

“How does Migrante BC use the Community Arts as a catalyst for social change and to advocate for migrant justice and wellness?”

Maria Antonia Trujillo Mejia

Master of Arts (Planning)

The University of British Columbia
(Vancouver)

April 11th, 2017

©Maria Antonia Trujillo Mejia, 2017

Community Arts for Migrant Justice & Wellness

"How does Migrante BC use the Community Arts as a catalyst for social change and to advocate for migrant justice and wellness?"



Philippine
Artists Network
for Community
Integrative
Transformation



SCARP
School of Community
And Regional Planning

Abstract

Abstract

List of Tables and Figures

Acknowledgments

Chapter 1: Introduction.....1

Sub-Questions3

Goals and Objectives of the Report.....4

About Migrante International5

Formation of Migrante BC.....8

Chapter 2: Research Process.....16

Process and Methods.....17

Visionning Session.....19

Interview.....20

Literature Review.....21

Limitations and Ethics.....23

Definitions.....24

Chapter 3: Social Impact of the Community Arts.....28

Social-Ecological Systems Theory..... 29

Bridging Community Arts and Social Change.....32

The Community Arts within the Context of Migrant Rights and Well-being.....46

Chapter 4: Findings: The Case of Migrante BC in the Context of Art for Social Change.....57

Stakeholders.....58

History of the Art Workshops.....60

Process and Intended Outcomes of Community-Based Organizing (CBO) Through the Community Arts.....63

Chapter 5: Strengths, Weaknesses, Opportunities and Threats to Migrante BC’s Arts Programs.....89

Alternative Funding Methods.....96

Timeline: Future Steps for PANCIT (1.5).....99

Partnerships.....100

Conclusion.....101

Bibliography.....104

Appendices.....108

Numerous studies have documented the effectiveness of using the Community Arts as a tool for promoting individual well-being as well as increasing social capital. Studies have also documented the use of the arts and the Community Arts as a tool for advocating for social justice. Limited studies have documented the use of the Community Arts by migrants. With increasing worldwide migration, due to the economic inequality between the North and the South, it is important to understand what tools exist to help migrants cope and celebrate their migration experiences. Firstly, this report seeks to understand how the Community Arts are used by migrants at the British Columbia chapter of Migrante, Migrante BC, to promote wellness as well as advocate for migrant justice through the affiliate arts organization PANCIT (Philippine Artists Network for Community Integrative Transformation).

Secondly, this report seeks to provide the organization with suggestions on how to sustainably expand their programs in the future. Using Socio-Ecological Systems theory as a guiding framework, a visioning session with core Migrante BC members, as well as interviews with the program’s leading artist, four migrant artists, and an informational interview with a leading Canadian Community-Based Arts Organization, the report documents the success of using the Community Arts according to participants. Furthermore, the report showcases how the Community Arts are used by migrants to promote social change at various societal levels (micro, meso, and macro). The Community Art programs at Migrante BC promote micro changes by empowering participants through teaching them artist skills that better allow them to capture their migration experiences. Meso changes are promoted in that the art workshops help the migrant community to come together, make new friends, and learn about their shared struggles as migrants, and thus, help build social capital. Meso changes are also promoted in that the art workshops are showcased to wider Vancouver society through events, helping to create ties between migrants and non-migrants. Macro changes are promoted in that the organization uses the arts to reach out to strategic community partners.

List of Tables and Figures

- 1) Bert Monterona’s Summary of the Intended Outcomes of the Art Workshops (1.0)
- 2) Summary of Micro-level Outcomes (1.1)
- 3) Summary of Meso-level Outcomes (1.2)
- 4) Summary of Macro-level Outcomes (1.3)
- 5) Important General Considerations for Applying to Grants (1.4)
- 6) Possible Partnerships for PANCIT (1.5)
- 8) Timeline for Future Steps for PANCIT (1.6)
- 9) Grant Suggestions (1.7)

Acknowledgments

Thank you so much to Migrante BC for allowing me to document the amazing work that you do. It gives me hope that programs like PANCIT can have a huge impact! Also, not only did I grow as a planner, but I understood my own migration experience better. Thank you to Bert Monterona, Carolina Caneja, Hessed Torres, Lara Maestro and Janice Valdez, for your insightful interviews and for sharing all your artwork. Thank you to all those participated in the visioning session: Erie Maestro, Jane Ordinario, Josie Chavez, Hessed Torres and Nora Angeles. Thank you to Seanna Connell for your insights on Arts-based Community Organizing in Canada.

A huge thank you to Nora Angeles for your insightfulness in suggesting I do this project, and for working with me patiently and with care. Thank you as well to Erie Maestro for being a speedy and careful second reader.

Thank you to my family who has always supported my education and believed in the winding paths that I chose to take in my life. Thank you to my parents, who like many migrant parents, gave up their dreams for ours.

Thank you Dapo, Ivo, Jason, Pedro and Saya :)



Still Life, Carolina Caneja, 2015

May 10, 2015
6 Pieces Oil
Carol

Introduction



Collective Mural by PANCIT, Led by Bert Monterona, *Peace by Piece*, 2012.

This project explores the use of the Community Arts practices in organizing for migrant justice and wellness by the Filipino grassroots organization, Philippine Artists Network for Community Integrative Transformation (PANCIT), which is an affiliate of the larger grassroots organization, Migrante BC, under Migrante Canada and Migrante International. One of the main goals of Migrante International is to advocate for the rights and well-being of Filipino migrants. The organization also seeks to most importantly, “recognize the root cause of [Filipino] migration” (“About Migrante”). The socio-economic conditions of the Philippines pushes over 6500 Filipinos daily to over 192 countries worldwide” (Interview with Mic Caturia, Manila, cited in Lasocha, Tavakoli, McKeil, 2016; “About Migrante”). The Migrante-sponsored art workshops, thus, take place within a context of advocacy, empowerment, and with the aim of making a positive difference in the lives of fellow migrants.

To understand the potential social change that Migrante BC effects, this project uses the lens of Social-Ecological Systems Theory. The project aims to document how social change using the Community Arts occurs holistically and targets different levels of social change: micro, meso, and macro. As the lead Artist, Bert Monterona argues in relation to Community Arts and their social impacts:

“[They are] a therapy (micro), an advocacy (macro), and [...] an opportunity for networking (meso).”
(Interview with Bert Monterona, Bahay Migrante Vancouver, April 2016)

The main question that this project explores is:

“How does Migrante BC use Community Arts to advocate for migrant justice and wellness within the context of social change?”

Sub-Questions

Migration is a difficult experience for many. Migrants may often feel homesick and/or alone since they often leave their families behind to migrate in search of financial opportunities. Additionally, migration may affect a migrant’s sense of place, belonging, as well as their sense of identity. Given these experiences, I explored the following sub-questions in relation to individual migrants:

1) How does PANCIT use the art programs to help individual migrants thrive?

2) How does PANCIT use the art programs to help migrants cope with issues of identity, nostalgia and the grief of forced migration?

In relation to community organizing and community building, I explored how the Community Arts brings migrants together both to contribute to wellness and justice. Questions that I sought to answer were:

1) How does PANCIT use the art programs for community organizing?

2) How does PANCIT use the art programs to build social capital? (Inclusion, belonging, and welcoming)

Finally, since Migrante BC places a heavy importance on advocating for migrant rights and justice, I sought to understand the role of the community arts in organizing for these:

1) How does PANCIT advocate for migrant rights?

2) What specific elements of the program contribute to this advocacy?



Still Life Drawing, Carolina Caneja, 2015

Goals and Objectives of the Report

Migration is a complex experience affecting migrants at many levels; emotionally, economically, socially, communally, legally, etc. Despite the difficulties of migration, migrants find ways to cope and even celebrate their experiences and stories. One way is through the Community Arts! The report seeks to contextualize the work of PANCIT within the field of Community Arts, specifically within the context of social change in order to highlight the existing strengths of the program in servicing migrant justice and wellness. It also seeks to highlight possible future steps for the organization in order to ensure its sustainability. In one sentence; the report highlights that the Community Arts with their ability to engage participants holistically can be effectively used by migrants to promote migrant justice and well-being.

For migrant groups, governments, cities, and other similar organizations, the report highlights the importance of using art-based approaches in community organizing particularly with precarious groups such as migrants. With increasing worldwide migration, due to the economic inequality between the North and the South, the report showcases that investing in the Community Arts could help migrants integrate into their new communities better, while also allowing them to make sense of their perhaps difficult migration experiences. The report also

seeks to give non-migrants a general understanding of the difficulties experienced by migrants and how the Community Arts are an effective tool for grieving and celebrating migration experiences.

Above all, I hope the report serves to highlight the many existing strengths of PANCIT and the positive effects it has had on participants' wellness and migrant justice to this date.

About Migrante International

Migrante BC, is a chapter of Migrante Canada, which is under Migrante International. Migrante International is based in the Philippines and was created in 1996 after the execution of domestic worker Flor Contemplacion in Singapore for allegedly murdering another Filipino domestic worker, Delia Maga. The death of Flor Contemplacion brought widespread national attention to the failure and inaction of the Philippine government in saving her life and in providing safety to Overseas Filipino Workers (OFW). It also made the Philippine public aware of the living and working conditions of many OFWs ("About Migrante").

Since the death of Flor Contemplacion, Migrante International became a global alliance of organizations that service migrant Filipino workers. They are located in 23 countries, with over 200 member organizations, making it the largest organization of Filipinos all over the world ("About Migrante"). The organization has handled many international cases of "stranded, detained and mysterious deaths, rape and sex-trafficking, wage cuts and maltreatment [of OFWs]," as well as advocating for changes in "anti-migrant policies and laws," and against the "plunder and corruption of OFW funds" ("About Migrante").



Adrian She and Mildred German at a Migrants' rights rally.

Objectives and Values of Migrante International

Migrante’s core programs are based on the promotion of the rights and welfare of migrants, particularly overseas contract workers. The organization helps to provide immediate relief and assistance to OFWs and their families suffering from distress by providing them with services such as legal and counselling support, as well as temporary shelter for women (Interview with Mic Caturia, Manila, cited in Lasocha, Tavakoli, McKeil, 2016; “About Migrante”). As Mic Caturia, Acting Deputy-Secretary General Migrante International, argues, the rights portion aims to raise awareness of the plight OFWs, but also to empower migrants and their families through a variety of awareness campaigns, educational and research programs, lobbying, and networking with other migrant organizations (Interview with Mic Caturia, Manila, cited in Lasocha, Tavakoli, McKeil, 2016; “About Migrante”):

“Migrante describes itself as “a national democratic organization.” They, thus, seek to empower victims of migration and make them future allies to the cause of OFW, instead of being a charity organization that further victimizes OFW and does not allow them to become advocates for the cause of migrants.” (Interview with Mic Caturia, Manila, cited in Lasocha, Tavakoli, McKeil, 2016)

And as, Garry Martinez, Migrante International Chairperson states,

“We are going to empower the victim because we would like to link their issues to the national issue. If you [...] ask the 50 million Filipinos all over the world [...] why are you working abroad? Because of poverty. These 50 million have one reason, the lack of opportunity, that is a social problem. This is forced, it is not a personal choice.” (Interview with Garry Martinez, Manila, cited in Lasocha, Tavakoli, McKeil, 2016)

Another objective of Migrate is advocating for a self-reliant economy in the Philippines in order to stop forced migration, and the commodification of Filipino workers, which is directly linked to the government’s labour export policy program (“About Migrante”). As stated earlier, each day 6500 Filipinos leave the Philippines as OFWs. Migrante believes in and advocates for a local-based solution to the problem of overseas migration by ensuring that decent, well-paying jobs are provided in the Philippines:

“We believe that the key in ending forced migration is to provide jobs here in the Philippines. To provide land for the peasants, for our farmers [in order] to have sustainable living [...]; food, basic social services, jobs with decent wages...”

(Interview with Garry Martinez, Manila, cited in Lasocha, Tavakoli, McKeil, 2016)

Formation of Migrante BC

Migrante BC was formed in 2008, by a group of eleven Filipino immigrants. Like Migrante International, it is a community-based organization where members use their skills and experiences to service their community and advocate for migrant rights;

“As Filipino migrants and immigrants, we realized there was a strong need to come together to promote and protect migrants rights and welfare - so that instead of others speaking on our behalf, we can speak for ourselves.” (“About Migrante BC”)

As a chapter of Migrante International, one of the main goals of Migrante BC has been to address the needs and welfare of Filipino migrants in British Columbia. Of the OFWs in Canada, the most vulnerable are Temporary Foreign Workers, including Domestic Workers, Caregivers (previously Live in Caregivers), and low-income migrants. The organization is currently composed of 70 families as members; it is not unusual for families to have at least two Migrante members, so in this instance, they pay the family membership fee. There is combination of “first and second generation Filipino immigrants, current and former Filipino Temporary Foreign Workers (TFWs) and Caregivers, professionals, students and seniors” (Interview with Erie Maestro, Bahay Migrante Vancouver, cited in Lasocha, Tavakoli, McKeil, 2016).

Composed of core members and many volunteers, Migrante BC members use their skills to serve the Filipino migrant community and to advocate for migrant justice. The organization has grown extensively since its formation and now provides “political advocacy, grassroots and direct-action work as well as the delivery of community and emergency services” (Lasocha, Tavakoli, McKeil, 2016).

Of the skills that the Migrante BC has to offer its community are strong artistic skills and community organizing, which it has used to serve the Filipino community in various capacities. Firstly, these artistic skills have been used to provide migrants with a tool that contributes to their wellness. Secondly, combined with Migrant BC members’ ability to organize, the arts have also been used to bring the Filipino community together, as well as the wider Vancouver community around the issues of migrant justice.

One of the programs Migrante BC offers under PANCIT is a 12-week long arts program for migrants lead by internationally-renowned visual artist, Bert Monterona, and co-leaders, Hessed Torres and Mildred German. “Bert has worked as an artist, muralist, art educator, and cultural worker in a diverse range of media including murals, tapestries, sets and props for stage and television, print illustrations and paintings. His

work has been displayed internationally in Canada, Hong Kong, Pusan, South Korea, Vermont, USA, Western Australia, and Japan” (*Diaspora, Diversity, Dialogue*, 2012).

The focus of the program is both to provide participants with artistic skills, as well as to provide them with an artistic outlet to express their migration experiences and social justice issues. Additionally, the community focus of the artistic programs aims to bring the Filipino community together to raise awareness of the plight of migrants through the use of the arts. Through Migrant BC’s organizing around the arts, their focus on individual and group empowerment, as well as their advocacy on migrant justice, the practices at Migrante BC can be situated within the field of the Community Arts, specifically aimed at social change: **Community Arts for Social Change**.



Lead Artist Bert Monterona with his grandson at Bahay Migrante

Migrante - PANCIT Connection

Since Migrante and Bert believe in the social function of the arts; art's purpose is not just "art for art's sake," and its organizational potential, a group of Filipino-Canadian artists, formed themselves into the artist collective PANCIT (Philippine Artists Network for Community Integrative Transformation) in early 2012. PANCIT became Migrante BC's affiliate Art Committee. The name reflects the community-based nature of the art committee as well as its advocacy aims.

Previous members of PANCIT range from "caregivers, professionals, self-taught artists, students" (*Diaspora, Diversity, and Dialogue*, 2012). Many of PANCIT's members "had never wielded a paintbrush but found their gifts, the company of new friends and their teacher Bert Monterona" through the art workshops (*1st Gala Fundraiser*, 2016). The collective's formation and organization of PANCIT was made possible through partial funding from the City of Vancouver's Community and Neighbourhood Art and Development Grant Program. The collective used the money to complete a series of murals and the initial 12-week long art workshops.

PANCIT's Social Participation

In the past, PANCIT has been heavily involved in hosting various art workshops and showcasing the work from these workshops widely. The murals and the artwork that PANCIT developed in the early workshops were displayed at the art exhibition, "Diaspora, Diversity, Dialogue: Cross-Cultural Conversations about Art, Justice, and Sustainability" held at UBC at the Irving K. Barber Learning Centre, September until November 2012. The art exhibition sought both to display the artwork of the talented artist collective and Bert Monterona, but also to inspire conversations on "art, justice, and sustainability" (*Diaspora, Diversity, Dialogue*, 2012). The collective worked on three big murals in 2012, which were made as a group with varying artistic skills and guided by Bert. The murals captured the themes of identity, of migration and of "the plunder of large scale and foreign mining in the Philippines" (*Diaspora, Diversity, and Dialogue*, 2012). The three murals that were made in 2012:

- *Peace by Piece*
- *We are Worth More than the Dollars We Send*
- *In Defense of the Land and the Environment*

Peace by Piece



We are Worth More than the Dollars We Send



In Defense of the Land and the Environment



A second art exhibition that the art collective participated in was “Kapwa,” held May-June 2014 and presented by *The UBC Liu Institute for Global Issues*, *The UBC Philippine Studies Series*, *The “Rethinking River Regions” Network* and *The Kathara Pilipino Indigenous Arts Collective Society*. “Kapwa ” featured interactive exhibitions, engaging lectures, amazing performances, and a delicious food fair. The exhibition featured famous author and artists, and Philippine cultural icon, Grace Nono (*Kapwa*, 2014).

KAPWA



"Kapwa" pamphlet cover picture

This past year, March 2016, the collective participated in the exhibition, “Migrante BC 1st Annual Gala Fundraiser: Moving Forward Together: Building Migrant Worker Security.” The Gala featured both visual and performing art presentations. A silent auction was held and the paintings made by PANCIT members as well as art workshop participants were auctioned to fundraise for future art workshops (*1st Gala Fundraiser*, 2016). The Gala also sought to showcase to the wider public through the paintings “the hopes and aspirations of the many migrant workers in our midst” (*1st Gala Fundraiser*, 2016). A significant number of the artworks was sold to unions, students, union activists and the local community.

So far since its formation in 2012, the artist collective has organized:

- 3 Art Exhibitions
- 3 Murals
- 6 Art Workshops
- Banner Paintings for Migrant Rallies

Chapter 2: Research Methodology



Research Methodology: Process and Methods

The research methods used for this project included: a visioning session with key stakeholders in Migrante BC (core group volunteers), an interview with the lead Artist, Bert Monterona, interviews with art workshop participants, an interview with Art Bridges Founder, Seanna Connell, and a review of existing literature on the Community Arts, as well as on the use of the general arts by migrants.

This research project is part of a wider process of documenting the advocacy work by Migrante BC. Another student at the *School of Community and Regional Planning* (SCARP) student, Hollie McKeil, is currently studying rezoning and development strategies to establish future housing directions for the organization so that it can expand its housing, cultural programming, and community organizing space. Furthermore, students of the *PLAN 545 Philippine Studio* course in 2016 documented Migrante International's advocacy for locally-based alternative economic solutions, which the organization advocates for in order to counter-act the Philippine's government labour export policies.

For this particular project, my role as a researcher was to capture how PANCIT, through the art workshops, contributes to the advocacy aims of Migrante BC to promote migrant justice and wellness. The documentation of PANCIT's work is, thus, part of a larger initiative to document the existing strengths of Migrante in order for the organization to have

written evidence of its programs and its successes, as well as a better idea of possible future directions.

I came to be interested in the topic of using the arts for community organizing when I re-visited Medellin my birth city in 2012 and saw that many municipal initiatives were using the arts to beautify the city and to lower crime rates. I thought "wow, art for community organizing has so much potential!" I enrolled in SCARP thinking I would explore this, but it was not until this research project that I finally did. I read Rebecca Koeller's thesis *Towards Holistic Approaches in Participatory Planning*, which this project's supervisor Dr. Lenora Angeles recommended, and understood that for me, Planning or at least Participatory Planning would be more effective if it incorporated holistic approaches to engagement particularly through the arts (Koeller, 2005).

I was searching for a research topic but unsure of what to do. Dr. Lenora Angeles knew that I was interested in the arts and knew that I had been a migrant to Saudi Arabia, so she suggested I work with Migrante BC. Additionally, this was a good fit as I had just visited the Philippines the summer before. I participated in the *PLAN 545 Philippine Studio* course offered at SCARP in the summer of 2015, which took place in the state of Bulacan, Philippines. Although

the project we participated in focused on assisting in the creation of a Climate Action Plan for the city of Baliuag in Bulacan, the issues of forced migrant labour were sometimes mentioned in relation to climate change. For example, increasing typhoons due to climate change have left some areas of the Philippines economically devastated leading to more Filipinos having to find work abroad.

Through my own experience as the child of Colombian migrant workers to Saudi Arabia I came to understand the importance of using art for my own well-being. In 1994, Medellin, Colombia, the city where I was born had one of the highest crime rates in the world. My father was offered the opportunity to move as a Medical Doctor to Jeddah, Saudi Arabia, so we did as a family. We moved under privileged conditions, but the uncertainty and the difficulty of leaving what was known to us, nevertheless was difficult. Like many other migrants in Saudi Arabia, my father's contract is renewed yearly. When we were growing up, we always thought that "this is our last year here," but we always stayed. I began to use art as a "therapy" for myself because I often felt a lot of uncertainty about our living situation. There were not many Latin Americans in Jeddah at the time, so additionally, I felt alone in my internal struggles to belong, and to understand my identity. My own search for belongingness and identity,

and my migration uncertainties, made me aware of the importance of the arts in contributing to my own wellness. I still do art to contribute to my well-being in times of uncertainty. Documenting the art programs at Migrante BC was not only an opportunity as a planning student, but it was an opportunity to understand myself better too. Thank you Migrante BC!



Visioning Session

A visioning session was conducted on Sunday, June 5th, 2016 at the Bahay Migrante House for about 3 hours. The session was conducted in order to better understand how Migrante BC volunteers and the core group saw the organization, its future direction, and its possibility for growth and expansion. The members present at the session were:

- Jane Ordinario, Migrante BC Leader
- Erie Maestro, Migrante BC Core Group
- Hessed Torres, Migrante BC Volunteer and Art Class Leader
- Mildred German, Migrante BC Volunteer and Art Class Leader
- Josie Chavez, Migrante BC Volunteer and Media Coordinator
- Nora Angeles, Migrante BC Volunteer

The session began with a cards activity, where participants chose a card that reminded them of Migrante BC. They then shared with the person sitting next to them why they chose the card and that person would share it with the group. The purpose of the exercise was to get a general understanding of how Migrante BC Volunteers felt about the organization and what it represented to them.

Following this activity, a S.W.O.T analysis was conducted. Participants identified the existing strengths, and weaknesses of the organization, as well as the strengths and weaknesses of the art programs carried out by PANCIT. Workshop participants then identified the existing opportunities and threats for both Migrante BC and PANCIT. The information gathered in the visioning session was used to inform the recommendations for a sustainable future direction for the organization's art programs.



Interviews

In order to get a detailed understanding of the art programs, their purpose, their advocacy, and the experiences of participants, I conducted interviews with:

- The lead Artist, Bert Monterona
- Art workshop Leader, Hessed Torres
- Art workshop participant, Carolina Caneja
- PANCIT member and art workshop participant, Lara Maestro
- PANCIT member and art workshop participant, Janice Valdez

In order to get an understanding of what other arts-based organizations in Canada are doing, I also conducted an interview with Art Bridges Founder, Seanna Connell.



Hessed Torres, Art workshop Leader and Josie Chavez, Migrante-BC Volunteer and Media Coordinator

Literature Review

To understand the benefits of the workshops both in terms of contributing to wellness and justice, I reviewed the existing literature on the Community Arts practices pertaining to social change and literature on Community Cultural Development. I focused on understanding important definitions in the field (Participatory Arts, Community Arts, Art for Social Change, empowerment, liberation), and any literature that documented how art can contribute to advocacy work and social justice for migrants.

There is plenty of literature on the benefits of the arts in contributing to participant wellness. Since I was investigating the Community Arts or the Participatory Arts in particular, I primarily used literature specific to this topic and avoided literature pertaining to the general benefits of the arts on individuals, distinct from the Community Arts. A commonality amongst the literature on the benefits of the Community Arts on participants and communities is that much of the literature states the benefits of the arts, but don't outline how or what specifically it is about the arts that makes the practices beneficial. This is an observation that Rebecca Koeller

also makes in her thesis (Koeller, 2005). For the purpose of this report I focused on what the benefits of the Community Arts were when used with migrants, while occasionally drawing on how or what specifically about the Community Arts makes it an effective tool for wellness and justice.

Furthermore, I wanted to understand both the individual and community-based benefits of the Community Arts so I focused on literature that mentioned both of these aspects. Additionally, I looked for literature that also mentioned how the Community Arts could be used for political advocacy purposes or justice. I wanted to use literature that investigated how Community Art initiatives could be used to empower individuals, and in turn lead to community-based advocacy. In the case of understanding the power of the arts for advocacy, I read more widely, and did not focus just on the Community Arts, but also the arts more generally.

In the section on migrants and Community Arts, I also read more widely and focused on literature pertaining to migrant arts more generally as the field of Community Arts is limited

in its investigation of the use of the Community Arts by migrants. For this literature review section, I focused on finding literature that both highlighted the similarities and difference between the interviews I conducted with Migrante BC members, and the existing evidence of the benefits of the arts in migrant literature.

I also briefly reviewed literature on contemporary global migration and its relation to place, memory and identity. I wanted to include a section on common migration experiences and difficulties, especially in relation to the emotional difficulties that may surface due to migration. Drawing from my own experiences as a migrant, I know that migration is an emotionally challenging experience for some and the arts has been beneficial to me. Finally, I was also interested in the idea of poiesis, “the ability to shape one’s story” or to be a “crafter in one’s own life,” which is an idea based in the field of Expressive Arts, I, thus, briefly read literature in relation to this (Levine, Levine K, 2016, 27).

The literature I reviewed focused on the following themes:

- 1) Community Arts/ Participatory Arts/ Community Cultural Development
- 2) Art Within the Context of Migration
- 3) Community Art for Social Change
- 4) Expressive Arts and Social Change
- 5) Contemporary Global Migration

Within this thematic review, I coded for the following categories:

- 1) Individual Justice: Empowerment and Liberation
- 2) Wellness: Poiesis
- 3) Migrant Identity, Grief, and Celebration
- 4) Social Capital Building Amongst Migrants

Additionally for primary documents, I studied documents, posters, and pamphlets of events that Migrante BC had helped to organize. I also reviewed the organization’s Facebook, Youtube pages, and website.

Limitations

The findings from this study primarily come from interviews with art workshop participants. Thus, like much research in the field of the Community Arts, the findings rely on participant’s experiences and opinions, which are by nature subjective.

Additionally, in order to avoid participant fatigue, as well as due to time constraints, this study interviewed only 4 participating members of the Arts Program. They are all woman, this was by chance and not on purpose. The ages of these participants, however, do vary, as well as their migration stories. In the future, perhaps youth could be interviewed as well as male participants in the art workshops.

Ethics

I tried my best to frame the interview questions in an open-ended manner so that participants would be given the freedom to speak to how they felt, without me trying to steer the answer in any particular way. In some cases, where I did want to know about a particular issue, I did ask directly, “did you meet people at the workshops?”

I contacted potential interviewees through email first, explaining what the intention and purpose of the project was. If I got back a response I would then follow up to schedule an interview with participants at their convenience. I followed up twice if I did not initially hear back from a potential interviewee after the first try. If the person did not respond after trying to contact them twice, I did not follow up.

Definitions

What are the Community Arts for social change?

For the purpose of this report, I understood the Community Arts as having the same meaning as the Participatory Arts, with the common elements amongst these two practices being that they are guided by a professional artist, take place in a community, and aim to empower both individuals and the community (Goldbard, 2006; Kasat, 2013). Community Arts practices, distinct from aesthetic art practices are community based and, thus, are constantly “catapulted” back and forth between individuals and the community (De Bruyne and Gielen, 2015). Additionally, Community Arts put a heavy emphasis on the “process” of involving the community in the making of art, as opposed to just the final product (Goldbard, 2006).

I also used literature pertaining to the field of Community Cultural Development (CCD). CCD is a field that refuses to define itself, but instead has unifying principles that define it (Goldbard, 2006). It is also not clear if the Community Arts are just part of the field of CCD or if they are essentially the same. For some authors they are equivalent:

“Community arts also known as community cultural development is a collaborative and participatory arts and cultural practice where communities engage in in art making activities that are meaningful to them.” (Kasat, 2013)

Some authors refer to the Participatory Arts as one of the tools or vehicles used in Community Cultural Development, which is used in order to draw out the community's knowledge, and future aspirations through creative means (Sonn and Quayle, 2013).

Others describe the Participatory Arts as an umbrella term used to describe socially-engaged arts, Community Arts, and other forms of arts where a community does art collaboratively. Additionally, it is described as related to Art Education, Art Therapies, Popular Education and Creative Leadership, and Expressive Art Therapy (State of the Arts: Art for Social Change, 2016).

And in some cases, the Participatory Arts are specifically used by community groups to respond to social change

issues, such as social, environmental, and political justice agendas. In this case, they are engaging in Participatory Arts for Social Change or Community Arts for Social Change (State of the Arts: Art for Social Change, 2016).

According to the Vancouver-based Art for Social Change Project, run by Judith Marcuse, SFU Professor, and Founder of the International Centre of Art for Social Change, there are many ways to define Art for Social Change (ASC). At the core of the practice however, is a “striving towards effective engagement with social issues that integrate and celebrate imaginative thinking, helping people to find new ways to see and be engaged in the world.” (*State of the Arts: Art for Social Change*, 2016).

For the purpose of this report and documenting the arts-based projects that PANCIT engages in, the following definition by the Vancouver-based *Art for Social Change Project*, is used:

“We define art for social change (ASC) as art that is created collectively by groups of people (who may not self-identify as artists) about what matters to them, with this process facilitated by an artist or group of artists.” (*State of the Arts: Art for Social Change*, 2016).

Furthermore, this report argues that Migrante BC, similar to other organizations working in the Community Arts, engages in social change at a variety of levels: micro (personal/ intra-psychic), meso (group/ community) and macro (policy/ systems change)” (*State of the Arts: Art for Social Change*, 2016).

Migrant Wellness

For the purpose of this report, “wellness” or well-being is understood as an individual’s ability to live to their fullest potential, taking into consideration relations of power such as economic and social inequality. Although some of the individual psychological and cognitive benefits of engaging in the Community Arts were reviewed, the working definition of “wellness” in this report is not focused on health (as defined in the Human Sciences). Instead, the working definition more closely resembles the idea of poiesis from the field of Expressive Arts; the ability to shape one’s story or life in order to connect both with our inner-selves and emotions, but also others (Levine, Levine K, 2016).

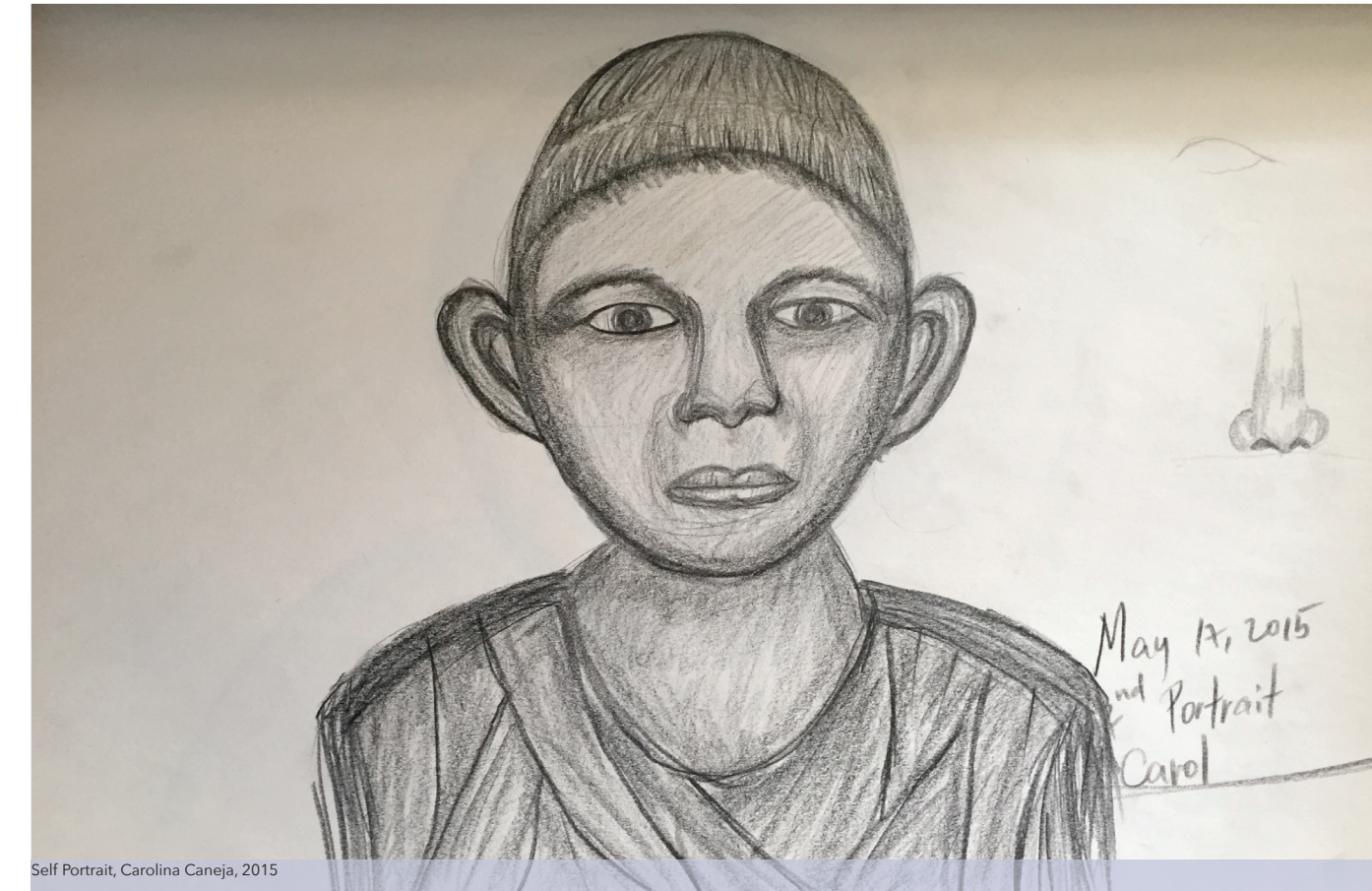
“Within the framework of expressive arts, we could say that poiesis implies the capacity to respond to the world in which we find ourselves. We suffer, both individually and collectively, when we find ourselves unable to respond, when this capacity for poietic action is restricted and we experience ourselves as being in a helpless situation.” (Levine, Levine K, 2016, 28)

Migrant Justice

For the purpose of this report, migrant justice is understood as a change happening both at an individual level but also at a societal level, which would directly benefit migrants. For example, migrant justice would be a change in thinking at individual and social levels that would lead to a change in policy pertaining to migrants. Migrant justice would mean that such a change in policy would ultimately contribute to equal relations of power between migrant workers, their employees, and nation states dependent on migrant workers such as Canada and Philippines. In addition, this report understood the individual empowerment and liberation of migrants to be as important as a change at a national and policy-based level.

Furthermore, this report sought to make the working definition of migrant justice in line with Migrante International’s ideas of empowering migrants instead of victimizing them. For the organization, migrant justice, is the empowerment of migrants in order to convert them into allies that will then advocate for the cause of fellow migrants. To summarize, the working definition of migrant justice used in this report is understood as systematic change that

contributes to the empowerment and liberation of migrant individuals, but also social change positively affecting migrants.



Self Portrait, Carolina Caneja, 2015



Flower Planting by Carolina Caneja, 2015

Chapter 3: Social Impact of the Community Arts

Social-Ecological Systems Theory

In order to contextualize the Community Arts work at Migrante BC and its impacts on migrant well-being and justice, this section reviews literature pertaining to the social impact of the Community Arts. Specifically, this literature review seeks to answer “what can the Community Arts do for society in contributing to social change?” Some key questions this section seeks to answer, are:

- 1) What are the benefits of employing the Community Arts for individual well-being?
- 2) What are the benefits of employing the Community Arts in creating social capital?
- 3) What can the Community Arts do for society in contributing to social change?

To understand the impact of the Community Arts in helping to bring about social change, this research was guided by Social-Ecological Systems Theory, which is used as the guiding framework of analysis. While there are various theories on social change and on system change, due to the holistic nature of the arts, which engage us visually, physically, emotionally, psychologically, and spiritually, a holistic framework of analysis also makes sense when trying to understand its impact on society.

This framework was also chosen in order to follow the original intentions of the art program as described by the lead Artist at Migrante BC, Bert Monterona. Bert describes the effects of the Community Arts as multi-layered; affecting different aspects of society, but also the person. As Bert states in relation how he uses Community Arts:

“[They are] a therapy (micro), an advocacy (macro), and as an opportunity for networking (meso).” (Interview with Bert Monterona, Bahay Migrante Vancouver, July 2016)

In relation to how they affect a person, Bert also states that the arts affect the “heart” and the “brain.” (Interview with Bert Monterona, Bahay Migrante Vancouver, July 2016)

Social-Ecological Systems Theory, derived from Ecological Systems Theory argues that “persons are in continual transaction with their environment” (understood to mean both an ecological and social environment) and are part of a “system of interrelated parts of subsystems constituting as an ordered whole” (Bronfenbrenner 1979, Emery, 1990; Grady, 2016; 120 Siporin, 1980). Social change can, thus, arguably happen at any level of our social system, with theorists generally dividing systems into 3 sub-systems: micro, meso, and macro. Therefore, to impact the whole system, one must “strengthen one part of the system or subsystem” (Grady, 2016; 120).

Furthermore, in Social-Ecological Systems Theory, the health of the whole system as defined by individuals (who have the power to do so, such as government officials or even simply a community defining the health of its own community), is dependent upon a relationship between the different sub-systems” (Bronfenbrenner 1979, Emery, 1990; Siporin, 1980, 510). Essentially, thus, the larger system depends on the sub-systems, and what happens at one level

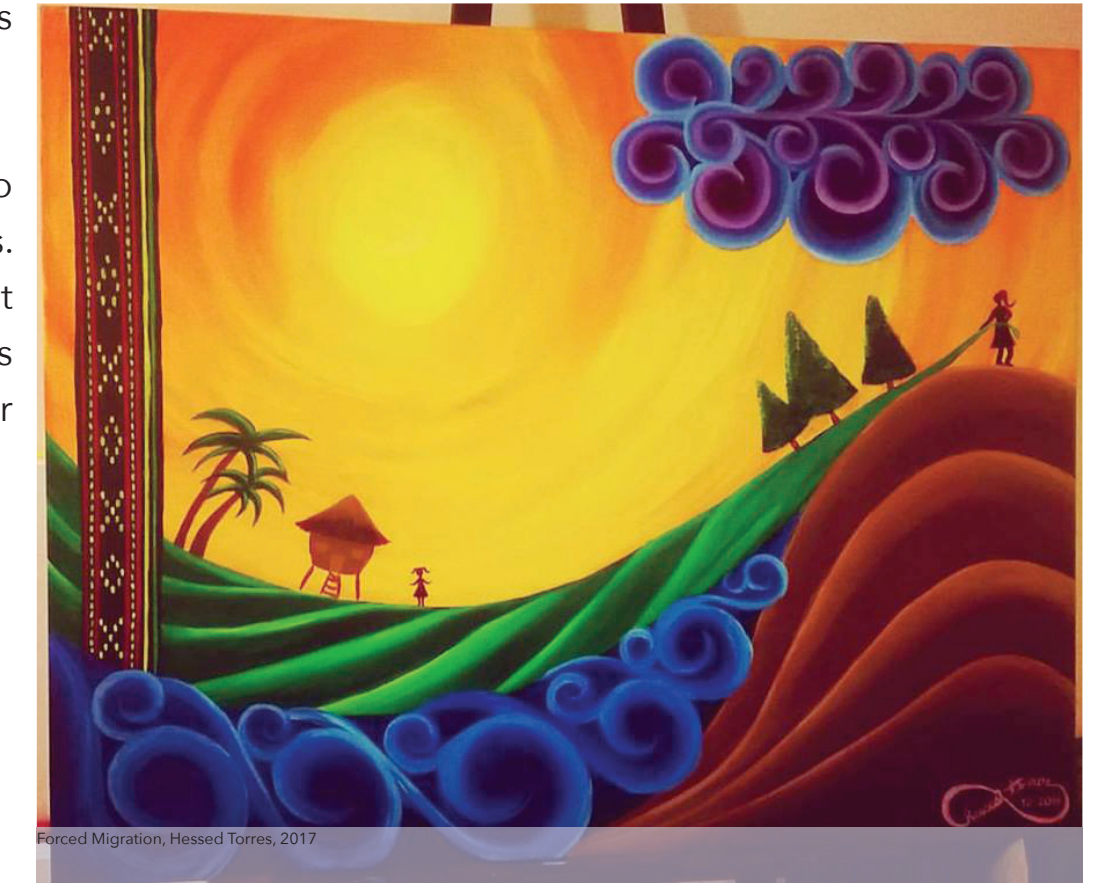
may affect the whole, and vice-versa (Siporin, 1980). Within this understanding, an individual is seen as a product of his social environment, with the ability to enact change (taking into relation issues of power), and social structures is seen as a product of individual decision making (Kelly, 1985).

Micro: Refers to change at an individual level. Socio-Ecological Systems theorists typically use the micro level of analysis to refer to how a person’s immediate environment affects them. For the purpose of this report, however, I argue that a micro change also refers to an individual’s internal relationship with themselves. Individual change can thus mean: physically, mentally, emotionally, spiritually, etc. It relation to social change, introspection becomes important if one hopes to change the outside world according to the theory of “Transformational Activism” (Milbrandt, 2013). For the purpose of this report, micro refers to an individual’s multifaceted relationship to themselves.

Meso: This refers to change at a community-wide level. How one defines a community however can vary. It can thus, mean change between a relationship between two people, or change between a larger community such as a culturally defined

community. Community change can even be as large as the community of Vancouver. Meso refers to how groups of people relate to each other. For the purpose of this report, meso refers to: People- to- people relationships.

Macro: This refers to structural change and it pertains to political processes, policy, and organizational changes. This change can be at a level of national government or it can be at an organizational level. For the purpose of this report, macro refers to: Structural relationships and their relationship to policy, and organizational processes.



Bridging the Community Arts and Social Change

What can the arts do for society?

As intuitively known by Community Arts practitioners, such as Bert Monterona, the Community Arts have social change impacts at all levels: micro, meso, and macro. Yet, the arts, and especially the the Community Arts, often need to make a case for receiving government funding (Goldbard, 2006; Kay, 2000; Koeller, 2005). A question that is often asked, based on the assumption that “the arts are just for fun,” and perhaps have no instrumental value for society is, “what can the arts do?” “what are the arts good for?” (Goldbard, 2006; Milbrandt, 2010; Interview with Bert Monterona, Bahay Migrante Vancouver, July 2016). In short, this section argues that the Community Arts contribute to social change both by increasing individual and communal well-being, but also by questioning systems of inequality and power. Some groups employ the Community Arts for increasing individual well-being and social capital, while other groups will use the Community Arts as a tool for social justice (arguably, not necessarily mutually exclusive). This section explores these two approaches, placing particular emphasis on the latter due to the advocacy-based nature of the work at Migrante BC.

Beyond art’s intrinsic value, which many artists and

participants are intuitively aware of, governments are increasingly interested in the instrumental value and outcomes that community art creation can have on society (Kelly, 1985; Koeller, 2005; Madyaningrum, and Sonn 2010). Such instrumental value includes the arts’ ability to generate positive economic impact, social capital, and measurable individual and community well-being (Guetzkow, 2002; Low, 2012; Matarasso, 1997). Yet, Community Art practices in North America were not necessarily intended to appeal to government agendas to increase well-being as defined by those in power (Kelly, 1985).

Community Art practices came from the sixties liberation movements where they were used to advocate for social and political change (Goldbard, 2006; Kelly, 1985; Milbrandt, 2010). Additionally, in the sixties, some artists decided to free art from its institutionalization, and to bring art to marginalized communities. The idea was to empower communities by helping them realize the transformative potential of the arts (Kelly, 1985; Milbrandt, 2010). The Community Arts, thus, have both instrumental value (positive economic impacts, and social capital increases),

as well as a subversive potential that seeks to question the status quo and to empower marginalized individuals and communities. First, this section begins by exploring the effects of Community Arts on individuals. Based on the ideas of Social-Ecological Systems Theory, as well as the theory of “Transformational Activism,” the effects of Community Arts on individuals (micro level) is important to understand because in order to create meaningful change in society, individual well-being is as important as communal well-being. Arguably, for societal change to have lasting effects, individuals must also work on transforming their thoughts and beliefs from the inside (Milbrandt, 2010 citing Scott, 1992). Furthermore, effects on individuals will have aggregate effects on the community (Guetzkow, 2002). Below is a brief overview of the literature of the effects of Community Arts on individuals.



There has been notable research on the effects of the Community Arts on individual well-being (Guetzkow, 2002,). A detailed and comprehensive study that came out of the UK in 1997 was *Use or Ornament: The social impact of participation in the art*, by François Matarasso, which extensively outlined the impacts of the Community Arts on individuals and communities (Matarasso, 1997). Matarasso identified over 50 positive outcomes of engaging in the arts. For the purpose of this report, a brief overview of some of the benefits of participating in Community Arts for individuals is highlighted.

In relation to the effects of Community Arts on individual well-being, some authors outline the “material benefits” of the arts (Guetzkow, 2002). Some state that the Community Arts helps to contribute to the development of specific artistic skills such as painting, drawing, acting, playing an instrument etc, which may lead to occupational skills in the arts (Jermyn, 2001; Kasat, 2013; Koeller, 2005; Matarasso, 1997). Similarly, some authors argue that through helping to organize workshops, theatre productions and art activities, participants develop skills in community organizing, volunteer recruitment, and presentation skills, as well as “transferable skills such as discipline and co-ordination,” which can also lead to “harder

social inclusion outcomes” such as employment or education (Jermyn, 2001, 21; Kasat, 2013; Kay, 2000; Koeller, 2005; Matarasso, 1997);

“There is evidence to show that art, as a medium, can enable individuals and groups to become more employable, more involved, more confident and more active in contributing to the development of their local communities” (Kay, 2000, 415).

Other authors mention the psychological and cognitive benefits of engaging in the Community Arts. A benefit that is often mentioned in relation to this is an increase in self-esteem amongst participants (Goldbard, 2009; Jermyn, 2001; Kasat, 2013; Koeller, 2005). In a study of the Merseyside ACME Access and Participation programme, formerly a development agency for the creative industries, the research found that 13 program participants noted an increase in “confidence” and “self esteem (Hill, Moriarty, 2001).

Additionally, in relation to psychological benefits, some authors mention the importance of the arts for “emotional literacy” (Greene, 1985; Jermyn, 2001).

“[A] growing body of opinion [...] believes arts projects’ main value may lie in the fostering of emotional literacy, whereby people use art to express needs, frustrations or feelings that would otherwise remain unarticulated” (Jermyn, 2001, 21).

Additionally, some authors suggest that the skills developed through art-making such as creativity and imagination are important in the development of empathy (Greene, 1985; Kasat, 2013; Levine, K. Levine, 2016). As Arts Educator and Philosopher Maxine Greene states,

“Not always but often times, the extent to which we grasp another’s worldview depends on our existing ability to make poetic use of our imagination, to bring into being the “as if” worlds created by writers, painters, curators, filmmakers, choreographers, and composers and to be in some manner a participant in the artist’s worlds reaching far back and ahead of time.” (Greene, 1985)

The Micro as Connected to the Macro

Beyond their impacts on individual well-being understood in terms of improvement in personal skills and interpersonal development, the Community Arts are also used to politicize and conscientize individuals on their oppression and the systems of power in society (Goldbard, Adams, 2006). This approach to using the Community Arts not only seeks to encourage individual well-being through personal and practical skills development as mentioned previously, but it also seeks to question the relationship between individual disempowerment and the social structures that support it. Used in this context, the Community Arts aim to “liberate” and “empower” individuals and ultimately contribute to social justice (Goldbard, Adams, 2006; Kasat, 2013; Koeller, 2005).

Liberation: Individual liberation occurs with the development of consciousness (Freire, 1970). Community Arts can be used as a tool that allows individuals to engage in a social analysis of the systematic nature of their oppression and, thus, develop a conscious understanding of their marginalization (Kasat, 2013 citing Moanne, 2009). Due to a new found conscious understanding of oppression, and a social awareness, this may lead groups and individuals to advocate for social justice after engaging in the Community Arts (Kasat, 2013).

Theories of liberation and the effects that community-based arts can have in “liberating” individuals are linked back to the work of Augusto Boal in *Theatre of the Oppressed* (1993). In *Theatre of the Oppressed*, theatre is used to help individuals talk about unresolved social and political issues present in their community, and their emotional and physical reactions to these (Boal, 1993). Additionally, Boal argues that talking about social issues in an imaginative-setting allows participants to observe themselves in action, and, thus, helping them to reinvent their past and invent their future. Ultimately, this allows participants to transform their reality (Boal, 1993).

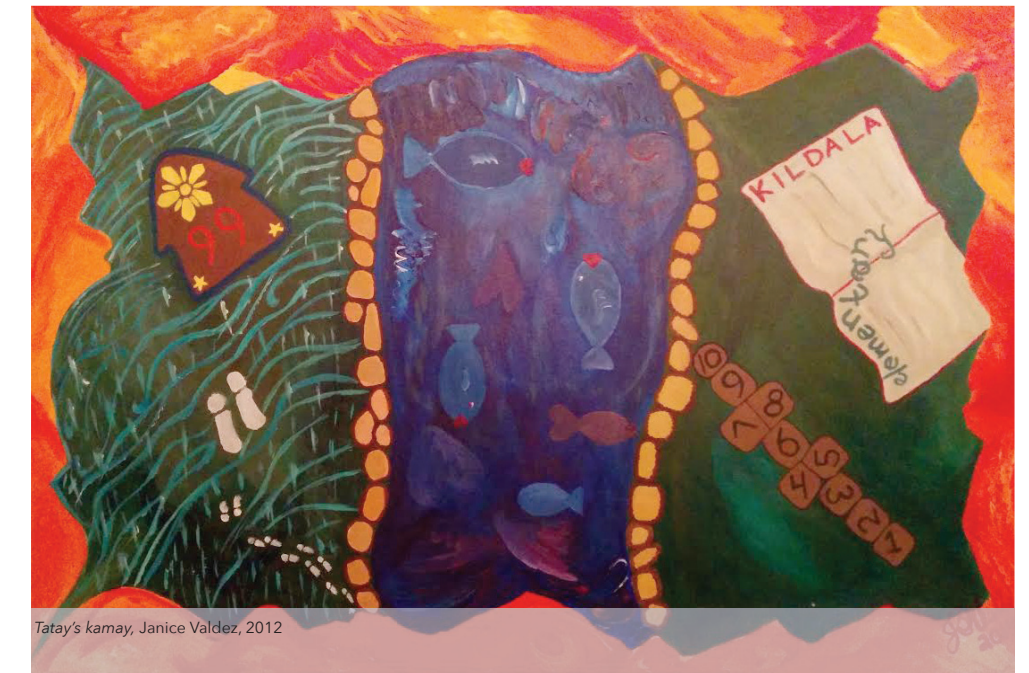
Similarly, the process of becoming aware of one’s oppression and its systemic nature is linked back to the work of Brazilian Educator Paulo Freire and his concept of “conscientization,” or the development of a “critical consciousness” (Freire, 1970, 73). Freire argues that through a model of “problem-posing education” or democratic-based education, passive social participants at the hands of oppressive forces become “active critical subjects,” who are able to construct their own realities

36

and realize that oppressors have fed them images and discourses that benefit the oppressor, but that have led to their “internalized oppression” (Freire, 1970, 85). The aim of creating the “liberation” of individuals through the arts, however, aims to benefit everyone. The process is also directed at those that oppress, so that they too realize their role in society and in advocating for social justice (Kasat, 2013 quoting Moane 2009).

Empowerment: Through the Community Arts, the participants may also become empowered or use the arts as a tool for empowerment (Kasat, 2013). Empowerment is understood, as “mastery over affairs and the participation in a group in order to gain access and control over resources.” (Kasat, 2013 quoting Moane 2009) Understood in this way, empowerment can, thus, happen in the form of “active citizenship.” By encouraging individuals to take part in different community activities, and by giving individuals the tools and practical skills to get involved in their community, it also opens the door for them to get involved in democratic processes and, thus, become advocates in their community (Matarasso, 1997).

Similarly, drawing on a related field, in Expressive Arts Therapy, an individual is said to become “empowered” when they realize their creative capacity to shape their life narratives, this is known as poiesis. It is the capacity to shape our stories as well as as our “capacity to respond to the world in which we find ourselves” (Levine, Levine K, 2016, 27). As we have seen, Community Arts have multiple individual benefits. Beyond



37

using the argument of Social-Ecological Systems Theory that individual benefits, will affect the communal and social whole, **how do the Community Arts specifically create social capital?**



Still Life Hessed Torres, 2016

Meso Benefits and the Community Arts:

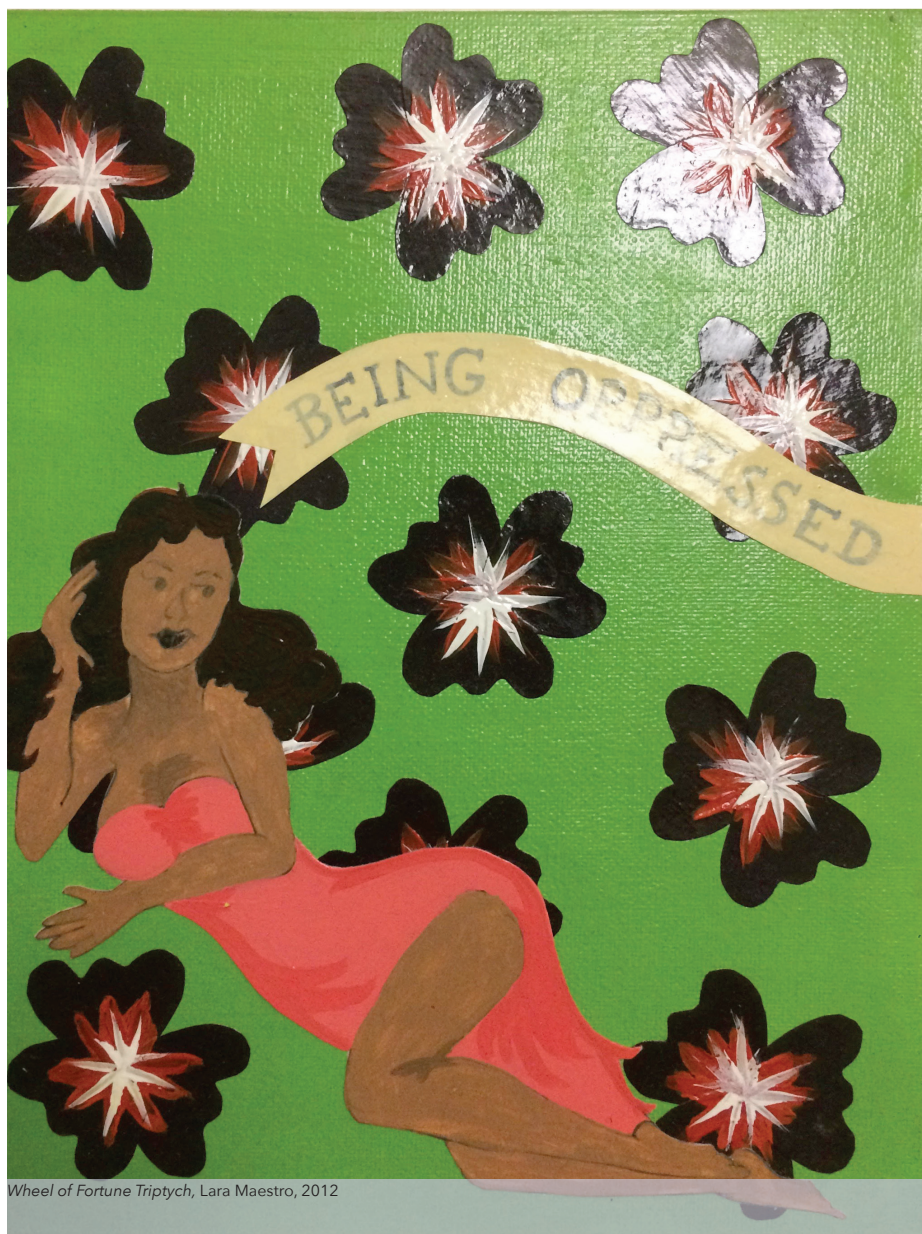
There has also been notable research on the effects of the Community Arts and Community Cultural Development in helping to create social capital; inclusive, and welcoming communities that encourage diversity and celebrate differences (Adams, Goldbard, 2002; Kay, 2000; Kasat, 2013, Lewis, 2013). With an increasingly globalized world where community culture is often diluted in the name of a “commodified market-driven culture,” there is an increasing interest in understanding how the Community Arts and Community Cultural Development contribute to the preservation of a community’s identity, culture, and sense of place (Adams, Goldbard, 2002, 8; Kay, 2000; Kasat, 2013; Low, 2012; Matarasso, 1997). As Adams and Goldbard (2002) state in relation to Community Cultural Development initiatives;

“[They are a] stimulus to pluralism, participation and equity in cultural life as a response to globalization’s pull towards the standardization of commercial culture.”

(Adams, Goldbard, 2002, 8)

In addition to helping groups maintain a unique cultural identity, some authors argue that the Community Arts can help to create trust amongst participants and bring different perspectives in shared and mutual understanding (Carey, Sutton, 2004; Guetzkow, 2002). In creating a space for community exchange, and trust, the Community Arts may also help to promote “collective efficacy,” which could lead to further collective action, civic engagement, and even active citizenship (Guetzkow, 2002; Matarasso, 1997; Lewis, 2013, 9). Collective efficacy is the “belief among community members that they have the capacity to make change,” which is recognized in fields such as Urban Planning as an important component in contributing to a community’s cultural vitality and quality of life (Lewis, 2013, 9).

Finally, and perhaps most importantly, authors argue that the Community Arts positively contributes to helping participants make friends, having fun and to an increase in more social interactions, especially amongst diverse groups that may have not interacted otherwise (Getzkuaw, 2002; Kasat, 2013; Matarasso, 1997). For example, one such group where the Community Arts were used to encourage interactions



Wheel of Fortune Triptych, Lara Maestro, 2012

between youth and the elderly is the Oakland-based group, Banteay Srei. Urban Planner, Ferdinand Lewis (2013) studied the impacts of the program in helping to unite South Asian young women, who are either survivors of sexual exploitation or at risk of being recruited into Oakland's underground sex economy, with older South Asian refugee women. The program, South Asian Unity through Cultural Exploration (SAUCE), helped to bring the young women together with the older women through a cooking-exchange program. In the Community Arts portion, the young women documented the stories of the elder women and interpreted them artistically through photography while connecting the stories to their own lives. Lewis also argues that an outcome of the program was that the young women "experienced vital links to self-empowerment provided by cultural identity" (Lewis, 2013, 4). As we have seen, Community Arts have multiple benefits in helping to bring people together in community building, yet sometimes community building may arguably not be as sustainable, unless it is coupled with initiatives to create systemic social change.

Meso as Connected to the Macro

Beyond the Community Art's impact in helping to create social capital, it can also be used to create radical change in society and to question the status quo (De Bruyne and Gielen, 2015; Kasat 2013; Milbrandt, 2010). Community Arts can, thus, be used both to create social bonds, and encourage more interactions as was argued earlier, but it can also be used to create communities that are very well united and have strong social capital, but, which also seek to question injustice. According to Pascal Gielen, in *Community Art: The Politics of Trespassing* (De Bruyne and Gielen, 2015), the Community Arts that are focused on social change, can either be "allo-digestive" or "allo-subversive." "Allo" referring to the fact that this type of art making or art organizing, is community-focused as opposed to aesthetically-focused (art for art's sake) (Gielen, 2015). The authors outline these categories as the following:

1) Allo-Digestive: This art is focused on community building and creating social interactions but without necessarily questioning the status-quo. It may be used to promote social and individual wellness in order to create "productive citizens" and to serve the economic, social and cultural aims of governments. Due to its positive social impacts, this type of community art is often supported by private companies and governments (Gielen, 2015). An example of such practice is a rehabilitation program using the arts with prisoners in order to help them become productive citizens after they leave prison (Gielen, 2015).

2) Allo-Subversive: Community Art that is also focused on building and creating social interactions, but which aims to be radical, and to question dominant social narratives. It brings community together with the aim of using the arts to question the status-quo (Gielen, 2015).

De Bruyne and Gielen (De Bruyne and Gielen, 2015) however argue that by virtue of being community-focused and seeking to create community, all the Community Arts are subversive in our current neoliberal paradigm that instead promotes individualism and isolation as the norm (De Bruyne and Gielen, 2015; Goldbard,

Adams, 2006). Some Community Art projects, however, are done with the purpose of creating social integration (Digestive), and other Community Art is done to question the status quo and bring new voices into the conversation (Subversive) (De Bruyne and Gielen, 2015; Milbrandt, 2010). Interestingly, the authors argue that most neoliberal dominated societies such as the UK, Canada and the USA, support more Digestive Community Arts, while Subversive Community Arts tends to come from marginalized communities or the global south (De Bruyne and Gielen, 2015).

It is, however, important to keep in mind that these categories exist on a continuum, and sometimes Allo-Digestive Arts may lead to the “emancipation” of individuals (De Bruyne and Gielen, 2015). If individuals are helped to develop personal and interpersonal skills and to engage in community, then they may feel more inclined to contribute to social action (Matarasso, 1997). Additionally, in some cases, art that is digestive, seeking to integrate individuals and focused primarily on individual and social well-being may be useful for certain groups that may already feel dislocated in society, such as migrants or homeless (De

Bruyne and Gielen, 2015).

In *Community Arts and Cultural Development, A Powerful Tool for Social Transformation* (Kasat, 2013), Community Art Practitioner, Pilar Kasat, suggests an additional paradigm to the one put forward by De Bruyne and Gielen for understanding the Community Arts within the context of social change. The additional paradigm is based on research she conducted with a leading Community Arts organization in Western Australia, the *Community Arts Network* (CAN WA). The paradigm that Kasat puts forward is based on a continuum between “Interpretative” and “Transformative” Community Arts practices. As the name suggests, in Interpretative Arts practices, an artist works with the community to “interpret” or represent the community’s identity. In other words, the arts are used as a mechanism to better understand the community’s collective story, as well as to capture what is important to them and their concerns (Kasat, 2013). Interpretative Arts practices may include mural creations, festivals, and mosaics that depict

a community’s landscape, people, and/ or past (Kasat, 2013).

While these Interpretive Art practices may indeed be “digestive,” aiming to strengthen a community’s sense of self or collective identity, Kasat argues that they can also be put towards social justice agendas. She argues that some communities may use the Interpretative Art practices to understand what issues are of relevance and important for a community. Kasat argues that this is the first step in raising both awareness and consciousness of an issues in a community (Kasat, 2013). An example from her own work that is put forward is the *Voices of Wheatbelt* project, which had an interpretative aim while also contributing to the empowerment and liberation of marginalized groups in the community, and, thus, was also transformative.



Pictures from *Voices of Wheatbelt* project, Pilar Kasat, which ran from 2008 to 2014, "Voices of the Wheatbelt."

In the *Voice of Wheatbelt* project, Kasat worked with a primarily Aboriginal community in Western Australia, the Noongar community. An issue for the community was the lack of place and sense belonging that was felt amongst some of its residents. This was especially true for the Aboriginal community, even though it comprised the majority of the population (Kasat, 2013). Using poetry writing, and musical lyrics the community explored their sense of place and created shared narratives of their town as both Noongar and Wadjela (non-Aboriginal people as referred to by Noongar). The project had interpretative impacts in that community members increased their self-esteem by strengthening their sense of self, and the solidification of the community's identity, thus, increasing the community's confidence (Kasat, 2013). Kasat uses this example to show that Community Arts can have interpretative aims but can also have transformative impacts.

Furthermore, Transformative Community Art practices, according to Pilar Kasat are similar to subversive practices as described by Gielen and De Bruyne (2015), but they differ in that they actively seek to change dominant social narratives,

as opposed to just challenging them. Transformative community art practices typically emerge from a marginalized group or they involve an artist working with a marginalized community (Kasat, 2013). These Community Art practices have similar aims to the ones discussed earlier and put forward by Augusto Boal (1993) and Paulo Freire (1970). They seek to empower community members by helping participants critically reflect on the "way they exist in the world" (Kasat, 2013). They do not seek to reflect the already existing community narrative, but instead, to change the dominant social narratives and add complexity to status-quo ideas of community and belongingness. Kasat (2013) puts forward an other example of working with the Aboriginal community of the town Narrogin in the *Narrogin Stories* project. This community had a bad reputation in mainstream social media as violent with a high rate of suicide and feuding between families. Using the Community Arts, the community created new narratives through poetry, and were able to change the prevailing narrative that existed in the media (Kasat, 2013).

As we have seen, despite the challenges faced by arts organizations in needing to make a case for the value of the arts in society, Community Arts practitioners are fully aware of the arts' beneficial effects on individual and its positive social impacts. Some of these individual and social impacts tend to be more "digestive" in nature, promoting individual wellness and social capital, but seeking to reinforce the status-quo. Other practices take the Community Arts a step further and along with the promotion of wellness and social capital are "subversive" and seek to question social structures and systems of oppression. Yet, we have also seen, helping an individual to develop interpersonal and practical skills can also lead to active citizenship.

This section also explored the idea that theories of the potential for the Community Arts to foster social change lie on a continuum and are not mutually exclusive. At times, "interpretative" practices can lead to a community's transformation, or are even necessary for the empowerment of a community, as Kasat (2013) demonstrated in the *Voice of Wheatbelt* project.

Perhaps the artists and activists from the sixties liberation movements would be pleased with the employment of the

Community Arts to create social change. Yet perhaps, even more so, true to the original purpose of the work of the Community Arts as a movement for individual empowerment and community transformation, they would be pleased with their employment by migrants as a tool for well-being, but also for empowerment and advocacy. The next section explores specifically how migrants employ the Community Arts as a tool and process to promote well-being and social justice, and the impacts of this on social change.

The Community Arts for Migrant Rights and Well-being

To contextualize the work that Migrante BC does in relation to Community Arts and its impacts on migrant well-being and justice, this section reviews the available literature on the use of the Community Arts by migrants and migrant communities. This section first provides a brief overview of contemporary global migration, focusing on Canada. It will then review the literature related to experiences of migration, particularly the emotional, and existential challenges that are faced by migrants. This literature is reviewed in order to contextualize the importance of the Community Arts in helping migrants express their migration stories. Following this, a brief overview of the literature on the use of the Community Arts and the arts by migrants is outlined. A particular focus of this section is understanding how migrants use the Community Arts. The key questions in this section are:

- 1) Who are migrants and what are their common experiences ?
- 2) How do migrants use the Community Arts for individual wellness? (micro)
- 3) How do migrants use the Community Arts for community organizing? (meso)
- 4) How do migrants use the Community Arts for social justice? (macro)



Who are migrants and what are their common experiences?

Migrants are diverse. Coming from different economic, social, and generational backgrounds. The process of migration, and the difficulties that come with it, vary greatly from migrant to migrant. This section seeks to provide an overview of general migration experiences in order to contextualize the importance of the art workshops at Migrante BC in contributing to migrant wellness. Although this section provides an overview of the experiences of migrants, it is important to keep in mind that migration is a nuanced topic, with each migrant carrying a particular story, and unique experiences.

When migrants arrive at their host countries, they often face difficult challenges. They are faced with a new set of circumstances, sometimes a new language, a different culture and different ways of living to make sense of (DiMaggio, Fernandez-Kelly, 2010). If they are lucky, these cultural differences perhaps will be their only challenges, however, low-income migrants often face further social and economic marginalization. Often low-income migrants have uncertain legal statuses and face economic uncertainty. In the case of Canada, unlike business professionals or in some cases international students who may be eligible to apply for citizenship eventually, low income migrants are not

guaranteed such privileges (Lasocha, Tavakoli, McKeil, 2016). Many migrants therefore live in a state of "legal-liminality" and uncertainty, unsure as to whether they will return to their home country or be able to stay (Menjivar, 2010).

This legal liminality is now the case for Caregivers in Canada, who are under the new Federal program that came into effect November 2014, now only allows "2,750 caregivers [...] to access permanent residency, for a total of 5,500 applicants a year" (Black, 2014). This is a change from the previous program that guaranteed Caregivers permanent residence after working for the same employer for two years (Black, 2014). Or in the case of seasonal agricultural migrant workers, who have to return to their home countries once their contract is over, even if they may hope to stay long-term. This legal liminality is also the case of migrant workers in the United States, whose children were born in the country but may not have citizenship, and, thus, also exist in an ambiguous legal "liminality," and not quite able to fully settle as legal citizens (Menjivar, 2010).

In the case of Caregivers in Canada or Temporary Foreign Workers, contracts are tied to employers. Such legal arrangements often mean that contract violations are frequent. Migrant workers report working longer hours than stated on their contract, and some have reported not being paid the promised amount stated on their contract (Interview with Hessed Torres, Bahay Migrante Vancouver, April 2016; Thompson, 2016). In the past, migrant justice organizations such as Migrante BC, have helped migrant workers contest breaches of their employment contract by providing legal assistance, as well as supported through advocating for migrant justice. Such was the case in 2013, with Denny's Restaurant chain, which was sued by Temporary Foreign Workers in a class action suit filed by the workers and supported by Migrante BC due to contract violations, illegal recruitment, poor working conditions and discrimination (Lasocha, Tavakoli, McKeil, 2016).

Additionally, migration is not only a circumstantially difficult process, where migrants may constantly wonder about their possibility to settle, but it can also be an emotionally difficult experience. It can often be



Albert Lopez, Mildred German, Hessed Torres

an isolating process. While some migrants move as a family, it is often the case that many move alone, leaving their families behind not knowing when they will see each other again (Menjivar, 2010). This not only includes leaving behind aging mothers, and fathers, but often times it also includes parting from one's own children (Interview with Hessed Torres, Bahay Migrante Vancouver, April 2016).

The process of resettlement can not only be transnationally isolating, but it can also bring up questions about sense of belonging, identity, and with it, grief. This is true both for migrants of first and second generations (Pratt, 2002). It is however, a grief specific to migration; it is the grief of losing the reality of "home" and the need to remake for oneself a sense of belonging in a new place (Rosińska, 2011). Finding a sense of place in a new home, thus, becomes a central aspect of migrants' experiences, as well as their children's (Rosińska, 2011). The longing for belongings and place, anthropologist Keith Basso argues, is often brought to our attention after dislocation and it is typically an aspect of our lives we take for granted (Basso, 1997). After migrating, it is, thus, common to question one's sense of place, and sense of self. As DiMaggio and Fernandez-Kelly argue, "immigrant lives, are by definition,

self-scrutinized lives" (DiMaggio, Fernandez-Kelly, 2010, 4).

Although the acquisition of citizenship may help some migrants gain a sense of belonging, legal citizenship is not equivalent to cultural citizenship, meaning that some migrants may continue to negotiate their identity and sense of belonging even after legally settling (Pratt, 2002; Menjivar, 2010). For example, in the case of second generation Filipino youth, many "negotiate multiple homelands in an effort to belong," as well as their own experiences of exclusion by the white Canadian population "(of always feeling the outsider, racism, being constantly "read" as newly arrived or exoticised as Asian or "multicultural" (Pratt 2002, 44; Koeller, 2005, 146). Similarly, DiMaggio and Fernandez-Kelly (2010) observe that questioning one's place and identity does not only become important by the mere fact of moving and reallocating elsewhere, but it is also a product of coming face-to-face with the "gaze of the established residents and citizens" (DiMaggio, Fernandez-Kelly, 2010, 4). The narratives about migrants in the receiving society, thus, also frame migrant's experiences of

belonging. There is, therefore, a need amongst some migrants to understand themselves so that they can converse with the host society. For some migrants to understand their place and identity in a new country, may also mean that they need to understand their migration story too.

Art, is the platform, the tool, the space, “the Swiss army knife, suitable for many purposes” that migrants use to both cope and celebrate their migration stories and experiences (DiMaggio, Fernandez-Kelly, 2010, 8). Migrants use the arts to express difficult emotions, to remain connected to their culture, to share their culture with the receiving society, as well as to advocate for the rights of migrants (DiMaggio, Fernandez-Kelly, 2010; Moriarty, 2004)

Within the context of migrants, art specifically allows for the expression of difficult emotions or experiences, not otherwise expressible through everyday language (Menjivar, 2010). Experiences and emotions such as the uncertainty felt by legal liminality, which Cecilia Menjivar argues in “Immigrant Art as Legal Expression”

(2010) were not fully expressed in interviews she conducted with Salvadoran and Guatemalan immigrants. Instead, she found that these difficult experiences were expressed in the immigrant’s music, poetry, dance and paintings. These were also experiences that she herself had not fully understood in the process of interviewing. As she states in relation to the power of the arts to convey experiences that may not be understood otherwise,

“A focus on the artistic expression of an immigrant group that is legally excluded or positioned only marginally opens up a window into immigrant worlds and meanings that sometimes elude our analytical gaze, worlds that often remain clandestine.” (Menjivar, 2010, 177)

In this case, the arts were used by migrants as an avenue to express difficult emotions, while also giving the researcher, a non-migrant and possibly non-migrant spectators, insights to experiences they had not understood previously (Menjivar 2010).

Similarly, Paul DiMaggio and Patricia Fernandez-Kelly (2010) argue that it is the “codes” and the “symbols” offered through

50

the arts, which allow migrants to express these “grey areas;” difficult emotions, nostalgia, and existential experiences, not otherwise understood through reason or language. According to psychoanalyst Carl Jung, images may help people to mediate between the unconscious and the conscious, where art is used as a tool to bring to the surface what has previously been denied (Kaplan, 2007). Such unconscious feelings in the case of migrants may include legal liminality, the nostalgia for home, grief of migration, and the pain of parting from loved ones.

It is common for migrants to re-live images, tastes, smells, sounds of their homes after dislocation, where these images of home often do not change regardless of how long migrants have been away (Hoffman, 1998; Menjivar, 2010). Migration studies Scholar Eva Hoffman refers to these recollections of home as the “psychic home” and as a longing not for the nation states or national constructions of home, but a longing for a sense of place (Hoffman, 1998, 48). Through the arts, this “psychic home” is expressed through images of a migrant’s home country, allowing migrants to cope



with the existential stresses of migration (Menjivar, 2010). The arts in its ability to capture the familiar as one sees it is, thus, a source of comfort for migrants (DiMaggio, Fernandez-Kelly, 2010). Yet, capturing the familiar for migrants can also be used as a tool for sharing with wider society.

The arts can also serve as the expression of one's culture both for the purpose of building inter-group cohesiveness (bonding), but also for the purpose of communicate one's cultural identity to the host society (bridging) (Moriarty, 2004). In the case of community building, the Community Arts are often used by migrants for these two purposes. Pia Moriarty in *Immigrant Participatory Arts* refers to the dual purpose of Community Arts as used by migrants as a bonding-bridging tool (Moriarty, 2004). The term "bonding" is borrowed from Robert Putnam's *Bowling Alone*, which examines the concept of social capital, particularly in terms of the collapse and revival of communities in the United States (Putnam, 2001). For Putnam, bonding is an exclusive form of community building that reinforces distinctive identities and encourages homogeneity.

On the other hand, he sees bridging as activities that promote inclusive forms of community-building, social networks, and that are welcoming of diversities (Putnam, 2001). Moriarty argues that immigrants use community activities for both purposes.

For the purpose of inter-group cohesiveness, or as a tool for bonding, the Community Arts are used to assert a sense of cultural identity and to preserve cultural traditions in the new society (DiMaggio, Fernandez-Kelly, 2010; Moriarty, 2004). This, contrary to what was conventionally argued in the 20th century; that migrants often lost their culture of origin at "the altars of assimilation." Instead, we now know through anthropology and cultural studies that migrants often use the arts to preserve their culture of origin (DiMaggio, Fernandez-Kelly, 2010). For example, Vietnamese immigrants in the United States, use the Participatory Arts, usually in the form of theatre or dance shows, as a form of cultural expression, but also as a form of cultural preservation for their children to remember their cultural values (Moriarty, 2004).

The "bridging" effect with the host society happens in that many cultural events and dance shows are open to the wider public. By their wanting to involve the community as much as possible, and to showcase the final product, the Participatory Arts need witnesses and the final product is often shared with the public (Koeller, 2005; Moriarty, 2004). Contrary to popular belief, these Community Arts projects are not culturally isolating, but on the other hand, need wider society as part of the art-making process. Audience participation is, thus, required and often the audience are members outside of the community (Kasat, 2013; Moriarty, 2004).

Migrants also often use the arts to combat stereotypes in wider society. Some members of the host society may be fearful of migrants, viewing them as culturally-different or a threat to their own culture or values. However, the arts, may be "one of the strongest tools" in helping to combat stereotypes and to "humanize strangers" (DiMaggio and Fernandez-Kelly, 2010). Through the arts, migrants often share their "private reflections" on themes of migration, and thus, allowing migrants to make themselves "comprehensible and

even appealing" to the host society as fellow human beings with the same emotions and needs as everyone else (Adams and Goldbard, 2002; DiMaggio, Fernandez-Kelly, 2010; Koeller, 2005 citing from an interview). Yet, migrants are often forced to strike a fine balance between appearing appealing to the host society, but also advocating for their rights.

While migration is often an emotionally, psychological and circumstantial difficult experience, it may also give migrants a "vantage point" and much insight into themselves and society (Hoffman, 1998). Perhaps it is this heightened sense of awareness that often makes some migrant groups and individuals exemplary social justice advocates. It is often the case that as workers that were forced to move to find work, migrants are often advocates for workers' rights, as well as migrant rights (DiMaggio, Fernandez-Kelly, 2010). Not only do migrants use the arts to combat stereotypes about migrants, the Community Arts are specifically used by migrants as a tool for empowerment (Goldbard, Adams, 2006). The arts are used as an educational process that aims to enhance the individual's power both in terms of interpersonal relationships but also politically; this is similar to how other marginalized

groups use the Community Arts as mentioned in the previous chapter.

For example, the *Asian People's Theatre Festival Society* engages in the Participatory Art for social transformation using theatre both to empower migrants through skills development, but also to empower the group through advocacy. The organization commonly holds the principle "people before profits" and bases its programs on this ideal (Chiu Yu, 2000, 357). In terms of skills development, the company uses theatre to provide a space to encourage skills exchanges between participants, as well as to help migrants practice community organizing skills. In terms of advocacy, the organization uses the Participatory Arts with migrant workers in an effort to "raise a collective voice against the onslaught of globalization" and its effect on migrant workers (Chiu Yu, 2000, 356). The organization reaches out to the wider public by opening the theatre shows to everyone, and it hopes that through theatre, there will be space for "fraternal dialogue," between migrants and wider society (Chiu Yu, 2000).

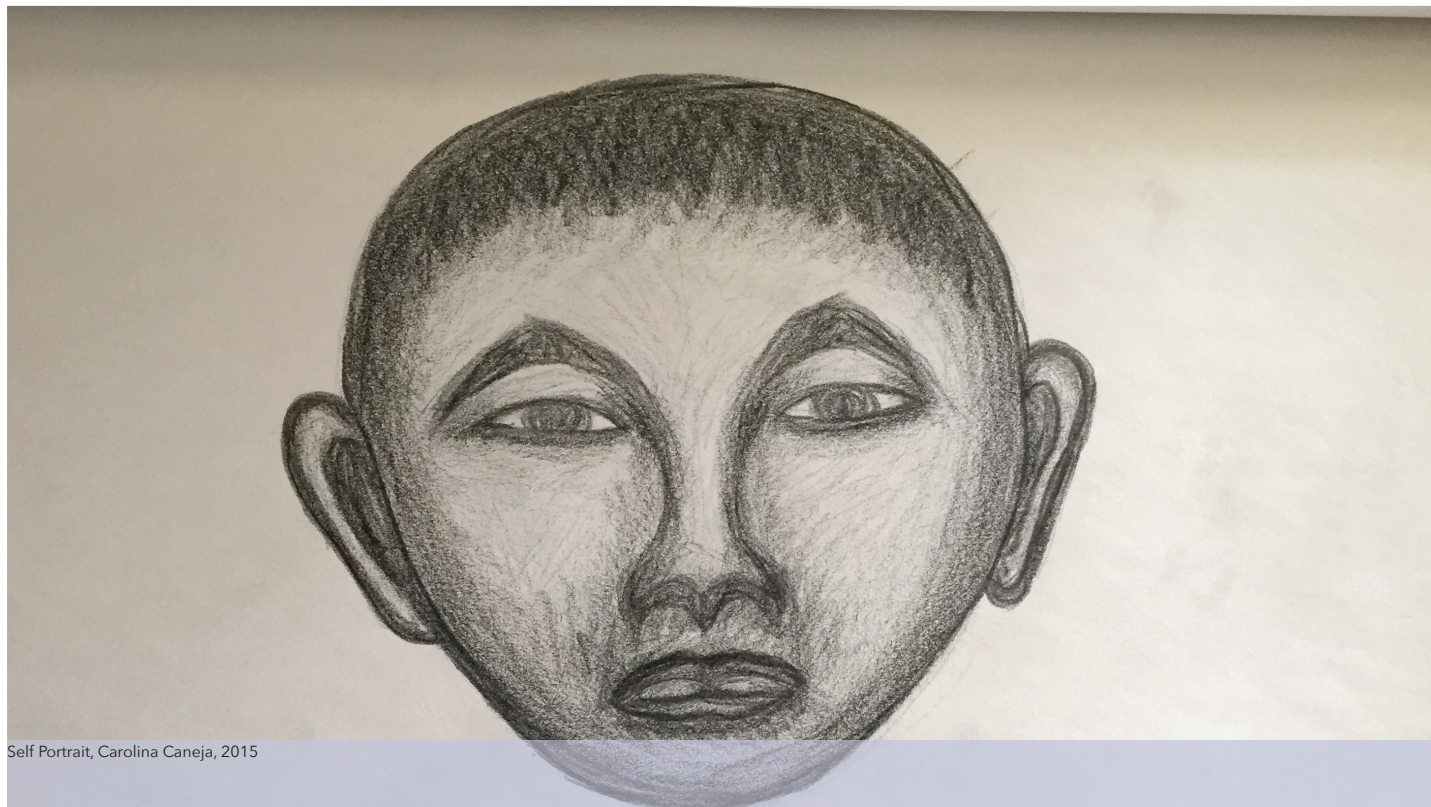
As well as advocating for migrant and worker's rights, the *Asian People's Theatre Festival Society* also fights against the single-market culture of globalization. Globalization is an issue related to migration because it arguably contributes to an increase in forced-labour migration where the flow of capital is concentrated in richer countries, forcing people, typically in Southern countries, to move for employment reasons (Chiu Yu, 2000). The organization engages in multinational theatre collaborations as a means to create cultural exchanges between Asian countries. Additionally, the theme of the theatre productions is typically about migrant issues, for example, one of the theatre productions, "Big Wind" is about the "the plight of workers who migrate from South and Southeast Asia to Hong Kong" and the international movement of capital (Chiu Yu, 2000, 356). The organization fights against globalization both through the thematic choice of the theatre productions but also by creating international connections between Asian migrant workers with the intention of creating a theatre show that is "uniquely Asian" (Chiu Yu, 2000, 357).

Finally, migrants also use the arts as a tool to transition into arts-based labour markets as opposed to low-skilled labour jobs

(DiMaggio and Fernandez-Kelly, 2010). Migrants are often circumstantially forced into low-paid labour jobs, or they are culturally expected to follow a career path that is "safe" and will guarantee them a high monetary return on their educational investment (Interview with Janice Valdez, Email Correspondence, October 2016). DiMaggio and Fernandez-Kelly (2010, 5) argue that in the United States, children of prominent migrants often engage in "Expressive Entrepreneurship" where they use the arts for self-employment and independence from nine-to-five jobs. Children of migrants, as opposed to their parents, yearn "for something more than survival" and instead look to find "prominence, pleasure, and even fame" (DiMaggio and Fernandez-Kelly, 2010, 11).



As we saw from the existing literature, migration is a difficult experience that creates dislocation. The arts and most specifically the Community Arts can be used to cope with difficult emotional and circumstantial experiences in order to create resistance and empowerment in migrant communities. Additionally, the arts are used by migrants for inter-group bonding as a celebration and remembrance of culture. Yet, they are also used as a tool for intra-group bridging, to create ties with the receiving country. As a form of advocacy, they are used to change perceptions of migrants present in the society and the media, as well as to advocate for worker and migrant's rights. In the next chapter, the case of Migrant BC will be outlined.



Self Portrait, Carolina Caneja, 2015

Chapter 4: Findings: The Case of Migrante BC in the Context of Art for Social Change



Diasora, *Diversity, Dialogue*, 2012 pamphlet cover picture

This section outlines the research findings using the case of Migrante BC and its community development efforts within the context of Art for Social Change, drawing specifically on the art workshops organized by PANCIT.

Some key questions that this section seeks to answer are:

- 1) What is the main purpose of the art workshops?
- 2) What are the main components of the art workshops?
- 3) What makes community-based organizing through the Community Arts effective in the case of PANCIT?

For the lead Artist, Bert Monterona, there are three components to using Community Arts in the context of migrant rights and wellness: first, the therapeutic or wellness component; second, the networking component; and third, the advocacy component (Interviews with Bert Monterona, Bahay Migrante Vancouver, April 2016). The art workshops are therefore carried out with the purpose of promoting migrant justice and wellness within this framework. As he states,

“What I am trying to say is that the role of art is for education, [...] information, and advocacy. Once the creator will create it, there is already something [to visualize], it is like a therapy, and then if you display it, it is like an advocacy because there is [...] information that you are trying to project in your canvas, and third it is networking. The art can connect. [There] is a new crowd force in networking, because once you do an exhibition this is how you can mingle [with] other cultures, because we belong to a community with a cultural diversity.” (Interview with Bert Monterona, Bahay Migrante Vancouver, April 2016).

Stakeholders:

The art workshops’ stakeholders are inter-generational and have different migration stories. Some participants are first generation migrants, while others were born in Canada or came at a young age. Since the art workshops began in 2012, youth as young as three years old, school children, adults and elders have been involved in the workshops. Sometimes families attend together or simply leave their children at the workshops (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016; Interview with Hessed Torres, Bahay Migrante Vancouver, July 2016).

Another primary stakeholder that the organization has engaged with in the past is public schools, where many Filipino students attend. For example, Bert previously worked with John Oliver High School, located in the Main-Fraserview neighbourhood where there is a high concentration of Filipino population. In the future, Migrante hopes to expand their art workshops to other high schools in order to service more of the Filipino migrant community in Vancouver (Visioning Session, Bahay Migrante

Vancouver, June 2016).



PANCIT founding members: L-R back: Erwin Apilado, Josefa Sapelino, Rose Ann Ramirez, Janice Waldez, Juliet Tadeja Rivada, Erie Maestro and Bert Monterona

History of the Art Workshops:

The first art workshop was held in the summer of 2012, from the garage of Jane Ordinario, a Migrant-BC founding member. They began when Erie Maestro, also a Migrante BC founder member who is from a family of artists and an artist herself, encouraged Bert Monterona to use his artistic skills to contribute to the Filipino migrant community. Bert had been engaging in Community-Based Arts Programs since the early 1980s in the Philippines, and had already developed a curriculum. Today many art workshop participants say that the current program is very successful and that the curriculum “is almost like a miracle curriculum,” which “has uncovered many unknown artists” (Interview with Erie Maestro, Bahay Migrante Vancouver, April 2016)

One of the reasons the art workshops are successful is tied to Bert’s previous experience working in the Community-Based Arts in Philippines. During Martial Law in Philippines, Bert was attending the university where he became politically engaged and began to think of art as a tool to be used beyond the university classrooms. Although he trained as an Engineering student, he became a Fine Arts Artist, and began to

think that art was more than “just for decoration,” or “art for art’s sake.” Clearly positioning himself within the Social Realist school of visual arts, instead, he realized that art could be used to advocate for social change, and to question social injustices (Interview with Bert Monterona, Bahay Migrante Vancouver, April 2016).

He believed that art that questioned society and art that served the community would shed light on the injustices around him. During this period of the Marcos dictatorship, there were many gross human rights violations in Philippines. The public could not openly talk about these human rights violations under Martial Law, so Bert decided to paint about them. He wanted to shed light on what was happening but feared getting arrested and put into jail, so he created an art exhibition instead. This was the first time that Bert combined the idea of art with social justice. Of his experience of using art for social justice, Bert states:

“I was politicized, I had concern for the community, so that is why [I began creating the workshops], and I am an arts educator and I believe that art education should not only be in school. You can also be an art educator in your university and your own community.” (Interview with Bert Monterona, Bahay Migrante Vancouver, April 2016).

The community-based art workshops currently take place at the Bahay Migrante House on Fraser Street in Vancouver. Bert is the main workshop leader, but since he began the program, he has trained two previous workshop participants—Hessed Torres and Mildred German—to lead the regular workshops. To this date, Hessed has carried out various workshops while Bert is away. The workshops are 12 weeks long, with the first few weeks specifically focusing on the development of artistic skills. Students learn how to use art materials such as pencils, paints, paintbrushes, pastels and how to paint on a canvas. Students also learn about the necessary elements needed in visual arts: colour, texture, and lines. The art workshops start with the very basics and do not assume that participants have any artistic skills yet. Some of the painting exercises that students engage in are drawing from still-life, such as drawing objects like a bottle, and flowers. Students also learn how to draw real life portraits, and finally the composition of a social justice issue (Interview with Carolina Caneja, Metropolis at



Hessed Torres, Art workshop Leader at the Bahay Migrante House

Metrotown Vancouver, July 2016).

Bert, however, states that the skills learned at the workshops are not for “art’s sake,” but for the purpose of developing participants that will advocate for social justice issues through the arts. When participants begin the final drawing composition assignment at the workshops, Bert always reminds students of the importance of thinking about how to visualize a social justice issue such as global warming, migration, or workers’ rights. Bert truly believes that beyond the skill-based elements, the workshops should help “develop the social function of art” (Interviews with Bert Monterona, Bahay Migrante Vancouver, July 2016).

By the end of the workshops, students work on a final piece where they visualize a theme using all the artistic skills that they developed. Bert, however, claims that only some participants have achieved the necessary level needed to effectively express social justice issues. He hopes, however, that as more students go through the workshops more artists will develop so

that they can begin to paint about social justice issues and themes pertaining to migration in order to share their work publicly. Additionally, participants can repeat the program, so there is the opportunity to further develop as an artist.



Wheel of Fortune Triptych, Lara Maestro, 2012

Process and Intended Outcomes of Community-Based Organizing (CBO) Through the Community Arts

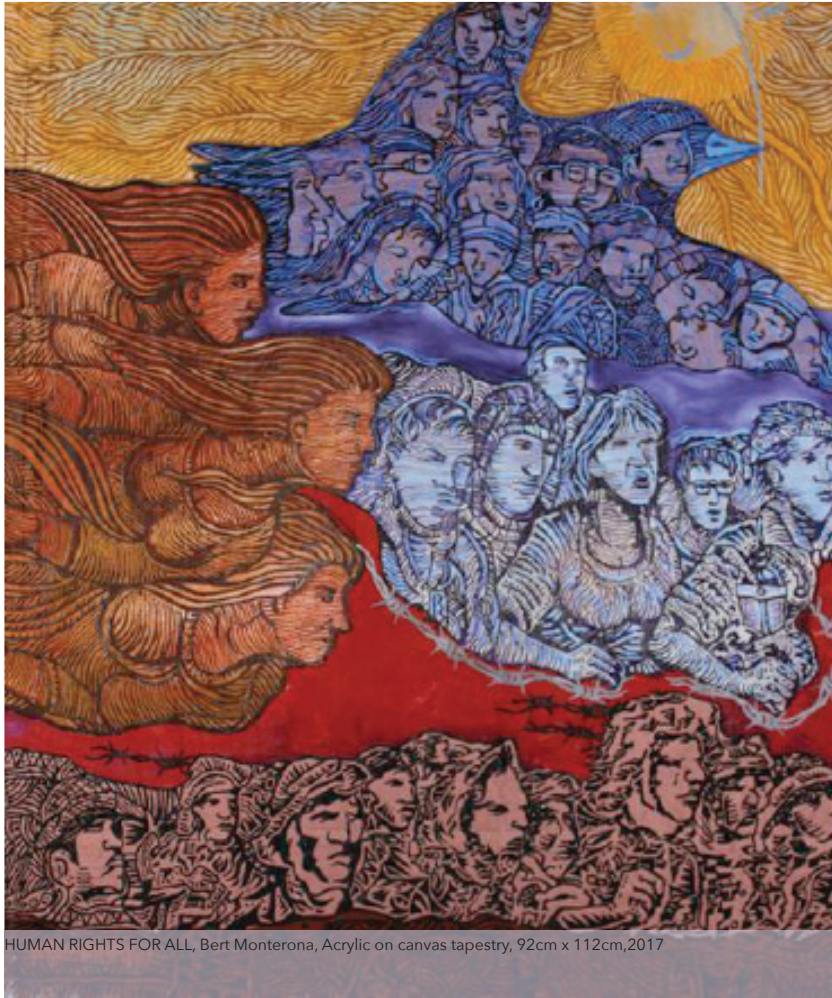
This subsection addresses the questions: What makes community-based organizing through the Community Arts effective in the case of Migrante BC? What draws Filipino migrants to the art workshops and what is it about the particular 12-week long art program that brings the community together to advocate for migrant justice?

Perhaps the appeal of the program for participants is its holistic approach, which Bert argues is a “therapy (micro), an advocacy (macro), and as an opportunity for networking (meso).” As we saw in the previous chapter, migrants use the arts to express difficult emotions, to remain connected to their culture, to share their culture with the receiving society, as well as to advocate for the rights of migrants. The first table below (Table 1.0) illustrates how the lead Artist, Bert Monterona describes the impacts of the art programs on the Filipino migrant community based on the many workshops he has carried out thus



L to R: Postmarked Hope, Self-Release: The Fish Jumps Back to the Sea's Embrace, Why the Cage Bird Fights Erie Maestro, 2012

far. The subsequent tables below (Table 1.1, 1.2 and 1.3) are a compilation of findings from the interviews with four Filipino migrants on how they perceived the impact of the workshops on their own lives. The table is grouped based on three Social-Ecological Systems Theory categories: micro, meso, macro.



HUMAN RIGHTS FOR ALL, Bert Monterona, Acrylic on canvas tapestry, 92cm x 112cm,2017

Table 1.0 Bert Monterona’s summary conceptualizing the intended outcomes of the art workshops.

Outcomes of CBO through Community Arts	Micro (Individual Benefits)	Meso (Community-building, networking, inter-action)	Macro (Political/ Social Justice/ Advocacy)
Bert Monterona Highlights from Interviews	1) Therapy: Participants were better able to digest social justice and emotional issues. 2) Therapy: Participants learned to better deal with their own/ world’s contradictions. 3) Empowerment: Participants felt proud of their work and they developed a sense of self-esteem. 4) Migrant Empowerment: Due to language difficulties some migrants may feel embarrassed or shy, but art allows one to feel proud of one’s work and less shy. 5) Preventative: Helped Filipino migrants stay in school. For example, at John Oliver High School. 6) Organizational development (e.g. creation of PANCIT): Participants learned skills in community transformation by helping to organize the workshops and other activities.	1) Shared Experiences: Participants learned about other migrants’ issues so they were better able to share the burden/ the struggles of migrating. 2) Empathy/ Clarity: Painting about migrant issues helps to create ties with the non-migrant community and helps them to understand the struggle of migrants. 3) Inter-Generational: Accessible to everyone so a wide range of participants of different ages attended the workshops.	1) Visual Politics: Visualizing issues makes them more accessible or easily relatable. People look at an artwork on the theme of migration and they learn more about the issues of migration. 2) Politically Subtle Art: Speaks to all in an accessible and non-threatening language. 3) Artwork Displayed at Political Events: Political artwork displayed at rallies, demonstrations, symposia, conferences and other public events.
Bert Monterona Quotes	<i>“Visualizing it and internalizing it is facilitating the idea in your brain. But playing with the visual elements, it is more emotional and psychological. So it is for your brain and your heart.”</i>	<i>“It is not about migration or social justice, you are just presenting the issues so that they will understand. And the whole activity is that you are creating a space so they can come in and you can gain more understanding and support. For me that is how it will serve, how it will function.”</i>	<i>“Learning more about the issues and that’s for your personal growth but to those people looking at your art, that’s how the social function plays. It is from your art, because it will carry the information and it is the educational side of art.”</i>

This section explores the question of to what extent the art workshops held by PANCIT have contributed to migrants’ well-being? The aim of this section is to address the following:

How does PANCIT use the art programs to help individual migrants thrive?

How does PANCIT use the art programs to help migrants cope with issues of identity, nostalgia and the grief of forced migration?

From the previous literature review on the use of the Community Arts by migrants, it was evident that migrants use the arts for a wide range of processes in relation to individual well-being. Art workshop participants at Migrante BC also reported similar outcomes related to individual wellness from engaging in the art workshops.

To summarize the literature, the outcomes related to individual wellness from engaging in Community Arts by migrants are the following:

- 1.Ability to process difficult emotions and narratives related to migration
- 2.Opportunities to stay culturally connected
- 3.Artistic skills gained allowed for transition into artistic labour markets

Table 1.1 Summary of individual wellness outcomes according to participants’ experiences at Migrante BC	
1)	Development of Visual Language Skills: Participants learned basics of shading, highlighting, colour and line.
2)	Development of Visual Language Skills: Participants learned to draw still life portraits, how to conceptualize a social justice issue, and to how express difficult emotions through visual language.
3)	Therapy: Art became a soothing tool to process very difficult and unexpressed emotions.
4)	Therapy: Art as a tool for mindfulness where your mind is 100% focused on what you are doing, and how to draw, so that you do not think about your problems.
5)	Awareness of Empowerment Potentials: Participants realized that one is more than a migrant worker, that one is human with many emotions.
6)	Awareness of Empowerment Potentials: Realization that you are proud of your drawings, you learn new skills and you get better overtime.
7)	Acceptance: Learned to accept the work that one does and learning to trust one’s artistic instincts.
8)	Passion Development: Continued to paint at home even after the art workshops were over.

Participant Experiences

Similar to what is argued in the literature, casting their experiences in aesthetic ways has helped some participants at Migrante BC. Three of the four participants reported outcomes related to wellness from engaging in the programs. The participants claimed that the art workshops provided them with a tool for digesting unexpressed emotions related to migration, or to social justice themes.

According to participants, the “therapeutic” benefits were due to being able to express their emotions more easily though painting, but also in that doing art allowed them to focus on the artwork and “not to have to focus on outside problems” (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016). As Carolina Caneja states,

“Your mind is 100% there, that shape, you are thinking about that shape, you cannot think of any outside problems.”

Or for example, in the case of PANCIT member and art participant Lara Maestro, she used painting as a way to

express a difficult narrative. She painted “Wheel of Fortune” to express her reactions to the themes that surfaced in her sociological thesis on “transnational” Filipinowomen. She stated that the women she interviewed often mentioned how Filipino women were viewed by non-Filipinos through “extremes,” through the “Madonna/whore” dichotomy and she wanted to find a way to express this. As Lara states,

“I was looking for a way to visualize that feeling of having labels and stereotypes placed upon you. It’s a pretty (overly) simplistic visualization, but it did help me express some of the feelings I had at the time!” (Interview with Lara Maestro, Email Correspondence, October 2016)

For one of the art workshop participants, turned art workshop leader, Hessed Torres, the skills learned in the workshops helped her to cope with difficult emotions related to migration, even outside the context of the art workshops. For example, one night Hessed could not sleep and decided to paint. She went downstairs to the art studio at the Bahay Migrante, which is where she also lives and started to paint. She had dreamed of walking with her daughter, who is still in Philippines, in the



Wheel of Fortune Triptych, Lara Maestro, 2012

Vancouver rain and began to paint it. Hessed hopes that she will be reunited with her daughter in Canada eventually. By painting a dream, and using art as a tool to convey and express what she had witnessed in her dream, Hessed used art as tool to give shape to her feelings, hopes and desires of wanting to be reunited with her daughter in Vancouver. She, thus, used art as a tool for personal expression as well as to give shape to her lived experiences. Additionally, Hessed stated that creating art allowed her to feel that she was not just as a migrant. As she stated,

“I always enjoyed painting, drawing, I enjoyed music as well, so [the art workshops] gave me the opportunity and the venue to reconnect to that artistic side of me, and that type of expression that you really can’t put to use when you are working as a caregiver or a nanny. So that was very important for me, and that is something that I learned about myself as a migrant worker, that there are certain facets to me, not just as a worker. It reminded me of my being a human too, I am a human too that can express, that can be emotional, that can articulate things through the arts and dance.” (Interview with Hessed Torres,

Bahay Migrante Vancouver, July 2016).



Arguably, the free expression available in some art forms, which allows one to transmit and “conceptualize” a message through visual metaphors and colours, allowed Hessed to feel liberated as defined in the previous chapter: where an individual becomes conscious of the systematic nature of their oppression (Freire 1970; Interview with Bert Monterona, Bahay Migrante, July 2016). Hessed stated that making art allowed her to see herself as more than a migrant, arguably a category that has defined her life in many spheres and that restricts her position in Canadian society. As a migrant, Hessed is subject to legal restrictions in her ability to stay long-term and settle in Canada. Additionally, she is subject to some social restrictions such as not being able to adopt a pet at the SPCA because an assumption is made that without a Permanent Residence status migrants are temporary members of Canadian society (Visioning Session, Bahay Migrante Vancouver, June 2016). With all the restrictions that come with being a migrant, the arts may offer both a space with no expressive restrictions, but also a space, whereas Hessed states, she is more than a migrant with legal and social restrictions; she is

human with emotions (DiMaggio, Fernandez-Kelly, 2010).

In becoming conscious that she is more than the categories that define her legally or socially, and in her ability to move beyond these categories to express how she sees herself emotionally, Hessed also arguably moved, as Paulo Freire (1970) argues, from being an “object” of her life story to being the “subject.” Through the arts, Hessed now defines who she is, beyond restrictive social and legal categories, and arguably, the freedom of expression in the arts gives her the space to do so. Additionally, the freedom in the arts allowed Hessed to shape her story. Borrowing from the field of Expressive Arts Therapy, the shaping of one’s story is known as poesies. It is the capacity to shape our stories as well as our “capacity to respond to the world in which we find ourselves” (Levine, 2016, 27).

As Hessed stated, what allowed her to express her emotions easily was also the skills development training she received at the art workshops. As mentioned previously, the art workshops also consist of skills development training

as well as the conceptualization of an issue. Other participants also reported improvements and learning skills in drawing, shading, pastels, still life. Arguably, participants learned a new language through which they could use to express ideas related to social justice issues. As mentioned previously, Bert, however, claims that there is still a long way to go so that participants' skills are able to have a profound impact in advocating for social justice issues through painting, but he is hopeful that in the future, many participants will become skillful in using visual language to portray social justice issues.

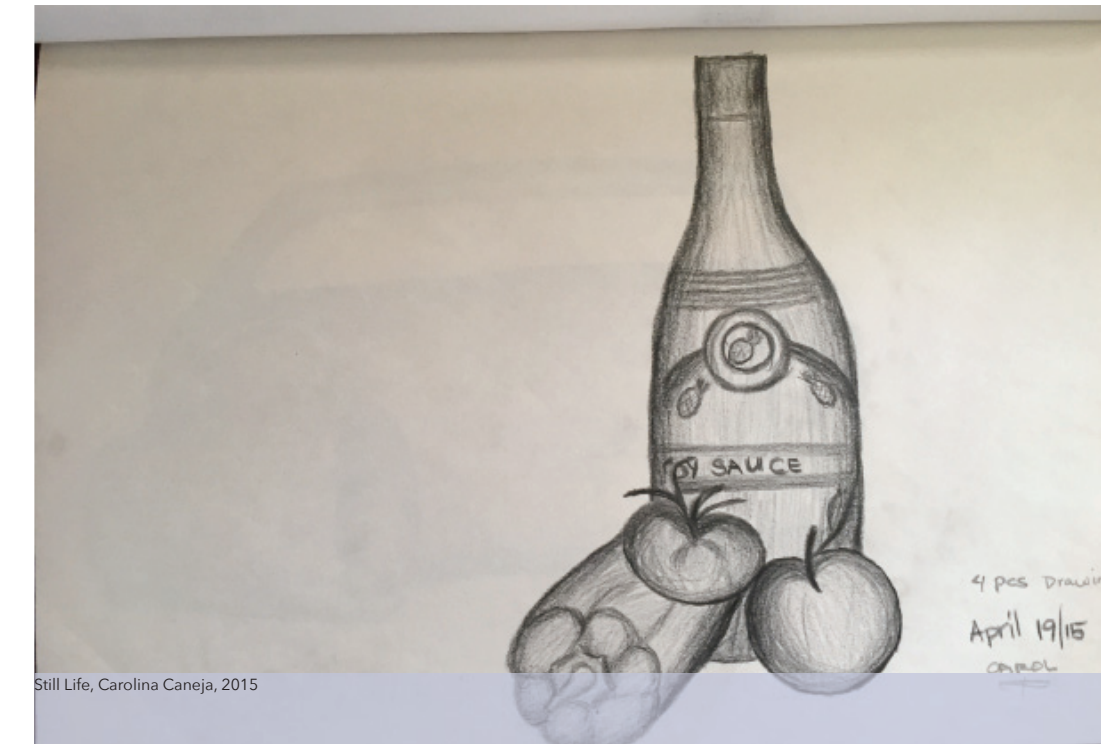
Additionally, similar to the findings stated in the chapter on individual benefits and the Community Arts, the arts can help increase self-esteem amongst migrants too (Koeller, 2005, Kasat, 2013, Jermyn, 2001). Bert who is a migrant himself argues that as a migrant, one is often faced with the difficulty of learning a new language, which can often create self-esteem issues. In his own experience, art has helped him to feel better during the times that he feels his English is not good. So he uses the workshops as

way to leave migrants with a tool to make them feel proud and happy with who they are (Interview with Bert Monterona, Bahay Migrante Vancouver, July 2016). As Bert states,

"It is empowering to get [that] kind of self-confidence. [You feel] I am important, I did something, so [...] I can do something more, rather than [to have] self-pity and [to be] scared because everybody is talking English nicely and good and you cannot, something like that." (Interview with Bert Monterona, Bahay Migrante Vancouver, July 2016)

Participants such as Carolina Caneja indeed felt proud of the work she created at the workshops. She had never painted or drawn before attending the workshops, but found much enjoyment from painting. In relation to feeling proud and happy from the paintings she created, she states the following:

"But anyway when I came home. I said: 'look what I draw today this is my first drawing' I told my daughter. 'What does it look like?' 'A bottle.' "Oh so it looks like a bottle?" "What do you think this is?" "A globe." "Oh then it looks like a globe?" I was so excited." (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016)



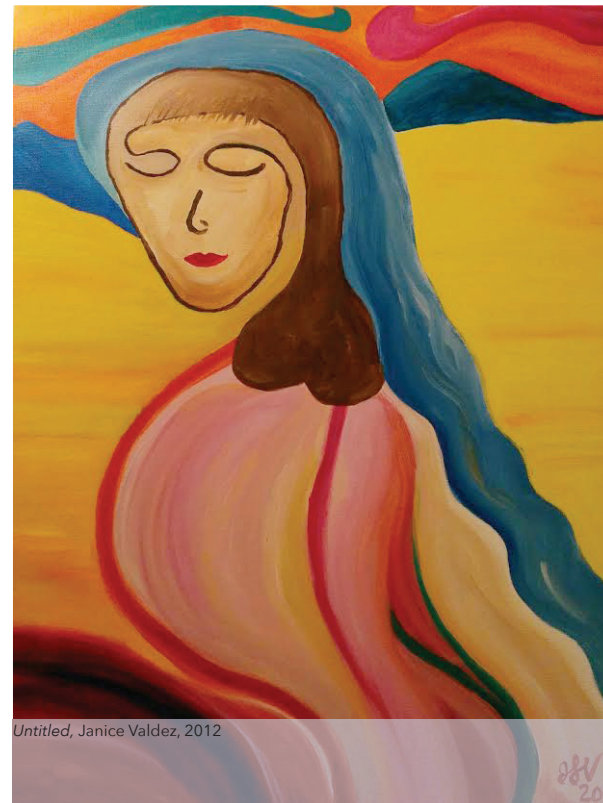
Still Life, Carolina Caneja, 2015

Additionally, as mentioned in “The Diversity and Mobility of Immigrant Arts,” some Latin American migrants and their children in the United States use the arts to transition into careers in the arts as opposed to low-paid labour, which migrants are often forced into (DiMaggio, Fernandez-Kelly, 2010). The skills learned in the art workshops at Migrante BC has allowed some participants to begin to consider the possibility of creating full-time or part-time careers in the arts by creating an Arts Hub, which aims to provide art services for the public (Visioning Session, Vancouver, June 2016). Although, not yet in place, the active learning of new artistic skills, particularly amongst youth participants might mean that Filipino migrants aspire to careers in the arts. The hope that participants will use the art workshops to transition into careers in the arts was also mentioned by workshop participant, Janice Valdez:

“The cultural transformation can be that Filipinos will see possibilities for careers in the arts, not just the commonly celebrated domestic work, retail and hospitality jobs, medical technicians, accountants or

nurses.” (Janice Valdez, Email Correspondence, October 2016).

The art workshops, thus, allowed some participants to begin to think of new ways that migrants could begin to see themselves in relation to labour. As the literature on migrants as well as Janice argues, migrants often go into “safer” careers that will guarantee a secure income. Aspiring to safer careers is especially common



amongst children of migrants that saw their parents struggle to make a living (DiMaggio, Fernandez-Kelly, 2010). The art workshops at Migrante BC may, however allow some participants to feel empowered by the possibility of seeing different life choices for themselves and not just the typical safe career paths that migrants tend to take.

We can see that the art workshops at Migrante BC have contributed to participants’ wellness in various ways. Not only have participants learned new visual arts skills that have contributed to their visual arts literacy, but these new skills have allowed participants to better capture their migration experiences as well as social justice issues as Bert intended. For example, as we saw, Hessed Torres used the visual art skills learned at the workshops to capture the emotional difficulties she faced as a result of being away from her daughter. Another therapeutic outcomes of the art workshops as reported by Carolina Caneja was that painting allowed her to be fully present in what she was drawing and not to think about other things, which gave her a break from thinking about her outside problems. Another outcome of the workshops is that participants became aware of the empowering potential of the arts for

themselves. Not only did some participants realize that they were able to learn a new skill and get better over time, but in the case of Hessed Torres, for example, she realized that she was more than the categories and restrictions that had been imposed on her socially, she was “human with many emotions.” Finally, the art workshops encouraged some participants to keep painting even after the art workshops were over. While the art workshops contributed to individual wellness, they also helped to contribute to community wellness and social justice by bring migrants together as the next sections explore.

Table 1.2 Summary of Meso-level Outcomes of Community-Based Organizing through Community Arts: outcomes according to participants’ experiences at Migrante BC	
1)	Friendships: Participants reported becoming friends with other migrant students and that the friendships extended outside the workshops.
2)	Community: Interest in art and creating meant that there was a lot of willingness to participate in the program and the continued participation helped to build a strong community. For some participants it was the first time they painted in communion with others.
3)	Shared Experiences: Participants reported that it was beneficial to learn about other migrant workers’ similar experiences.
4)	Intergenerational: A wide range of migrants of different ages attended the workshops. Some mothers came with their children. There were a child as young as 3 years old and some elderly people that also attended.
5)	Cultural Connections: Met other Filipino artists that for many had not had the chance to do so before.

Discussion of Meso-level Beneficial Outcomes of CBO through the Community Arts at Migrante BC

This section explores how Community Art brings migrants together both to contribute to community wellness and social justice. Questions that this section seeks to answer, are:

- 1) How does PANCIT use the art programs for community organizing?
- 2)) How does PANCIT use the art programs to build social capital? (Inclusion, belonging, and welcoming)

We saw in the literature that migrants’ use of the Community Arts to promote Community Building. On the next page is a summary of the main points:

1) Assert sense of cultural identity
2) Preserve cultural traditions for children
3) Communicate with receiving society

How does Migrante BC use the art programs for community organizing?

Participants of the art workshops at Migrante BC reported similar community-building outcomes as stated in the literature. There were, however, additional findings and some findings that differed. For example, a finding that differed was that participants at Migrante BC did not report that the workshops helped them to preserve their cultural values. Perhaps this is because the goals of the workshops are not geared towards cultural preservation, but are more in line with the goals of promoting wellness and justice for migrants.

Similar to the findings in the literature, participants did, however, make strong and meaningful connections with other Filipino migrants around the shared interest of the arts and many kept coming back to the workshops (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016; Interview with Hessed Torres, Bahay Migrante Vancouver, July 2016; Janice Valdez, Email Correspondence, October 2016). These connections were important as they often exposed participants to similar migration stories. According to Hessed Torres, these shared stories provided her with a “sense of belongingness” and that as a previous Caregiver, she was not alone in her difficulties (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, April 2016; Interview with Hessed Torres, Bahay Migrante Vancouver, July 2016). Participants also reported that the art workshops were “very fun” and that many people wanted to stay until later. For example, Carolina Caneja stated that sometimes the art workshops ran for five or six hours, and that after the workshops all the participants would go have dinner together. As Carolina states,

“I met a lot of new friends and they became close to me. At the end of our drawing we would all go to the restaurant. We all pitched in some food and we [made] jokes and started laughing. We kept laughing, sometimes we didn’t finish what we [were] drawing, we joke around. It makes your stress go away, you feel good at the end of the day, and I shared it with my friends.” (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016).

In Vancouver, where a considerable number of residents reported feeling alone and that it is difficult to make friends, the art workshops are not only a fun place to meet new people, but arguably a necessity for community building and creating stronger social capital especially amongst the migrant community. The June 2012 report “Connections and Engagement: A Survey of Metro Vancouver” by the

Vancouver Foundation found that 1/3 of Vancouver resident felt it was difficult to make friends and 1/4 often spent more time alone than they would have liked. Arguably, Vancouver could even be more isolating for recent migrants as they have just arrived from a new country by themselves and, thus, have limited avenues for establishing friendships. According to the report:

“We often hear that Vancouver can be a difficult place to make friends. Newcomers describe people here as polite but distant. People who moved here years ago tell stories about feeling alone for a long time; not being invited over for dinner by new work colleagues, introduced to people or shown around their new city” (Vancouver Foundation, 2012, 13).

Additionally, the report stated the following:

“Our survey found that new immigrants – people who have lived in Canada for five years or less – are very optimistic about the new lives they hope to build for themselves and for their children. That in itself may not be surprising, but what is interesting is that their optimism fades the longer they live here.” (Vancouver Foundation, 2012, 13)

An art program where participants can meet in a casual and fun setting is ideal for helping migrants to make meaningful connections that are long lasting and may arguably contribute to maintaining their optimism in life, enable by new ways of meeting and making new friends even as time goes by.

For other participants, such as Janice Valdez, the workshops were a good opportunity to be in the company of other Filipino artists, especially since she reported to not have had this opportunity before when she was growing up in Northern BC (Janice Valdez, Email Correspondence, October 2016). Additionally, participants reported excitement to be part of intra-group organizing within the Filipino community; a diversity of migrants attended the workshops; toddlers, youth, adults, seniors, as well as first generation migrants and second generation migrants. We could argue that the workshops, thus, contribute to social capital formation through their highly inclusive approach. They are open to all ages, and additionally they are open to non-Filipinos.

In addition to the recent workshops, there was also strong

community outcomes in bringing the Filipino community together for the collective creation of three murals that took place at the initial art workshops. In 2012, when PANCIT was originally created, three murals were painted at the art workshops with the guidance of Bert.



Migrante members painting the first PANCIT murals

The creation of the murals arguably had a strong group bonding effect which Bert intended in the activity. Bert argues that the murals are collective by nature because when participants come together to make a mural about a certain issue, it allows them to collectively discuss the issue and share information on their own experiences and their “share[d] collective struggles” (Interview with Bert Monterona, Migrante BC Vancouver July 2016). Additionally, Bert states that not only those that made the mural will bond over the issue or collective struggles, but that other migrants that then witness the work will also identify with the issues. Additionally, it could be argued that when other migrants witness the work, this possibly allows them to feel less alone in their collective struggles (DiMaggio, Fernandez-Kelly, 2010). As Bert states, in regards to the reaction of migrants to the murals, “It might be informative, it might be liberating, knowing other aspect of the issue” (Interview with Bert Monterona, Migrant-BC House, July 2016).

Furthermore, as was argued by Pia Moriarty (2004), Rebecca Koeller (2005), and also Bert Monterona, the public display of the murals acts as a bridge for the larger

society to empathize with migrant struggles. Furthermore, Bert argues that with social media, the works have even more potential for reaching wider society; it is not just the displaying of the work physically, but now there is an opportunity of reaching more audiences through social media platforms. As Bert states,

“And then when this is done, this is how it plays for the community or the society because [...] the people will look at your art and they will absorb the issues. That is why now, [it is shared in] two ways; [the] physical presentation of the artwork, and the social [network] posting of the artwork.” (Interview with Bert Monterona, Bahay Migrante, July 2016).

How does Migrante BC use the art programs to build social capital? (Inclusion, belonging, and welcoming)

To summarize, Migrante BC builds social capital through the art workshops through the following mechanisms:

- 1) Free of Cost
- 2) Intergenerational
- 3) Open to All Skills Levels
- 4) Open to Non-Migrants
- 5) Beautiful Space

The inclusive nature of the art workshops allows them to contribute to an increase in social capital within the Filipino migrant community. While art classes at Langara College in Vancouver for the duration of 8 weeks cost \$273 plus the art materials needed, the art workshops at Migrante BC are free of cost and include all the materials needed. The materials provided at the workshops include multiple canvases used for various projects, pencils, art paper and all the paint needed. This is currently made possible because of small donations specifically for the running of the workshops. Keeping the workshops free or low-

cost is especially important for low-income migrants who cannot afford to spend too much money on leisure. This is especially true for migrants that save up money to send back to their families. As art workshop participant and workshop leader, Hessed states in relation to the affordability of the workshops:

“My biggest take away from Bert and his class is that art should be available to everyone, not just those students that can actually afford to go to a fancy art school. Art should be made available to the very least, the very underserved because it’s art. Why would you withhold it to a community, and that is also to me, personally, why I do with Migrante the art collective because I want to be able to share that passion in art with the kids that come here and are having a difficult time adjusting to school, to life here because it’s difficult. Life in the Philippines is difficult, but it’s different here. [...] Art is ... should be available for everyone.” (Interview with Hessed Torres, Bahay Migrante Vancouver, April 2016).

Beyond their financial accessibility, the workshops are highly inclusive in that they are open to all ages. As mentioned

previously, the workshops are attended by migrants of many ages: toddlers, youth, adults, and seniors. One of the youngest participants came with his mother and he was two or three years old (Interview with Hessed Torres, Bahay Migrante Vancouver, April 2016; and Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016). Sometimes families attend together, giving migrants a pleasant space to share a meaningful activity together as a family and meet other migrant families who may be going through the same struggles (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016; and Interview Bert Monterona, Bahay Migrante Vancouver, April 2016).

The workshops are also helpful for working mothers who may need a break from family duties. Some mothers sometimes leave their children at the workshops and were able to take a day off for themselves (Interview with Carolina Caneja, Metropolis at Metrotown, July 2016; and Interview Bert Monterona, Bahay Migrante Vancouver, April 2016). Evidently, everyone is welcome, including those with no art experience.



It is common for people to sometimes state “I can’t do art, I am not good at drawing etc,” but the art workshops are also very accessible in that they are open to all artistic skills levels. One of the participants interviewed, Carolina Caneja had no prior experience of doing art but joined the workshops and continued painting for a while after the workshops were over. She says she wants to begin to paint again or re-join the workshops (Interview with Carolina Caneja, Metropolis at Metrotown Vancouver, July 2016). Since the art workshops are advertised as specifically open to all skills levels, they are arguably inclusive and welcoming to participants with no art experience. In the case of Carolina, the workshops even left her with a desire to continue painting after the workshops were over.

Finally, the space at the Migrant BC studio is a beautiful and welcoming place. The artwork of students is displayed up on the walls of the studio, there are easels, there is space to make hot coffee or tea, a fridge, and the venue is spacious. Arguably having a welcoming space to host the art workshops may contribute to workshops popularity and in drawing people into participating in the workshops on a long-term basis.



Table 1.3 Summary of Macro-level Outcomes of Community-Based Organizing through Community Arts: outcomes according to participants’ experiences at Migrante BC
1) Social Justice: Participants realized by hearing individual stories that the problems surrounding migration are systematic, not just one individual’s story. 2) Cultural Role Models: Provide youth with models that are from Filipino culture. 3) Politicians Mobilized: Locally-based politicians such as a Member of the Legislative Assembly (MLA) Mabel Elmore; other local, provincial and national politicians witnessed the artwork at the final exhibitions.

Finally, since the organization strongly emphasizes the importance of advocating for migrant rights and justice, this section seeks to understand how the community arts at Migrante BC contributed to organizing for migrant justice. This section aims to answer the following questions:

- 1) How does PANCIT advocate for migrant rights?
- 2) What specific elements of the program contribute to this advocacy?

We saw in the literature that migrants use the Community Arts for various social justice purposes. In the next colum is summary of the main points:

- 1) Advocate for migrant and worker’s rights
- 2) Promote migrants’ rights to wider society
- 3) Combat single market culture of globalization

For effective change to happen at a “macro-scale,” it arguably needs to target a society’s decision-making bodies as well as the society’s mainstream cultural values, customs, laws and ideologies. Arguably, effective social change at this level would mean that policy makers and mainstream culture would believe that “migrant’s rights are human rights,” as Migrante BC promotes. We can see in the case of Migrante BC that the Community Arts to a large extent helps to promote social change at this level. Yet wider-scale societal change needs to be supported by individual advocates that support the cause, as Migrante International promotes in its mandate of working with victims of migration. As Mic Caturia from Migrante International states,

“Migrante describes itself as “a national democratic organization.” They, thus, seek to empower victims of migration and make them future allies to the cause of Overseas Filipino Workers (OFW), instead of being a charity organization that further victimizes OFW and does not allow them to become advocates for the cause of migrants.” (Interview with Mic Caturia, Manila, cited in Lasocha, Tavakoli, McKeil, 2016).

Arguably, the art workshops at Migrant-BC also seek to empower victims of migration and make them future allies to the cause of migrants’ rights and welfare. As stated earlier, migrants are encouraged to paint about various social justice issues including their own migration experiences. Yet, questioning dominant social narratives and becoming conscious of one’s oppression is not a process that necessarily happens sporadically, but it may often need to be facilitated or prompted. As we saw in the previous chapter, the Community Arts can contribute to an individual’s understanding of their own oppression. Community Arts at Migrante BC not only provides an avenue to meet others with similar stories as migrants, but it also provides the avenue to talk about these struggles.

As was mentioned before by Hessed Torres, she realized from meeting others that her story was not unique but common amongst Caregivers. It was the realization that her story was not unique that Hessed argues allowed her and others to see that the problem

was systematic. Since Live-In Caregivers' work contracts are often tied to one employer by law in Canada, in some cases employers take advantage of the precarious legal status of Caregivers as migrant workers dependent on them for the eventual eligibility to apply to the Permanent Residence lottery. The art workshops, thus, provide an avenue where participants begin to critically think about their own systematic oppression and instead of being victimized, they are encouraged by the lead Artist Bert Monterona to use their experiences to reach both migrants and non-migrants through their paintings.

But without engaging in political debates, how do the Community Arts help to change mainstream social narratives on migration as well as policy?

Like other migrant groups that use the arts to combat stereotypes on migrants, Migrante BC also uses the Community Arts to help non-migrants become aware of the struggles and artistic talents of migrants. As Paulo Freire (1970) argues, "liberation" is not just for the benefit of the oppressed, but for the oppressors to realize that they too are victims of a system of inequality where they are forced

to oppress others. Similarly, migrants advocate for migrant rights and justice in order to allow wider society to respond and realize their own complicity in the perpetuation of inequality.

As discussed previously, the Migrante of BC as a community-based organization has put together three events to showcase the art for community development work that they do. All three events have been held at locations where non-migrants venture and they were open to the public. Two events were held at the UBC, and the last event was held near downtown Vancouver.

- "Diaspora, Diversity, Dialogue: Cross-Cultural Conversations about Art, Justice, and Sustainability" held at UBC at the Irving K. Barber Learning Centre in September-November 2012
- "Kapwa," at the UBC Institute of Asian Research and the Liu Institute's multipurpose hall, May-June 2014
- "Migrante BC 1st Annual Gala Fundraiser: Moving Forward Together: Building Migrant Worker Security," March 18, 2016

Despite being highly dependent on migrant workers, non-migrants may not be aware of the legal, cultural and physical struggles faced by many migrants in their midst. Through the art workshops, Migrante BC has been able to begin to bring awareness to the difficulties migrants face to the non-migrant community in Vancouver. The organization has also formed key partnerships with politicians such as Member of the Legislative Assembly (MLA) Mable Elmore; other local, provincial and national politicians; partners at the law firm that supported the class action suit of temporary foreign workers against Denny's Restaurant; the City of Vancouver, funder of one of their art exhibitions, which have all been invited to the above exhibitions and other events organized by Migrante BC to showcase the art created at the workshops. Arguably, such key partnerships can have wider social ramifications in helping to both bring awareness to the invisible dependence of Canadian society on migrants and its repercussions, but also to help change policies pertaining to migrants in the long run.

As the lead artist Bert Monterona argues, the events are an effective and non-threatening way to engage with the non-migrant public on the politics of migration. Bert argues that this type of advocacy is possible because visual language is more neutral than political language and can, thus, allow for ambiguity as well as emotional nuance to be portrayed. Furthermore, the display of the artistic images publicly may invite more people to engage with the image much more willingly because it is not as threatening as a speech or a discourse (Interview with Bert Monterona, Migrante BC Vancouver, July 2016). As Bert states on the relation between the arts and using it as a tool for advocacy:

"It is not really obvious, but it is to trigger the mind of people to talk about it. So that is the role of art, to target any issues, this is not antagonizing whatever you politicalize." (Interview with Bert Monterona, Bahay Migrante Vancouver, April 2016)

For Bert, the accessibility of the artwork is a key way to ensure that the political message of the artwork gets through to the public. All work that is publicly displayed is accompanied by a

description to help the viewers “to understand” and to help migrants better “crystallize the advocacy aspect,” as opposed to artwork in a gallery with a title but no description (Interview with Bert Monterona, Migrante BC Vancouver, July 2016). Bert wants those that are interacting with the work to really understand what it is about: “it is not just art for art’s sake,” and that he wants the artworks to “always give more clarification on the issue” (Interview with Bert Monterona, Bahay Migrante Vancouver, July 2016). Additionally, an important social change outcome of the workshops at a macro scale is that they help to promote active citizenship. At the workshops, migrants begin to understand that their struggles are not unique but systematic. They reach this macro-systems-level awareness by talking to other migrants, and also arguably through Bert’s encouragement to paint about social justice issues. In some cases, art workshop participants such as Carolina Caneja and Hessed Torres have also taken part in making banners for migrants rights rallies and have attended the rallies together as a group.

Effective social change arguably requires that an organization targets different levels of society. Migrante BC not only supports



Mayor Gregor Robertson and Mildred German, Art workshop Leader at the 2016 Vancouver Dyke March

migrants’ wellness through the art workshops, but also helps to create meso and macro outcomes. We can also see from the case of Migrante BC that change at the micro level is very important in helping to empower victims of migration as Migrante International advocates for. It is evident that the arts when used for social change purposes are not just about individual liberation and conscientization, but also about creating strong communities that will advocate for social justice issues.



Hygie Escasa, caregiver and Migrante BC member, and Hessed Torres, Art workshop Leader



Chapter 5: Strengths, Weaknesses, Opportunities and Threats to Migrant BC's Arts Programs

Philippine
Artists Network
for Community
Integrative
Transformation

This section outlines the results from the S.W.O.T analysis that was conducted with members of Migrante BC, June, 2016. The strengths, weakness, opportunities, and threats to the success of PANCIT are discussed. The S.W.O.T for PANCIT also considers the factors pertaining to Migrante BC more generally, but that specifically affect PANCIT.

The strengths and weaknesses in this S.W.O.T outline the internal factors in the organization, particularly in relation to PANCIT's Community Arts Program that may allow for or impede its success in the future. The Community Arts program at Migrante BC has plenty of strengths that it can draw upon to ensure that its weaknesses or threats do not impede its success in the long-term so overall the organization does not have to worry about its overall sustainability.

Migrante BC has many strengths that may not be easy for similar organizations to cultivate without the help of external intervention. It is an organization that draws from its own community for help and can rely on the creativity,

leadership, and unity of its members in helping to run its programs. Furthermore, it is the first Migrante chapter to implement a visual arts program through PANCIT, which speaks to the organization's ability to creatively draw on its already existing strengths and resources to service its community.

The art program is the first visual arts program amongst Migrante chapters and it is still running after four (4) years. This not only speaks to the organization's creativity in coming up with new programs, but also in sustaining them overtime. Some organizations may be very talented in coming up with new ideas and dreams, but find implementing and sustaining the program difficult. Migrante BC has been able to strike a good balance between being creative and delivering the programs it hopes to develop. It has managed to strike a balance between "dreaming and action" as Migrante BC Volunteer Lenora Angeles stated in the Visioning Session.

Perhaps what has allowed the organization to take its dreams into action is their style of leadership. Migrante BC practices a Democratic Leadership style, which is arguably an important

strength of the organization. Democratic Leadership is based on the empowerment of others, helping them see their strengths so that they may service their community, instead of top-down leadership, which may not help uncover everyone's strengths. For example, Erie Maestro, one of the founding members, knew that Bert Monterona was an Artist that had engaged in community work, and so knowing his skills, suggested he put together an art program for Filipino migrants. This democratic leadership style has also meant that the organization has been able to secure ownership of the Bahay Migrante House on Fraser Street in Vancouver where there is a space for art making and exhibition..

The success in keeping the space is also due to the strong repertoire of its members, who practice good governance, money management and transparency, which are all crucial factors in allowing for the longevity of a stable gallery space. Similarly, the unity of the community involved at Migrant-BC, is also a great strength. If Migrante BC generally needs any help, they can draw on the the Filipino community to help with different tasks, and volunteers can be easily mobilized in times of need.

Another important factor in allowing for the longevity of PANCIT and the art workshops is that the legacy of Bert's workshops can be carried forward. The ongoing commitment of volunteers and their willingness to help has meant that Bert was able to train two PANCIT members, Hessed Torres and Mildred German to carry the programs forward. When Bert is on holidays, Hessed Torres has already led several workshops. Finally, the organization has successfully reached out to a wide range of community partners in Vancouver: the City of Vancouver, UBC faculty and institutions (The School of Community and Regional Planning, School of Gender, Race and Social Justice, The Liu Institute, Geography, Institute of Asian Research), as well as Assumption College Alumni Association, and John Oliver High School.

Migrante BC's strengths as a grassroots, volunteer-based organization, are however also to an extent the sources of its challenges (or weaknesses as some may put it). Some of the organization's key weaknesses are: the vulnerabilities in its core programs, heavily reliance on volunteers, and lack of funding.

Although the organization has a variety of core programs and some of them unique to the chapter, such as PANCIT, it needs to strengthen them, according to some BC-migrante core members. In terms of PANCIT, the organization would like to involve more core leaders to help carry the program forward. As of now, PANCIT relies on Bert Monterona, Hessed Torres, and Mildred German. Related to PANCIT, Migrante BC would also like to strengthen the interconnections between art, lobbying, and activism. As Erie Maestro mentioned at the Visioning Session:

“You are as strong as your activities, your political activities, using culture to do more than art work, to do consolidating work and advocacy work. Because then if we don’t, then we are just another arts program like anywhere in the city or a community centre.” (Interview with Erie Maestro, Bahay Migrante Vancouver, June 2016)

Another challenge/weakness, which is also one of the organization’s greatest strengths, is its reliance on volunteers and its members. The community is united, and so volunteers can be relied on and mobilized easily, but the organization

relies on them heavily. The organization has no paid members and all volunteers often wear different hats both in the organization and in their own lives, so there is a high risk of burnout. Furthermore, despite the hard work of volunteers, the organization is not able to provide volunteers with an honorarium. Even the lead Artist Bert Monterona, who is a professional artist works on a volunteer basis. This highlights the third core weakness of the organization, funding.

Migrante BC does not have charitable non-profit status, which prevents the organization from applying to major philanthropic Foundations and Government grants, which could help to expand the art workshops and the creative organizing through PANCIT. The lack of funding also means the organization has not been able to hire a full-paid staff member in the organization. In order to not just rely on grant funding, another source of funding that the organization would like to draw on is art sales. However, it does not have a systematic plan or mechanism for this process. The organization still has to agree on a

mechanism for distributing the earnings from the art workshops with the artists. This will be expanded on in the discussion of opportunities.

Although funding is very important, PANCIT can rest assured that it is not a key to their survival and that they in fact already have more important factors that will ensure their sustainability. According to Seanna Connell, Project Director of ArtBridges, a free “Canada-wide hub for community-engaged arts initiatives that connects people interested or active in community-engaged arts across Canada” (ArtBridges Website), many organizations think that funding will lead to their long term success and sustainability, but strong leadership is the key. As Seanna states,

“Funding is not always key: People always think it is the key to sustainability, but before that comes leadership. You need passionate people who are willing to work hard and work with the community and the community needs to need the program. You can have all the money in the world but if you don’t have that, it’s not going to be sustainable.” (Interview with Seanna Connell, Skype, October 2016)

Seanna has worked with many art-based organizations

throughout Canada and has seen some art-based programs succeed and others fail. Some key elements she pointed out that have led to the success of art-based organizations in Canada include:

- 1) Leadership skills and strong volunteer base
- 2) Ability to attract new people with different skills (legal, treasurer, business, not just all artists)
- 3) Strong people that are okay with hard times that will work through solutions

Migrante BC has all these factors of success in their favour, but now needs to find sustainable funding sources in order to keep the art workshops free or at a favourable rate for participants as they have done so in the past with success. The next section explores the organization’s opportunities and potential threats. The opportunities and threats are analyzed to understand how the organization can harness its existing strengths and weaknesses to move forward. While the organization has a strong leadership

capacity, one of its threats is that some of the core volunteers are slowly ageing, so there is opportunity to leave the organization’s leadership to younger members. This weakness however can be tackled if the organization pro-actively seeks leadership programs. Connecting the younger members to leadership programs could uncover the existing leadership strengths of community members. The leadership program could also be useful for any interested volunteers generally. One program that the organization could connect to for the purpose of expanding its leadership skills is SFU’s Public Interest Research Group Facilitation Program. The program is free, and it is a 4-week program where participants learn key skills in facilitation which could be useful in social advocacy work. More information on the program can be found at: www.sfpirg.ca

Perhaps one of the organization’s biggest threat is the unfavourable view of migrants that is currently being put forward by Donald Trump and other far-right leaders worldwide. In British Columbia, there may also be the potential reelection of the BC-Liberals, also a right-leaning party. While Migrante BC works hard to inform the non-migrant community in Vancouver of migrant issues, it might now have to work twice as hard in creating allies for migrants’ rights amongst the general public if the rhetoric put

forward by politicians is not one in favour of migrants. Another threat is the recent changes in 2014 to the Live-In Care Program, which previously guaranteed workers the right to apply for Permanent Residence after two (2) years of employment, to now a lottery process, where only 50% of applicants qualify for the PR. This change means that migrants’ conditions have now become even more precarious if they are not guaranteed the right to stay in Canada after employment. Such changes may mean that Migrante BC may need to service more migrants in distress, and may thus need more funding to expand their programs.

Finally, the organization’s charitable status, prevents the organization from applying to major grant giving agencies.. If Migrante BC applies for charitable status, it however means that they could only engage in 10% advocacy. Since advocating for migrant rights is one of the organization’s core principles, this may not be the best option. As was mentioned at the Visioning Session, Migrante BC could consider making PANCIT

an independent partner but not an affiliate of the organization as it currently stands. However, if the organization wishes to keep PANCIT as a partner, as long as it does not engage in advocacy against or for a political party, then it could still continue to create murals and banners for the purpose of advocacy (Interview with Seanna Connell, Skype, October 2016). However, it is important that PANCIT remains below the 10% advocacy permitted or it risks losing the charitable tax status and possibly forfeiting the charities’ assets. In the Appendix, under Appendix 1 and 2, there is a list of grants that the organization could consider applying to. Included is also the requirements and deadlines that need to be met to be eligible. Most of the organizations providing the grants have been contacted to verify the eligibility of Migrante BC or PANCIT to apply for them.

Important General Considerations for applying to grants (1.4) :

- 1) Most grants require that the organization is a registered non-profit without a political mandate.
- 2) Some grants require that the organization has a charitable status (not all nonprofits have charitable status).
- 3) Most require that the organization is arts-focused organization, so for example PANCIT would qualify, but applying as Migrante BC would not.
- 4) Some grants require proof of steady revenue for at least some years.

Alternative Funding Methods

Alternative funding methods is an opportunity that PANCIT can harness in order to counteract the threat of lacking of funding. Below are some suggested alternative methods for fundraising. Perhaps the most effective way to create funding from art would be to create multiple avenues to receive both funding and publicity from.

One funding method is of course selling the artwork! The organization already sells artwork, specifically through public events, such as the “Migrante BC 1st Annual Gala Fundraiser: Moving Forward Together: Building Migrant Worker Security.” It has done so with success as PANCIT Member, Lara Maestro mentioned:

“Coming from a fundraising background, art is notoriously hard to sell when it’s not from “known” artists - and even then it’s really affected by tastes and trends. But people really connected to the stories being told that night, and the art was a visual extension of that - so almost everything sold!” (Interview with Lara Maestro, Email Correspondence, October 2016)

Art Markets: Another place that Migrante BC could begin to sell artwork would be at the West End Art

Market, since PANCIT is a non-profit they could perhaps negotiate a better rate than the \$40 sellers are required to pay for a table. Selling at the art market would also give the organization publicity and more exposure to the non-migrant community in Vancouver. The contact for securing a table is: Theresa Mura, events@wearts.ca.

Suggested Donations: A popular funding model amongst non-profit organizations that wish to charge for programs but which also aim to keep them as accessible as possible, is the “pay what you can model” or “suggested donations.” In order to not turn anyone away, Migrante BC could suggest donations starting from \$0.

Social Enterprise: Other opportunities for funding as was mentioned at the visioning session would be for PANCIT to become a social enterprise. Three websites for artists to sell their work online are:

- 1) Etsy: www.etsy.com
- 2) Society 6: www.society6.com
- 3) Patreon: www.patreon.com/explore

Etsy allows the organization to sell either prints of the work that has been created by PANCIT, or also sell the actual work.

Society 6 allows organizations to make products out of the work. So for example, one can make pillowcases, or mugs, or cards from the work that PANCIT members have made. For Society 6, members of an organization can upload images of the work and then the website will sell them. Both websites charge commission.

Patreon finds sponsors for artwork productions. One can put the artwork on the website and then create an option where people can choose to donate money to you as an artist. In return for donations, artists will typically send the sponsor



artwork.

Crowd-Funding: Migrante BC could also engage in a crowdfunding campaign. This type of funding mechanism is very popular amongst community-based organizations that are just starting. Through a website, the organization can ask for suggested donations. In return, some organizations offer a small gift to funders. Typically, the more someone donates or funds the more valuable the “gift” is. Migrante BC could give prints of the work or whatever they think is appropriate. Below are the top three crowdfunding websites (“Top 10 Crowdfunding Sites»). Each of these websites have a 5% fee.

- 1) Go Fund Me: www.gofundme.com
- 2) Kickstarter: www.kickstarter.com
- 3) IndiGoGo: www.indiegogo.com

Still to be decided upon, however, is how the profits from the artwork will be distributed amongst the artists and Migrante BC. In the interview with Seanna Connell, from ArtBridges, she mentioned that she has seen some organizations take a minimal percentage for the materials used, and then 10% or

more to fund future art programs (Interview with Seanna Connell, Skype, October 2016).

Additionally, some members hope that PANCIT will not only expand its membership and core leaders, but that it will do so in the hope of becoming an organization that is able to charge the public for its artistic services and become an official Arts Hub. The organization has recently acquired some computers, which it hopes to use in the future as a computer lab where members can provide digital services. The organization also hopes that they will be hired to paint murals and banners.

Timeline: Future Steps for PANCIT (1.5)

1) Register the Migrante BC or PANCIT on ArtBridges (An organization that complies all community-based arts organizations)

2) Apply for Usamah Ansari Creative Justice Award, you can apply as Migrante-BC by April 30th, 2017

3) Find supporting student at UBC, and apply for Social Justice Grant, anytime before March 1st, 2018

4) Complete an application on the Canadian Council for the Arts Website to receive updates on future grants and eligibility.

5) Consider making PANCIT, or the Art programs a separate registered non-profit in order to be eligible for arts-based funding.

6) Identify school to partner with for Art in the Classroom Grant, apply to grant by May 2018

7) Hamber Foundation Grant, you do not have to be an arts-based organization so can apply as Migrante BC by March 15th, 2018

8) Apply for BC Arts Council, Community Art Program, you do not have to be an arts-based organization, so can apply as Migrante-BC by April 1st, 2018

9) Sell Artwork or cards of Artwork at the West End Art Market that takes place at the Jim Deva plaza on Davie in the summer. To arrange this, contact Theresa Mura at: events@wearts.ca, the cost for a table is \$40

FILIPINO MIGRANT YOUTH
FORCED MIGRATION
DIASPORA
ARTS & CULTURE

2006



2016



MILDRED GRACE GERMAN PRESENTS
PINTURA °10
FOR A JUST & LASTING PEACE IN THE PHILIPPINES

Filipino-Canadian artist Mildred Grace German (member of the Philippine Artists Network for Community Integrative Transformation - PANCIT and Migrante BC) presents Pintura 10: For A Just and Lasting Peace in the Philippines.

Possible Partnerships (1.6)

- **ArtBridges:** Organization that compiles data on arts-based community programs throughout Canada. They have a website where Migrante-BC can register and appear as a pin on a Canadian map along with other arts-based organizations. This organization helps with promotion as well as helping connect art-based organizations to resources. They can also help you connect with other organizations.
- **SFU PIRG:** SFU Public Interest Group has a variety of programs aimed at helping community members benefit from resources at SFU. They have a free facilitation program that typically takes place in the summer as well as the Usama Ansari Creative Justice Award as a grant for community organizations.
- **UBC SJC:** The Social Justice Centre at UBC provides community members with grants fro socially-oriented programs. If applying for a grant you need a UBC representative.
- **UBC Arts Internship Program:** If Migrante-BC thinks that it could use a volunteer to help organize the programs further, or do further research, they could consider contacting the The Arts Internship Program at UBC. They can hire a student for free either to work on marketing, graphic design, or even helping to make a new website etc.
- **Vancouver Arts Colloquium Society (VACS):** VACS supports artists and creative communities in Vancouver and beyond, and builds cultural resilience in communities through art. They create a welcoming and vibrant cultural exchange of artists, educators, scholars, and the public, making and experiencing art together, free of the market imperative.

Conclusion: “How does Migrante BC use Community Arts as a catalyst for social change and to advocate for migrant justice and wellness?”

Migration is a difficult experience. It is especially difficult for marginalized workers; low-income migrants, Caregivers, and Temporary Foreign Workers in Canada. Through the 12-week long art program held at Migrant-BC by PANCIT, migrants are provided with a space to cultivate wellness, as well as justice. Essentially, community organizing through the arts at Migrante BC is directly tied to the goals of Migrante International in contributing to migrant workers’ rights and wellness, but also in empowering migrants and advocating for migrant justice.

It is evident that Migrant BC is an organization that harnesses the strengths of its members and volunteers to service migrants holistically; using the Community Arts as tool for therapy, community building, and to advocate for migrant justice. Like other Community-Based Arts organizations, it works with a professional Artist, Bert Monterona, to bring forward the artistic strengths of the Filipino community, where art is used as a tool for empowering and liberating migrants.

Through the 12-week long art program, participants learn skills in drawing, painting, and techniques such as how to use line and colour. Participants are then encouraged to capture a social justice issue, which could include migration. Participants

are therefore turned into artists who use the arts as tool for social transformation, and not just art for art’s sake. Additionally, in the process of learning new skills, migrants feel more confident. Building confidence for migrants is important because of the linguistic, cultural, financial and work difficulties they may face in a new country.

Furthermore, through the arts, migrants are given a new tool to express their experiences and feelings in relation to migration. It was evident that by expressing their experiences, migrants began to use the arts as a tool to digest difficult emotions. As Bert states, migrants began to use the arts as a therapy for themselves. We also saw that participants felt proud of their creation in the workshops. Learning new artistic skills, thus, contributes to migrantwellnessthrough confidence building butalso in learning how to use the arts as a tool for expression. As Hessed Torres mentioned, this helped her to humanize her experience as a migrant as she realized that she was more than a migrant worker, but a person with feelings, able to express them through the arts.

Additionally, it is evident that the workshops contribute to migrant wellness and justice through community building. We saw from the literature that the arts contribute to community building both in helping to harness social ties within a community, and with other groups through intra-group building. The art workshops bring a diversity of migrants of different ages, genders, and migration experiences together. Not only have long-lasting friendships been formed through the workshops, but perhaps most importantly, migrants have met others with similar stories and experiences. Meeting others with similar experiences has helped some migrants to understand that their oppression is systematic. Caregivers who met at the workshops realized that they had similar difficult experiences with past employers. Additionally, displaying the paintings as well as the murals, as Bert argues, is a way to connect with the wider Canadian community on migrant issues. As we saw, the language of the arts is accessible and less threatening than a political discourse, for example. Thus, using the arts is an excellent mechanism to connect with non-migrants and eventually turn them into allies on migrant's issues.

Finally, the workshops provide migrants with a space to collectively advocate for migrant rights. This is done not only through the individual empowerment of migrants through the workshops and through painting about social justice issues, but also through the painting of murals and banners that are then displayed publicly in various events like public forums, rallies, parades, and conferences..

In the future, Migrante BC's hopes to expand the workshop to more migrants and to keep them as accessible as possible to the Filipino migrant community. Migrante BC could use the results of the S.W.O.T analysis in this report to address its current and future needs. In order to do so, they are currently looking for more sources of funding and other ways to raise money for the workshops. Given the impacts that the workshops have had on participants, it is indeed important for them to remain accessible to the migrant community. The ramifications that the art workshops have on the Filipino migrant community are evident, and while they are difficult to understand at a wider social scale, we can at least argue, perhaps idealistically, and based on Social-Ecological Systems Theory that the empowerment and liberation of one person,

may begin to affect the whole.

The End.



“About Migrante .” Migrante International. Accessed April Accessed April 06, 2017 [www. migranteinternational.org/about](http://www.migranteinternational.org/about).

“About Migrante BC.” Migrante BC. Accessed April 06, 2017. www.migrantebc.com/about-migrante-bc/.

“ArtBridges | Community-Engaged Arts & Arts for Social Change | Canada.” ArtBridges/ ToileDesArts. Accessed February 08, 2017. [www. artbridges.ca](http://www.artbridges.ca).

Adams, Don, and Arlene Goldbard. *Community, Culture and Globalization*. New York, NY: Rockefeller Foundation, Creativity & Culture Division, 2002.

Basó, Keith Hamilton. “Wisdom sits in places: landscape and language among the Western Apache.” Albuquerque: *Univ. of New Mexico Press*, 2010.

Bronfenbrenner, Urie. *The ecology of human development: experiments by nature and design*. Cambridge, MA: Harvard University Press, 1979.

Black, Debra. “New rules for federal live-in caregivers program.” *The Star*, November 28, 2014. www.thestar.com/news/canada/2014/11/28/new_rules_for_federal_livein_caregivers_program.html.

Boal, Augusto. *Theatre of the Oppressed*. Theatre Communications Group, 1993.

Bruyne, Paul De., and Pascal Gielen. *Community Art: The Politics of Trespassing*. Amsterdam: Valiz, 2011.

Carey, Phil, and Sue Sutton. “Community development through participatory arts: Lessons learned from a community arts and regeneration project in South Liverpool.” *Community Development Journal* 39, no. 2 (2004): 123-34. doi:10.1093/cdj/39.2.123.

Connections and Engagement: A survey of metro Vancouver. Report. Vancouver Foundation. Vancouver, 2012.

Chiu Yu, Mok. “Theater, Migrant Workers and Globalization: The Hong Kong Experience.” In *Community, Culture and Globalization*, 7-29. GIA Reader.

Diaspora, Diversity, Dialogue: Cross-Cultural Conversations about Art, Justice, and Sustainability. Vancouver, 2012.

DiMaggio, Paul, and María Patricia Fernández-Kelly. *Art in the lives of immigrant communities in the United States*. New Brunswick, NJ: Rutgers University Press, 2010.

Emery, Merrelyn. *Searching: the theory and practice of making cultural change*. Philadelphia, PA: John Benjamins, 1999

Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 1970.

Gielen, Pascal . “Mapping Community Art.” In *Community Art: The Politics of Trespassing*. Amsterdam: Valiz, 2011.

Goldbard, Arlene, and Don Adams. *New Creative Community: The Art of Cultural Development*. Oakland, Calif: New Village Press, 2006.

Ginsberg, Janie , and Nicole Thompson. “Fields of Dreams .” *Toronto Life* , August 15, 2016. <http://torontolife.com/city/life/ontario-migrant-workers/>.

Grady, Melissa D., and Eileen A. Dombo. *Moving beyond assessment: a practical guide for beginning helping professionals*. New York, NY: Oxford University Press, 2016.

Greene, Maxine. *Releasing the Imagination: Essays on Education, the Arts, and Social Change*. San Francisco: Jossey-Bass Publishers, 2000.

Guetzkow, Joshua. *How the Arts Impact Communities: An introduction to the Literature on Arts Impact Studies*. Report. Center for Arts and Cultural Policy Studies, Princeton University. 2002.

Hoffman, Eva. “The New Nomads.” *The Yale Review* 86, no. 4 (1998): 43-58. doi:10.1111/0044-0124.00258.

Jermyn, Helen. *The Arts and Social Exclusion: a review prepared for the Arts Council of England*. Report. 2011.

Kaplan, Frances F. *Art Therapy and Social Action Treating the World’s Wounds*. London: Jessica Kingsley, 2007. Kapwa. 2014.

Kay, A. "Art and Community Development: the Role the Arts have in Regenerating Communities." *Community Development Journal* 35, no. 4 (2000): 414-24.
doi:10.1093/cdj/35.4.414.

Koeller, Rebecca. *Towards Holistic Approaches in Participatory Planning: Exploring community cultural development in Vancouver's diverse communities*. Vancouver: UBC Circle , 2005.

Lasocha, Allison, Aylin Tavakoli, and Hollie McKeil. Philippine-Canadian Migrant-led Network Contributions to Alternative Transnational Economic Imaginaries. Report. School of Community and Regional Planning , UBC. 2016.

Lewis, Ferdinand. "Participatory Art-Making and Civic Engagement." *A Working Guide to the Landscape of Arts for Change, 2013*, 2-17.

Levine, Ellen G., and Stephen K. Levine. *Art in Action: Expressive arts therapy and social change*. London, Angleterre: Jessica Kingsley Publishers, 2011.

Low, Felicia. *The Arts as a Social Cause*. Report. Singapore Management University. Singapore: Lien Centre for Social Innovation, 2012. 88-91.

Madyaningrum, Monica E., and Christopher Sonn. "Exploring the meaning of participation in a community art project: A case study on the Seeming project." *Journal of Community & Applied Social Psychology* 21, no. 4 (2010): 358-70. doi:10.1002/casp.1079.

Matarasso, François. *USE OR ORNAMENT? The social impact of participation in the arts*. Report. 1997.

Menjívar, Cecilia. "Immigrant Art as Liminal Expression: THE CASE OF CENTRAL AMERICANS." *In Art in the Lives of Immigrant Communities in the United States*, edited by DiMaggio Paul and Fernández-Kelly Patricia, 176-96. Rutgers University Press, 2010. <http://www.jstor.org/stable/j.ctt5hhz22.12>.

Milbrandt , Melody K. "Understanding the Role of Art in Social Movements and Transformation." *Journal of Art for Life* 1, no. 1 (2010): 7-18.

Milbrandt, Melody. "Visual Arts as Transformational Activism in a PDS School." *In Professional Development Schools and Social Justice: Schools and Universities Partnering to Make a Difference*. UK: Lexington Books, 2013.

Migrante-BC 1st Annual Gala Fundraiser: Moving Forward Together: Building Migrant Worker Security. 2016.

Moane, Geraldine. "Reflections on Liberation Psychology in Action in an Irish Context." *Psychology of Liberation*, 2009, 135-53.
doi:10.1007/978-0-387-85784-8_7.

Moriarty, Pia. *Immigrant participatory arts: an insight into community-building* in Silicon Valley. San Jose, CA: Cultural Initiatives Silicon Valley, 2004.

Pratt, Geraldine . "Between Homes: Displacement and Belonging for Second-Generation Filipino- Canadian Youths." *BC Studies* 140 (2003/2004): 41-68.

Putnam, Robert D. *Bowling alone: the collapse and revival of American community*. New York: Simon & Schuster, 2001.

Rosińska, Zofia. "Emigratory Experience: The Melancholy of No Return." *In Memory and Migration: Multidisciplinary Approaches to Memory Studies*, edited by CREET JULIA and KITZMANN ANDREAS, 29-42. University of Toronto Press, 2011. <http://www.jstor.org/stable/10.3138/j.ctt2ttzkd.6>.

Scott, James C. *Domination and the Arts of Resistance: Hidden Transcripts*. Yale University Press, 1992.

Siporin, Max. "Ecological Systems Theory in Social Work." *Journal of sociology and social welfare* 7, no. 4 (1980): 507-532. HeinOnline Law Journal Library.

Sonn, Christopher C., and Amy F. Quayle. "Developing Praxis: Mobilising Critical Race Theory in Community Cultural Development." *Journal of Community & Applied Social Psychology* 23, no. 5 (2013): 435-48. doi:10.1002/casp.2145.

State of the Arts: Art for Social Change, 2016. Report. Simon Fraser University . Vancouver: The International Centre of Art for Social Change, 2016.

"Top 10 Crowdfunding Sites." Top 10 Crowdfunding Sites by Traffic Rank. Accessed April 06, 2017. www.crowdfunding.com.

"Voices of the Wheatbelt." CAN. Accessed April 11, 2017. <http://www.canwa.com.au/project/voices-of-the-wheatbelt/>.

Short-Term Grant Options

Organization	Art-Based Grant	Purpose	Eligibility	Deadline	Amount	Targeted Objective
British Columbia Arts Council Consider reviewing application with council staff prior to applying. Special Considerations: Must be a registered non-profit. You do not have to be an arts-based organization, so can apply as Migrante BC.	Project Assistance - Arts-Based Community Development, New Work Category Speaking to the program officer is strongly recommended if your organization plans to apply for a phased project. See specific guidelines here: www.bccartsCouncil.ca/documents/guidelines/pdfs/Project%20Assistance/guidelines_abcd_feb2016.pdf	Awards are available to assist with projects that develop and extend the practice and understanding of arts-based community development through the processes of creating new work, producing events; and developing resource materials for arts-based community development practitioners.	New Work - The purpose of this category is to support one-time projects that create new artistic work through community-based arts and cultural activity. It is expected that these projects will have a specified public outcome. This category acknowledges the long-term commitment required of community-engaged practice and therefore accepts applications that are designed with a phased approach over a maximum of three years.	April 1st, 2018		Opportunity to expand the art program, acquire more supplies. Although the grant is for new projects, I think an argument can be made that Migrante BC wishes to expand its programs.
UBC Social Justice Centre To apply, email: socialjusticecentre.ubc@gmail.com Meetings take place, Thursdays @5 in room 2108 (entrance) You need a person that is a student at UBC in order to apply for the grant. Maybe Nora Angeles can help you find a student? The student needs to go to a Social Justice Meeting to propose the grant.	Social Justice Grants Special Considerations: I suggest that in the budget, previous expenses as evidence that the program has support from other sources and doesn't just depend on the Social Justice Grant for support etc. At the meeting, come with a plan detailing how much you need for each specific area & more information about Migrante BC.	Organization focused on social justice issues.	1) Applicant must be a UBC Student. 2) Applicant must provide a breakdown of how money will be used in programs. 3) Keep all the receipts because it is the only way to get reimbursed. No proof of payment equals no money. 4) The person requesting the reimbursement from the AWS must be the same as the person appearing on the receipt/invoice with statement.	Apply anytime before March 1st, 2017		Opportunity to expand the art program, acquire more supplies. I have applied for this grant in the past and it is relatively easy to receive support for from the Social Justice Centre. This would be a great grant to quick start any ideas given the ease of application.

Organization	Art-Based Grant	Purpose	Eligibility	Deadline	Amount	Targeted Objective
SFU Public Interest Research Group (PIRG) Special Considerations: Other grants are also available through SFU PIRG, but they are not open yet. This include:	Usamah Ansari Creative Justice Award See: www.sfpirg.ca/projects-resources/grants/ Large Grants (\$500-\$1000) Small Grants (up to \$500)	In memory of SFPIRG volunteer Usamah Ansari, this annual award supports creative social justice work including art, poetry, music and writing. Individuals or groups can apply.	Priority given to communities of colour, refugees and youth. Application deadline is April 6th, the anniversary of Usamah's birthday.	April 6th, 2017	\$500	Opportunity to expand the art program, acquire more supplies. This would also be a great grant to quick start any ideas given the ease of application.
The Haber Foundation Special Considerations: Must be a charitable organization. Seems to be very open-ended in what can be done with the grant money.	The Hamber Foundation Grant See: www.hamberfoundation.ca	The list of projects is as wide-ranging as the interests and needs of the people throughout the cities, towns and communities of British Columbia.	Grants are awarded only to institutions and organizations registered as "educational" or "charitable" under the Canadian Income Tax Act and which are in possession of a registration number in good standing at the date of application. Evidence of registration must accompany the application. Applications are judged and given precedence on their merits.	March 15th and Sep, 15th 2017	Unknown	Opportunity to expand the art program, acquire more supplies. The grant seems flexible in what the organization does with the money, this could be a good opportunity to use money to outreach to the community through advertisement, as well as create buyable goods with the art pieces, such as creating holiday cards etc.
City of Vancouver Special Considerations: Must be a registered charity. First time applicants, as well as anyone with questions regarding their project or the application, must contact the Cultural Planner to discuss the proposed project and eligibility at least two weeks prior to the application deadline, i.e. February 17, 2016. Cultural Services: 604-829-2007	Community Arts Grant Program The Community Arts Grant Program supports a wide variety of publicly accessible arts and cultural activities celebrating Vancouver's diverse communities and neighbourhoods. The program aims to support projects that: Increase public participation and engagement in arts and culture. Recognize and strengthen the role of artists in our communities. Activate Vancouver neighbourhoods, communities and public spaces. Strengthen community connections and celebrate Vancouver's diversity.	The Community Arts Grant Program supports a wide variety of publicly accessible arts and cultural activities celebrating Vancouver's diverse communities and neighbourhoods.	Vancouver-based not-for-profit organizations, community service co-ops registered with BC Registry Service, registered charity with the Canada Revenue Agency, or First Nation Band Councils. In operation for at least six months before the application deadline.	March 2nd, 2017	Between \$3,000 and \$10,000 for a community arts project	This of course would be a great grant to apply to in order to expand the program and make it accessible for more participants, buy new supplies, and reward Bert with an honorary.

Organization	Art-Based Grant	Purpose	Eligibility	Deadline	Amount	Targeted Objective
<u>Canada Council for the Arts</u> Special Considerations: Since grant requires that the organization has a revenue, this grant is better sustained for consideration in the future.	<u>Engage and Sustain: Artistic Catalyst Core Funding Grant</u> <u>See:</u> www.newfundingmodel.ca/canadacouncil.ca/engage-and-sustain	To advance and support professional artistic practices through the programming and activities of arts organizations. To encourage diversity in arts organizations that reflects their communities and informs their public engagement responsibilities	Organizations that have an ongoing contribution to artistic practice and strengthen the cultural life of communities. For this program, the term “organization” includes publishing houses, artists’ collectives and music ensembles or groups.	April, 2017 December 1st, create profile on the website. The profile would be useful to help guide Migrante BC in the future as to which grant programs they might be eligible for.	Up to 50% of total revenues, averaged over the last 3 years. 1 deadline every 2 years.	Opportunity to expand the art program, acquire more supplies, and possible hire a part-time artist administrator.

Organization	Art-Based Grant	Purpose	Eligibility	Deadline	Amount	Targeted Objective
<u>Community Arts Council of Vancouver</u> Special Considerations: This grant may not be ideal since it is for organizations located in the Downtown Eastside. It is included for future reference and maybe there is a possibility of carrying out some of the art workshops at the TFW Legal office in the Downtown Eastside.	CACV has played a pivotal and significant role in the cultural life of Vancouver. Yet we continue to face many challenges in the artistic and creative dimension of our civic life, especially at the grassroots level. For this reason, the CACV is now focusing its efforts on supporting community organizations involved in the arts in the Downtown Eastside, knowing that the community arts are a powerful means for personal and community transformation.	CACV has played a pivotal and significant role in the cultural life of Vancouver. Yet we continue to face many challenges in the artistic and creative dimension of our civic life, especially at the grassroots level.	Promote health and wellbeing through involvement with the arts including opportunities for involvement in the arts as a potential vehicle for employment and income generation for local artists. Promote social transformation through the arts by speaking to social issues and social change in ways that inform and create understanding within and across groups. Build bridges by involving the diverse communities of the DTES and people from diverse socio-economic, ethnic, and cultural backgrounds in creating shared interests and a shared voice.	Monday, March 21, 2016	Maximum funding per project is \$5000	This might be a good grant if Migrante BC wants to pair with an organization in the Downtown Eastside that works with Filipino migrants. Another possibility is holding some of the workshops at the office for Temporary Foreign Workers.

Organization	Art-Based Grant	Purpose	Eligibility	Deadline	Amount	Targeted Objective
<p><u>Art Starts, Creative Spark Vancouver</u></p> <p>See: <u>www.artstarts.com/aic</u></p> <p>Special Considerations: Migrante BC cannot apply to this grant, the school they are working with must apply for it instead. So collaboration with a school educator is necessary to apply to the grant.</p>	<u>Artist in the Classroom</u>	Artists in the Classroom grants bring professional artists into schools for rich learning experiences.	Kindergarten to Grade 12 educators, school administrators and PAC Representatives in British Columbia are eligible to apply for this grant.	<p>October 17, 2016</p> <p>May 2017</p>	<p>Up to \$3,500 for small to medium scale projects and grants of up to \$10,000 for large scale projects are available. AIC grants can fund up to 70% of total project costs and can only cover eligible expenses.</p>	<p>This grant would be useful if Migrante BC wants to collaborate with a school as they have done in the past.</p> <p>They would first have to get in contact with the school, and identify an educator to work with who is willing to apply to the grant.</p>

Organization	Art-Based Grant	Purpose	Eligibility	Deadline	Amount	Targeted Objective
<u>Canadian Federal Government</u>	<p><u>Inter-Action: Multiculturalism Funding</u>, run by Canadian Heritage in order to uphold Canada's Multiculturalism Act.</p> <p>This is not specifically an arts-based grant, so could apply as Migrante BC.</p>	The Inter-Action: Events component provides funding, normally in the form of grants, to community-based events that foster intercultural or interfaith understanding, civic memory and pride or respect for core democratic values. The primary intention is to create concrete opportunities for interaction among cultural and faith communities.	<p>Two possible grant programs:</p> <p>1) Events (run by provincial office)</p> <p>2) Project (run by national office)</p> <p>Eligible events must:</p> <p>Demonstrate involvement of more than one single cultural, religious or ethnic community and establish concrete opportunities for positive interaction among them;</p> <p>Help foster intercultural or interfaith understanding, civic memory and pride, and/or respect for core democratic values;</p> <p>Be open to and intended for the general public;</p> <p>Have a total cash cost of no more than \$100,000.</p>	<p>For events, the deadline is ongoing.</p> <p>For projects, the program is closed for now, but could apply in the future.</p>	For events, the total amount is up to \$25,000.	This grant can help meet the objective of sharing the art programs more widely through another gala or community-wide event. You could apply as Migrante BC as the grant does not require that the organization be art-based.