Growing up in Vancouver entails navigating the complexities of the city’s familiar, highly-touted paradigm of multiculturalism. Over the years, I have witnessed many manifestations of this policy in everyday life, ranging from the brilliant to the problematic.

At its best, multiculturalism can foster an appreciation for diversity and encourage inter-cultural dialogue. I have enjoyed various events around the city that have succeeded in celebrating this axiom. Notable examples include the Indian Summer Festival, Richmond Night Market and German Christmas Market, all of which attract diverse, picturesque audiences that enthusiastically absorb the ethnic displays, merchandise, performances and cuisines.

At its worst, however, multiculturalism can ironically isolate ethnic communities – counter to the city of Vancouver’s “commitment to diversity and inclusiveness,” outlined on their website. Particularly during my high school years, I felt that the banner of multiculturalism hid immigrants and international students from society at large, rather than catalyzing their integration. I noticed that the sizeable international student population only socialized within their ethnic groups in their native tongues, which were entirely cryptic to my ears. I felt that some teachers did not sufficiently encourage newcomers to integrate with Canadian society and explore its culture, even at a basic level. Instead, they gave students the liberty of talking amongst themselves in foreign tongues during class. Thus, my high school was heavily segregated culturally.

Educational initiatives open new doors for First Nations students

by RIYAH LAKHANI

Allan Bloom said “Education is the movement from darkness to light,” and this quotation cannot be truer than for Aboriginal students in Canada. The Aboriginal community struggles with lower university enrollment rates, higher dropout rates and fewer programs that directly incorporate Aboriginal culture and teaching mechanisms. However, Simon Fraser University (SFU) has created a pair of Aboriginal bridging programs to give Aboriginal students, both young and mature, the opportunity to get a university degree.

SFU’s Aboriginal Bridge Programs, established in 2007, has two arms – the Aboriginal University Prep Program and the Aboriginal Pre-Health Program – which are designed for people wanting to upgrade their life and study skills, and to get acclimated to the university setting. “The programs are meant to be a bridge into post-secondary education and not create any more barriers for the student,” says Natalie Wood-Wiens, coordinator for Indigenous programs at SFU. Spanning the course of two semesters, the University Prep Program helps students get a well-balanced outlook on academic life, with courses like Foundations of Academic Literacy, which develops students’ reading, writing and oral communication skills, Foundations of Analytical and Quantitative Reasoning, and Introduction to Humanities, among others. According to Wiens, students who stay connected to their culture have a higher success rate, and what makes SFU’s bridging program unique is its close ties with Aboriginal communities. In addition to a course on the Culture, Languages and Origins of Canada’s First Nations education,” says Simons.

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Ethnic isolation in a multicultural framework

by AUDREY TUNG

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Order of BC recipient encourages immigrant youth to pursue leadership roles

by Simon Yee

Newcomers face many obstacles when trying to start a new life in Canada, from learning the language and interacting well with fellow citizens to finding a good career and education. When Tung Chan arrived in Canada in 1974, an immigrant from Hong Kong with a limited command of English trying to make ends meet, he knew those obstacles all too well.

Today, Chan is one of the 2014 Order of British Columbia recipients, an honour given for outstanding contributions to British Columbia. He is also a board of director positions at many educational and civic organizations and his capacity as CEO of SUCCESS and his board of director positions at many educational and civic organizations.

In addition, Chan has a strong interest in supporting initiatives, such as the WelcomeBC newcomer program, the foreign qualification recognition and the Immigrant Employment Council of BC, which are aimed at attracting newcomer talent and encouraging companies and communities to recognize the value new Canadians can bring to the table.

However, Chan thinks the long term solution to breaking down these barriers is to encourage newcomer youth to play a more active role in Canadian society in civic and leadership roles. But he recognizes that there is still a long way to go.

“Our society is moving in the right direction welcoming new immigrants, but the basic fundamental issues remain the same,” says Chan.

Improving the conditions for newcomers is a two-way street.

Chan has a proven professional career aimed at attracting newcomer youths to participate in important decision making and be in a position to make valuable leadership contributions to society.

“People who don’t know what the hell is happening around the world, be a part of the process and participate in important decision making that affects their lives,” Chan says.

To support his view, Chan recalls one of his favourite sayings: “there are three types of people: people who make things happen, people who see things happen, people who don’t know what the hell is happening.”

Hopes many more new immigrant youths will fall under the first type in the future.

“At the very least, I hope our youths don’t fall into that last type,” says Chan.

To learn more about Mr. Chan and his ideas regarding cultural diversity and immigration, visit his personal website, www.tungchan.com.

“Grey City” takes you to the streets of São Paulo, where a new form of graffiti was born when workers by artists OS Gemeos, Nunca and Nena spread through the city and then to art galleries and museums around the world. When a new law threatened to destroy their work, the artists took it to graffitis, starting one of the most significant social movements in Latin American art. This film embodies the power of creative expression to create a movement that is fueled by the people and for the people. 

JOIN THE VANCOUVER BIENNALE + OS GEMEOS FOR A SPECIAL SCREENING OF “GREY CITY” 

Date: Wednesday, Sept 3rd
Time: Doors: Concession Open 5:30 PM, Movie 6:00 PM
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www.indiego.ca/projects/os gemeos-transforming-industrial-silos-at-the-vancouver-biennale
Select the “Perk” on our Fundraising Page: 550 Meet You @ The Movies for one 550 Meet You @ The Movies x 2 for two Limited Tickets at The Door $40 each

All proceeds support the public mural being created by OS Gemeos on Granville Island. Still in progress, this 23,500 sq foot public work of art is already capturing the hearts and imaginations of people throughout Vancouver and around the world. This is a non-profit project by OS Gemeos and the Vancouver Biennale, a registered non-profit charitable organization dedicated to exhibiting great art where people live, work and travel.

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15 years after B.C.’s “summer of the migrants”

by Tia Low

It was July 19, 1999, four months after Nanuhat was declared Canada’s newest territory, and Jean Chrétien was prime minister. A boat arrived on the coast of B.C. from Fujian, China, the first of four that summer that brought a total of 599 migrants without documentation. This mark the 15th anniversary of the arrival of those four boats, which sparked a national debate on immigration and refugee policy.

Passengers disembarked from each ship expecting to plant their feet on U.S. soil, the intended destination, where some had family members waiting. Others had different reasons for escaping their home country, including economic, social and political pressures, and religious persecution.

“A lot of them thought that North America glittered with gold, that if you come here, you get rich,” says author and community activist Lily Chow, who acted as an interpreter at the migrants’ refugee hearings.

The ships never made it past B.C. shores, a shock only second to the conditions found on board: no toilets, showers or beds, little personal space. But they had already agreed to pay tens of thousands of dollars to the smugglers, also known as “snakeheads” in China. In a CBC fifth estate documentary, a former RCMP officer – on the scene after the second boat’s arrival – recounted sights and smells worse than a sewer. On top of the unpleasant conditions, upon arrival most of the migrants were incarcerated. Rough conditions but high hopes

Michael Lin was among the five per cent to eventually receive refugee status. He was 17 years old when he arrived and avoided jail here due to his status as a minor. The eldest of four children to farmer parents with little money, Lin left his family in Fujian in search of opportunities to help them. “I just remember it [was] hard,” said Lin in a phone interview. “But it’s okay, it’s old past.” Lin owned more than US$65,000 to the snakeheads, which he worked to pay off in his first seven years in B.C. These days, he spends most of his time working as co-owner of a granite and stone business in Port Coquitlam. He is also reunited with his whole family, who are now in Canada. “Yeah, it’s better, way more better,” says Lin of his life today compared to when he first arrived in B.C.

Thousands of people arrive in the country every year requesting refugee status, but when the Canadian public heard about the boat migrants, the general reaction was not one of welcome. Criticism around immigration law, joined with fears that Canada could become a doormat for illegal entry, spurred newspaper headlines like “Go Home” in Victoria’s Times Colonist.

Waves of controversy

On the other hand, some advocates spoke up for the migrants as victims of human trafficking. Proponents of refugee rights also continued to disapprove of the government’s practice of criminalizing and detaining refugee claimants.

Chow was president of the Prince George Chinese Benevolent Association when she was contacted by the Immigration and Refugee Board of Canada to act as an interpreter at refugee hearings. For some migrants, the process took up to two years. Chow says that hearing the case for one refugee would take more than ten sessions. “You have got to phone the immigration in Beijing to find out their background.

“Yeah, it’s better, way more better,” says Lin of his life today compared to when he first arrived in B.C.

“Verbatim” from page 1

“...and these social boundary-aries were rarely crossed.

Frustrated with the status quo, I began to harbour resentment against international students for their supposed inadaptability and wondered if others felt the same way. My opinions – which were, in retrospect, somewhat bigoted – began to change following a spirited discussion in an English class. I do not remember how the subject matter of our typically tangential discussion veered from The Picture of Dorian Gray to that of ethnic boundaries in our community, but only that it triggered a pivotal shift in my attitude towards ethnic divisions. It turned out that many of my peers shared my belief that international students should make more of an effort to integrate with society. However, other classmates – some of whom were immigrants – argued that we are at least equally responsible for the existence of ethnic boundaries due to our failure to proactively engage newcomers of different cultures.

The scope of my hypocrisy quickly became apparent, and I felt quite bad about criticizing international students for their lack of integration. I had never attempted to bridge the social chasm between us. I had also inadvertently confined myself to a social niche that predominantly consisted of individuals whose social backgrounds were much more similar to mine (Asian-Canadian nationals raised in Vancouver). Although I had always desired for a diverse circle of friends that resembled those found in places like Vancouver art galleries or websites, I was afraid of socializing with unfamiliar individuals. I realized that this fear of the unfamiliar is perhaps far greater for people new to our society, and my former resentment was soon eroded by empathy.

Although it seemed to me as if the confines of comfort zones created an unbreachable DMZ (demilitarized zone), I observed encouraging examples of healthy multiculturalism in children. As a volunteer piano teacher at the Saint James Music Academy at the time, I noticed that young students shared a wide spectrum of socio-economic and ethnic backgrounds with each other. I admired in children what I felt was a quality I lacked in children whose comfort zones are not yet clearly defined, especially as I admired in children whose comfort zones are not yet clearly defined, especially as I admired in children whose comfort zones are not yet clearly defined. I admired in children whose comfort zones are not yet clearly defined, especially as I admired in children whose comfort zones are not yet clearly defined. I admired in children whose comfort zones are not yet clearly defined.

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Panel Themes

• Diaspora Driven Development & Global Sustainability
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• Extractive Industries, Global Trends, and Indigenous/local Interests
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Diaspora, Sustainability, and Development: Meeting at the Nexus

The the times I felt overwhelmed was when I saw those migrants suffering mentally, emotionally.

Lily Chow, interpreter and cultural consultant to migrants

Moon Festival and Chinese New Year, and coordinated religious services. There were language differences, cultural differences, so there was a lot of conflict and misunderstanding,” she says. “The times I felt overwhelmed was when I saw those migrants suffering mentally, emotionally,” says Chow, who recalls verbal abuse between migrants themselves and from the correction officers, some of whom she reported for poor conduct. Officials also brought in a psychologist, says Chow. Given that a young immigrant had committed suicide in the correctional centre, this was a clear need.

She adds, “Because of the stressful situations on both sides, actually the government was very humane. They realized it was a cultural thing that was in conflict so they [know] that they need to consult Chinese people because [the migrants] are Chinese cultural persons.”

“Verbatim” from page 1

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The Peoples Social Forum puts Indigenous struggles front and centre

This past weekend in Ottawa, thousands of activists from all across Canada participated in the Peoples Social Forum.

With little more than a year until the next federal election, much of the talk around the Social Forum was about defeating Stephen Harper’s government. But this historic gathering of progressive political forces was more than just electoral strategies. It was about bringing together people working on diverse issues and causes, in order to see how we could better coordinate and maybe even find some effective unity that could make us more powerful than the sum of our parts.

We all want Stephen Harper gone, but we realize that while a Prime Minister Mulcair or Trudeau would at least stop some of the worst attacks from the Conservative government, they would hardly transform the wretched political status quo. The Social Forum was about building the power of social movements, which right now in Canada are for the most part weak or quiescent.

I’ve been involved with this organizing effort for over a year, helping pull together the BC Expansion Committee of the Peoples Social Forum. We were able to help get a diverse group of participants from BC to Ottawa, including environmental and anti-war activists, union members and representatives of frontline Indigenous communities opposing pipelines across their territories.

Most people flew to Ottawa, but another group of us took a road trip, driving all the way from Vancouver to Ottawa, picking up people and carloads in the prairies. I feel very lucky to have travelled with the caravan. It was a hectic six days, filled with the challenges inherent to this vast land – like planning to meet up at “the Tim Horton’s on Memorial Ave in Thunder Bay” only to discover there’s two - but well worth it.

We were welcomed by activists in the Fraser Valley, Kamloops, Calgary, Regina, Winnipeg and northern Ontario. Everywhere we went people were exuberant, passing on lots of messages to each other. I've been involved with this organizing effort for over a year, helping pull together the BC Expansion Committee of the Peoples Social Forum. We were able to help get a diverse group of participants from BC to Ottawa, including environmental and anti-war activists, union members and representatives of frontline Indigenous communities opposing pipelines across their territories.

One of the last stops our caravan made was at the Weyerhaeuser mill outside of Kenora, Ontario. There we met up with Indigenous youth from Grassy Narrows who were demanding the company promise not to use logs from their territories. The people of Grassy Narrows have maintained a 12-year blockade against logging companies.

Overall, the Social Forum was ambitious and necessary political project. The political left in Canada is extremely weak and scattered. The process of the Social Forum could help rectify this, but I think it will really depend on whether the idea catches on at the provincial and regional levels.

Already there are plans for follow-up events, such as a Sketchewn Social Forum planned for late next month. This province’s an eviction notice to Imperial Metals, the company responsible for the horrible tailings pond breach at Mount Polley.

In Winnipeg, we were warmly greeted at the historic Ukrainian Labour Temple, but our arrival coincided with the terrible news that the body of a 15-year-old Aboriginal girl, Tina Fontaine, had been discovered. Few things illustrate the contemptible politics of the Harper government more than their callous refusal to use logs from their territories. The people of Grassy Narrows have maintained a 12-year blockade against logging companies.

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With a decorated career in the arts, Howard Jang has enriched the lives of Vancouverites through his contributions to the Arts Club Theatre Company. This has played an important part in his decision to seek new horizons as director and professor at SFU Woodward’s Cultural Unit.

In the mid-2000s, Jang started questioning the status quo of the arts; most importantly, he was concerned about the sort of business he was enrolling in.

Jang explains, “I became concerned with how art is exhibited, and what could be said about the medium itself.”

Collaborating with for-profit like Tourism Vancouver and the Canadian Council of the Arts invited Jang to reflect on the difficulties associated with framing a purpose for art productions.

The value of the arts for enriching communities

With Tourism Vancouver, we were counting the economic factor. With organizations that support the intrinsic value of art, whether at an insurmountable goal whose attainment is difficult or impossible,” explains Jang.

When asked what prompted Jang’s transition from the Arts Theatre Club to a joint position at Simon Fraser University, Jang’s view of the role at the university became clearer. Jang’s family history is tied to the Woodward’s community; his mother was a former employee of the original Woodward’s community; his mother was an employee of the original Woodward’s. His aunt was an employee of the original Woodward’s. His younger brother was an employee of the original Woodward’s. His younger brother was an employee of the original Woodward’s. His younger brother was an employee of the original Woodward’s.

“My aim is to allow art to facilitate the strengthening of our communities,” says Jang.

Howard’s vision for SFU

That said, Jang added that his appointment at Simon Fraser University is a bit of an odd one. His role as director of the Cultural Unit is to ensure that artists have the resources to pursue their art form. On the other hand, it is an opportunity to develop a new program for creative arts, one that aims to equip artists with the skills to be self-sufficient.

“This program is not to make the artist a manager, or to downgrade the intrinsic value of artistic pursuits,” he says.

Rather, the essential motive

SDC Blue Ribbon Foundation: Spreading compassion for disabled youth

Empowering children with learning disabilities is the backbone idea to the SDC Blue Ribbon Foundation – a youth driven foundation for children that uses integrative programs and activities to foster relationships. Several organizations and youth leaders first established a legacy of compassion in the Greater Vancouver area and operations have since expanded to the international level. A recent cross-cultural trip to China – to raise awareness of issues surrounding disability in East Asian communities – shows that whether at home or abroad, the SDC Blue Ribbon Foundation strives to build inclusive communities by promoting social tolerance and understanding.

The SDC After School Connection (ASC) is, in partnership with the Richmond Centre for Disability, one of the longest running programs in Vancouver to facilitate the development of children with learning disabilities.

“ASC is a happy marriage of arts and play, educational activities, and an emphasis on music, drama, and games – it’s a feel-good end result for everyone involved,” says Lee. The music therapist and certified neurologist music therapist, runs the ASC program for the school year for the ASC program.

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Lee encourages skill development through creative means.

“Some of the challenges in childhood have been leadership, initiation, fine motor skills, attention span, and increasing vocabulary. I aim to provide an environment where all different forms of self-expression and communication are accepted and respected,” says Lee.

“As I get to know the group, therapeutic interventions are chosen to fit the needs of the participants. Some examples include singing popular songs, and dancing with scarves.”

A shared sense of joy

SDC programs are beneficial not only to participants, but also to staff and volunteers as they interact with the participants and the volunteers.

“Many people think twice about disabilities, to tackle the marginalization, to address the challenges faced by people with disabilities.”

Lee cherishes the laughter and happiness she shares with participants.

“Music and laughter is where we often find a common ground is connect and understand each other. Sometimes more serious and emotional issues come up in sessions, so they don’t always involve laughter,” says Lee. “But I usually find myself smiling at the end of the week, when I reflect on the special moments that my clients and I have shared.”

Lee also enjoys watching peer forge connections with the disabled youth. These relationships arise from a mutual sense of joy shared between participants and those who work with them. Lee cherishes the laughter and happiness she shares with participants.

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“I see a lot of compassion and joy. It’s really touching to witness,” says Lee.

Serena Li, a 2nd year UBC student, is vice president and a former SDC volunteer who fondly remembers working one-on-one with a student and witness to his development. “Our programs are one-on-one; each child with a disability is a student and mentor David Wang, a first-year student at the Univer- sity of California, Berkeley. During the trip, Wang found much more than just a glimpse of disabled children in China – something the organization wanted to change.

Many parents refuse to let their kids, who have disabilities, take part in the arts or to the movie theatres. These children are isolated from their communities, and sometimes even by their families. By bring ing attention to these children, we were able to make people think twice about diversity and tolerance in their communities.

WSU Maple Valley, Washington, USA – a legacy of compassion in the Greater Vancouver area and operations have since expanded to the international level. A recent cross-cultural trip to China – to raise awareness of issues surrounding disability in East Asian communities – shows that whether at home or abroad, the SDC Blue Ribbon Foundation strives to build inclusive communities by promoting social tolerance and understanding.

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First Peoples, the program also is focused on building the Aboriginal Pre-Health Program that focuses on building traditional role of the parent as the teacher. Established in 2002, Aboriginal HIPPY Canada aims to provide children between the ages of three-to-five years for school by creating weekly pack ages of activities and books for parents to use with their children, which are delivered and explained by home visitors of the program. These activities and reading to the children take approximately 60 minutes a day, live a week for 30 weeks; according to Hippy Canada, these activities have improved parent-child relationships as well as the child’s performance during preschool.

Panelists include content that is heavily influenced by Aboriginal culture.

It provides Aboriginal communities the opportunity to embrace the program and view it as their own, and own it,” says Mary Lami-Kapenda, one of Hippy Canada’s program managers.

Wang has worked with over 3000 families since its initia tion in 1999, and continues to serve over 3000 families a year. With programs like Aboriginal HIPPY Canada and bridging programs like those at SFU, young and ma ture Aboriginal students have the opportunity to take control of their lives. 

Howard Jang appointed Director of SFU Woodward’s Cultural Unit

by ALEXANDER AGNELLO

With a decorated career in the arts, Howard Jang has enriched the lives of Vancouverites through his contributions to the Arts Club Theatre Company. This has played an important part in his decision to seek new horizons as director and professor at SFU Woodward’s Cultural Unit. In the mid-2000s, Jang started questioning the status quo of the arts; most importantly, he was concerned about the sort of business he was enrolling in.

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Collaborating with for-profit like Tourism Vancouver and the Canadian Council of the Arts invited Jang to reflect on the difficulties associated with framing a purpose for art productions.

The value of the arts for enriching communities

With Tourism Vancouver, we were counting the economic factor. With organizations that support the intrinsic value of art, whether at an insurmountable goal whose attainment is difficult or impossible,” explains Jang.

When asked what prompted Jang’s transition from the Arts Theatre Club to a joint position at Simon Fraser University, Jang’s view of the role at the university became clearer. Jang’s family history is tied to the Woodward’s community; his mother was a former employee of the original Woodward’s. His aunt was an employee of the original Woodward’s. His younger brother was an employee of the original Woodward’s.

“My aim is to allow art to facilitate the strengthening of our communities,” says Jang.

Howard’s vision for SFU

That said, Jang added that his appointment at Simon Fraser University is a bit of an odd one. His role as director of the Cultural Unit is to ensure that artists have the resources to pursue their art form. On the other hand, it is an opportunity to develop a new program for creative arts, one that aims to equip artists with the skills to be self-sufficient.

“This program is not to make the artist a manager, or to downgrade the intrinsic value of artistic pursuits,” he says.

Rather, the essential motive

See “Howard Jang” page 11

First Nations education from page 1

First Peoples, the program also focuses on building the Aboriginal Pre-Health Program that focuses on building traditional role of the parent as the teacher. Established in 2002, Aboriginal HIPPY Canada aims to provide children between the ages of three-to-five years for school by creating weekly packages of activities and books for parents to use with their children, which are delivered and explained by home visitors of the program. These activities and reading to the children take approximately 60 minutes a day, live a week for 30 weeks; according to Hippy Canada, these activities have improved parent-child relationships as well as the child’s performance during preschool.

Panelists include content that is heavily influenced by Aboriginal culture.

It provides Aboriginal communities the opportunity to embrace the program and view it as their own, and own it,” says Mary Lami-Kapenda, one of Hippy Canada’s program managers.

Wang has worked with over 3000 families since its initiation in 1999, and continues to serve over 3000 families a year. With programs like Aboriginal HIPPY Canada and bridging programs like those at SFU, young and mature Aboriginal students have the opportunity to take control of their lives.
It’s an introduction to people being able to explore their own culture and that’s essentially what we try to provide here.

Rob Geary, co-owner, Shop Wrong

Shop Wrong makes right

by EVELYN YOUNG

Leave it to Shop Wrong to pick up where others may have – regrettably – left off. Tucked away within the only moving company, but their most widely known for their East Van Moving company, but their most

artists in a collaborative effort to salvage abandoned materials, being able to explore their own culture and that’s essentially what we try to provide here.

It’s an introduction to people exploring their own culture and that’s essentially what we try to provide here.

words.

The shop provides free studio space for artists to display and produce their work, and has a range of carpentry, welding and print screening tools available to the artist collective. It’s an open space, a free creative cultural center.

“If you’re from the neighborhood, please come by,” says Geary. The set of friends host an array of events and workshops ranging from a talk by well-known speaker and author Ga-bor Mate to in-store musical performances, with monthly art shows between events. For example, the store will soon serve as a venue for the first annual Native Hip-Hop Festival (running from Aug. 30 –Sept. 1) in a Native graffiti battle and freestyle tournament.

Rob is creatively influenced by Haida Gwai, what he calls the “ultimate Canadian” – part Gitxsan, Norwegian and Gha-naan; the Galvan brothers immigrated from El Salvador 22 years ago.

Every Saturday artists get together for carving workshops, some of which have been taught by Haida artist Corey Bulpitt, whose work is currently showing at the Bill Reid Art Gallery. The exhibit, titled AKOS, explores the connection between his Haida art and street art.

Shop Wrong’s impromptu language workshops are more attuned to the language of artistry and culture than to linguistics (for now), and are in fact, about much more than just down for reevaluation. The beams were reworked to create a sense of doing things by hand, that I like the bar Shop Wrong created for Chinatown’s Vapor Lounge.

Shop Wrong is one of very few businesses in the city. Recently, they picked up salvaged wood beams from the demolition of one of the last old, free-standing brick buildings in Vancouver. The building once served as an old punk venue, and later as a film location on Powell Street before being torn down. The beams were reworked to create a sense of doing things by hand, that I like the bar Shop Wrong created for Chinatown’s Vapor Lounge.

When searching for a cookbook, one does not usually find an accompaniment of survival stories along with the recipes. Raisa Stone, author of Baba’s Kitchen: Ukrainian Soul Food, offers just that. With humour and anecdotes laced through-out the recipes, Stone sheds light on the survival of the Nazi and Soviet regimes.

As a child growing up in Winnipeg, Stone started collecting stories on her baba’s knee as well as from family, friends and neighbours who were European immigrants and refugees. She also developed an affinity for writing at an early age. Her family has served as a foundation for her work, and her father experienced the terrors of both Stalin and Hitler. In order to cope, many of these survivors turned to humour.

“Ukrainians can make a joke,” Stone says. “Horror and humour are the dark and light of the same thing.”

In the early 2000’s Stone became a professional storyteller and started collecting Ukrainian legends and rewriting them to perform as monologues. Stone became a professional singer in her teens and as she performed, the voice of Baba, the quintessential Ukrainian grandmother emerged. “Baba talks like every Ukrainian I grew up with. I found that when I was on stage, parts of these stories came out in songs,” Stone says.

Many of her fans have also praised her for nailing the voice of Baba.

Baba’s Kitchen is a humourous lifelong compilation of true survival stories with a side of authentic Ukrainian recipes and a helping of history. In addition, Stone has also included a chapter on folk remedies with cures for illness and anecdotes laced throughout. “In Baba’s no-nonsense grandmother voice, Stone offered a gentle performance of one of the stories in her book. She recounts the outrageous tale of how one woman murdered her abusive husband who had diabetes. The story is shocking at first but is balanced with humour to make light of the situation while emphasizing the lengths one must go to in order to survive.”

The art of cooking

As an avid cook herself, Stone incorporates some fusion into her recipes by introducing substitutes for familiar foods. For example, Ukrainian cheese patties are similar to East Indian paneer, and Stone uses these similarities to teach readers shortcuts in cooking.

When asked how she defines Ukrainian soul food, Stone cites a Ukrainian proverb: “without art, there is no life.” This proverb implies that one should delve in creating pleasurable things and happiness. Stone says that cooking is about expressing the soul, which is the same as when she sings, dances, or tells stories.

“Cooking is a creative expression, it feeds other people and it’s important that it satisfies on many levels, like good art,” explains Stone.

Furthermore, Stone emphasizes that cooking is a way of showing love to people and that they are welcome.

The recipes in her book are classified by ingredient, with many recipes for eggs, cabbage rolls and mushrooms, to name a few.

“I encourage people to buy locally, organically and from humans raised animals,” says Stone who is also a professional animal communicator and healer.

Stone says that fans have thanked her for bringing the atrocities faced by many to light in a light-hearted way. Additionally, she has enriched their knowledge of Ukrainian history, thanks to her extensive research.

Artist fuses Ukrainian soul food with stories of survival

by NAOMI TSE

To give the public a taste of Baba and her anecdotes, Stone will be doing a book reading and book signing as well as answering questions and discussing current events in Ukraine. The event will take place at the Vancouver Public Library on Sept. 9 and Sept. 11 at the Vancouver Public Library on Sept. 9 and Sept. 11 at the Vancouver Public Library on Sept. 9 and Sept. 11 at the Vancouver Public Library on Sept. 9 and Sept. 11 at the Vancouver Public Library on Sept. 9 and Sept. 11 at the Vancouver Public Library on Sept. 9 and Sept. 11 at the Vancouver Public Library on Sept. 9 and Sept. 11 at Central Library and Mount Pleasant Branch, respectively. For more information, please visit www.vpl.ca/calendar/index.php/calendar/ PROGRAM/47515.

“Baba’s Kitchen: Ukrainian Soul Food is available on Amazon and the stores that one www.ukrainiansoulfood.ca.
In some ways they know our cities best: they observe, experience, and interpret a city’s beat, rhythm and pulse. They are public artists. In Vancouver we have Jacqueline Metz, and Nancy Chew, or better known under their collaborative banner: Metz&Chew. Apart from Vancouver, their work spans across Canada, even to the United States. Art Gallery will soon feature their work, with other public artists, in the September exhibition, City As Site: Public Art in Richmond.

Metz&Chew have been working together for 17 years, beginning in 1997. Since then, they have garnered numerous accolades, including the Public Art Award of Excellence for their piece, out/look, in North Vancouver. But the two hail from different disciplines: Metz held interest in photography, and literature, and Chew dedicated her hand to painting, and curating. Their friendship drew them to enter a public art competition held by the City of Vancouver, and it was their winning that sparked their working relationship.

Their varied background may stimulate their artistic success, enabling them to correctly scale and frame a particular piece. Metz reasons their combined skill sets help them choose what to portray and what to leave out to obtain the most impact. Such finesse is especially vital in their area of public art.

“We like working with ideas, and figuring out how to express them in different media, because you start to think about how people move through the space, and they how they react as well,” says Chew.

How public art enhances space and the people. Throughout the almost 20 years of working in the public sphere, they have found an increasing level of warmth and reception of public art. The feedback from the community has been surprisingly personal, some even making exhibitions necessary destinations in their city. Often they hear of their work as being “markers” to the collective identity. However, their goals have never been to define a space, but to quietly comment on it.

“We’re revealing the sense of the place. That can be through our exploration of its history, or our own abstract experiences,” says Chew.

Metz emphasizes this by citing one of their more prolific works, arboreus, after Rodchenko, in Lynn Valley. It is a massive glass installation immortalizing a looming tree: a cultural significance to the community. But they mark it with a meditative quote from Jorge Luis Borges:

“The original is unfaithful to the translation.”

Public art, and transcending barriers

For a multi-faceted city like Vancouver, one may wonder where to begin to capture its activity. But Metz&Chew use the liberties of public art not only with the exploration of space, but also contact. Their piece in Winnipeg, YOU + YOU + YOU, is a celebration of senses. Metz&Chew attempts to amplify your experience with their work, with touch and sound, accompanied by a wall of light dancing in time with your tune.

“Our work is enriched by our appreciation of the quality of life, and the people who move through it. So we try to transcend what can be perceived as differences,” says Metz.

Such an enthusiastic and exuberant approach is grounded on their belief of space; that quality art is without the parameters of everyday language but in human connection. Therefore, in places like Vancouver, where the atmosphere is never singular, they find limitless inspiration.

“I think art should be transcending barriers. We draw inspiration from the evolving history of each place; Vancouver is continuously changing and becoming something new,” Metz says. $\xi$

Metz&Chew will be among the public artists featured in Richmond Art Gallery’s exhibition. For more information on City As Site: Public Art in Richmond, visit their website, www.richmondartgallery.org/upcoming.php

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Please call 604-324-7733, go to www.pics.bc.ca, or visit us at 200-8161 Main Street, Vancouver, to find out how we can best help you.
Digital images and imagination: Constructing new identities and geographies

by Anastasia Scherders

Azawad Libre! New Media and Imagined Geographies in the Sahel is a collection of digital creations on display from August 11 to October 5 at Bob Prittie Library in Burnaby. The collection presents images of fantastical identities and new geographies produced on the cellphones and computers of young people throughout the Sahel region of Africa.

"The collection of images reveals a lot about what is happening for these youth – their dreams and struggles, as well as their interest in global politics and pop culture," says Jennifer Cane, assistant curator of Azawad Libre! The exhibition is curated by Christopher Kirkley, the Portland-based founder of MP3 blog and record label Sahel Sounds.

Canefirst encountered Kirkley's work when she was given a recording of Music from Saharan cellphones from his record label. While visiting Portland, she was introduced to Kirkley through a mutual friend and later had the opportunity to view the works submitted by youth to the Sahel digital art project.

"Thinking of the strong West African communities we have here in Burnaby, I decided it would be great to host these works in a Burnaby library," Cane says.

Building new borders and new bodies

Azawad Libre! is a collection of unique digital images that a North American audience might have been unlikely to encounter otherwise. The images, which Kirkley collected through the internet and locally in the Sahel area, have been created through PC-based templates, automated web-based collage and built-in cell phone photo manipulation.

The artworks illustrate an array of imagined realities that reflect social, economic and geographic tensions, as well as aspirations. Some of the works depict new borders that recognize a Tuareg territory in Northern Mali and celebrate the state of Azawad; others depict personal ambitions of wealth and prosperity. Several of the youth represent themselves as superheroes, fantastical characters or in futuristic settings.

Kirkley points out that a lot of techniques used in their designs – lens flares, bevels, digital interference and pixelation – recall '80s Western Photoshop.

"But these aspects are actually the basis of the design here, and can be used to create these futuristic images inspired by popular culture," says Kirkley.

According to Kirkley, identity is altered and re-imagined in new forms, expressing hopes and fantasies in hyper realistic manifestations. Works like ‘Miss Cybourg,’ where the image of a young woman has been altered to include robotic body parts, illustrate a digital re-construction of the physical body and, in turn, a construction of a new self who is perhaps exceptionally strong or even invincible.

Images of a collective vision

Azawad Libre! presents a fascinating intersection of computer technology, youth culture and folk art. For Kirkley, the exhibition is an examination of the rich digital content that flows through the networks of Sahel, circulating through Facebook, Cyber Cafes, and cellphones.

"The images have a power inherent to them, whether they are outright political or visionary," says Kirkley. "In the case of the political state of Aza - wad, it’s allowed the free flow of propaganda to reflect the collective vision, but also to solidify it."

Kirkley feels that the digital age allows for re-creation and re-interpretation. The presence of computer and cell phone technologies enables new methods of producing and sharing that promote a kind of creative freedom that did not exist before the widespread availability of the internet and social media like YouTube and Facebook.

A traditional Chinese celebration, with a Canadian touch

by Jake McGrail

The White Rock waterfront will be lit up with lanterns when the Second Annual Moon Festival arrives this September. For three days, music, arts, food and dancing will be on hand for the celebration.

The festival is the brainchild of Erik Stepura, who proposed the idea to the city council.

"We’re partnering with the Chinese Cultural Society to perform this," said Helen Fathers, a member of the city council. "There are many things to see, the largest being the whole waterfront covered in Chinese lanterns."

Building on last year’s success

Rain or shine, the festival will go on.

"The reviews were all positive," says Fathers. "The festival went very well last year, and it will again."

Mia Chao is co-founder and director of the White Rock Arts Center, which is helping host the celebration.

"We wanted to host this. The Moon Festival promotes peace, love and understanding. We want to be the ones promoting that," says Chao.

New take on traditional festival

Moon Festivals are a tradition in China, but this one isn’t a replica.

"We are Chinese, but we are also Canadians," says Chao. "We are having this festival for Canadians, all of us."

The festival takes place over three days, from Sept. 5-7. Fireworks will open the festival on the evening of the 5th, while other days will offer traditional Chinese moon cakes (a thin pastry with a dense filling) and other food, as well as martial arts, lily dancing, arts and crafts and music from pop, classical, country and jazz.

"The music is important," says Chao, "The performances are all live, and the music is only maybe 20 per cent from China; the rest is all of us."

Chao hopes that the festival will have a broad community appeal.

"The important thing is to bring the community together. It is not just a celebration of China, it is a celebration for all Canadians," says Chao.

The White Rock Second Annual Moon Festival takes place Sept. 5-7 at the pier.
In their latest creative project, Music Temple, Emi Honda and Jordan McKenzie take their love of nature and a desire to communicate on many levels to transcend the expectations of standard art forms.

"Enough people talk about themselves. I want to speak about nature," says Honda.

The multimedia project, where neither sound nor visual installations stand alone, comes to Centre A this September. Its appeal is to a wide audience, regardless of age, language or background.

"The temple idea comes from our wish to raise the natural world from a place of abuse to a place of respect, honouring something that is vast, mysterious and greater than us," says McKenzie. "[Music Temple] is a new format which is something between an art show, a music show and a video project."

A journey into nature

Growing up in a family-run Buddhist temple in her native Japan, Honda is used to the elements of darkness, coolness and tranquility. She credits McKenzie for coming up with the name of their latest project.

As part of the presentation, Honda says the viewer is welcomed through a thin, cotton curtain that drapes over a bamboo tree. Inside, we see a miniature display: a monarch butterfly, lush trees and eggs in a nest intertwining with a makeshift town. A cylinder slowly rotates, casting pictures of moving landscapes onto a projector screen. Photos and images abound almost everywhere and coloured lighting fills the space.

"The foreground and background [image] is very effective that way," says Honda, who has traveled to up to 20 cities – from Montreal to Boston and down to the southern states of America. Honda says the differences in hospitality varied from one place to another. Whether it was subtle praise or an open-armed embrace, Honda says the characteristics of each place are simply different and that you can’t tell anyone to change their character.

Identity and exploration

Honda says she has no need to hide hers either. Any Japanese nuances coming from her music are not forced or contrived—just natural, says Honda.

"I don't want to fake it to get attention," she says.

For McKenzie, music is communicated non-verbally through the language of sound, image, object and movement.

"I've always sought to transcend my own difficulties with verbal language by creating work that speaks in other ways, and with greater complexity than language allows," says McKenzie. He says the hope is their work is just as accessible, for example, to a Cambodian viewer as it is to a Canadian viewer.

With Music Temple, Honda and McKenzie aim to bridge the various aspects of their creative work into something innovative but familiar. It is a project aimed at both young and old.

"I hope that the slow unfolding of the sound environment can offer people a break in pace from the velocity of contemporary life, a space that, like a forest, offers its beauty gradually," says McKenzie.

Honda says the most difficult question to answer is describing the genre of their music or art. She prefers to call it original, not concerned about categorizing herself, her work, Elfin Saddle's work or even the target audience.

"Music and art belong to the people who make it. For the audience, it is what is received in their hearts," says Honda.
Exploring language, art and culture, The Book of Jets is a compilation of political jokes in 15 different languages – English, Italian, Hebrew, Hindi, Spanish, Korean, Mandarin, Russian, Japanese, Arabic, German. Greek, French, Turkish and Czech – surrounded by illustrations from 16th century painter Albrecht Dürer.

These illustrations, which depict stories from the Bible, come from Dürer’s Marginal Drawings Artist reframes old master for modern age

“Right after the Renaissance time, religion was their ideology. I’m just taking it out and I thought of what would be the ideology in today’s world and that’s how I got interested in political jokes,” she says.

Yoon also relates a Korean saying – “a joke has a backbone” – which suggests that humorous expressions are never empty in meaning.

“I’m just trying to show that there is a medium, which is a joke, that reveals a lot. There is a grain of truth in there whether you like it or not,” says Yoon.

The Book of Jets, an exhibition by South Korean artist Hyung-Min Yoon, will be held on September 11 to October 11 at the grunt gallery on East 2nd Avenue.

I’m just trying to show that there is a medium, which is a joke, that reveals a lot. There is a grain of truth in there whether you like it or not,” says Yoon.

by kumiko aoki

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The Book of Jets, an exhibition by South Korean artist Hyung-Min Yoon, will be held on September 11 to October 11 at the grunt gallery on East 2nd Avenue.
Cultural Calendar

by Selena Tran

With autumn right around the corner, enjoy the sun as long as you can with fun festivities. The upcoming events will surely allow the whole family to enjoy the rest of the summer. Enjoy the outdoors at the Moonlight & Mooncakes Festival or spend the day inside learning about the mysterious "kraken" at the Vancouver Aquarium. However you choose to spend the remaining days of summer, be sure to consider these multicultural events!

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Squamish Nation Youth Pow Wow
Aug. 29–31
Capilano Reserve Park Grounds
100 Mathias Rd., West Vancouver
www.aboriginalbc.com
100 Mathias Rd., West Vancouver
Capilano Reserve Park Grounds
Aug. 29–31
Youth Pow Wow
Squamish Nation

The Squamish Nation wants to invite everyone to join them in their celebration during their 27th Annual Youth PowWow! With multiple festivities happening over the span of three days, there will be fun for the entire family. This year’s celebration includes a salmon BBQ, and traditional Native arts and crafts. The event also includes multiple performances from special guests. Tickets are $5. Visit the website for more information on performances and events.

***

TAIWANfest
Aug. 30–Sept. 1
Vancouver Art Gallery
750 Hornby St., Vancouver
www.taiwanfest.ca

The TAIWANfest of Vancouver is packed with food and performances from the Taiwanese community. Opening early every day at 11 a.m., the event hopes to expand the knowledge of Taiwanese culture. Multiple Lower Mainland performers gather together to put on wonderful nightly concerts. Enjoy the cultural ambiance, and learn more about wonderful Taiwanese culture. Visit the website for more information on concert times and performances.

***

DakhaBrakha – Éhèm-Chaos from Ukraine
Aug. 31, 8 p.m.
Rio Theatre
1660 B. Broadway, Vancouver
www.caravanbc.com

Enjoy the music of Ukraine with DakhaBrakha Ukrainian musicians. Their goal is to promote Ukrainian culture through music with a modern twist. DakhaBrakha takes traditional Ukrainian songs and adds new beats that gives their band the extra flare. Playing for one night only, the group’s attention to tradition will surely have you wanting more. Visit the website for more information on ticket pricing.

***

The Kraken Revealed
Sept. 3, 9–10 a.m.
Vancouver Aquarium
845 Avison Way, Vancouver
www.vanaqua.org

Join Dr. Edith Widder and learn more about the mysterious "kraken." Dr. Widder is a marine scientist who’s known for being the first person to film a "kraken" in its natural habitat. Her work with huminecous deep sea creatures will surely have you on the edge of your seat. The "kraken" is a giant squid that lives in the deepest parts of the ocean. Learn more about the deep sea and the dangerous creatures that dwell within! Visit the website for ticket pricing.

***

Vancouver Fringe Festival
Sept. 4–14
Granville Island, Vancouver
www.vancouverfringe.com

The highly anticipated Vancouver Fringe Festival is back to celebrate all types of theatre! The events take place on Granville Island and with over 700 performances, visitors can choose a show that suits them. The event is vibrant and full of fun for the family. Ticket information is available on the website.

***

Day at the Farm
Sept. 6, 10 a.m.–4 p.m.
Westham Island Herb Farm
490 Kirkland Rd., Delta
www.westhamislandherbfarm.ca

Do you have what it takes to be a farmer? Bring the whole family to see where your food comes from and if you can take on the challenges of being a farmer. Different hands on activities such as making butter will surely engage the family. Kids will enjoy the hayrides and the tour of a working farm. With cookie contests, live music and a mobile dairy classroom, there will never be a dull moment. Free admission.

***

Moonlight & Mooncakes
Sept. 7, 7–10 p.m.
The COHO Society
West Vancouver
Ambleside Park. 1306 Argyle Ave., West Vancouver
www.cohosociety.com

The annual COHO Festival is back for everyone to enjoy! The COHO Festival hopes to expand the knowledge of sustainability and fund-raises money for the Salmon on Habitat rejuvenation projects. The event features the famous salmon barbeque. This event features multiple kid’s activities, live entertainment and environmental displays that the COHO Society hopes will educate attendees about sustainability. For more information, please visit the website.

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The Source
www.thelasource.com
Twitter/Facebook: thelasource

The Source is a posted by students, for students, newspaper run by Simon Fraser University students. The Source is published during the fall, winter, and spring terms. The Source is a 501(c)3 non-profit organization.
On the wrong side of the tracks

Here’s one of the beautiful community gardens along the Arbutus rail corridor. Many have sheds, green houses, water lines and sitting areas. Owned by Canadian Pacific since 1886, this valuable property consists of a 66-foot wide right of way, 11 kilometres in length, from the Fraser River nearly to False Creek. Currently there is a battle over the price for the sale of this space. The players in this game are: CP, community gardeners and the city of Vancouver.

CP hasn’t operated trains in this area for 13 years. In 1999 it wanted to sell the land for commercial and residential use. The city wanted to keep the zoning as a green space and perhaps future use as light rail transit. A legal battle ensued and in 2006, the Supreme Court of Canada ruled in the city’s favour but still allowed CP to use it for train traffic.

Community gardeners have coexisted with the railway on this corridor for decades but development of the gardens rapidly expanded after 2006, many encroaching directly on railway property.

There are over 75 in all parts of the city, comprising thousands of individual plots. They are located in city parks, schoolyards, and on private property. Many are tenuous and will only exist till the property is developed. Take, for instance, the garden at the corner of Burrard and Davie, which is slated for a 50+ storey tower.

Meanwhile, people put their hearts and souls into their gardens, which promotes healthier food and healthier community relations. CP, however, has a mandate to maximize shareholder profits and is trying to get the most from unused assets like the Arbutus corridor. It reportedly wants to sell it to the city for $100 million but CP has only offered $20 million. The city is partly basing its price on current zoning use whereas CP is basing its price on the area’s property value.

In this game of power, profit and politics, the community gardeners have become pawns on the wrong side of the tracks.

Don Richardson