

Mass Culture Gathering Sharing Document

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| Topic | Artist Co-Design Workshop | | |
| Date | Saturday, February 29, 2020 | Location | 12411 94 Street |
| Host(s) | Morenike Olaosebikan | | |
| Participants | Else Robinson, Junetta Jamerson, Morenike Olaosebikan, Zahra Saidhersi, Ivan | | |
| Notetaker(s) | Sharon Gong, Sara Christianson | | |
| Facilitator(s) | Junetta Jamerson | | |
| Gathering Question | How might we design art spaces as community events to promote interactions, so that those that are more marginalized in Alberta are able to develop community together? | | |

Perspectives and thoughts

Due to the low attendance of artist facilitators, a quick initial decision was made to run the art workshops based on one artist leading, scraping the multidisciplinary approach. This approach would allow for guests to collaborate on workshop, but will maintain one leader. Having one leader furthers the establishment of trust and transition in the process by having a sense of stability in knowing who to. This is important for vulnerable people and those experiencing social isolation.

Importance of having ACB mental health providers for black people who experience mental health issues. There is a preference for MH providers to be culturally competent and from the same background.

Part 1 - Foundation

1. Reciprocity:

- When over use of Mass Culture as a way to bring community and guide cultural communication, in which ideas can emerge.
- Importance of teaching black history at a post-secondary level through the lens of a black person. A way of making connections between experiences through the process of learning of deeply entrenched systems.
- Cultural collective to promote African and Latin music at parties.
- Work on building an asset map of businesses and services that are run by Black owners. Through an algorithm, use language to determine what people want and what is safe.
- The stigma in Alberta denies people the opportunity to speak and have their voice heard, producing a cycle of silence. Highlights the importance of qualitative data and having broad qualitative evaluations, such as by filming.

2. Project Recap

- Art space workshop that culminates in Kinfest. Arc represents 5 classes with a Black History Month theme art space.

3. Photovoice Ethnical Statement Review

- Rights of the participant are paramount to the process. Have the freedom to opt in and out, making sure they are comfortable. This is an important factor in giving them voice and leads to an approach based on equality, which empowers and is healing.
- Inner empowerment.
- Detail of delivery - difference between informed consent and ownership.
- Cultural sensitivity - important because it is a reminder that people come from different cultures and have different experiences, despite similarities. Practice opening up the floor and acknowledging other cultures. Not just about knowing the cultures, but about respect of differences and similarities. Established sharing and openness between cultures. Linked with embodying the spirit that is speaking through people. Using the term “my culture” gives permission and freedom to express one’s own culture.
- Respect people - respectfully listen, hear, and receive someone’s statement. Can be done by thanking them, sharing more, mirroring, or changing to familiar language of the speaker (model vulnerability).

4. Artspace 2020 Purpose and Principles

- Purpose: addressing social isolation, engagement, expression, providing safe space

- Tentative statement of purpose: Priority is creating a safe space, in which people can engaged in art space activities that result in them feeling empowered to express ideas. Engage in self-reflection that leads to shifting attitudes and action in a positive direction. Promote group belonging by encouraging people to be engaged and connect with other black people, establishing bonds that can continue beyond the workshop. LEARN.
- Move away from dependency, build internal capacity through empowerment. Empowerment by asking where comfort levels lie, respect decision and space.

Design

- Importance of authenticity. Key to how the organization gets represented.
- Equality among participants and facilitators through authenticity. Promoting resilience, celebration, and strength. Opposing the status quo which is maintained by having unequal representations of status among contributors (ie. Non-For Profits).
- Who is part of the how? The who is crucial to the design. Embodiment resonates with spirit.
- Artspace project arc deals with isolation at its core. Not just about what isolation is and how it is showing up but what are they going to do about it? Hearing from people and observing what is shifting in their experience with isolation is essential.
- Isolation is promoted when people don't trust themselves to read people right

Part 2 - Design

6. WHO

- Who do we reach out to to recruit ACB women experiencing vulnerabilities?
- Reach out to ethnocultural communities who know people in the ACB community.
- AWARE works to support homeless and vulnerable people.
- Front line worker who have access to ACB women and who would be willing to speak to us.

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| | <ul style="list-style-type: none"> ● CEASE - Centre to end all abuse and sexual exploitation. work with women at the street level, could say where it's happening. ● Go out directly on the street to meet people. ● For people who are incarcerated, go meet them there. Take example from Indigenous organizations that work with incarcerated people. ● Contact people online. Promotes anonymity which is important due to the high stigma. <p>7. WHAT</p> <ul style="list-style-type: none"> ● Aim of first workshop will be to get together, establish respect, and promote community. Dancers in second workshop will aim to get group and participants to connect. ● Answer and meet with the gatekeepers - Must be clear about who we are and what our intention are to establish relationships with organization, which should be done first. Then from there, they will show us the way these interaction work. ● Confidentiality and how much of people's story is shared is important to keep. ● Open to everyone and build community so people living with HIV aren't distinguishable. ● Let dancers know of the situation and their role to be facilitators to make people feel safe. ● Market it as involving art and dance. ● Establish consistent group of people to create sense community. Do this by making the sign up be for all 3 days. ● Too much time between workshops is counterintuitive to reducing isolation, especially if people get comfortable. Suggestion of having workshop take place once a month. ● Confidentiality workshop - Personal story not required, more about what to do with expression of art. Changes atmosphere, decompresses. ● Workshop schedule - establish times, what happens during times, one hour dance workshops, two hour art workshops, how to weave principles and practice into schedule. |
| <p>What further research on the topic discussed would be useful?</p> | <ul style="list-style-type: none"> ● What tools can be used to move forward as an organization and be better? ● Who do we reach out to to recruit ACB women experiencing vulnerabilities? ● How do we take what we learned from the Photovoice Project and engage that in community and institutions? ● Possibility of having more work shops? 3 may be too little. Should be 6 to allow enough time to establish trust, which is a slow process. Not enough money for this. ● To organizations and clients - how would they feel most comfortable getting people together. |
| <p>Whose voices are missing around the table?</p> | <ul style="list-style-type: none"> ● People who are experiencing social isolation. ● Multiple artist facilitators. |

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| <p>Resources & Links (mentioned during discussion or shared afterwards)</p> | <ul style="list-style-type: none"> ● AWARE ● CEASE ● Vagina Monologue |
| <p>What next steps were mentioned as a result of the Gathering?</p> | <ul style="list-style-type: none"> ● Hiring one artist facilitator to organize art workshop content. ● Flesh out more of the emotional support training content to the manual. Provides a basic starting point for an art space. ● Have meeting with organizations to connect with population. ASAP. ● Have a meeting to establish workshop schedule. ● Left off at number 7. Prose that next meeting be a zoom call to further examine the WHAT. ● Get information from the board. ● Select location for workshops - what has space, mirrors, consistency |

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