign worker, Gillo explained that he understood why his colleagues were uncomfortable talking about the inequities they experienced in the meat packing plant they worked in during the COVID-19 outbreak. Since they were not permanent residents, they were faced with uncertainties around their stay in Canada if they voiced their concerns. As a permanent resident, Gillo was not afraid to speak up. With concerns about the rising spread of COVID-19, Gillo requested for face masks but was told they were not necessary because social distancing measures were in place. Gillo decided to buy a disposable mask to use at work. He was able to speak up about the concerns he had because at this time he was a permanent resident and some of his colleagues could not for fear of losing their jobs.



Image 2 Migration Status

The Temporary Foreign Workers Program (TFWP) is an employer-driven opportunity for non-indent labourers. It is a closed permit, meaning the program ties foreign workers to a particular employer. Hence, for fear of losing their job, being deported, or not considered for re-employment, workers show little or no willingness to exercise their right to refuse a job for which they lack training (Sargeant & Tucker, 2009). TFWP workers suffer a form of coercion that Canadian citizens are protected from.

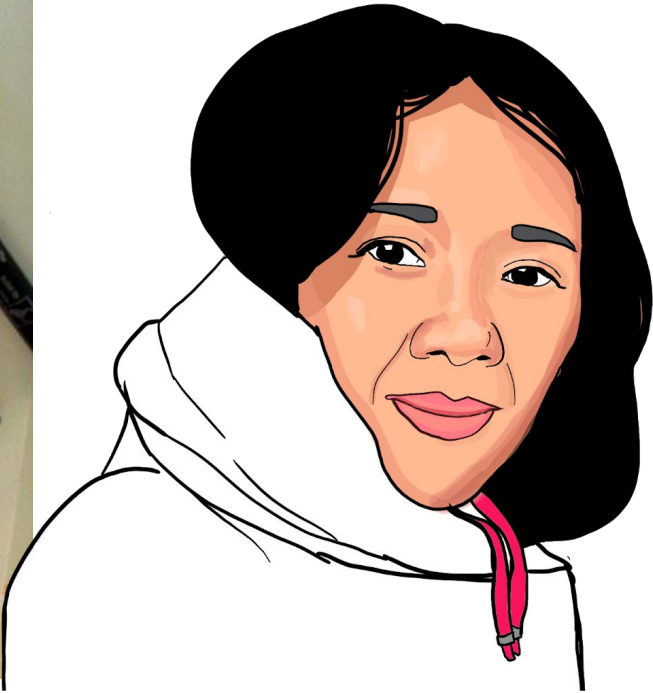
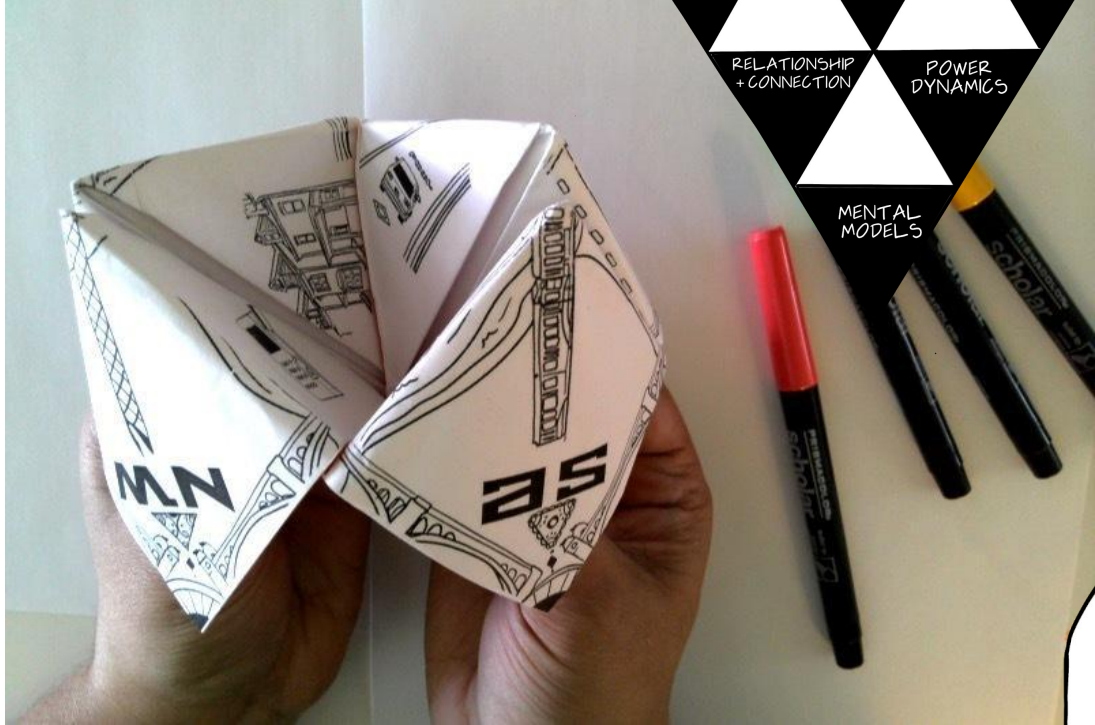
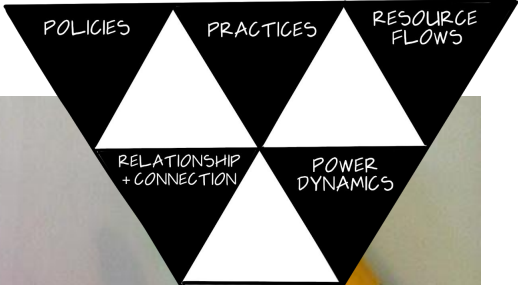
A study by Preibisch and Otero (2014) show that immigrant agricultural workers with citizenship status have access to protections, social assistance, and services associated with being a citizen or permanent resident. Also, this legal status, and its concomitant protections, empowers citizens to lay claims against employers and respond to unjust treatment. In contrast, fear of deportation and forced rotation hinders immigrants from protecting their own interests. Indeed, whatever just interests may be, they are, for all practical purposes, unprotected. As a temporary worker in Canada, one does not have access to social assistance (Judge & MacPhail,

### Health and Safety Violations

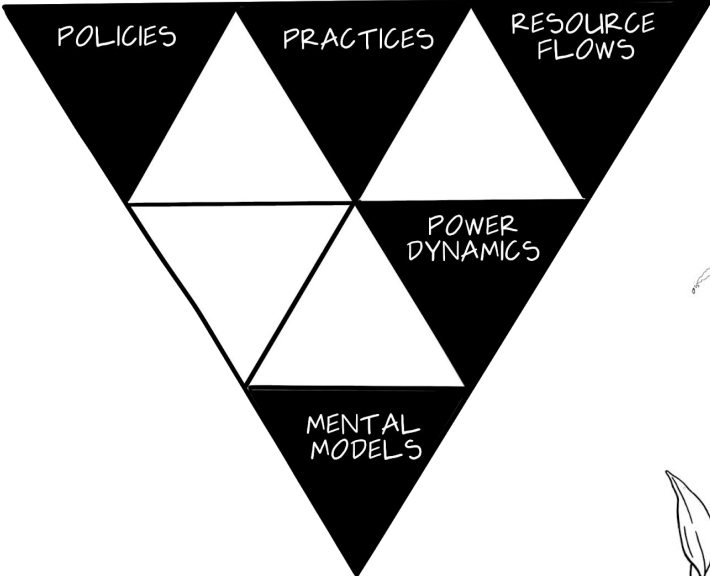
The second part of the CLC clearly outlines the rights and responsibilities of the employer and employee with regards to workplace safety. The rights of employees include knowing, participating, and refusing work that puts their health and safety at risk (Government of Canada, 2018). Embedded in an employee's right to know is the right to training or supervision necessary to maintain safety in the workplace; the employee has to be informed of known or probable dangers in the workplace (Government of Canada, 2018). Neglect of standard workplace practices was highlighted as a major issue faced by migrant workers (Brown-McLaughlin, 2020). Employers failing to inform or infringing on these stipulated rights are placing their employee at a health and safety risk. Of course, safety at the workplace is of value to both the employer and the employee. For employees, unsafe workplaces can lead to death, loss of income, loss of job or healthcare costs beyond what is covered by insurance. For employers, it can cost their businesses in several ways including decline in production, workers morale, product quality, high turnover, and training new employees. (Maine Department of Labor, 2013). McLaughlin et al. (2014) explored the experiences of temporary foreign workers in Ontario around the issue of occupational health and safety. Results showed that this vulnerable population had little or no training to deal with the hazards they were exposed to at their workplace. Evidence from literature shows that before the COVID-19 pandemic, workers in farm, restaurants, meat packing facilities, warehouses and grocery were subjected to poor wages and unsafe working conditions. Of note, workplace improvements were left for employers. In addition, workers

Bearing Witness/Amplifying Experience. Covid Fortune Teller. Connected with Catamount Fellow Chiamaka Agonsi; drawings featured in Amaka's worker resource brochures for Cargill Workers (design by MRU alum Elle Wilde)

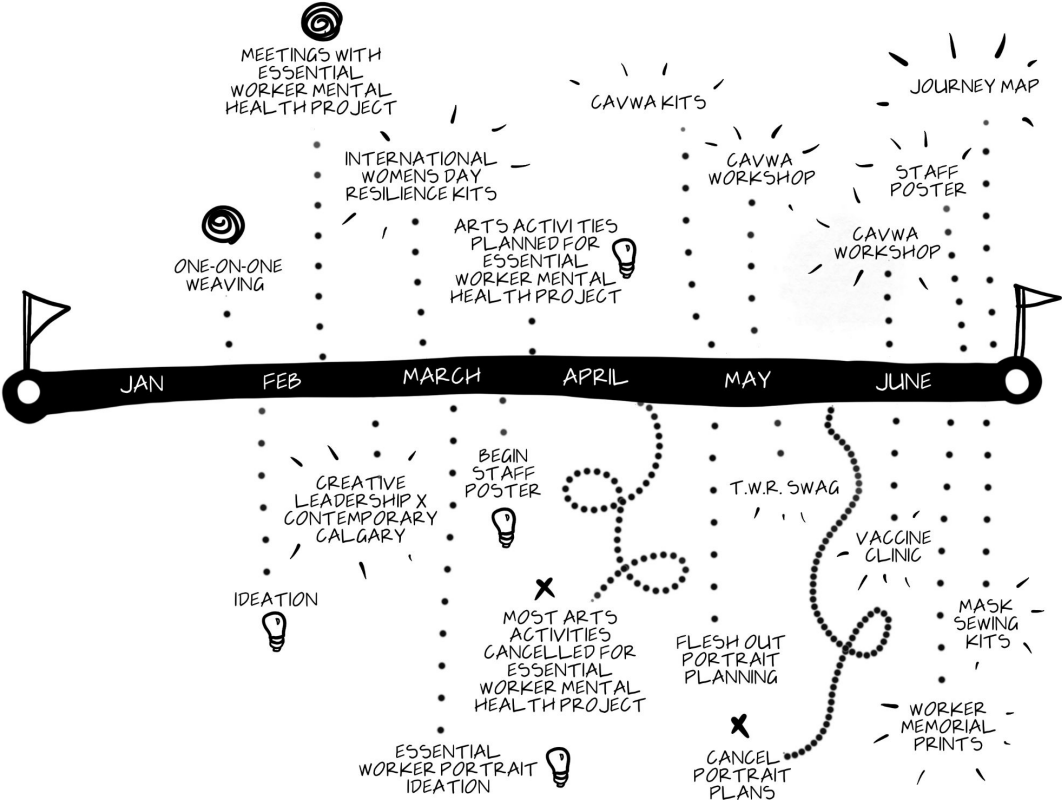
Skye Louis



Bearing Witness/Amplifying Experience. *Covid Fortune Teller.*  
Featured in Changemaker Conversation and then in *Creative Communication for Health Promotion* class for nursing students. Connected with Meriam Bravante



**Relationship building over time and bearing witness/illuminating experience;  
TFW Arwyn's journey map**





Skye Louis



Congratulations, Marichu on your retirement and on being awarded the Citizen of the Year :)



# Tito Gomez



**Confederation Park**  
**55+** Activity Centre

**How might we bring the conversation to how seniors in the community face racism and how they are viewed within the community?**

As a storyteller first, it could be hard to create a story where you could cry and laugh within moments. When I interviewed four different people about their experience with racism, I found myself doing this. Even through a heartbreaking experience, these Elders were able to speak with wisdom, compassion and understanding. With just staying true to the heart and soul of their stories, I hope I did my job as a storyteller/filmmaker to make you laugh and cry within moments.



AAC x Confederation Park 55+ Activity Centre

Racism Documentary Project Preview



Melanee  
Murray-Hunt



Melanee Murray-Hunt



**How might we raise awareness about a form of domestic violence known as “coercive control?”**

# Melanee Murray-Hunt



I asked questions, listened and with my new understanding of Sagesse's experience with coercive control, called upon observations of various people and events that might bear relation to this phenomenon. I then, with a major input from Sagesse, drafted and filmed scripts for three webisodes that depict how coercive control might play out in a diverse array of couples.

Melanee Murray-Hunt



[The Invisible Bruise, Episode 3: James & Tomas](#)



Barbara Amos



**How might we transform the perception of ageism and start improving the experiences of older adults in a meaningful way, by supporting interactions that are authentic, individualized, and use a wellness-based approach that is focused on purposeful engagement through a creative process?**

# Barbara Amos



The artistic process was full of drawing metaphors. We drew over the perceptions that are currently in place, and erased the irrelevant lines. We are asking new questions to enable people to sketch authentic patterns of their lives. An animation will be the introduction to a creative collaboration that draws a composition of shared memories and physical mementoes, so that the final picture is a community with patterns of belonging, inclusiveness, and empathy.



# PROCESS STAGES

## **Systemic Issues:**

Societal reluctance to engage in later life issues beyond “activities”

Personal reluctance to share, to admit and discuss the issues of later life

## **Observations:**

The aging process is viewed in terms of physical and mental health issues.

The concept of spiritual development seems to be absent or unrecognized.

Minimal understanding of the processes that leads to wisdom, self awareness as in moving away from the physical world ie Letting Go, accepting responsibility for our past ie Reflection, Awareness & Resolution,, and understanding that life needs to be meaningful; that being an elder meaningful moving beyond our possessions and into deeper relationships.

## **Creative Interventions**

Developing a lyrical approach to open a discussion

Create group discussions that build a shared sense of belonging, open cross cultural experiences, and create empathy.

To discover & develop new ways of perceiving the older ie The Third Action Film Festival,

Survey of Literature including cross cultural research, current writings, developing new ideas with relevance and authenticity

## **Outcome:**

LEAVING HOME, An animation

# LEAVING HOME

An animation to open a  
discussion with a creative  
outcome

**Outcome:**

An animation that opens a group conversation about Leaving Home, one of the key phases in moving through the later adult years. This animation will be the introduction to a program that brings people together, incites deep listening and establishes respectful communication patterns.

A group creative outcome that is decided by the group and is meaningful for them. In the past Quilting has been a significant outcome for groups of women...how do we adapt this to our current worlds? Is the group will then answer as they share in the discussion group called Leaving Home.





How old were you the first time you left home? Where were you going? Who was with you?





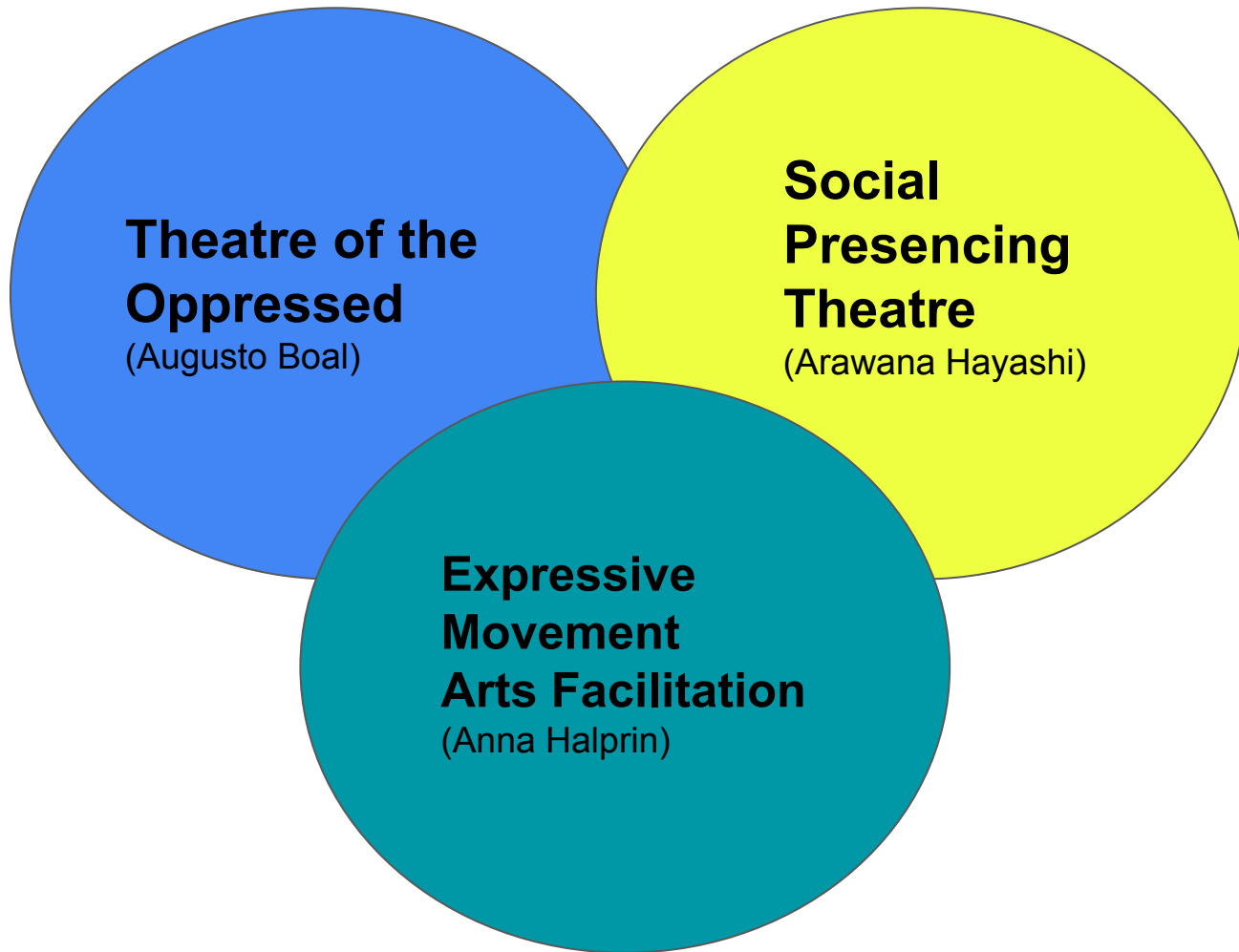
Kevin Jesuino



Kevin Jesuino



**How might we achieve transformational learning towards systems change in a two dimensional virtual setting?**



**Theatre of the  
Oppressed**  
(Augusto Boal)

**Social  
Presencing  
Theatre**  
(Arawana Hayashi)

**Expressive  
Movement  
Arts Facilitation**  
(Anna Halprin)



**Rainbow of Desire**  
**Image Theatre**  
**Improvisation**

Theatre of the Oppressed

**Group Dances**  
**Stuck Postures**  
**Dance Between**

Social Presencing Theatre

**Movement**  
**Drawing**  
**Writing**  
**Body Mythology**

Expressive Movement Arts  
Facilitation

## **Earth Day Dance**

How might we create more empathy for the Earth by embodying Earth?

## **Agents of Change**

How might we begin with ourselves to impact change?

## **Voice of the Rainforest Inside My Body**

How might we use art to express personal truths?

## **The Body is the Revolution**

How might we gather all that has been researched during this residency to culminate in a meaningful transformational learning experience?

**STUCK**

**RELEASE**

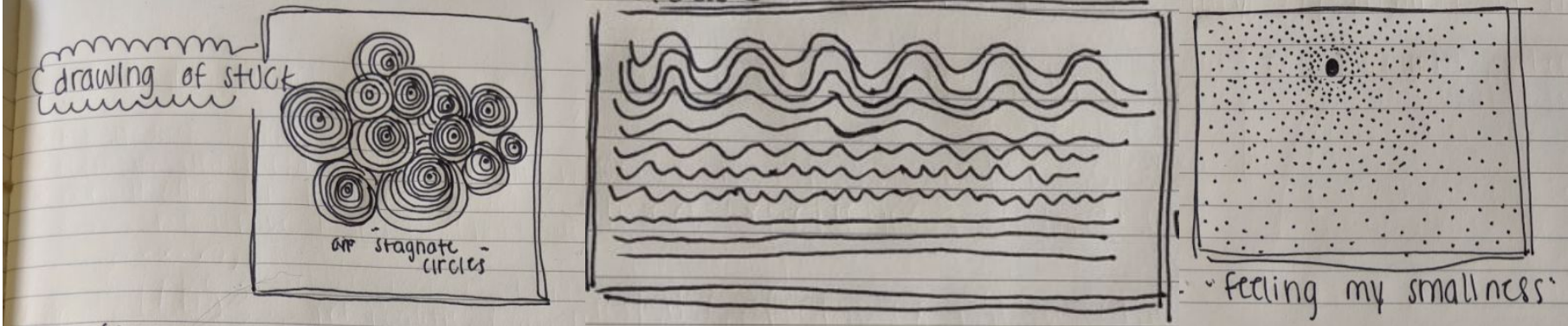
**STUCK**

**MOVEMENT**

**RELEASE**

**MOVEMENT**

# Kevin Jesuino





# Kevin Jesuino



“When i am free of thoughts i see you.  
when you appear before me i can feel you.  
Then I understand how I am within you.”

“My house is dirt,  
My back hurts so very much.  
I should get out more..”

# Kevin Jesuino



## **KEY INSIGHTS:**

- There is relief from focusing on our computer monitors and instead drop into sensing and presence in space.
- Experiential learning allows participants to embody what is being learned as opposed to cerebralize an idea.
- Systems change can be experienced over time and often needs more than one event/deeper dive.
- Going into personal narratives can bring up a lot of trauma. Developing a trauma informed approach to this work is essential.

## **KEEP:**

- An interdisciplinary (embodied, visual, writing) approach to transformational learning via video conference platforms.

## **CURIOS:**

- How might the personal narrative drive a more universal story that initiates change?

## **LEAVE:**

- Video conferences. Ideally, we go back to in-person gatherings.
- “Self Help”?

Thank you to the artists, organizations, and our supporting partners.  
For more information about the Artist as Changemaker Project, visit the  
Artist as Changemaker webpage [here](#).  
For inquiries, contact Sally Njoroge, e: [snjoroge@mtroyal.ca](mailto:snjoroge@mtroyal.ca)