

Gilad Cohen:

I had to take a big deep breath and try again. There was nothing wrong with the people that were there. I liked them. I felt safe and comfortable around them. And then I tried to talk and I couldn't. The oxygen in my lungs was gone. And I realize now, I did not at the moment, that was having like a mini panic attack. You are listening to the Hum.

Gilad Cohen:

For everyone tuning in, I'm here today with Taylah. In our virtual seat is nobody, or somebody, it's Taylah and myself. We're here interviewing one another today, sort of customary on each season of the Hum is we take a moment to turn the mics inward and interview one another. So Taylah, it's great to be with you here today. First off, we're both wearing mustard colored toques. So you got more of a honey mustard thing going on.

Taylah Harris-Mungo:

I do. You got a bit of a Dijon going, I like a good Dijon.

Gilad Cohen:

100%. How are you today?

Taylah Harris-Mungo:

I'm good. I've decided that I'm good. It's been a rough week. It's been a rough last few weeks, but I've decided that I'm good today. So that's where I'm at. How are you?

Gilad Cohen:

I'm kind of on that wave. Before we hit record, I had asked you how comfortable you are at talking about mental health. To be honest, people who are listening, usually we have episode notes and were prepared and I have nothing prepared for Taylah today. And Taylah had notes prepared, because Taylah's amazing. But maybe I would encourage you also to not look at those notes and we can just kind of see what happens.

Gilad Cohen:

But when we hit record, I had asked you really quickly, "Are you cool to talk about mental health?" That has been what's been top of my mind lately, is mental health. And so, I'm doing okay right now, in this moment, but I don't know how I will be doing in five minutes from now or in 10 minutes from now or later on. And this is actually a very new experience for myself, that I've been more mindful of my own mental health. So I'm doing okay, but I think, without having a proper diagnosis, I think I'm battling some form of depression and a bazillion percent, some hyper form of anxiety. And right now, that anxiety, the wave is not so rocky. So I'm feeling all right in the moment.

Gilad Cohen:

It's been an interesting last couple months, for sure, as this has all started popping up.

Taylah Harris-Mungo:

I think a lot of people during the pandemic, people who don't have a background, or background is weird to say, a history of mental health challenges, have been experiencing a lot of anxiety for one, and depression for two. Not to jump too far into something else, so currently I work in the mental health field and that's something that we are hearing a lot and seeing a lot, is people are all of a sudden struggling. And it's interesting for folks who don't have those histories and don't have those coping mechanisms. It's a whole different ballgame. We're kind of existing. And I don't know if this is your experience, if it's just during the pandemic that this is happening for you, but there's this collective grief, this global grief that everyone is experiencing, and not everybody knows how to deal with grief and not everybody grieves in the same way. So I think it's just coming up in a lot of different ways, but I'm glad that you're okay today. I'm glad that you're okay in the moment.

Gilad Cohen:

Yeah. Thank you. That grief is interesting. Because when I think about grief, sometimes people don't even know where that grief is coming from. It could be childhood grief that you haven't dealt with or addressed, and similar to anxiety, it could be coming from a place you might not even really be aware of. And so, it's interesting.

Gilad Cohen:

So one of the things... You sort of read your questions to me before, you were like, "You had an exhibition, how was your exhibition? And what happened there?" So I'll answer that question quickly. Sorry if I'm jumping all over your plan here. But for the last many, many years, I've always wanted to put out my own work. I define myself as an artist, as a creative person, I'm really fascinated with how we can use the arts as a way to talk about equity and injustice and build spaces where people can come together, look at something or experience something and then feel an emotion to it. Either feel pissed off or feel motivated to do something, feel attracted to change.

Gilad Cohen:

I put out this exhibition, First Look First, which was my first solo photography show. It featured like 18 large scale pictures of different people from across the city who have each experienced a different form of human rights challenge. So child soldiers, people who have been wrongfully imprisoned, survivors of the residential school system, all kinds of really unique people. People that I also know very personally, and something interesting started happening, Taylah. So I didn't know at the time, I wish I was prepared for this, how much emotional energy it goes into this thing that you've just put out into the world, and how careful you have to be with how you necessarily spend that energy.

Gilad Cohen:

And so, I was at this exhibition almost every day, giving tours for people, trying to be present for people who were there, and something interesting started happening. So around week three while I was there, I'm standing there and it's with two random ass people, people I know, very nice people. If they're listening to this, they know who they are, but they're great people. And I'm at the beginning of the tour and I'm about to talk about the exhibition and my heart rate just starts like exploding out of my chest. That was a very new feeling for me in that moment. There was nothing wrong with the people that were there. I liked them. I felt safe and comfortable around them. And it was the same tour I was doing the whole time. And then I tried to talk and I couldn't. The oxygen in my lungs was gone. And I realize now, I did not at the moment, that I was having like a mini panic attack. I had to take a big deep breath and try again.

Gilad Cohen:

And eventually, I got through it, but these little mini panic attacks have been happening over and over again since that day. And so, it's interesting. It pops up sometimes. Like I could be in a Zoom meeting with my staff. I could just be sitting at home, talking to my wife. It could be about something important. It could be about fucking pickles, something not important, and it will happen. And so, it's something that I'm kind of trying to work through, is understanding where that is coming from and also why it presents itself in different ways. I was even wondering today, is that elevated heart rate, is that panic attack going to happen while I'm talking to you here today? And thankfully it isn't, but it's something that's been sort of popping up. And I wonder, have you ever dealt with that kind of thing before? Have you ever felt an elevated heart rate? Have you ever had something similar to a panic attack?

Taylah Harris-Mungo:

G, I will tell you, as you were describing the feeling that you were getting, this has recently started happening to me. And I'm no stranger to anxiety and depression and what have you, but this actually kind of goes into, you asked me earlier, before we hit record, if I was okay talking about gender stuff. And so, we're sort of just weaving through it together. It's a [inaudible 00:06:52]. It's going to be great.

Taylah Harris-Mungo:

So for those of you who don't know, or if this is the first episode you're listening to, why is this first episode that you're listening to? I'm kidding. I identify as non-binary. I was assigned female at birth. So now you know who I am. And I don't know if I actually told you this, G, but so I'm actually getting top surgery in January. One of the, not necessarily a precipitating factor, but something that hasn't happened to me since I was like a teenager has been these panic attacks. I bind every single day. And I just started having these random panic attacks throughout the day associated with seeing myself or I could feel fine and I'll catch a glimpse of myself in a store window and have a panic attack. Yes, same sort of thing. Just completely out of nowhere.

Taylah Harris-Mungo:

Not so much so that like the world is falling down around me, but similar to what you're saying, like mid conversation, all of a sudden it's like tight chest, shortness of breath, having to really try to recenter yourself, and not knowing when that's going to happen, how severe it's going to be or whatever. So yeah, 2021, it's happened quite a few times and it's a wholly new and it's somewhat terrifying experience because it impedes your ability to sort of, "Oh, I'll speak for myself." It impedes my ability to sort of move through the world with relative ease, because there's always that thing in the back of my mind that's like, "What if this happens?"

Gilad Cohen:

I totally hear the what if it happens piece. Next week, I got to go up on stage in front of a few hundred people for the Human Rights Film Festival. And it's the same sort of thing, "What if it happens there? What if it happens while I'm at the grocery store?" So I totally hear you on that. And it's kind of scary and unpredictable. I'm curious for you, because you had just brought up having top surgery, being gender non-binary, and then you use that as a segue to then talk about these sort of panic attacks, how that you've been experiencing. How do you think the two are related, if they are?

Taylah Harris-Mungo:

We can open up a can of worms on this one. I have something called dysphoria. Some people call it gender dysphoria. You should call it gender dysphoria. There's a lot of different kinds of dysphoria.

Taylah Harris-Mungo:

But anyway, so I have gender dysphoria. For me, the way that I describe it is like my dysphoria is an external thing. So I don't think about my body until I am in a place where I'm observing people's interactions with my body. So my chest makes me extremely dysphoric when I'm around other people. When I'm alone, I'm like, "Whatever." I don't think about it.

Taylah Harris-Mungo:

But alongside that dysphoria, I also have this thing called body dysmorphia, which is different, similar in my case, but different. I don't have an image of what my body looks like in my head. The fact that other people's interactions with my body cause that sort of panic and discomfort, along with the fact that I don't have an image of my body, a true image of my body in my head, so seeing myself is jarring, seeing the way other people react to me is jarring. And then both of those things kind of just interact and make this really fucked up cocktail that makes me anxious.

Gilad Cohen:

Holy fuck. It's so interesting to hear you talk about that stuff. Especially the body dysmorphia thing. Something that I can absolutely totally relate to is that I don't see my body for what it is. And what's radical about having body dysmorphia, which is something I'm pretty sure I also have, is that if you were to look at yourself in the mirror, and this is for myself, my body can radically look different on a Monday morning versus a Tuesday morning. On a Monday morning, I could be there looking at myself, I'm like, "Man, you look good today." And on a Tuesday it's like, "Whose body is this?" I don't even recognize who this person was. It's interesting. I have been also processing a lot of like where this anxiety has been coming from. And thankfully, I've been going through therapy, shout out to my therapist who's been helping me navigate through a lot of these feelings that I've been experiencing the last few months.

Gilad Cohen:

But you start to readdress some of the things that were happening in your childhood. And one of the things I hardly ever talk about, I've been very private with it, is I had an eating disorder growing up. I was anorexic for like two or three years. I was bulimic for like 12 years. Overcoming bulimia was one of the hardest things I ever had to do. A lot of people equate it with giving up a heroin addiction, because it's just so easy to fall back into it.

Gilad Cohen:

And so, the dysmorphia will with my own body, I tried to remedy, even with that eating disorder. And so, trying to unpack all of these things through therapy and trying to find that thread that connects sort of everything from childhood to adulthood is like a journey in and of itself. And I'm curious, have you been doing the work to figure that part out?

Taylah Harris-Mungo:

100%. Yeah, I have, and I try to do it consistently, or at least with some regularity, well, to be honest. I'm also in therapy and have been for a while with different therapists, and there are varying degrees of success.

Taylah Harris-Mungo:

When I started to pull on those threads, it became more apparent the ways that it's not linear, even though you've aged linearly, and you've had this sort of chronology of experiences as dictated by the aging process. There are little ways, subtle ways that something that happened when you were seven can impact your ability to even interact with people, and little things that I didn't expect to be related are coming back with some clarity. And I'm like, "Oh, shit." It's interesting to make those connections. And it's important to have support while making those connections because some of this shit, it's not easy.

Taylah Harris-Mungo:

You can know that something happened to you when you were younger or that you've experienced something when you were younger or being able to sit with that as an adult and sit with that aspect of your youth when you're in a completely different head space and are in your thirties and people are telling you, you should have your shit together. It's a different kind of struggle to have to make those connections. When you have moved past it chronologically, you have moved past it in terms of your age and where you're at and what you're doing and your job and where you're at in life and what you like to do, that kid still exists in you. That's a part of your history. And so, having to look back on that history, look back on that personal history is sometimes re-traumatizing, but I do the work sometimes, when it works, when it fits

Gilad Cohen:

That totally resonates, how you were talking about that piece of something that may have happened to you when you were younger, sticks with you.

Gilad Cohen:

And one of the things that I've been struggling with the last few months is, and this actually started happening like I said, when the exhibition went up. So public facing, the exhibition's up, I'm getting media coverage. People are coming up to the show. Behind the scenes, I can't get myself out of bed. I'm miserable, I'm exhausted, I'm tired. There's also this kind of narrative that I play in my head when I'm feeling that way, which is also like, "Man, the world hates you." When I get really down on myself, I start to think like, "People don't believe in you." Even though everything that's happening in life contradicts that. People are showing up for me, people are supporting me. My brain automatically goes into that place.

Gilad Cohen:

Through therapy, we're trying to dig, where is this piece coming from? And what we sort of started figuring out was the first interaction that I ever had with somebody actually telling me that the world hated me was actually my own mother. And I'm going to preface that, because that sounds super, super evil. What my mom was trying to do was actually protect us. So we're Jewish and what my mom was saying is, "Because you're Jewish, the world hates us. And so when you go out into the world, you have to be very mindful of the fact that a lot of people don't like you because you're Jewish." And it's kind of like that classic thing that a lot of immigrant parents will tell their kids or a lot of racialized people will tell their kids, as a way to say, "You got to protect yourself and stick with your own and fight twice as hard."

Gilad Cohen:

And so, as a young person, who's like five or six years old, when you're growing up listening to that stuff and you're going out into the world, you actually start to believe that people do in fact hate you, even though you've done nothing. And so, it's really made me think of how important language is when we're talking to young people. I appreciate the lesson from my mother and God bless her. I know exactly what she was trying to convey. The way I would probably go about doing that is maybe saying, "You're Jewish and you've been persecuted, but you're strong and you come from strength and you're great. And you come from greatness, and no one can take that away from you, even if they try. So when you go out there today, just remember you are great." Something like that I think would probably maybe be a little bit healthier in terms of how communication works between parent and child.

Gilad Cohen:

Does that resonate at all with you? Did you grow up around that kind of language?

Taylah Harris-Mungo:

100%. I, also the child of immigrants. I'm Black and I am visibly Black and got a lot of the same messaging that you did, G. I can't speak to the language. It's entirely possible that my mom used the same language and that's just not part of my traumatic past, but I got that same message. "You got to fight twice as hard. Shit's bad. People are going to try to keep you down, because that's just what we're up against." And I agree. I always say language is so important and it is. And hearing you talk about the importance of how to speak to young people, that also resonates with me too. I worked with children and youth for a cool 10, 12 years, with a lot of racialized youth as well.

Taylah Harris-Mungo:

And so, I don't believe that the narratives and the manners that our parents tried to protect us, the language that they used was with any sort of malice. It's like you said, you had to provide a preface. But the full context of the conversation was a protective one. I do think that we are up against a self-fulfilling prophecy. We need to try and set youth up so that they know the truth, but with enough positivity to affect them positively. If we know that everybody hates them, they don't need to know everybody hates them. They just need to know that there are people that exist that are going to try and make shit hard.

Taylah Harris-Mungo:

But it's like you said, just positive reinforcement. And letting people know, "Despite everything you are great. Despite the challenges, the barriers, the systemic oppression, the religious persecution, you are great." And then building on that foundation, because there's unintended consequences for the millennial children of immigrants in this country. There's a bit of a traumatic legacy, however that manifests for people. But if you are of a minority, equity seeking population, equity deserving population that is in this country, there's some hardship that you're going to have to encounter. And the way that you interact with that and the way that you are protected from that or prepared for that is going to influence how you interact with people as an adult.

Taylah Harris-Mungo:

So once we got past the world hates you kind of thing, it resonates with me wholeheartedly. That is literally just sub me in, in your place. We'll swap moms and it's the same thing.

Gilad Cohen:

We'll swap moms, but how much do you like gefilte fish and kosher food? Because I don't know if I would put that on anybody.

Taylah Harris-Mungo:

I've never had gefilte fish. I don't know what it is, willing to try.

Gilad Cohen:

There you go. I've been eating it for 30 years and I myself don't know what the fuck it is, but it is something we're not going to talk about today.

Gilad Cohen:

Prior to us starting this episode today, I was like, "Taylah, how are you?" You said, "Blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, creativity. Da, da, da, da, da, da, da, da, da, da, artist. Blah, blah, blah, blah, blah, blah, passion." Help me fill in the gaps.

Taylah Harris-Mungo:

I mean, I have come to this part of my journey where I am comfortable calling myself an artist. I'm an illustrator and a graphic designer, and that's not what I'm doing as my nine-to-five. That's not what I'm doing to pay my bills. We're both artists. We were talking about art and being passionate and finding a little bit of challenge with not being able to do art in a way that feels as fulfilling as we would like it to be in a nutshell.

Gilad Cohen:

What's the answer there for you? Like in a dream world, what is that answer? You are a graphic designer. You have the confidence to call yourself an artist. So knowing that you're not quite using 100% of that energy to make the things that fulfill you in some ways, what's the answer if it's not paying the bills?

Taylah Harris-Mungo:

There's a lot of alternate realities there. There's one where I just flip all the tables and leave, quit my job. I like my job. I guess, we have a bit of a theme going, but not to circle back too far, but it all comes down to my mental health. I know that art filled my cup. I know the things that I want to do, the avenues that I'm passionate about. And then I know what pays the bills. So it's sort of striking that balance. It's like striking a work life balance, but it's also an energy balance. I saw this thing on Instagram actually, so shout out to whoever that was. But it said, "Procrastination isn't a time management issue, it's energy and emotion management issue," or something to that effect. And it is, for me at least. I'm not in a place yet where I have the tools to split my energy in a way that will allow me to feel sustained. You know what I mean? There are not enough hours in the day for me to work a nine-to-five and then do my art in a way that feels like it's enough.

Taylah Harris-Mungo:

So I don't have an answer. I don't have a solution. I think right now, my form of meditation is illustration. And so, I'm sort of just seeking a muse of some kind. I'm looking to nature, looking to people around me and just creating. Sometimes my art takes me four hours. Sometimes my art takes me 24 hours, 48 hours, a couple of weeks. And it's just a meditative process. I'm not much of a business person either. So in the end, I'm just like, "Well, that's done. Got a huge ass file on my computer now." I think finding a

way to move from meditation to creation in a way that feels sustainable. I think my key would be sustainability and I just haven't found the right lock yet.

Gilad Cohen:

I've been reflecting also on our episode with Deja a few months back. It was just recently released and sort of the courage and the fear. It sometimes takes two to walk away from the stuff that pays the bills, which might be part of your sustainability plan, if that's what it is. It might not be for everybody, but walking away from that to make sure that this thing that you're wanting to create, this thing that you feel is your purpose, this huge 10 gigabyte file on your computer is worth making, and that's all you're going to be doing. That's something that I myself definitely struggle with, is the balance between how much do you show up for all the other things that's not necessarily your creative things.

Taylah Harris-Mungo:

Right. And how are you striking that balance, G?

Gilad Cohen:

I'm not. Unfortunately, I'm not. I think this podcast is one of those ways. If I'm going to be honest, I find joy in this. This is me creating through work. I sometimes get to go and mentor some youth, which is something I find great joy in. I find a ton, a ton of joy in being able to work alongside a young person and help use language that will maybe change the trajectory of that person's life, helping that person feel important, helping that person know that they are important. But also being there alongside someone when they're creating and helping them create. I find a lot of joy in that, but I don't get to do enough of that at work either. Because listen, I'm going to call it out, when an organization grows, the executive director or the founder usually has to grow alongside that organization.

Gilad Cohen:

And sometimes you grow in opposite directions. I have to do a lot of things that I'm good at doing them. I'm good at doing a lot of the things that I do, but I don't necessarily find joy or purpose out of making budgets, hanging out all the time with donors, living within this capitalistic framework that I have to live within to make JAYU be what it is. Sometimes it's like you're a clown or a car salesman, but you're not necessarily a creative. And so, I'm myself struggling with that.

Gilad Cohen:

And so, that exhibition was a piece of that. I was thankfully in a place in my life where I had the energy to be able to do both; manage a charity and be an artist. But I also learned the very hard way that doing both actually ended up destroying my brain and it's putting me into a spiral of depression and anxiety. And so, it's finding a way to balance both of those things.

Taylah Harris-Mungo:

You just said, you're either a clown or a car salesman. And for some reason that is just in neon lights in my brain, because it's so true. We exist within this capitalist framework that... I'll throw out some face statistics here, but like 9.5 out of 10 people can't exist outside of that capitalist framework. We're not all farmers. I've got a nine-to-five desk, cubicle, the whole nine. I happen to like the work that I do, but it's still work.

Taylah Harris-Mungo:

Oh, man, I hate that I'm referencing apps, social media all the time. But I saw this little video that had an audio clip and the person was asked what their dream job is. And their response was, "I don't dream of labor." It resonates with me so deeply. You can either work and make the money or you can do something that you are passionate about. You can do something that you dream of. And we spoke about this before we hit record. The idea that no matter how important the work you're doing is, no matter how much you value the work that you're doing, if your work is your creativity, there's an element of creativity that gets sapped out of it. Or an element of joy that gets sapped out of it. Not saying that creatives who are creative as their whole job are not enjoying what they're doing, but when it becomes a business, there's an obligation to sustain it in a way that other people are dictating and you're dancing for quarters or you're apart of the system. And it's a weird thing to think about. It's a weird balance to strike.

Taylah Harris-Mungo:

You're right. You're the captain of the ship. Oftentimes, that means keeping other people happy and doing acquiescing, bending to fit what the organization needs within the molds that other people are creating. So I don't envy you. I appreciate you. I value the work that you're doing. JAYU's doing great things. And I'm not saying that as the co-host of this podcast, I'm saying this as a community member, lifelong Torontonians, and your friend.

Gilad Cohen:

That's the struggle that I'm currently in, to be honest, is charity exists, in my opinion, because we're not doing a good enough job, the government isn't doing a good enough job in governing. We don't invest enough into social care, social housing. We overinvest into policing. So charities exist to fill in the gaps. It's why shelters exist. It's why arts organizations exist. It's why social services exist. It's because there's that gap that needs to be filled because we're overinvesting in other things. But the problem is that the government doesn't invest enough into charity.

Gilad Cohen:

So a lot of what you said, Tay, really resonates with me. Going back to the whole car salesman, clown thing is oftentimes, it's like rather than doing the work in the community, a huge chunk of my time is being invested going out into other spaces, spaces that I normally wouldn't interact with to try and find money for the work that we're doing. And I'm not going to get into the nitty gritty details of it, because it could be really politicized. But I'm curious for you, you've worked in the not-for-profit sector for a really long time. You said that clown, car salesman piece really resonated with you. Can you tell me a little bit more, how has it for you?

Taylah Harris-Mungo:

Yeah. I mean, I used to work in Toronto shelter systems, homeless and domestic violence, gender based violence work, and you're doing the same thing. It's this weird dance that you have to do where you know the value of the work, clearly other people know the value of the work because they're wanting, they're itching to attach their logo to it. They're itching to have a table at your gala or their name in the back of your annual report. They want the recognition. They value the work enough to attach their name to it. But in order to do that, you have to play their game and it's a weird place to be. You appreciate the

work that I'm doing, but now you want me to do it the way you want. You have no footing in this field, you don't have a card in this fight.

Taylah Harris-Mungo:

And so, it's an interesting thing when for me, the thing that still makes me the most angry is the concept of gratitude. I used to work in Sheltered, working with people who have hit a serious trauma bump and are now displaced. You know what I mean? And oftentimes with their families. And people would give donations and there would be corporate donations and whatever. And there is always this expectation at the end of it that you would ask these people to then write a thank you card for whomever. The donation has been received because there is a need. You know this person is grateful for it because if you didn't, would you do it? And it's like, "Tell me how great I am. Tell me how much I'm helping you. Tell me." That and testimonials, I can go on forever about testimonials.

Taylah Harris-Mungo:

But it's like, at what point do you... At least for me, getting testimonials from people at their lowest point to sort of entice other people to give us money because we're not getting funded enough is like, at what point does it feel like it's just trauma porn? You know what I mean? There are people who are going through some really hard stuff. And if we had the means, we wouldn't ask. And you have the means and see the value. And so, it's weird to have to continue to play that game. When it's like this donation, it feels like it's no longer tied inherently to someone's humanity, and it's tied to clout. And that is weird. It's just weird. If your logo's on the thing, your logo's on the thing. You're going to get a shout out. You're going to get thanks. You're going to get a tax break, whatever you're going to get, you're going to get it.

Taylah Harris-Mungo:

But the reason why you're attaching your name to this is because you see the value in the work. So just value the work and give people their applause where it's due. Give people the credit where it's due. High five yourself for the fact that you've contributed to something being able to be possible to affect change and sit the fuck down.

Gilad Cohen:

Well said.

Gilad Cohen:

Taylah, I want to thank you. Thank you for letting me derail your set of questions. Thank you for being open and vulnerable with me. Thank you for talking about mental health and some of the struggles that we deal with, and some of the struggles that we also succeed with, with no notice and with no warning. So I appreciate you just so much for being you and for being yourself today. So thank you for that.

Taylah Harris-Mungo:

Thank you. Thank you, G, for inviting me to be a co-host and inviting me to have this conversation and being really honest and vulnerable yourself with us, with me and everybody who's listen. So there's definitely strength and vulnerability and I'm happy to be here and be vulnerable with you.

Gilad Cohen:

Thank you, Tay. All right, we're out.

Gilad Cohen:

Thank you everyone for tuning in. My name is Gilad Cohen, and I'm one of your co-hosts here on the Hum.

Taylah Harris-Mungo:

And I'm Taylah Harris-Mungo, your other co-host.

Gilad Cohen:

Our producers are Alice Castelani and Rachel Lewis.

Taylah Harris-Mungo:

The Hum is an initiative of JAYU, a charity committed to sharing human rights stories through the arts.

Gilad Cohen:

Help support JAYU and our year round initiatives like this podcast, our annual Human Rights Film Festival, our monthly events and our IM program and initiative that provides free arts and social justice mentorship to hundreds of equity seeking youth each year. You can make a tax receivable donation at jayu.ca/donate.