

studio180theatre

STUDY GUIDE

2025/26



A b current Performing Arts production in association
with Crow's Theatre and Studio 180 Theatre

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Created by Justice for Migrant Workers

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A. Guidelines for Brave Classroom Discussion

Thank you for bringing your class to *The Christmas Market*. We hope your students will have the most positive and engaging theatre experience possible. To that end, we have created this **Study Guide** to support your pre-show preparation and post-show follow-up in the classroom.

For the most robust examination of the characters and themes of *The Christmas Market* we recommend booking a [Studio 180 IN CLASS](#) workshop led by our experienced Artist Educators. We use drama-based activities to promote empathy and inspire critical thinking in three immersive sessions, delving into the big questions of the play. Please contact [Jessica Greenberg](#) to learn more or book a workshop.

Studio 180 is known for provocative shows that tackle potentially sensitive, personal, upsetting and provocative topics and *The Christmas Market* is no exception as it examines race, class, gender, immigration and labour justice, among other topics. As educators we know that we can never guarantee that all participants will feel 100% comfortable; however, we have developed the following guidelines to promote a safer space and help you lead brave and productive pre- and post-show sessions aimed at empowering **all students to feel valued, respected and able to contribute openly and honestly to the discussion.**

- Class members should make a commitment to respecting one another. Invite suggestions from students as to what **respect** means to them. Some of these guidelines may include commitments to confidentiality, avoiding side chatter, and never ridiculing or putting down participants or their ideas.
- Your class may include students from a wide variety of cultural, racial, religious and socio-economic backgrounds. A wide range of gender and sexual identities are likely represented amongst your students. **Teachers and students must resist the urge to place individuals in the spotlight based on their perceived identity, history or point of view.** Students will engage in the conversation as they feel comfortable.
- Family and community are prominent themes in the play. It is important to be mindful of family and community diversity and **avoid generalizations and assumptions** that could isolate or alienate individuals. Frequent reminders that there will often be as many different perspectives as there are people in the room and that there are many ways to make a family, are useful and help reinforce the value of a multiplicity of ideas and points of view.
- It is the moderator's role to establish a space of respect and inclusion, and they must take special care to **ensure that students holding a majority opinion do not vilify those "on the other side" who hold a minority view.** The moderator should also pose questions to the class to help keep the conversation on track.
- The characters in the play represent diverse perspectives and the point of a classroom discussion about *The Christmas Market* should not be to reach a class consensus. The goal should be to **establish a forum for a free and respectful exchange of ideas.**

B. Introduction to Studio 180 Theatre

Inspired by the belief that people can engage more fully in the world through the experience of live performance, Studio 180 Theatre engages, provokes and entertains audiences by producing dynamic live theatre and innovative Beyond the Stage experiences that delve into social and political issues, asking big questions and inspiring conversations about our world, our communities and ourselves. 2025/26 is our 23rd season of producing theatre in Toronto.

Our inaugural production of *The Laramie Project* played to sold-out houses at Artword Theatre in Toronto in 2003. Its success led to a 2004 remount at Buddies in Bad Times Theatre, which earned two Dora Award nominations. Since then, Studio 180 has continued to stage acclaimed productions of plays that tackle difficult issues and generate powerful audience and community responses.

As an independent theatre company, we are a nomadic group of artists. We create and produce our work in various spaces and venues across Toronto and we frequently partner with other companies in order to stage our plays. Our partnerships have included collaborations with Buddies in Bad Times Theatre, Canadian Stage, Coal Mine Theatre, The Musical Stage Company, The Theatre Centre, The Harold Green Jewish Theatre Company, Mirvish Productions, fu-GEN Asian Canadian Theatre. *The Christmas Market* marks our first collaboration with b current Performing Arts and our third with Crow's Theatre.

In addition to our producing partners, we have a proud history of collaborating with community and advocacy organizations to raise funds and awareness around issues, causes and communities. Through special events, art exhibits in our theatre lobbies, pre- and post-show conversations, and panel discussions, we work together with artists, community leaders and subject matter experts to bring conversations ignited by our plays [Beyond the Stage](#). Community partners have included Supporting Our Youth, AIDS Committee of Toronto, Givat Haviva, Palestine House, Democrats Abroad, The 519, AIDS ACTION NOW!, Toronto People With AIDS Foundation, HIV & AIDS Legal Clinic Ontario, Peace Now, The Polish-Jewish Heritage Foundation of Canada, Black Coalition for AIDS Prevention, CATIE, Alliance for South Asian AIDS Prevention, the Cities Centre at U of T, Feminist Art Collective, Shameless Magazine, Next Gen Men, Bad Subject, 2-Spirited People of the 1st Nations the Dotsa Bitove Wellness Academy, Ashkenaz Festival and the Chinese Canadian National Council. This season we are proud to be collaborating with Community Partner Justice for Migrant Workers.

Outreach to high school audiences has always been a crucial component of our work. In 2010 we launched [Studio 180 IN CLASS](#), an innovative workshop model that fosters productive dialogue, encourages critical thinking, and promotes empathy by exploring the uniquely humanizing capacity of live theatre. Over the years, our Studio 180 IN CLASS program has grown to reach nearly 2,000 students across the GTA each year. We are proud education partners of the Toronto District School Board and cherish our ongoing collaboration with the Peel District School Board and Toronto Catholic District School Board.

We love plays that ask big questions about our communities and our world, and we have introduced Toronto audiences to a significant number of socially relevant plays from international stages. In 2015, inspired by our eagerness to investigate more locally rooted questions, we launched [Studio 180 IN DEVELOPMENT](#). Working with both established and emerging playwrights and creators, we provide financial and artistic resources to a broad range of issue-based works at various stages of development. We then invite student and public audiences to hear the work and contribute to the development process. Learn more about Studio 180 Theatre, our current season, and 20-year+ history at www.studio180theatre.com.

C. Introduction to b current & Crow's Theatre



B Current Performing Arts, founded in 1991 by ahdri zhina mandiola, is a multidisciplinary arts organization that manifests magical, joyful, and innovative art to expand the possibilities of Blackness for audiences across Canada. For over 30 years, B Current has developed exceptional artists and produced trailblazing new works, creating transformative experiences that resonate with our communities and challenge conventional narratives. Through artist development programs and live arts experiences centring Black voices, B Current fosters joy-centred storytelling and builds pathways for underrepresented artists. As a vital platform, it continues its legacy of groundbreaking work and artistic excellence in Canadian performing arts.



To be the anchor performing arts hub in Toronto's east end, forging a new and adventurous audience for live art in the heart of one of Toronto's most dynamic neighbourhoods.

A city benefits from cultural leadership, participation, civic engagement, and a vibrant cultural life. Crow's Theatre is designed to engage Torontonians to value, support and be inspired by the arts.

Crow's Theatre offers a diverse and expansive range of programming based on scale, discipline, practice, geographic location, community engagement and audience impact.

Crow's Theatre is also committed to engaging, inspiring and entertaining families and young audiences throughout the season with dedicated family programming. Beyond enriching the quality of a family outing, Streetcar Crowsnest is designed to foster an enduring appreciation and understanding of the arts.

D. Introduction to the Playwright and the Play

Kanika Ambrose

Two-time Dora Award winning playwright for *our place* and *Truth*, opera librettist, and screenwriter.

Plays: *our place* (Cahoots Theatre/Theatre Passe Muraille), *Truth* (Young People's Theatre). Opera/Concert/Art Song: *Of the Sea* with composer Ian Cusson (Tapestry Opera/Obsidian Theatre Company), *The Big Easy: Music of New Orleans* (Soulpepper); two pieces on Juno nominated classical album *Known to Dreamers: Black Voices in Canadian Arts Song* (Canadian Art Song Project); *Tak-TakShoo* with composer Rene Orth (Opera Philadelphia), *Anansi and The Great Light* with composer Nick Berardino (Curtis Institute).

Upcoming Projects: *Moonlight Schooner* running at Canadian Stage November 21 - December 14, 2025; *our place* running at Segal Centre Montreal November 19 - 30, 2025. Film/TV: She is a graduate of Canadian Film Centre's Bell Media Primetime TV Program (2022-2023), story consultant on *The Unstoppable Jenny Garcia* (CBC Gem), various development rooms.

Education: Kanika is a graduate of Toronto Metropolitan University.

More: Associate Artistic Director of Necessary Angel Theatre Company. Tarragon Theatre's OAC Playwright in Residence.



Note from the Playwright



My mother has always gone above and beyond to care for others. I've wondered how she has had the capacity to hold space for so many people from family, to friends, to people she meets at the bank; treating everyone's child as if they were her own child. My whole life there have been members of my family working on farms through The Temporary Foreign Workers Program. Not even direct family—as long as they were from our same country, my mother would find a way to get in touch with them and bring them food, blankets, clothing, whatever she could to show that she cared.

There is an imprint in one of my earliest memories of going, with my parents, to visit my uncle, who was working on a farm in Sparta. I was shocked by the deplorable living conditions but, not having the words to express my questions at the time, I lived with that unsettled feeling for years.

During the pandemic, Temporary Foreign Workers were disproportionately harmed due to substandard living conditions and lack of access to appropriate medical care. As this issue became increasingly public, I was surprised by how many people had no idea that this program, that these workers, existed right under our noses.

I often visit one of my cousins who works on a farm near me and it was an experience I had when visiting him, during the pandemic, that really catalyzed me to take action through my work; inspiring this play.

In the dead of winter, a farmer infantilized the workers on his farm for not knowing how to dress for the winter—their first winter in Canada—he did this in front of me thinking that I would share his perspective.

If Christmas is a time of year that we open our hearts, I hope those hearts can open to a different lens and a different experience of Christmas by the very people who ensure that all our holiday meal ingredients, and fresh decor are grown with care.

I'm not like my mother; I can't remember everybody in our extended family's birthdays and wedding anniversaries and I tire out on long drives with little kids. But I care about these workers and I care about stories and I care about Christmas stories that broaden perspectives and challenge dominant narratives around just what our focus should be in the Holiday season.

The Play – *The Christmas Market*

The Christmas Market is a radical take on the “Christmas play,” set against the shimmering bustle of a snowy holiday market. Far from home, three Caribbean migrant workers carve out a sense of belonging in an unfamiliar – and often unforgiving – landscape. In the quiet moments between shifts, they discover unexpected friendship – forging unshakeable bonds through their humour, grit, and shared determination to survive their first Canadian winter.

Dora Award-winning playwright Kanika Ambrose inspires us to reflect on familiar holiday themes of family, community and tradition, while provoking us to simultaneously ask hard questions about privilege, justice, and what goes into providing our celebratory feasts.

CONTENT ADVISORY: This play contains mentions of an incident of sexual violence, as well as moments that touch on hardship, isolation, and the realities of working-class immigrant life in Canada. The characters frequently use strong language including one instance of the n-word. It’s not used as a slur. The word appears in a moment charged with emotion and honesty, exchanged between characters who share cultural and generational ties. Its inclusion reflects real language that exists within some Black communities, particularly among young men. In this context, it speaks to identity, familiarity, and tension, not hate.

We know this word has weight. We also know it shows up in life, and that theatre often reflects that life. The moment in question is brief but intentional. It’s part of a larger conversation about survival, migration, friendship, and what it means to find belonging far from home.

Recommended for grades 9-12.

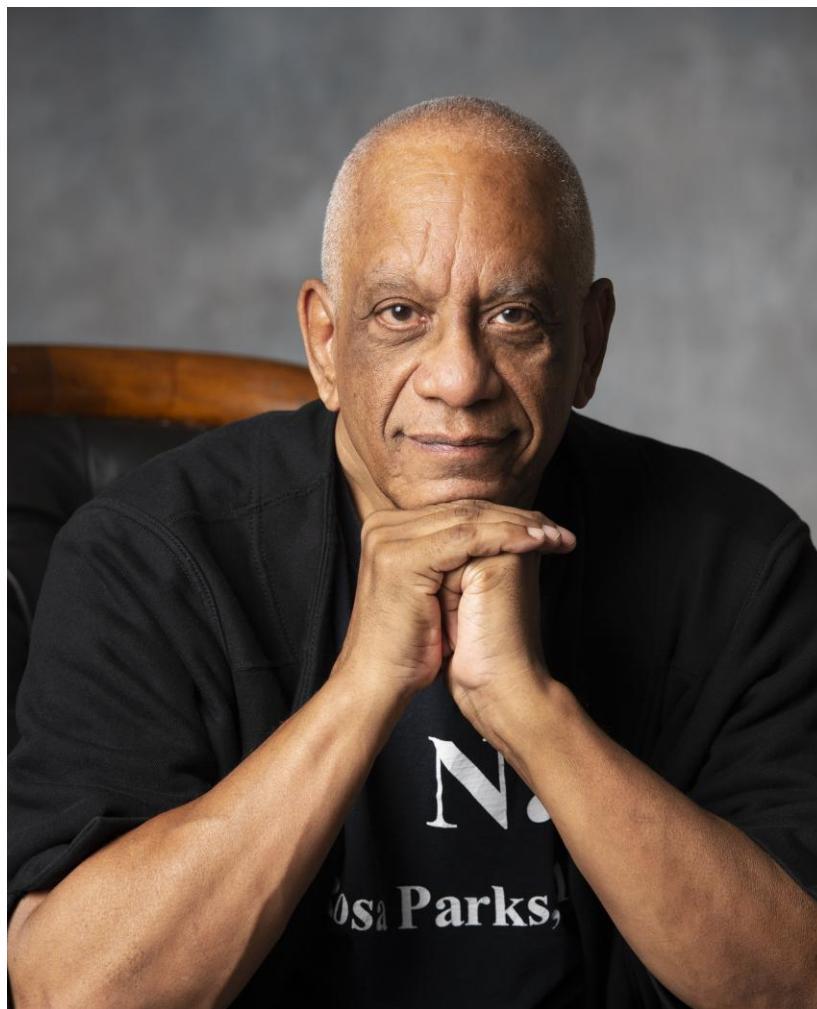
We are very happy to discuss the play’s content and suitability for your students. Please contact Director of Youth and Community Engagement, Jessica Greenberg at jessica@studio180theatre.com or 416-669-5377 with your questions or to request a reading copy of the script.

E. About the Director

Philip Akin

Select Theatre Credits: *The House That Will Not Stand*, *Gem of the Ocean* (Shaw Festival); *In 7 Days* (The Grand Theatre/Harold Green Jewish Theatre); *Fat Ham*, *The Lehman Trilogy* (Canadian Stage); *Heroes of the Fourth Turning* (The Howland Company/Crow's Theatre); *Maanomaa*, *My Brother* (Blue Bird Collective/Canadian Stage).

Awards: Toronto Theatre Critics award (Best Director, 2019: *Actually and Pass Over*); Canadian Stage Artistic Achievement Prize; The Herbert Whittaker/CTCA award (distinguished contribution to Canadian theatre); Premier's Award for Excellence in the Arts; William Kilbourn award (the Celebration of Toronto's Cultural Life); C.A.E.A. Lifetime Membership award (outstanding contributions to the performing arts); PGC Women's Caucus Bra d'Or award (supporting and promoting the work of Canadian women playwrights); Mallory Gilbert Leadership award; T.A.P.A. Silver Ticket Award (Outstanding Contribution to the Arts).



F. Attending the Play

For many of your students, this may be their first time experiencing live theatre and we could not be more thrilled to be sharing this experience with them, and we ask for your partnership in preparing them for the performance. The better prepared they are, the more they will gain from the experience. The following guidelines should help you and your students get the most out of attending *The Christmas Market*:

- **Please arrive early.** When travelling in the city, whether by school bus or TTC, it is always best to leave extra time in case of traffic or transit delays. **Weekday matinées begin promptly at 2:00PM.** To avoid disruption and as a safety practice, **LATECOMERS may not be admitted.**
- **All photography and recording of the performance is strictly prohibited.**
- Please impress upon your students the importance of **turning off all cell phones** and electronic devices. If students understand *why* it is important to refrain from using electronics, they will be more likely to adhere to this etiquette. **Remind students that they will be seeing people performing live** in a very intimate space and, as a rule, if you can see and hear the actors, the actors can see and hear you. Even text messaging – with its distracting, glowing light – is extremely disruptive in the theatre. **Please be courteous.**
- **Outside food and beverages are not permitted in the theatre.** Spills are messy and noisy snacks and bottles can be disruptive for performers and patrons alike. Please ensure that students have the opportunity to eat lunch prior to attending the performance. There are affordable food options in the immediate vicinity if students wish to arrive early and purchase lunch before the show.
- **We encourage student responses and feedback.** After all Wednesday matinées of *The Christmas Market*, there is a talkback session with cast members. If students are aware of the post-show talkback, they will be better prepared to formulate questions during the performance – and they will remember to remain in their seats following the curtain call! After the show, kindly take the time to complete the student and teacher surveys that will be provided to you. Your feedback is extremely valuable to us!

:

G. Community Partner & Lobby Exhibit

Arrive early at the theatre and check out *Harvesting Freedom: organizing for dignity and respect* – a photography exhibit highlighting the courageous work of Justice for Migrant Workers, whose generosity and expertise have been crucial to the development of *The Christmas Market* and the creation of this Study Guide.

Harvesting Freedom: organizing for dignity and respect

This photography collection highlights the courageous work of *The Christmas Market* Community Partner, Justice for Migrant Workers, who worked closely with playwright Kanika Ambrose, and whose expertise and generosity have been crucial to the development of this play.

Justice for Migrant Workers is motivated by experiences shared and lessons learned from migrant farm workers over the course of nearly 25 years of community organizing across Canada. As allies, migrants, farm workers, organizers and friends, we believe migrant workers deserve to work with dignity, respect, and justice.



Justice for Migrant Workers

Justice for Migrant Workers (J4MW) is a volunteer-run political collective comprising people from diverse walks of life, including migrant workers, labour organizers, educators, researchers, students and racialized youth based in Toronto.

J4MW strives to promote the rights of migrant farm workers (participating in agricultural streams of the Temporary Foreign Worker Program, including the Seasonal Agricultural Worker Program) and farm workers without a formal immigration status.



H. Background Resource by Justice for Migrant Workers



Who we are:

Justice for Migrant Workers (J4MW) is a volunteer-run political collective comprising people from diverse walks of life, including migrant workers, labour organizers, educators, researchers, students and racialized youth based in Toronto, Ontario, Canada. We are engaged in this work alongside our personal commitments and numerous social justice struggles.

What we do:

J4MW strives to promote the rights of migrant farm workers (participating in agricultural streams of the Temporary Foreign Worker Program, including the Seasonal Agricultural Worker Program) and farm workers without a formal immigration status. Promoting workers' rights entails creating spaces where workers themselves can organize and voice their concerns without losing their work or being repatriated. The collective starts with workers' knowledge and concerns and fights for change collectively, basing our work on fighting racism, sexism and capitalism. We see ourselves as a movement of workers and allies striving to support organizing that is led and directed by workers in the fields, farms, and greenhouses.

Our perspective:

Our work is and has to be transnational in scope. It considers the context of stolen Indigenous land here and in migrants' countries of origin, and Canada's complicity in benefiting from and creating poverty worldwide. Most importantly, we consider families left behind, primarily children, women and extended family members who are very much a part of migration but who are always forgotten in the equation of migrant farm labour. We work in solidarity and respect for the Indigenous peoples of this continent.

Our experience:

J4MW is motivated by experiences shared and lessons learned from migrant farm workers over the course of nearly 25 years of community outreach in rural Ontario. As allies, migrants, farm workers, organizers, and friends, we believe migrant workers deserve work with dignity and respect.

Post Show Readings and Discussion

Take a moment with these materials. **Ask:** How is our food system shaped by migration, race, and status? What would justice look like?

Explore our Website: <https://harvestingfreedom.org/>

Links Hub: linktr.ee/j4mw

Read:

1. CIMM submission (Justice for Migrant Workers) - Worker evidence and policy asks collected for Parliament. (Find on harvestingfreedom.org under “Submission”)
Think about: What patterns do you notice across workers’ stories? What solutions are workers proposing?
2. Chris Ramsaroop, “To hell with abolishing the program” (link from J4MW resources/ harvestingfreedom.org)
Think about: what are the risks of focusing only on “ending” programs versus building worker power right now?
3. Worker rallies, open letters, and actions:
 - [Injured migrant farmworkers fight for fair compensation from WSIB](#)
 - [‘Solidarity convoy’ renews calls for safer conditions, better job mobility for migrant farm workers](#)
 - [Open letter from workers to CARICOM leaders](#)**Think about:** what are workers asking decision makers to change immediately? What would accountability look like?

Watch:

1. [El Contrato](#) or [Migrant Dreams](#) - Documentary on migrant farm labour in Ontario
Think about: How do closed permits and employer-controlled housing affect everyday choices?
2. [A Time to Rise](#) - Story of the Canadian Farmworkers Union
Think about: What strategies helped workers organize? What still applies today?

Discussion Questions:

1. What's one thing you learned about how immigration status shapes life?
2. Where have you seen racism operating in the systems around farm work?
3. After the readings/films, how would you define Food Justice = Worker Justice?
4. What policy changes are needed?
5. What does safety mean in this context? What would make it real?
6. What's the role of students and schools in supporting worker-led change?
7. What tactics from *A Time to Rise* still work today? What would you add for a digital/social media era?

Things you can do:

1. Follow our work - check our linktree and subscribe for updates.
2. Think of creative actions: What can you do in your community to show solidarity? Where does your local farmers market get their produce?
3. Contact your local MP. If you don't know your MP please enter your postal code in the search box [at this link](#).
4. Organize a panel, leaflet, movie night, write to your local newspaper or suggest that your local radio station cover the issue. Alternative, community and ethno-racial media outlets are a great way to have our message heard.
5. Read, watch and listen about SAWP and farm workers.
6. Read *Harvesting Freedom* by Gabriel Allahdua.
7. Listen to the [Migrant Voices Podcast](#).

H. Glossary of Terms

Studio 180 Theatre and b current Performing Arts have collaborated to provide the following glossary to help familiarize students with some cultural and historical references found in the play.

Sorrel

A festive drink made by steeping hibiscus flowers, sorrel is a holiday favorite throughout the Caribbean. Making this burgundy treat is a Christmas tradition in many Caribbean countries.



Black Pudding

Caribbean black pudding is a savory blood sausage that is made with pig's blood mixed with seasonings.



Black Cake

A Caribbean dessert cake containing rum and fruits that have been preserved in cherry brandy or rum.



Kaiso

A type of music popular in the Caribbean which originated in West Africa.

Auld Lang Syn

The title "Auld Lang Syne" in the Scots language and translates to "old long since" or "for old times' sake". The song's lyrics are about old friends reminiscing about adventures and good times they shared long ago. It is most famously sung at midnight on New Year's Eve to mark the transition to the new year.

The Sound of Music

A 1965 classic American movie musical that some people associate with Christmas. Set in 1938 Austria, naval officer Captain von Trapp refuses to sympathize with Hitler and must flee his home, now annexed by an oppressive regime. The von Trapps flee by performing in a national music contest and sneaking away during the final cords of "Edelweiss." As Captain von Trapp sings this sweet ballad about a flower, his entire family escapes to freedom.

It's a Wonderful Life

This 1946 American film classic is commonly considered one of the greatest Christmas films of all time in North America and is a tradition in many North American Christian households.

Jocko Lawn Jockey

Lawn jockeys were popularized in the mid-19th century in the United States and Canada – sculpture replicas of horse racers holding a metal ring, used for hitching horses in front of homes. As cars replaced horses in the 1920s, lawn jockeys became ornamental and remained popular until the 1960s.

A common version of the lawn jockey was "Jocko" – a racist caricature of an African American man with stereotypical exaggerated features. The name derives from the story of Jocko Graves – a Black boy left behind by George Washington to tend the army's horses as they crossed the Delaware River. He was said to have frozen to death in the cold, with a lantern in his hand.

During the play, look closely to see some curious ornaments adorning the tree. One such ornament is a Jocko lawn jockey. Why do you think Kanika included this subtle reference in *The Christmas Market*? What other ornaments can you spot on the tree and what do you think they represent?



Parental Rights of Foreign Workers

Foreign workers in Canada have the same parental rights as citizens regarding child custody and access, regardless of immigration status. Your immigration status does not affect your legal right to seek or respond to a court case for custody or access in a Canadian province.

Dialect Information: What you might hear

The Dominican accent is a distinctive English-based Creole-influenced accent. The influences range from Standard English, French Creole (Kwéyòl), and other Caribbean speech patterns. During the 17th century, both the French and British attempted to settle Dominica, but the Kalinago fiercely resisted. In 1660, France and Britain agreed to recognize Dominica as neutral territory, leaving it to the Kalinago. However, by the 1690s, French settlers from Martinique and Guadeloupe began moving in, bringing enslaved Africans to work for them. By the 1700s France took control of Dominica, officially making it a French Colony and established a plantation economy, growing coffee and tobacco with enslaved African labor.

Sometimes the /th/ sound will sound like an /f/ sound in words like: *thing, nothing, with, thought, think...*

Defecting

When a temporary migrant farm worker “defects,” they are running away from their employer to another Canadian location. This is a frequent occurrence as workers live and work under oppressive conditions and their legal status in Canada is tied specifically to that employer. They can’t simply look for another job if they are unhappy with their current situation. In the play, we witness the harsh treatment of the characters suspected of defecting. Note that in the play some characters mistakenly pronounce the word “deflect.”

DNA sweep

In October 2013, a sexual assault was reported near the community of Bayham, Ontario and during their investigation, Ontario Provincial Police (OPP) collected DNA samples from 54 migrant farm workers in the area. The men were profiled based on their race and status as migrant farm workers, even if they had alibis and didn’t fit the description of the perpetrator. In August 2022 the Ontario Human Rights Tribunal delivered a historic ruling in favour of the workers, ruling that the OPP violated the workers’ human rights to be free from discrimination by improperly targeting them on the basis of race, skin colour and place of origin. The workers were each awarded \$7,500.00 in damages. This incident provided inspiration for Kanika’s play and you will see how this story makes its way into *The Christmas Market*.

Maroons

Between the 16th and 18th centuries, many enslaved people escaped and established remote free communities or united with existing Indigenous communities. These diverse Maroon communities, with their legacy of resistance and distinct cultures and languages, continued for generations. Today Maroon communities thrive primarily in Jamaica.



10 THINGS YOU CAN DO

- 1) Check out our website and join our mailing list: <http://harvestingfreedom.org/>
 - 2) Check out our Facebook, Twitter, and Instagram (and linktree: linktr.ee/j4mw)
 - 3) Tell your friends, family and neighbours about these issues. Organize get togethers to discuss these issues in greater detail.
 - 4) Think of creative actions: What can you do within your union, on campus or in your community? Visit a farmers market, ask questions in your local cafeteria etc. Contact us for ideas.
 - 5) Contact your local MP by e-mail, or twitter. If you don't know your MP please type in your postal code to the following link: <https://www.ourcommons.ca/members/en>
 - 6) Please also contact your MPP: <https://voterinformationsevice.elections.on.ca/en/election/search>
 - 7) Organize a panel, leaflet, movie night, write to your local newspaper or suggest that your local radio station cover the issues. Alternative, community and ethno-racial media outlets are a great way to have our message heard. Contact us if you need assistance.
 - 8) Read, watch and listen about SAWP and farm workers. Places to start: watch El Contrato or Migrant Dreams, listen to workers & organizers on Migrant Voices, and read about our Legal Cases (all linked through our linktree!)
 - 9) If you belong to a union, student club, religious or community group, ask them to pass a resolution or endorse our campaign.
 - 10) Try to create a labour solidarity student caucus group at your union or campus that will support the campaign. Organize events or actions in conjunction with ours.
-

NO WORRIES?



2/3

of the world's
farmland is owned by

**3 BILLION
ACRES**

1%
of farmers.

WHOSE FAMILY DO WE SEE ON THE FARM?

In 2023

APPROX.
70
THOUSAND

**Migrant
Workers**

Will come to Canada to work
on Ontario farms

**12 - 14
HOUR DAYS**

HARVESTING,
PROCESSING,
& PACKAGING
on temporary
permits, tied to
one employer and
one contract!



**CANADIAN FOOD POLICIES
= COLONIAL FOOD SYSTEMS**

Land theft,
exploited labour,
food insecurity,
and ecological
destruction has
never been
more
profitable!



Internationally,
six firms
control

78%

of
agrichemical
production



**4
FIRMS**

Control **70-90%**
of world
grain traders.



In 2021
Canada exported
over

**\$82
BILLION**

in Agriculture and Food
Products



In 2021

22.4%

of

BLACK

27.6%

of

WEST ASIAN

30.7%

of

INDIGENOUS

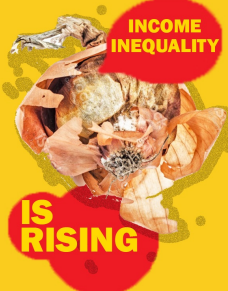
people in Canada were
living in food-insecure
households.



MEANWHILE

78%

of children
in Nunavut
were food insecure



**INCOME
INEQUALITY**

**IS
RISING**

**Land consolidation,
grocery cartels & the
corporate food system
threaten democracy!**

**Especially if we want to end
food insecurity and protect
the rights of workers.**



IF YOU ATE TODAY, THANK A MIGRANT WORKER

**THE FREE
MARKET
WILL NOT
FREE YOU**



**FIGHT FOR THE RIGHTS OF FARM
WORKERS: GRASSROOTS
ORGANIZING, COLLECTIVE ACTION
AND RESISTANCE**



**DEMAND
PERMANENT**

**STATUS
FOR ALL**

**MIGRANT
WORKERS
IN
CANADA**



GOOD THINGS GROW IN ONTARIO?!

Labeled **Essential** - Treated as **Expendable** - Always **Exploited**

Migrant Workers
Quarantined
in Bunkhouses
shared amongst

**10-20+
People**

**2020-2021
3238+
WORKERS**

Infected by
COVID-19 on
Ontario Farms



SINCE 2020 OVER 50 MIGRANT WORKERS HAVE DIED



**WITH NO PUBLIC INQUEST
FROM THE OFFICE OF THE
CHIEF CORONER**

Migrant Workers are given
inadequate housing, irregular &
improper workplace inspections,
lack of proper PPE, neglected by
COVID safety protocols, &
excluded from many other
aspects of Ontario's
Health and Safety Act



UNDER THE WSIB



Migrant workers get unequal health care,
fewer return to work services, and less
compensation than other agricultural
workers.

Migrant workers make up almost **1/3** of
agricultural injury claims that require
health care treatment, but they make up
6% of the cases where the WSIB
recognizes a worker's permanent injury.



★ In **Norfolk County** workers from more
than **10 farms** allege that their
employers ordered them to
quarantine on the farm
24/7 - sometimes even monitored by
motion detector cameras

Some employers allegedly hired
private security to patrol the farm
entrance **preventing Migrant
Workers from leaving the farm**
while allowing Canadian Workers
to leave without issue...

**MIGRANT
WORKERS**

**PAY HUNDREDS OF MILLIONS OF DOLLARS
INTO EMPLOYMENT
INSURANCE**



But are denied equal access due to
the **closed work permit system** that ties workers to **1 EMPLOYER**

When Migrant Workers
get sick or injured



They are denied
equal access to
healthcare and are
often sent home without
renewing their contract.

The government listens to
industry growers regarding the
effects of pesticides like
fanazaquin and chlorpyrifos

Not the people who
work with them everyday



UNDER THE WSIB "DEEMING" SYSTEM

Migrant Workers are given little to no benefits
because they are **"deemed"** to be able to do
another job that **isn't actually available or
accessible to them...**



Because of their citizenship, race, skin colour,
and disability, Migrant Workers are discriminated by our
provincial workers' compensation system



★ <https://thenarwhal.ca/covid-19-migrant-farmworkers/>