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The Source

forum of diversity



Vol 15 No 9 | November 18-December 9, 2014

www.thelasource.com



Photo by Brande Jackson

Verbatim

Multiculturalism is a process

by MANDEEP WIRK

I came into the world in Africa – the continent that gave birth to the human race. Like my father, I was born in Kenya. In 1920, my grandfather immigrated to Kenya from the Punjab in India. In 1967, we moved to Great Britain, the country that gave birth to the theory of evolution. Life in London was fun, but my father now heard the call of the land in Canada. So in 1972, when multiculturalism became official policy in Canada, we immigrated here. We settled on a farm in Abbotsford.

In those early years of Canadian multiculturalism, there was no welcome mat out for coloured immigrants. Prime Minister Pierre Trudeau was a pragmatic visionary, who realized that Canada needed to open its doors to non-white immigrants because Europeans no longer wanted to migrate here. Canada needs immigrants because our birth rate has been below replacement for many decades. Mr. Trudeau lost the next two elections because the majority of Euro-Canadians were not happy with multiculturalism. They regarded multiculturalism as a doomed “social experiment.” Canadian sociologists describe white Canadians then as being largely “hostile” towards non-white immigrants. Scholars of Canadian immigration history like Hugh Johnston and Ali Kazimi, point out that Canada had a whites-only immigration policy from 1867 right up to 1967. White Canadians saw coloured immigrants as the “Other” and resented them. Such conditions made it difficult for coloured people to feel at home in Canada.

Over the years, I have witnessed the begrudging maturation of Canadian multiculturalism from “mere

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Cultural identity fuels volunteerism

by ALEXANDER AGNELLO

For many people in Metro Vancouver, the workday doesn't end once they leave the office. And they are not alone. A 2010 Statistics Canada study revealed that over 13 million Canadians collectively devoted about two billion hours of their time to volunteer work. One of the strongest trends observed is that the cultural practices are a key motivator behind the hours people spend volunteering.

Volunteers who deeply identified with a cultural diaspora and took on leadership roles in their communities accounted for 77 per cent of the total number of hours contributed in 2010. According to their study, devotion to causes is fueled by a set of beliefs or values that encourages altruistic practices.

Working to benefit all communities

Yen Nguyen, director of the Vietnamese Youth Development Program, acknowledges that the projects she initiates could not

come to fruition without the tireless efforts of a network of volunteers, many of whom operate as leaders and take on the social responsibility of directly addressing community needs.

“The concept of volunteering in Vietnam, much like in North America, centres on taking responsibility for the development of your community. It's seen as a central part of civic life by institutions, so much so that it is now becoming a requirement for students to graduate,” says Nguyen.

Nguyen sees a volunteer's commitment to community affairs

as compatible with a commitment to other communities that are just as deeply affected by many of the same issues. At the moment, Nguyen and her team are spearheading a food bank project in the Hastings-Sunrise neighbourhood to strengthen a sense of communal reciprocity among Vancouver's various communities, and to address pervasive social issues that are more visible in this area.

“We set up a food bank project to attend to the poverty affecting First Nations people, and other

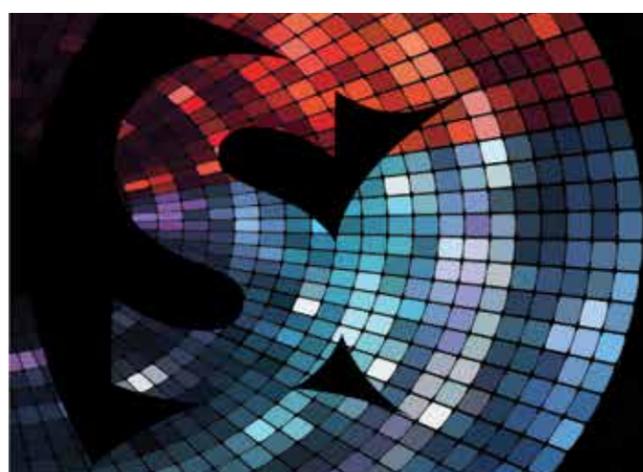
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Community Profile

SFU talk explores the changing profile of aging families in Canada

Karen Kobayashi discusses importance of demographic shifts and diversity for public policy

by PEGGY LAM

In honour of her mentor and renowned sociologist Ellen Gee, professor Karen Kobayashi will deliver the 12th Annual Ellen M. Gee Memorial Lecture at her alma mater, Simon Fraser University, on the changing profile of aging families in Canada and the implications for social and health policies. In her talk, titled "The Changing Profile of Aging Families in Canada: Why Demographic Shifts in Immigration and Ethnic Diversity Matter," Kobayashi will share findings from her 12-plus years of research on family, aging, health and social policy on Nov. 21 at Blusson Hall.

Kobayashi is an associate professor in the Department of Sociology at the University of Victoria and is a research affiliate with the Centre on Aging. According to her research, the contemporary profile of Canadian families has changed drastically over the past 20 years. Demographic shifts such as increases in immigration and ethnic diversity in the older adult population have

family from the 1950s with an earner husband, a homemaker wife and children," explains Kobayashi.

Her research indicates an increasing shift towards interracial marriages and intergenerational families. Inter-religious, inter-class and same-sex marriages are also more prevalent due to recent legislative changes.

Not all of the trends Kobayashi observes are due to an influx of people from other countries. She

en face the most barriers in accessing health care. She explains that the widening gap in income equality, the lack of universal childcare and an increase in the number of single-parent households make women the most vulnerable, and they bear the brunt of these social issues.

"They are more hesitant to talk to health or social care providers due to differences in norms, values and belief systems. They can't find providers who have

“In a country where there is universal health care, there are definitely still issues of access because of cultural divides.

Karen Kobayashi, sociology professor

also sees a change in gender dynamics. One of the most interesting trends for Kobayashi is the increasing number of older couples in committed relationships who prefer not to live in the same household.

"This has become a really interesting phenomenon for older Canadians, as they become divorced, separated or widowed. They don't want to share a house-

congruent or appropriate understanding of their situation in terms of care," says Kobayashi.

Kobayashi wants to raise and address these concerns in her work by examining discrimination and how it impacts health and social wellbeing.

"In a country where there is universal health care, there are definitely still issues of access because of cultural divides. We have to start to address issues on the intersection of class, ethnicity and gender," she says.

Honouring her mentor's work

Ellen Gee sat as the chair of the Department of Sociology and Anthropology for six years and served as the Associate Dean for four years at SFU. She had over 100 publications in the areas of demography, sociology of aging, sociology of families and Canadian social policy. She passed away on Nov. 3, 2003.

Kobayashi, who studied under Gee in the 1990s, sees her research as an extension of Gee's work.

"I was Ellen Gee's first PhD student. The lecture is in memory of her. This is really poignant for me because at this stage in my career, I have a research program that would be able to speak to how her incredible mentorship has helped me to further my academic and career trajectory," Kobayashi says.

Kobayashi's presentation is expected to draw a diverse audience of graduate students, policy professionals, service providers and members of the general public. ✂

The 12th Annual Ellen M. Gee Memorial Lecture will be held at SFU Burnaby, in Room BLU 10921, from 10:30 a.m. to 12:00 p.m.

For more information, visit www.socanth.sfu.ca/sa_events/fall_2014_colloquium_series/.

Spencie's View



The Rogue presents

John Reischman & the Jaybirds

Friday December 5th, 2014
8pm (doors open at 7pm)
St. James Hall 3214 West 10th Ave

Tickets for \$24 (\$20 members)
available online at www.roguefolk.bc.ca,
in person at Highlife Records,
Rufus' Guitar Shop, Prussin Music
& Red Cat Records
or call the Rogue Ticket Hotline
at 604-736-3022

John Reischman and the Jaybirds are landing in Vancouver on December 5 with a new EP tucked under their wings, entitled *On a Winter's Night*. What better way to usher in winter than a new EP, celebrating Winter and the Festive season - please note you will not here a jingle bell on this new recording - rather, this is a collection of eight wintery traditional tunes. The EP was largely inspired by an album of seasonal folk songs released by the Seeger family - Mike, Peggy and Penny - in 1992, and features some pared down combinations of instruments as well as the full strength Jaybirds sound. John assures us you'll enjoy this album as much with a mojito next summer, as you will with your egg nog this December. So, come down to the Rogue Folk Club and hear some new and old favourites with the Jaybirds on December 5.

With five critically acclaimed albums and two Juno nominations, the Jaybirds have established themselves as one of the freshest, most tasteful bands on the acoustic music scene today. The group fashions a stylish, elegant take on bluegrass that is at once innovative and unadorned, sophisticated and stripped-down, happily old-fashioned, yet unselfconsciously new. Their live shows feature their studied performance of original songs, instrumentals, and newly arranged traditional material mixed with the fun of watching the Jaybirds skillfully weave around one central microphone, and topped off with the band's genial and often humorous MC work.

This is bluegrass done right, true to the roots but not afraid to look forward to new ideas. If you're a fan of acoustic music, you know - it doesn't get much better than this.

www.thejaybirds.com
www.roguefolk.bc.ca/concerts/ev14120520



▲ Karen Kobayashi and son.

altered the definition of family. She remarks that Canadian families in the 21st century are extremely plural.

"There is no one traditional family anymore, which is the

hold in later life. It is mainly older women who are driving this because they want to maintain independence and don't want to assume or reassume the role of a caregiver," she says.

Problems looming for health and social policies

Shifts in family life hold implications for social and health policies in implementation and practice. Kobayashi found that older ethnic minority immigrant wom-



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Youth encouraged to cultivate traditional roots

by CARIME LANE

Racial stereotyping, prejudice and instability destroys youth self-esteem. To foster character and cultural pride, Culturally Relevant Urban Wellness (CRUW) supplies a vital wellspring of nourishment and empowerment for at-risk youth-in-care primarily through the teachings and history of Aboriginal culture. The CRUW program serves 27 youth each year, ages 12 to 15 years old, at the UBC farm on unceded Musqueam territory.

On an early October Saturday morning, when most teens would prefer to be sleeping in or watching TV, 85 per cent of the original group of at-risk youth-in-care are getting ready for their last day at CRUW.

While many programs provide hourly pay to convince at-risk youth to attend their sessions, CRUW's remarkable retention rate does not require financial incentive.

A hands-on approach to growing and healing

CRUW offers both Aboriginal youth (75 per cent of whom are in the care of non-Aboriginal foster parents) and non-Aboriginal youth an opportunity to learn about Aboriginal culture. While doing so, they offer a haven for each participant regardless of their background.

Their mission is to enable the youth to apply the objectives of "Honouring Diversity," "Emotional and Cultural Competence," "Holistic Urban Wellness" and "Mentorship" to their daily lives. Part of each day is devoted to achieving these aims through gardening.

Hannah Lewis, CRUW's program partner/program co-ordinator, says at the beginning of each year the participants choose a variety of vegetables to plant in the CRUW garden.

"They grow corn, beans, squash and potatoes, which are indigenous to Central and South Amer-

ica; something they learn about from their visit with the Maya in Exile Garden every summer. Other plants such as bok choy and edamame are indigenous to other parts of the world," says Lewis.

The youth also work with and learn about medicinal plants in the Indigenous Health Garden, such as Nootka rose, Labrador tea, and woodland strawberry.

Jeffrey Schiffer, CRUW's program supervisor, believes the concept of holistic wellness being imparted to the youth through working in the garden needs to precede teaching life skills.

"People don't give enough credence to the soft skills and the qualitative aspects of supporting minority or vulnerable youth," says Schiffer.

A safe place

Schiffer says the CRUW logo reflects a Hopi prophecy and is at the heart of the engaging holistic healing programming.

The logo uses four multi-coloured objects (perceived as seeds or leaves) to depict, according to the prophecy, how people will be healed when the four people (white, black, red and yellow) from the four corners of the world are brought together. The leaves/seeds shown in the logo also represent the four aspects of wellness: mental, physical, emotional and spiritual.



▲ CRUW youth preparing smoked salmon for packaging to be distributed at their graduation ceremony.



▲ CRUW youth and staff designing the new garden into circular shapes to honor an Indigenous worldview.

"The circle in the middle [of the logo] is a bird's eye-view of the youth standing out on the land," says Schiffer.

Every other Saturday, from March to October, the youth participate in activities such as gardening, smoking salmon and

drum-making. Seminars are also offered; with topics including restorative justice, substance abuse prevention and reduction designed to catalyze healing, wellness and empowerment.

CRUW aims to eliminate internalized and externalized racism. Mainstream culture being rife with instances of stereotyping and racism, the lessons learned consistently remind staff and youth to resist racism.

"I've heard the youth say specifically, 'I feel like I can be myself when I'm at CRUW because when I'm at school, I'm pigeonholed into this one certain type of person and I can't escape until I graduate,'" says Lewis.

A small part of a bigger trend

Dr. Lee Brown, CRUW's Elder co-ordinator from UBC, says there are many more opportunities for Aboriginals today than there were for him when he was young. Brown references affirmative occur-

es where Aboriginals are winning court cases, opening businesses and becoming more academically accomplished. Brown believes the program plays a part in this "upward trend."

"The garden does play a role in that [upward trend] because one of the strong teachings of the garden is creating community around food and how that process is done. I think that is a lesson that many of the youth will take with them," says Brown.

Schiffer agrees the connection to the land conveyed by the elders is invaluable to the youth.

"No matter how many kids you put through a program and teach how to write a SAT or a resume, you can never give them a greater gift than recognizing that they can connect with land for wellness anywhere," says Schiffer.

For more information about the CRUW program, please visit www.vacfss.com/programs/cruw/

see

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PICS Vancouver also offers one-on-one employment assistance, paid on-the-job work experience through our Wage Subsidy program, and a one-stop Career Centre with a broad range of job hunting resources. Funding for all programs is provided by the Ministry of Social Development, Employment and Labour Market Services Division.

Please call 604-324-7733, go to www.pics.bc.ca, or visit us at 200-8161 Main St., Vancouver, to find out how we can best help you.





Left Bank



Big developers retain control of Vancouver's City Hall

Peter Armstrong didn't get everything he paid for in Vancouver's municipal election.

Armstrong, President of the Non-Partisan Association and founder of the Rocky Mountaineer, poured in \$470,000 of corporate and personal money for the campaign to elect Kirk LaPointe and the NPA. LaPointe fell short of defeating Vision Vancouver's Gregor Robertson, but the NPA took control of the Parks Board and made gains on School Board. Vision maintained a majority on City Council.

In other words, candidates backed by corporate and developer interests won most of the seats up for grabs. Big money retained control of the city.

Vancouver, and indeed municipalities across the province of B.C., remain a Wild West when it comes to election financing. There's no limit on what parties can spend, and no restriction on developer contributions, even though the city government is responsible for land use and planning decisions.

Pre-election disclosures revealed that both Armstrong's NPA and Vision Vancouver raised over \$2 million in 2014. Both parties raised well over half of their campaign funds from corporate donors. Vision's contributors included myriad developers like notorious "slumlord" Steven Lippman and "Condo King" Bob Rennie. Chip Wilson, the billionaire Lululemon founder and Ayn Rand fan-boy who just built himself a \$50 million house in Point Grey, chipped in \$37,500 of personal funds to help finance Robertson's re-election.

by being a consistent thorn in the side of Vision, raising sharp questions about condo developments across the city. The Greens also elected two new Park commissioners, Stuart Mackinnon and Michael Wiebe, and one School Board trustee, Janet Fraser. Carr declared the four elected "the largest Green caucus in Canadian history."

Journalist Bob MacKin did some back-of-the-napkin calculations comparing money raised with votes received: "Vision's per voter cost on campaign to re-elect Mayor was approximately \$26.95 ... Adriane Carr's campaign cost was approx. \$0.80 per vote."

The surging Greens are a political reality the city's left-wing parties will have to consider carefully. The Coalition of Progressive Electors (COPE) changed the shaped of this election by running a strong mayoral campaign, and Meena Wong exceeded many expectations by winning over 9 per cent of the vote despite a big last minute push by Robertson urging COPE voters to back Vision in order to block the NPA.

Despite being passed over for endorsements even by most of the city's alternative media, two COPE Council candidates got over 30,000 votes and School Board candidate Diana Day had a respectable showing at nearly 40,000 votes. A number of other grassroots activists – like Sid Chow Tan, Lisa Barrett and Audrey Siegl – ran with COPE and added dynamism and sincerity to the campaign. The other left party, brand new One City Van-



▲ Mayor Gregor Robertson and big money retains control of Vancouver.

It's a blatant conflict of interest for municipal politicians to take cash from developers. Luckily, the election includes some bright spots for candidates who refuse to play this corrupt game of campaign financing.

Adriane Carr from the Vancouver Greens topped the polls for Council with over 70,000 votes. She actually got more votes for Council than Lapointe got for Mayor. Partly, that's because Carr benefits from name recognition and from being palatable as an extra vote for both left- and right-wingers, but some of the appeal is also the Greens' more grassroots approach to politics. Carr was first elected in 2011, and distinguished herself on Council

couver, focused its efforts on a sole Council candidate RJ Aquino, who put in an impressive campaign.

For all this, however, COPE and One City were shut out. Both will have to consider how to broaden their base and how to relate to the strengthened Green opposition.

If the political will is there, this disparate opposition could find a way to dislodge the two big corporate backed parties from power in Vancouver. At the very least, they should be able to find a way to force through long overdue campaign finance reform.

City Hall is one piece of real estate in this town that should no longer be up for sale. ✂



A social night of art action! InFlux, November 28, 8–11 p.m.

Where can you experience live music, poetry, visual art, puppetry, and video projection all in one place? On November 28 from 8-11 pm, InFlux returns to the Surrey Art Gallery, transforming the space into a social hub of art action. Immerse yourself in an eclectic blend of live music, spoken word, shadow puppetry, and hip hop dance where you'll get to connect with a growing arts community—all without leaving town. Intended for young adults ages 19 and up, this evening is one of the hottest events south of the Fraser. No tickets needed—donation at the door of \$5 minimum per person. Beverages will be available for purchase.

The line-up of performers includes Emi Honda and Jordan McKenzie (of Elfin Saddle) from Hornby Island who create surreal botanical realms through a compelling mix of video projection and instrumentation. Vancouver-based singer and rapper Kimmortal (Kim Villagante) will be spitting rhymes from her new album in a joint performance with hip hop dancers Kim Padilla and Joshua Ongcol. Throughout the evening, you can get creative with the wildly popular Mind of a Snail (Chloé Ziner and Jessica Gabriel) as you make your own shadow puppets and watch them come to life on a projection screen. On top of all this, Surrey's own DJ Wunderkut (Eric Cardeno) will be entertaining throughout the evening.

InFlux is presented as part of the Surrey Art Gallery exhibition Flora and Fauna: 400 Years of Artists Inspired by Nature, curated by the National Gallery of Canada. This exceptionally varied exhibition, drawn mainly from the collections of the National Gallery of Canada, features 74 works dating from the 16th to the 21st centuries. Presenting a wide variety of media, scale, and style, it features the work of many great Canadian and international artists, including Shary Boyle, Jim Breukelman, Aganetha and Richard Dyck, Frederick Evans, Lucian Freud, Lorraine Gilbert, Geoffrey James, and Charles Rennie Mackintosh. The Surrey Art Gallery is the only BC venue on the exhibition tour. The exhibition continues until December 14, 2014.

Surrey Art Gallery is located at 13750-88 Avenue, 1 block east of King George Boulevard, in Bear Creek Park. 604-501-5566 | www.surrey.ca/artgallery
HOURS: Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm | Closed Mondays and holidays.
Surrey Art Gallery gratefully acknowledges the financial assistance of BC Arts Council and Canada Council for the Arts.

For immediate release: November 7, 2014
Media Contact: Sherri Sadler (604) 323-5652,
ssadler@langara.bc.ca



Studio 58/Langara College presents the **Risky Nights** production of

MOUTH

Directed by Chelsea Haberlin

Nov 24 - 29 @ 8:15 PM / Nov 30 @ 3:15 PM

ADMISSION BY DONATION

Info/Reservations - 604.323.5227
In SU032, Langara College

@Studio58Theatre #MOUTH

Vancouver, BC...Studio 58, the nationally renowned professional theatre training program at Langara College, presents the **Risky Nights** production of **MOUTH**. This new production in the In-Yer-Face style is on stage from Monday, November 24 to Saturday, November 29 at 8:15 PM, with a matinee at 3:15pm on Sunday, November 30th in Room SU032 in the Student Union Building, Langara College. **Warning: Suggestive scenes, mature subject matter, strong language.**

Four women. Four mouths. If you don't have anything nice to say don't say anything at all. A mother and a daughter are trapped in a world of pop culture in an attempt to conceal a violent home. A nanny and a mom smile to smother the truth. What's hidden beneath comfortable?

In-ye-face is a form of drama that first appeared during the 1990's in Great Britain, and is often regarded as a direct response from Thatcher's children to their own sociopolitical and sociocultural context. The language and images in this style of theatre are meant to shock and unsettle, so be forewarned, this is not a show for the faint of heart!

Now in its 15th season, the Risky Nights Series is designed as a bridge between classroom work and main stage productions. At the conclusion of their second year of training, students have an invaluable opportunity to create every aspect of an original theatre piece from start to finish with a professional director, and perform it for an intimate audience.

Chelsea Haberlin is Co-Artistic Producer of ITSAZOO Productions as well as a producer, director and dramaturge. Favourite ITSAZOO directing credits include *Killer Joe* (Jessie Richardson Award winner for Outstanding Production), *The Flick* (Presented by Blue Bridge Theatre), *Mojo* (Jessie Richardson Award nomination for Outstanding Direction), *Chairs: A Parable*, *Robin Hood*, *Grimm Tales* and *Death of a Clown*. Other directing projects include *Mr. Marmalade* (Latchkey Coop), *Groesome Playground Injuries* (Pacific Theatre), *The Pull Festival* (Sum Theatre), *Glendale* (Co-op), *Rhinoceros* (UBC Masters Thesis project), *Featuring Loretta & Criminal Genius* (Vancouver Fringe Festival) and *Faust is Dead* (UBC). Assistant directing projects include *My Turquoise Years* (Arts Club Theatre), *Elizabeth Rex* (Bard on the Beach), *The Idiot* (PuSh Festival), *Burnt By the Sun* and *London Assurance* (United Players).

Chelsea has an MFA in directing from UBC, a BFA with a specialization in Applied Theatre from UVic and is a graduate of the National Voice Intensive. She is the recipient of the Sydney J Risk award in directing and the Ray Michal award for outstanding body of work by an emerging director. She is currently Resident Producer with Newworld Theatre. Upcoming: Assistant Directing *The Mountaintop* at The Arts Club and *The Competition is Fierce* with ITSAZOO.

Langara College, Room SU32, Student Union Building, 100 W. 49th Avenue, Vancouver, BC, V5Y 2Z6.
Admission by donation | Space is very limited | Reservations are recommended
Information & Reservations - 604-323-5227



HORN OF AFRICA EMERGENCY



1 888 664-DEVP

Here's what's happening in November at Surrey's heritage facilities

SURREY MUSEUM

17710 – 56A Avenue
604-592-6956
www.surrey.ca/heritage
Twitter: @ASurreyMuseum

MUSEUM INFO

Surrey Museum – Unique artifacts, images and interactive displays in a stunning and modern space that highlights Surrey's history. Attractive space for programs, changing feature exhibits, Hooser Textile Centre. Hours: Tuesdays–Fridays, 9:30 a.m.–5:30 p.m.; Saturdays, 10:00 a.m.–5:00 p.m. Admission sponsored by Friends Society.

EXHIBITIONS

Every River Tells A Story

People from past and present reflect on how Surrey's rivers have shaped our identity. Personal stories explore the winding paths of Surrey's rivers; not just through our physical landscape, but also our social and economic landscapes. On display September 23 to December 20.

PROGRAMS

Make Believe Birthday Parties

Invite your friends then choose one of our fun themes: Trains, Pirates, Ancient Egypt, Greek Mythology, or Medieval Europe. Must pre-book at 604-592-6956. Saturdays: 2:00 p.m.–4:00 p.m. \$13.75 per child, birthday child is free.

Felted Christmas Ornaments

Learn the art of wet felting using colourful merino wool, soap and water. Kids make heirloom Christmas ornaments to decorate their home or give to someone special. Must pre-register at 604-592-6956. Thursday, November 20: 4:00 p.m.–6:00 p.m. 3 session \$43 (8–12 yrs).

Felt Wreath

Use commercial felt, yarn and beads to make a one-of-a-kind seasonal wreath to decorate your home. Learn the technique, then change your style to make unique wreaths all year round. Supply fee \$30. Must pre-register at 604-592-6956. Saturday, November 22: 1:00 p.m.–4:00 p.m. 1 session \$15.75 (16+ yrs).

Kids Can Sew: Holiday Sewing

Create the perfect gift! Continue classic Christmas traditions by learning to sew your own stocking, or make a one of a kind gift for someone special. Supply fee \$10. Must pre-register at 604-592-6956. Wednesday, November 26: 4:00 p.m.–6:00 p.m. 3 sessions \$32.50 (8–12 yrs).

HISTORIC STEWART FARM

13723 Crescent Road, Surrey
604-592-6956
www.surrey.ca/heritage
Twitter: @StewartFarm1

HISTORIC STEWART FARM INFO

Tour the charming restored 1894 farmhouse, pole barn and heritage gardens, try old-fashioned crafts, take part in a program or special event, and imagine pioneer life at the turn of the 19th century. 13723 Crescent Road, Surrey. 604-592-6956. Hours: Tuesday–Friday, 10 a.m.–4 p.m.; Saturday, 12 noon–4 p.m. Entrance by donation.

PROGRAMS

Scottish Afternoon Tea

Enjoy an old-fashioned Scottish tea with baked treats then explore the charming 1890s farmhouse and grounds with a costumed guide. Must pre-book at 604-592-6956. Fridays, September–November, 1:00 p.m.–2:30 p.m. 1 session \$10.75 (16 yrs+).

Birthday Parties

Party like a pioneer! Celebrate your child's special day the way kids might have done 100 years ago. A costumed guide will lead parties in traditional games and a craft to take home. You supply the cake, and let the kids make the ice-cream! Choose from several themes. Must pre-book at 604-592-6956. Saturdays, 1:00 p.m.–3:00 p.m. \$13.75/child (birthday child is free).

Joy of Wreaths

Learn about the history and symbolism of wreaths, then create your own from a variety of local and natural materials. Cost includes supplies. Must pre-register at 604-592-6956. Saturday, November 22: 10:00 a.m.–12 noon OR 1:00 p.m.–3:00 p.m. 1 session \$20 (16+ yrs).

VOLUNTEERS

Christmas Program Volunteers Needed

Get into the Christmas spirit early by introducing school children to Canadian pioneer and wartime Christmas traditions in Surrey Museum and Historic Stewart Farm school programs. Programs run from late November to mid December. Flexible commitment, full training provided. Info at 604-502-6461 or heritagevolunteers@surrey.ca.



Photo courtesy of Jean Barman

How French Canadians and indigenous women saved B.C.

by SIMON YEE

Jean Barman, professor emeritus at UBC's Department of Educational Studies, will be sharing stories from her recent book to shed light on the oft-neglected history of the French Canadians and indigenous women living and working in pre-colonial British Columbia.

She will be discussing and reading excerpts from her recent book, *French Canadians, Furs and Indigenous Women in the Making of the Pacific Northwest*, to the Vancouver Historical Society at the Museum of Vancouver on Nov. 27. She hopes her talk and book will help restore the historical importance of French Canadians in B.C.

"French Canadians have been almost completely ignored in histories of British Columbia and the Pacific Northwest. I was complicit, having ignored French Canadians in a general history I wrote of British Columbia, *The West Beyond the West*, and one day decided I needed to know more," says Barman.

The pioneering spirit

From the 1790s to the 1840s, the French language was the *lingua franca*, the primary non-indigenous working language, in British Columbia. Although the early fur trades were led by a handful of Scots and Englishmen, the majority of workers were French Canadians primarily from Quebec. Some workers came and went, but many stayed in B.C. and started families with indigenous women whose descendants took the best of their dual formative heritages and struck off on their own.

"Some daughters led quite remarkable lives all on their own, as with Sophie Morigeau who, after a brief marriage to a French Canadian employee in the fur trade, decided she wanted more and became her own woman as a trader and storekeeper across the Kootenays. She was recently recognized by having a school in Fernie named in her honour," Barman says.

The discovery of gold along the Thompson River, the subsequent Fraser Canyon Gold Rush and the creation of the Colony of British Columbia in the 1850s brought in many prospectors from the United States and around the world, which ended French's

role as the primary working language in public life. Persons who knew French continued to speak it privately at home and passed it on to their descendants, some of whom are a part of today's B.C. Nevertheless, according to the 2011 Census, less than two per cent of the province's population speaks French as their first language.

"But for the French Canadians, British Columbia would today almost certainly be wholly American," says Barman. "It was their labour keeping the fur trade profitable that alone prevented Britain from giving into American demands [while negotiating the Oregon Treaty] in 1846. Had it done so, the Province of British Columbia would

“But for the French Canadians, British Columbia would today almost certainly be wholly American.”

Jean Barman, Educational Studies professor

"Although French is taught either as an immersion program or as a subject in schools around British Columbia, there are not many everyday opportunities to speak French," Barman says.

The French legacy in British Columbia

According to Barman, French Canadians left a lasting legacy in B.C. in several important ways. They maintained the overland crossings that sustained the fur trade and facilitated commerce with British companies and interests. Those who stayed and lived in B.C. with indigenous women, with whom they had families, worked productively together to establish prosperous agricultural settlements; and, through their descendants acting as informal intermediaries, made relations with future newcomers and indigenous people less confrontational. Perhaps most importantly, they helped keep B.C. out of the United States.

not exist and Canada would have no Pacific shoreline."

By retelling the everyday stories of the French Canadians and indigenous women from the 1790s to the present day, Barman's recent book adds new interconnected perspectives to the commonly taught narrative of the English speakers in charge of B.C.'s fur trade economy.

"British Columbia has a rich and diverse cultural heritage that we want to recognize in all of its varieties and complexities. It is important for all of us to recognize that the French language is an important part of our common legacy as British Columbians and Canadians," Barman says. ✍

Jean Barman's talk on Nov. 27 at the Museum of Vancouver is free and open to the public. To learn more, please visit www.vancouver-historical-society.ca/events.htm



Photo by Laura Sawchuk

▲ Jean Barman, author of *French Canadians, Furs and Indigenous Women in the Making of the Pacific Northwest*.

Turkish Ambassador sees similarities between Canada and home country

by ALISON CHIANG

Vancouver's claim to fame, according to Turkish Ambassador to Canada, Selcuk Unal, is that it was first – the first city to establish a Turkish Canadian Society, back in 1963.

In town for Turkish Republic Day celebrations, Ambassador Unal discusses how a coincidental family fact along with tourism, a diverse palate and strong educational opportunities bring his home country and Vancouver closer together.

Family ties

Turkish people started to come to Vancouver in large numbers during the 1960s, including Ambassador Unal's parents. From 1967 to 1969, his mother worked

at the Shaughnessy Hospital and his father was an engineer at UBC.

"It's a nice coincidence," says Ambassador Unal, 43, about this connection to Vancouver, which happened before he was born.

"I was born and raised with their warm memories of the people in Vancouver and [Turkish people] share the same values of family, democracy and multiculturalism," he adds.

Ambassador Unal sees numerous parallels between Canada and Turkey. He notes that like Canadians, the Turkish people are also a melting pot of different cultures. The centuries-old nation draws from many influences: Persian, Mediterranean and European.

"Modern Turkey is based on a secular, democratic and plu-

ralistic society," Ambassador Unal says.

Destination: Turkey

He also notes that Turkey has been rising in popularity as a tourist destination in the last

“I'd like to come here to Vancouver again and show Canadian society our culture.

Selcuk Unal, Turkish Ambassador to Canada

decade. More than 200,000 Canadian tourists visit his home country every year.

"Canadians are outward looking. They like to travel and prefer a different place to see," says Ambassador Unal.

Turkey can be a place for cul-

tural, religious or historical tourism.

"There's a lot for people to see depending on what they want – Istanbul is a case in point as it's going back to Byzantine times and even before then. We have to

pecially at the University of British Columbia, is a big draw for Turkish people. Some students who choose to study in Canada, particularly Vancouver, decide to stay permanently. It is also an attractive destination for visiting

mention the food of course," says Ambassador Unal.

Many people think of Turkish food as putting kebabs on the table but Ambassador Unal notes that this is not the case. Turkish food is a reflection of its history and influence from other cultures. For example, Turkish meatballs came from the Balkans and a lot of fish-based dishes are also found in nations such as Ukraine and Bulgaria.

Turkish cuisine is more vegetable-based, with tomatoes being one of the most commonly used ingredients.

"We don't have sauce in the Turkish kitchen, [so tomatoes are used]," says Ambassador Unal, who also adds that cucumbers, eggplant and herbs such as thyme are commonly found in Turkish cuisine.

Destination: Vancouver

As increasing numbers of Canadians head to Turkey to enjoy its sights and foods, many Turkish people are drawn to Vancouver as well.

Ambassador Unal says that education in Vancouver, espe-

professors, including UBC Engineering professor Yusuf Altintas, who was awarded Turkey's top science and engineering award for his research in 2013.

Turkish-Canadian families living in Vancouver also want their children to learn French, says Ambassador Unal. Enrollment in immersion programs have grown in popularity. The *lingua franca* in Turkey about two centuries ago was French and the Turkish language has retained a few French words including: école (school), rendez-vous (meeting) and lycée (high-school).

Having studied and learnt English back in Istanbul, Ambassador Unal says education and promoting public diplomacy and public policy are keys in strengthening ties between nations. He hopes to arrange more cultural, historical and folklore events, such as public talks, roundtable conferences and university initiatives such as teaching Turkish language classes.

"I'd like to come here to Vancouver again and show Canadian society our culture," says Ambassador Unal. ☞



▲ Selcuk Unal, Turkish Ambassador to Canada, is welcomed by Governor General David Johnston.

► "Volunteerism" from page 1
low-income households in the neighborhood," she says.

Rina Joy Comia Sionson, event coordinator for the Philippine Women's Centre, emphasizes the importance of collective leadership and positive inter-community relations for tackling problems that threaten the livelihood and equity of communities. She explains that events at the Women's Centre are often about sensitizing volunteers and community members to issues that affect many aspects of public and private life. Her organization is part of a network of nonprofits aware of how issues that are not culturally specific can still have a profound effect on the livelihood and well-being of these cultural communities.

"In the course of organizing work, we have supported and have been in solidarity with struggles of other marginalized groups. More pointedly, we are supporting the effort to raise the minimum wage of workers, and are assisting advocacy groups that sensitize people to the ongoing issues in environmental justice," explains Comia Sionson.

Coalitions between the corporate sector and nonprofits

Khim Tan, senior manager at MOSAIC Settlement Services, greatly depends on volunteers to help prepare newcomers for the demands of the workforce. Even with the many services on offer from nonprofit groups, Tan

believes that a cohesive effort between the corporate sector and organizations like MOSAIC is required to address issues affecting Metro Vancouver's communities at an institutional level.

"These problems should not only be considered a matter for nonprofits and charities. We are hoping to see an effort on the part of employers to address important issues like wage discrepancies, and to raise awareness of the potential for stigmatization in current work practices," says Tan.

Many employees are already contributing volunteer hours to nonprofits and charities. Stats Can studies done in 2004, 2007 and 2010 show with consistency that more than half of Canadian volunteers are employed.



▲ Volunteers with MOSAIC.

Kerry Greer, professor of sociology at the University of British Columbia, observed through her graduate research that workers, especially those in jobs that demand some level of altruism, understand the importance of volunteering for tackling social problems – issues that might be inadvertently overlooked by an organization, or that the organization may not have the necessary funds to tackle.

"One area of volunteer labour that I think goes unrecognized and was important in my research was the nonprofit board members who gave substantially of their time and skills to oversee and manage operations," explains Greer.

Despite the upward trend in volunteer hours, one concern that remains for some organizations is the relatively small number of volunteers who are responsible for the majority of hours donated to nonprofits and charitable causes; 10 per cent of volunteers account for 51 per cent of all hours contributed.

Nguyen hopes that more people from all walks of life take up the challenge: "encouraging volunteers to take a serious part in our projects requires greater outreach efforts from the corporate and non-profit sector. We hope that a greater number of volunteers will translate to a greater diversity of perspectives and ultimately extend our impact on the Vancouver community." ☞



SPECIAL EVENT



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and

Il Centro Italian Cultural Centre

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Local artist gets vibrant and versatile with vector illustration

SAGA Thursday Artist Talk with Veronica Davies on December 4 at 7:30 p.m.

Unless you work in the field of graphic design, the term "vector illustration" might sound foreign to you. This increasingly popular form of digital art will be explained and shown by Surrey artist Veronica Davies on Thursday, December 4 at 7:30 pm as part of the Thursday Artist Talk speaker series at the Surrey Art Gallery. Veronica will speak about digital illustration, showing examples of her work and the varied applications, as well as demonstrate her process in Adobe Illustrator to create those smooth lines and geometric shapes that characterize vector graphics. "Vector illustration is very versatile," she says, "allowing scaling to any size without compromising quality." Admission is free.

Veronica Davies has been a graphic designer for more than ten years and currently freelances from her office in South Surrey. Her vector-based illustrations are fun and bright, and she enjoys bringing her client's ideas to life. She has created illustrations for logos, custom character designs, animations, and iPad applications. To view her work, visit veronicadavies.ca

There will be time for questions and conversation during and following the talk. The event concludes by 9 pm. Refreshments are provided. This event is presented by the Surrey Art Gallery Association in partnership with the Surrey Art Gallery, and with support from the Arts Council of Surrey.

Surrey Art Gallery Association (SAGA) is a non-profit society that offers its members the opportunity to participate in and respond to contemporary art, and be part of a community that actively supports the Surrey Art Gallery.

Surrey Art Gallery is located at 13750-88 Avenue, 1 block east of King George Boulevard, in Bear Creek Park. 604-501-5566 | www.surrey.ca/artgallery
HOURS: Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm | Closed Mondays and holidays.
Surrey Art Gallery gratefully acknowledges the financial assistance of BC Arts Council and Canada Council for the Arts.

Fostering cultural awareness at Richmond's Philosophers' Café

by AUDREY TUNG

An upcoming edition of Kwantlen Polytechnic University's Philosophers' Café series will offer a chance to gain new insights into a common question: "What is Canadian identity?"

Led by Tony Carrigan, former district principal for learning services and international student programs for the Richmond School District, the Dec. 4 forum will encourage participants to think about the definition and fluidity of culture, shared values and culture in relation to spatial and temporal geography.

"[Cultural discussions are important] to better understand ourselves, as Canadians and as individuals. With knowledge comes a better opportunity to appreciate our world," says Carrigan.

A unique learning experience

Carrigan will begin the event with a 10-minute introduction to the topic, followed by a discussion moderated by Jean Garnett, the Program Chair of Third Age Learning at Kwantlen (TALK).

"The Philosophers' Café format is not structured like a course or lecture – it is a free-wheeling discussion on a thought-provoking topic that everyone is likely to have an opinion on," says Garnett.

To Carrigan, the interactive, discussion-based format affords not only an important learning experience, but also an opportunity for personal development.

"Discussions encourage personal and mental stimulation, and a chance to use critical thinking," he says.

He notes that the Philosophers' Café emulates healthy classroom environments, in which students are able to share insights in a respectful environment.

"Like today's schools, it is a safe place where [participants] can express their thoughts, be ex-

posed to different points of view, have a chance to share ideas and draw on prior knowledge and what they acquired during discussion," says Carrigan.

He acknowledges the difficulty in bringing people together, but sees the public school system as a valuable opportunity to unify society.

"There are not many opportunities for people to come together, which is why public schools have an important role for preserving and continuing to develop culture. Kids have the opportunity to come together and learn from each other," Carrigan says.

He believes that immigration is a significant force in shaping Canadian culture.

"Immigration is a critical component. Historically, they didn't have too many resources and had to rely on the good will of fellow inhabitants," he says.

Carrigan will also be addressing the universality and adaptability of culture.

"Regardless of income or cultural background, there is a shared sense of who we are. Culture is constantly evolving as people come together and pass on things that they have learned," Carrigan says.



▲ Tony Carrigan was the district principal for learning services and international student programs for the Richmond School District.



▲ The upcoming Richmond Philosophers' Café will question Canadian identity.

posed to different points of view, have a chance to share ideas and draw on prior knowledge and what they acquired during discussion," says Carrigan.

Exploring Canada's cultural landscape

Carrigan's views on cultural issues are largely informed by his exposure to diverse cultures and extensive experience with multicultural issues. Descended

from Irish immigrants to Scotland, he immigrated to Canada from Scotland at the age of four, travelled extensively worldwide and obtained a Master's degree in Teaching English as a Second Language (TESOL) from UBC. He has taught courses in ESL instruction and in multicultural education at both SFU and UBC, and prior to retirement, he served various roles overseeing the Richmond School District's multicultural programs.

He acknowledges the difficulty in bringing people together, but sees the public school system as a valuable opportunity to unify society.

"There are not many opportunities for people to come together, which is why public schools have an important role for preserving and continuing to develop culture. Kids have the opportunity to come together and learn from each other," Carrigan says.



COASTAL SOUND OFFERS AN UPLIFTING CHORAL EXPERIENCE WITH NEW SEASON
Award-winning choirs deliver artistry, spirit, community and heart to concert-goers.

Christmas with Coastal Sound Youth Choir: Saturday, December 6, 2014. 7:30pm at Christ Church Cathedral, 690 Burrard St., Vancouver. Celebrate the joy of the season with the award-winning Coastal Sound Youth Choir. A holiday tradition for many lower mainland families, this concert features carols old and new in an evening of introspection and celebration. Morna Edmundson, director. Special guests, Coastal Sound Children's Choir.

Comfort & Joy: Sunday, December 14, 2014. 3pm at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. Choral music to soothe, uplift and inspire during the bustling holiday season. Singers of all ages- Con Brio, Con Bella, Children's Choir and DeCoro- share the stage for this family friendly concert.

As The Rain Hides The Stars: Saturday, February 28, 2015. 7 pm at St. Andrew's Wesley. 1012 Nelson St., Vancouver. Featuring the world premiere of Kristopher Fulton's new work, with all of our 200 singers on stage! Be transported in the gorgeous St. Andrew's Wesley while we serenade you with glorious sound.

From Sea to Sea: Sunday, June 7th, 2015. 7pm at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. Enjoy songs of travel, adventure and risk on high seas, beautiful songs of Canada, and rollicking folk tunes from our Maritimes and East Coast. Join us as we celebrate our vast and inspiring country, through songs of the sea and the waterways that unite us all.

Indiekör: Saturday, June 14th, 2015. 7:30 pm at the Vogue Theatre, 918 Granville Street, Vancouver. Experience what everyone is talking about! Mixing Mumford and Sons with Monteverdi, Coastal Sound Youth Choir and local indie band The Salteens join forces for a fourth year to present their innovative cross pollination of classical choral music and indie rock. Choral music just got cooler than ever.

Ticket pricing and purchase information for all shows at www.coastalsoundmusic.com. VIP Season Pass program for preferred seating and other advantages available until November 1st, 2014.

About the Coastal Sound Music Academy

Coastal Sound Music connects singers and outstanding choral music educators with the community. From the wee 4 to 5 year old "Sources" song play program, to the professional and award winning Youth and Children's Choirs, to DeCoro, a new choral experience for adults, there is a place for singers to share a sense of spirit, artistry, heart and community.

Interweavings presents traditions in contemporary First Nations art

by MANDEEP WIRK

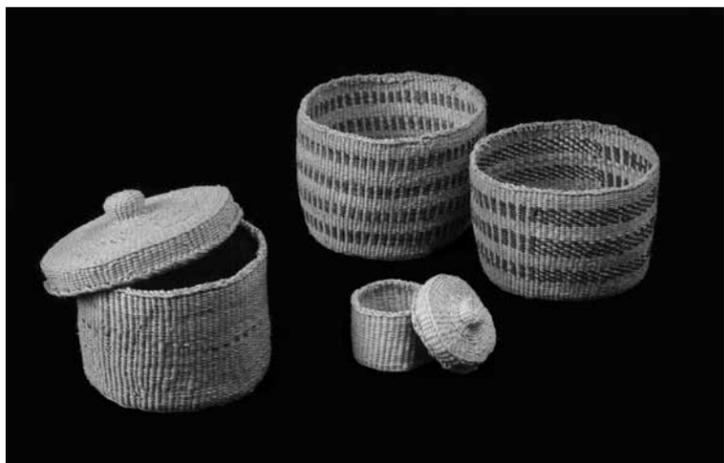
Interweavings, an exhibition at the Richmond Art Gallery, explores the importance of mentoring and tradition in contemporary First Nations art.

The exhibit presents approximately 30 works by seven emerging artists who have received the YVR Art Foundation Youth Scholarship, alongside works by their mentors, internationally acclaimed First Nations artists. It highlights the significance of mentoring relationships in teaching the value of cultural knowledge in the First Nations community and explores how tradition informs artists' work in both traditional and contemporary contexts.

Others have chosen mentors based on their style or artistic approach. Morgan Green works with Rick Adkins; Cody Lecoy with Lawrence Paul Yuxwelptun; and Latham Mack with Dempsey Bob.

Lecoy chose Yuxwelptun as his mentor because his paintings provide a socio-political commentary on First Nations life.

In his work featured in the exhibition, *Down the Rabbit Hole: A Train of Thought Transforming Land to Landscape*, Lecoy depicts a surreal landscape ravaged by deforestation and oil slicks with the train of progress off the tracks. He says a 1920s Pilsener label depicting a horse and carriage, train, car and plane moving through a landscape including tepees of First Nations people inspired him.



▲ Ariane Medley's baskets.

Interweavings is organized in partnership with the YVR Art Foundation, which was formed by the Vancouver Airport Authority to foster the development of B.C. First Nations art and artists. Since 2004, it has awarded scholarships to B.C. First Nations youth who aspire to become professional artists.

Mentoring in First Nations culture

According to curators Connie Watts and Nan Capogna, mentoring has always been an integral part of First Nations culture. The mentors are renowned artists and are deeply committed to sharing both their knowledge and experience with the new generation of artists whom they regard as their protégés.

In the early years of nation building, the Canadian government banned potlatches and established the residential school system in an effort to assimilate the First Nations people.

"During this time, artistic integrity and quality declined, the result of removing art's fundamental meaning. But even reduced to the function of curios, Northwest coast art was still loosely entwined with cultural stories, beliefs and ideologies," says Watts.

From the 1950s onwards, there has been a powerful revival of First Nations art and culture, with mentoring relationships a large part of this resurgence and cultural revitalization.

"Through mentorship the past is woven into the present, grounding a younger generation of artists navigating and embracing change in a contemporary world," says Capogna.

Art runs in the family for most of the emerging artists – four of them identify family members as their mentors. Ariane Medley works with her aunt, Isabel Rorick; Tamara Skubovius with her grandmother, Grace Williams; Marika Swan with her father, Joe David; James Harry with his father, Xwalacktun (Rick Harry).

In working with his mentor, Lecoy realized that artists are involved in the conversation of making culture.

"I've been under mentorship with Lawrence since 2011. Just in simple terms, being able to sit in his studio and see his art practice has planted the thought of possibility for my own career as an artist," says Lecoy.

Tradition meets innovation

Haida artist Ariane Medley's great-great grandmother was Isabella Edenshaw, the renowned basket weaver. Medley digs her own spruce roots and pulls her own cedar bark for basket weaving. Like generations of women in her family, she continues to practice the historical art form.

"I try to learn as much as I can about weaving because it is something that should not become lost as it once was," says Medley.

Green's artwork tells the story of the butterfly as a sun creature in her brooch *Butterfly of the Rising Sun*. According to Green, it is important to study tradition if innovation is to be meaningful.

"I think that tradition and innovation are the same, that Northwest Coast historical designs and sculpture were extremely innovative," says Green.

Interweavings
Nov.15–Jan.11
Richmond Art Gallery
7700 Minoru Gate
(604) 247-8300
www.richmondartgallery.org

Panel Discussion:
Challenging Traditions in Contemporary First Nations Art
Saturday, Nov. 29, 2–3 p.m.

This panel of educators, artists and curators will discuss different perspectives on First Nations art, specifically the role of mentoring, and artists who work with both traditional and contemporary practices.



Amnesty International Canada Vision Consultation 2014/2015

We need to hear from you! Amnesty International Canada (AIC) and the global AI movement are facing a time of change, challenge and opportunity. AIC's current Branch Plan ends in 2015 and the international movement is choosing new goals to guide AI's work over the coming years.

In this time of limited resources, Amnesty needs to make decisions around the most effective investment of our time and energy, as well as our money. In order to make those decisions, we will be asking for feedback from you over the next nine months.

At our 2015 Annual General Meeting, we will decide on our input to the global goals as well as adopt our Branch's vision for the next four years. These decisions will form the foundation for our work as we rise to the challenges of a changing world.

How we'll decide our vision and priorities for the next four years

Sept-Nov 2014	Dec 2014-Feb 2015	Feb-May 2015	June 2015	June-Aug 2015 +
<ul style="list-style-type: none"> Face-to-face discussions with other activists in your area Online surveys, webinars, chats Feedback will be collected 	<ul style="list-style-type: none"> Feedback continues Common directions will be identified 1st draft presented at Feb board meeting 	<ul style="list-style-type: none"> Face-to-face and online discussions will continue Feedback continues to be collected Changes to draft as appropriate 	<ul style="list-style-type: none"> Halifax AGM discusses, revises (if needed) and votes on the vision 	<ul style="list-style-type: none"> Implement goals and strategies (within the global goals as passed at the ICM) Evaluate process

We invite you to reflect on the questions below and send your thoughts to Stephanie Coward-Yaskiw at stephanie.coward@sympatico.ca by December 31, 2014. As of November 3, 2014 you can also join our online conversation at www.amnestyintranet.ca.

You're welcome to send in your feedback a bit at a time over the coming months. If you would like to discuss this document by phone, or receive the full, detailed version of this document, please contact Stephanie by email or 613-728-6442.

Thank you! We're looking forward to building our future, together!

1



MOSAIC Settlement Services
604 254 9626 ext 255
elam@mosaicbc.com
www.mosaicbc.com/settlement-services

Free Community Workshops & Activities November 24–30 2014 English & Multilingual

Life After High School Youth Workshop

Topics: Adapting to life in post-secondary school and the workforce: stress management and maintaining a healthy work-life balance

📅 November 27, 4–6pm

📍 MOSAIC Language Centre, 3rd floor, 2730 Commercial Drive, Vancouver

☎ Paeony or Mika 604 254 9626 ext 288

Let's Talk About Hepatitis B: A Free Tagalog-English Workshop

📅 November 25, 5–7 pm

📍 Tommy Douglas Burnaby Public Library, 7311 Kingsway

☎ Mikaela 604 254 9626

Employment Skills Workshops (Burnaby)

November 29: Résumé and cover letter writing: format, objectives/contents and effective keywords

December 6: Interview skills: interview follow-up, typical interview questions, dos and don'ts

📅 Saturdays, 10am–12:30pm

📍 Brentwood Community Resource Centre, 2055 Rosser Avenue

☎ Yumi 604 292 3907

Employment Skills Workshops (Vancouver)

November 25: Creating a powerful résumé

December 2: Tips for writing various types of cover letters

December 9: Develop effective interview skills and improve your confidence level

📅 Tuesdays, 1–3 pm

📍 MOSAIC Language Centre, 304–2730 Commercial Drive, Vancouver

☎ Lam or Gerardo 604 254 9626 ext 25 or 227

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.



▲ Coastal City Ballet dancers hard at work in their company class.

All photos by David Cooper

A waking dream: Keeping ballet alive in Vancouver

by SONJA GRGAR

Coastal City Ballet (CCB) will open its 2014-2015 season with *Don Quixote's Dream and Mixed Repertoire*, a creatively diverse performance that is a testament to the uniqueness of CCB's artistic vision. The versatility of the program is also a symbol of the company's commitment to keeping ballet alive on the Vancouver dance scene - a task that proves to be an art form in itself.

Li Yaming, CCB's artistic director, prides himself on the company's mix of original contemporary and classical ballet works and

full-length story ballets, as well as on its youth-centered focus.

In addition to featuring youth-friendly productions like the upcoming spring performance of *Cinderella*, Li nurtures the diversity of the company's output through mixed repertoire performances where CCB's dancers are challenged by working with a variety of choreographers and dance styles.

"I strive to show that the best dancers can do most genres well, therefore allowing audiences to enjoy classical ballet in the same performance as contemporary," says Li.

So alongside the dream scene from *Don Quixote*, which Li calls

one of the most beautiful and popular classical ballets in the world, he also chose to feature several other inspired choreographies such as Alice Gerbrecht's *You Keep Quiet* and *I Will Go*, based on the poem by the Chilean Nobel Prize laureate Pablo Neruda.

Gerbrecht is an accomplished dancer and choreographer who teaches CCB's company class and runs rehearsals.



▲ Acclaimed dancer and choreographer Alice Gerbrecht.

Her interest in the piece, originally choreographed for the Louisville Ballet Civic Company in 2002, was spurred by her experience of living and working in the United States, and seeing how quickly 9/11 was changing people around her.

"Pablo Neruda's poem, *Keeping Quiet*, which calls for everyone to stop for a moment and reflect, seemed the perfect response to this climate of fear. Of course, it is much harder to be still than it is to respond, and the piece is about this struggle," says Gerbrecht.

Systemic differences

Featuring choreographically diverse performances is not only a reflection of CCB's commitment

to exploring artistic excellence, but is also a method of securing broader audience outreach and survival in a climate where arts grant funding is scarce compared to Europe and China, Li's country of origin.

In China most ballet institutions are state-owned and funded, thereby allowing for better job security for the dancers and greater financial accessibility of the work for the audiences.

Vancouver-based and Chinese-born Wen Wei Wang is an award-winning choreographer and artistic director of Wen Wei Dance. His contemporary works are known for their subtle exploration of personal and social identities and unique use of body language, music and visual effects.

Wang began his professional career in China with the military-owned Lanzhou Song and Dance Company, and can relate to the difference between the Chinese and Canadian performing arts systems.

"In China you work for a big company, they take care of you until you die, you never worry about money, but you never really question who you are [either], and you don't [necessarily] have the freedom to express yourself," he says.

However, Wang acknowledges that China is becoming increasingly more open to envelope-pushing artistic expression. The 2010 Beijing staging of his piece *Under the Skin* contrasted video projections of live Peking duck with that served in restaurants to represent the victimization of those challenging the political system.

Surviving and thriving

Wang created an abstract piece for CCB's season opener called *Pure Emotion*, and he enjoyed the challenge of both working with another company's dancers and choreographing for pointe ballet.

For both Wang and Li, the passion for the artistry of dance is what drives them despite the challenges of economic survival.

"In Canada [dancer/choreographer's] work is not about money... you are lucky if you survive, and you have to be honest with yourself, and love what you do," says Wang.

Li's ultimate vision is to turn the student-based CCB into the only professional company that will perform full-length classical ballets for Vancouver audiences, who he feels appreciate the artistic subtlety of the form.

"While [audiences] enjoy seeing the many tricks and turns



▲ Award-winning choreographer Wen Wei Wang working with Coastal City Ballet dancers

that dancers can execute, they can still be moved by the simplest of gestures if they are performed by a true artist," says Li. ✍

Don Quixote's Dream and Mixed Repertoire will take place at 8 p.m. on Nov. 21 at Centennial Theatre in North Vancouver. For more info on the full content of the performance, visit www.coastalcityballet.com, and for tickets go to www.centennialtheatre.com



▲ Coastal City Ballet's artistic director Li Yaming with the company's dancers.

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Katari Taiko celebrate 35th anniversary

by MARC KAISER

Katari Taiko, the first taiko drum group to be formed in Canada, will celebrate its 35th anniversary with a concert which will include a collaborative work with some of the other Taiko groups which have come into existence in their wake. The theme of the work will be the return of the salmon, which is appropriate as the sea and fishing played such a pivotal role in the lives of the early Japanese inhabitants of B.C. There will also be a drum workshop for the public at a later date.

Taiko has been associated with various social movements. In Japan, a group known as the *Barakumin* have experienced discrimination and Taiko has been used to bring attention to the plight of this group. In North America, the *Sansei*, Japanese who are the descendants of those interned during the Second World War, have returned to the traditional cultural practises that were previously frowned upon. Taiko became a part of the way in which they reasserted their culture and which began at the same time as the broader civil rights movement of the 1960s.

Origins

Taiko refers to a type of drum that was used over the centuries for many different functions such as signalling or warning. Ritual uses of various kinds

were very common, as well as the drum's incorporation into *Noh* and *Kabuki* drama. But the type of use implied by the word *kumi-daiko* began only sometime in the 1950s, although there are disagreements as to exactly where and when this happened.

Kumi-daiko, says Atsuko Yamashita, born in Japan and a long-standing member of the group, refers to the style of music involving the deployment of a wide variety of drums played by a group of musicians and is done primarily for artistic purposes. This form of music began in Japan, but has now spread around the world. Katari Taiko was the first such ensemble in Canada, having been formed in 1979.

Performance

Yamashita says she first joined the group in 1992. She was attending the Powell Street Festival, a Japanese cultural festival, when she first heard the music and was quite taken with it right away.

"When I heard them I decided, hey, that's what I want to do," she says.

She particularly enjoys the concerts the group gives at various schools, especially for kids from disadvantaged areas. She says the children really respond to the drumming.

Kamil Kiesel is 31 years old and was born in Poland. He joined the group in 2011 and says he first encountered taiko when the company he was working for sent him to Japan for a year. He attended



▲ Katari Taiko at the Powell Street Festival last summer.

taiko festivals there, and upon returning to Vancouver saw an ad in a local newspaper advertising a workshop, which he promptly enrolled in. Interestingly, both Yamashita and Kiesel have backgrounds in percussion. Yamashita played the xylophone and Kiesel played in his high school band.

Taiko performers usually wear some form of traditional dress when they perform. This includes a robe and usually a headband. Katari Taiko has made its own costumes in the past as

well as importing them from Japan. The drums are played by a wide variety of different sticks depending on the type of effect the performers want to produce. The best sticks are made from Japanese white oak, a particularly strong and durable wood, and Yamashita says she has had some sticks which have lasted over 10 years. The drums themselves have a barrel shape and there is a leather membrane on each side. Katari Taiko gets its drums from California, where they are constructed from old wine barrels.

The drums can also be obtained from Japan, but the cost of these is prohibitive.

An important feature of taiko is the movement that the performers engage in while they play. These movements are stylized and choreographed, and the performance becomes, in a way, a kind of dance.

"The movements are as much a part of the performance as the music," says Kiesel. ☞

For more info on Katari Taiko, visit www.kataritaiko.bc.ca

► "Verbatim" from page 1

tolerance" towards "greater acceptance." When you think about it, most people first experience a new culture by tasting their food at an ethnic restaurant. Butter chicken and samosas have helped Indo-Canadians win social acceptance. Ethnic restaurants have served as fantastic cultural ambassadors. When Euro-Canadians saw us dance bhangra, they must have thought that anyone that could dance with such passion must be all right. The fusion music inspires Canadians to look beyond race at our common humanity. Yoga and Buddhism have also taken off in Canada and fostered intercultural harmony. It is now becoming "cool" to be Indian. Today people are wearing Indian inspired fashion. The Surrey Art Gallery has built many bridges through its insightful

ed to become more human in their eyes.

I have attended many of the commemorative events marking the centennial of the Komagata Maru episode in Canadian history. The Komagata Maru remains a South Asian story because it has not yet permeated the national psyche. One reason is prevailing racism, due to a lack of race relations education in all cultural communities, which is required to support multiculturalism. So, the symbolic voyage of the Komagata Maru continues because there is work that remains to be done in achieving the rightful place of visible minorities in Canada.

The world has always been multicultural, and we have always been one human race. Multiculturalism in Canada, while celebrating differences, should also focus on similarities and emphasize human



▲ Samosas have helped win over Euro-Canadians.

multicultural exhibitions. The Indian Summer Festival, Vancouver International Film Festival and Diwali Festival have all promoted intercultural socialization. As Euro-Canadians learned more about us through our cuisine, music, fashion, art, philosophy and comedy, we shadowy "Others" slowly start-

rights. The successful outcome of this revamped multiculturalism will be the evolution of the "intercultural person". The heart and mind of the "intercultural person" will be equally well-developed allowing them to move comfortably between cultures and feel at ease anywhere in our cultural mosaic. ☞

Le français au CSF, c'est bien plus qu'une langue !

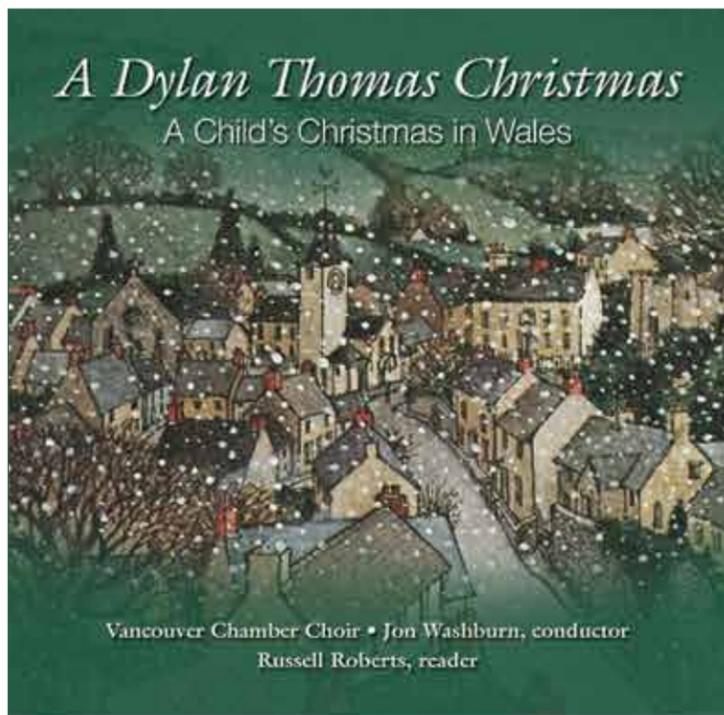
Inscrivez votre enfant dans une des écoles publiques du CSF !

Depuis sa création en 1995, le Conseil scolaire francophone de la Colombie-Britannique offre des programmes et des services éducatifs valorisant le plein épanouissement et l'identité culturelle des apprenantes et apprenants francophones de la province. Le conseil compte aujourd'hui plus de 5 000 élèves, 37 écoles publiques et dessert plus d'une centaine de communautés réparties dans l'ensemble de la province.

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- service de transport scolaire;
- programme d'anglais de qualité;
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Repertoire

Still, still, still
Fum, fum, fum
The Huron Carol
See amid the winter snow
Ding dong, merrily on high
O Christmas Tree
God rest ye merry, gentlemen
O little town of Bethlehem
Here we come a-caroling
Patapan
Silent Night

All carols were arranged by Jon Washburn.



Jon Washburn



Russell Roberts

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Making art to recollect and reconcile past traumas

by ANASTASIA SCHERDERS

Although Vancouver-based artists Kelly Gough and Osvaldo Ramirez Castillo have contrasting histories and artistic practices, they share common ground. Gallery Gachet's current exhibition, *Coalescence: A Body of Memories*, brings together the unique, yet connected, narratives of these two artists as they explore issues surrounding war, violence and the effects of trauma.

Kristin Lantz, Gallery Gachet's programming coordinator, explains that the exhibition shares with the viewer the process in which Castillo and Gough are each working through their personal traumas.

Lantz notes that both artists give great attention to their creative practice and that their work is visually striking and incredibly detailed.

"You hope to catch a glimpse of work like this," says Lantz. "Amazingly, they are inviting us into their process."

Revisiting the past

In Castillo's multimedia drawings, representations of the human body predominate, serving as the site and symbol of physical injury and distress. Using imagery derived from Pre-Columbian mythology, Salvadoran popular folklore and North American popular culture, Castillo explores the many ways in which the body is affected by violence.

Castillo and his family lived in El Salvador during the 12-year civil war and as a result of this, migrated to Canada in 1989. In exploring this past, Castillo brings forth a post-war narrative where experiences of loss and pain are part of both a personal and collective memory.

While his work focuses on trauma and violence, he also

considers how his expression of these subjects relates to the healing process. He asks himself what happens after war, but he also asks, what does reconciliation look like?

"I like to think there's hope in the work that I do," he says. "The artistic process can be a tool for healing and reconciliation."

Castillo does not define what he does as therapy, but

illness, through the selected materials with which she creates.

"I like to find materials that are everyday, that people don't pay attention to," says Gough, who is inspired by the ways in which artists in the 60s and 70s created with alternative materials.

Gough connects her use of industrial and common materials, like copper wire and pond liner,

“There is value in my memories of pain, the memories I'm linked to. It is important that I keep revisiting that history.”

Osvaldo Ramirez Castillo, artist

acknowledges that art allows him to confront issues that are deeply significant for him, issues surrounding war and migration.

"There is value in my memories of pain, the memories I'm linked to," says Castillo. "It is important that I keep revisiting that history."

Seeing beyond the ordinary

Gough, whose artistic practice is largely in sculpture and installation, expresses her ongoing journey through trauma, and her perspectives on mental

to a larger idea of seeing the potential, power and beauty of things that we see as ordinary or mundane.

After 22 years as a social worker with the Canadian Armed Forces, Gough was diagnosed with post-traumatic stress disorder. She left the military, moved to Vancouver Island and began making art as an essential part of her recovery process.

By presenting everyday materials in unexpected ways, Gough hopes that her work might alter the viewer's perspective and, ultimately, encourage people to look at their lives, the world and the people around them through a different lens.

"People see my work and are surprised to see what it's made of," she says. "There is hope there - in seeing things differently." ✍



▲ Effort by Kelly Gough is made of approximately 3400 brass hinges and weighs close to 50 pounds.

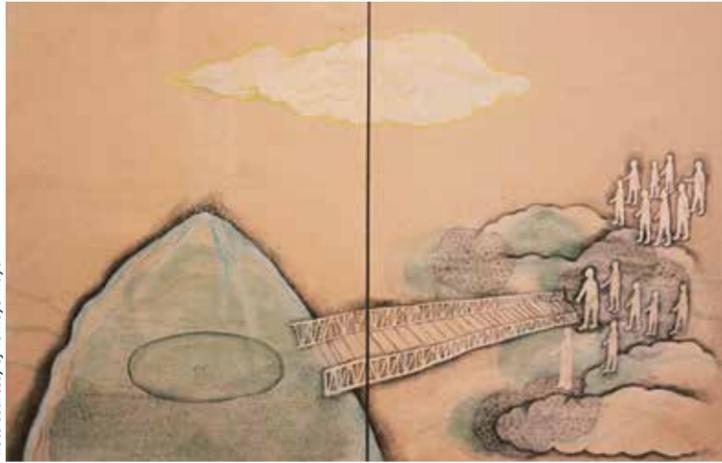
Photo courtesy of Kelly Gough

Coalescence: A Body of Memories runs until Dec. 21. On Nov. 26, 7–9 p.m., Gallery Gachet will host a panel discussion, titled *Exploring Trauma and the Artistic Process*. Please visit www.gachet.org for more information on the exhibition and artists.



▲ In Osvaldo Ramirez Castillo's *Civil war autopsy*, the human body is the site of trauma.

Photo courtesy of Osvaldo Ramirez Castillo



▲ Khang Rinpoche – Mt. Kailash by Tomoyo Ihaya.

Artist reflects on the many bridges she has crossed

by DANIELE SANTOS

While some artists approach art merely conceptually, literally or spontaneously, Tomoyo Ihaya, an internationally renowned artist, blends many approaches. Her primary source of inspiration comes from direct experience, and that is precisely why she has been a resident artist in several different countries. Experience brings her the kind of passion she needs in order to create.

“Building Bridges – over a Hundred of Rivers” showcases drawings and collage inspired by Ihaya’s traveling for artistic research in India over the course of 9 years. Daily chores and rituals around water are the main themes of the pieces on display.

Born in Tsu-City, Mie (Japan) Tomoyo Ihaya came to Canada 15 years ago. She has studied studio arts at major Canadian institutes, such as Capilano University and Emily Carr University of Arts and Design. Her curiosity about cross-cultural themes led her to travel the world through international artist-in-residency programs in India, Thailand, the U.S. (Utah) and Canada (Edmonton). She has received a number of awards and project grants from the BC Arts Council and the Alberta Foundation for the Arts. Her delicate and simple imagery has underlying complex messages, encompassing spiri-



▲ Tomoyo Ihaya.

tual, political and psychological aspects.

“I make art only when there is a very strong drive derived from heartfelt experience,” says the Canadian-Japanese artist.

Tomoyo Ihaya has traveled to India fifteen times in the past years. In the meantime, she developed a kinship bond with the local people, some of whom were refugees who have been forced into crossing borders, leaving their home country. Having spent time in small villages in remote areas of the Himalayas made Ihaya come across an important issue in the region – water. Through the eyes of a witness, she portrays how people’s routines revolve around water – an essential of life – and ultimately, what life is all about.

Building bridges

The title of Tomoyo Ihaya’s current exhibition relates to the fact that in her journeys she has encountered numerous rivers and crossed many bridges to reach communities. She also met people who had to cross metaphorical bridges to find new opportunities in life. Therefore those bridges have a symbolic meaning for her.

“A bridge is a symbol of hope. It can be hope of a new life somewhere else or hope of coming back to one’s homeland,” she explains.

“We can also make bridges to be able to cross, to break the walls,” adds Ihaya.

Dr. Sun Yat-Sen Garden

After having exhibited in various art galleries in the Vancouver area, Ihaya is showing her artwork at the Vancouver Chinese Garden for the first time. According to her, the garden is an ideal place and it definitely relates to her work. She has often thought about how art could bring peace to our troubled world, therefore such a peaceful environment resonates with her intention as an artist.

“I have shown these drawings previously in India. I’m glad I can show them now in the garden, because it is an oasis, a peaceful place where people can go to meditate and possibly transform their suffering,” says Ihaya.

After having crossed so many bridges, and having traveled the seas Ihaya is happy to be back in Canada.

“Many people have supported me here and I don’t often get to exhibit in Vancouver because I’m usually away on travels. So, it’s like a homecoming,” she explains.

Tomoyo Ihaya’s pieces will be on display at the Vancouver Chinese Garden until Dec. 3.

Building Bridges:
Over a Hundred Rivers
Dr. Sun Yat-Sen Garden
Nov 5–Dec 3
578 Carrall St., Vancouver
www.vancouverchinesegarden.com

Chamber group set to inspire and entertain

by JESENKA DURANOVIC

Critically acclaimed beatboxing string trio, Infinitus, brings their uniquely eclectic sound, featuring guest artists and new arrangements, to Centre Stage.

Violist Anthony Cheung, cellist Alex Cheung and violinist John “Adidam” Littlejohn are the critically acclaimed beatboxing string trio, Infinitus. Bringing original pieces that include classical standards and original jazz/hip-hop arrangements and compositions, the chamber group is sure to entertain.

With their respective instruments, the Infinitus members bring a bold and powerful sound to the intimate chamber group. For the trio, creating a sound that is relatable and powerful comes down to their classical training, experimentation with various styles and arrangements, and involving the audience in each performance.

Chamber group trio

Born in Montreal, and raised in Ohio, the Cheung twins began their musical journeys with the piano at age five; Michigan native Littlejohn would take on the violin at 10. Friends and classmates

up with soul, hip-hop, and classical influences.

For Infinitus, inspiration comes from a myriad of different influences and styles, especially those with something unique in their approach to arrangements and performances. Their combination of diverse musical perspectives engages listeners

who held concerts at their high schools. Today, they see their commitment to outreach performances as a privilege to connect with young people and captivate those who would like to go into music professionally.

“Music for us has to be more than just the concert stage; there has to be a purpose, and for us it

“We are off the beaten path and look to use creativity to solve musical roadblocks.

John Littlejohn, member of Infinitus

by providing an unexpected use of string instruments and classical sounds with modern musical genres and arrangements.

“We are off the beaten path and look to use creativity to solve musical roadblocks,” explains Littlejohn.

Connecting to inspire

Infinitus is looking to change how string instruments and classical music are perceived by the public. A very challenging approach to combining different genres of music, memorizing arrangements and avoiding music stands during performances is used by the band to connect with the audience and revive their

is connecting with people, which is bigger than us and our egos,” says Littlejohn.

Upcoming performance

On Dec. 4, audiences at Centre Stage: City Hall in North Surrey can expect to hear the talented trio’s existing arrangements, as well as new material from their upcoming Christmas album and collaborations with guest artists. The audience members will also be invited to submit song requests and see the talented trio take on familiar compositions in their own unique way.

Infinitus takes on the stage to hear what the audience wants to hear. From Beethoven, to the



▲ John, Alex and Anthony combine classical training with jazz and hip-hop influences to create a sound unique to Infinitus.

at the University of Michigan, the would-be Infinitus members would go in separate directions for graduate school, and it would be Littlejohn’s wedding that brings the group back together in 2005. The group played as a quartet for a couple of years, metamorphosing into the Infinitus trio in 2008. With their classical education, colourful personalities, and passion for music, theirs was a musical match made in heaven.

“We are classically trained, but also trained in other genres,” says John Littlejohn, who grew

timeless instruments and classical genre.

By combining classical chamber sounds with jazz and hip hop, audiences unfamiliar with string instruments can experience them in a familiar way. “The goal is to revive the classical scene and timeless instruments,” explains Littlejohn.

Infinitus is also passionate about inspiring young people to get involved with the arts. Infinitus has performed over 800 outreach performances to date. The trio explains that as students, they were also inspired by musi-

theme song from Frozen or a fiddle peace, the group is ready to take on any request from the audience.

“The audience can feel it [and] really experience an engaging concert, instead of passively watching it,” says Littlejohn.

Infinitus takes Centre Stage in New City Hall Surrey at 8pm on Dec. 4. Tickets are available online, by phone or in person at the Surrey Arts Centre (www.surrey.ca/culture-recreation/1684.aspx).

For more information on Infinitus, visit www.infinitusmusic.com



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Cultural Calendar

November 18–December 9, 2014

by JAKE MCGRAIL

Piga Picha!

Nov. 25–April 4
 Museum of Anthropology
 6393 NW Marine Dr., Vancouver
 www.moa.ubc.ca

Piga Picha! is a collection of Kenyan portrait photography with more than 180 photographs spanning a century. This exhibition showcases Kenyan culture with staged studio photographs as well as photos taken in the streets of Nairobi. Arranged into six groups, each image will show a glimpse of the history of life in Nairobi.

Eastside Culture Crawl

Nov. 20–23
 Vancouver's Eastside
 (around Strathcona)
 www.culturecrawl.ca

Come visit the 18th Annual Eastside Culture Crawl, a showcase for East Vancouver's art studios. See the works of over 450 artists while touring the east side of Vancouver. Jewelry, pottery, sculptures, photos and many other pieces will be on display, making this a show for all art lovers.

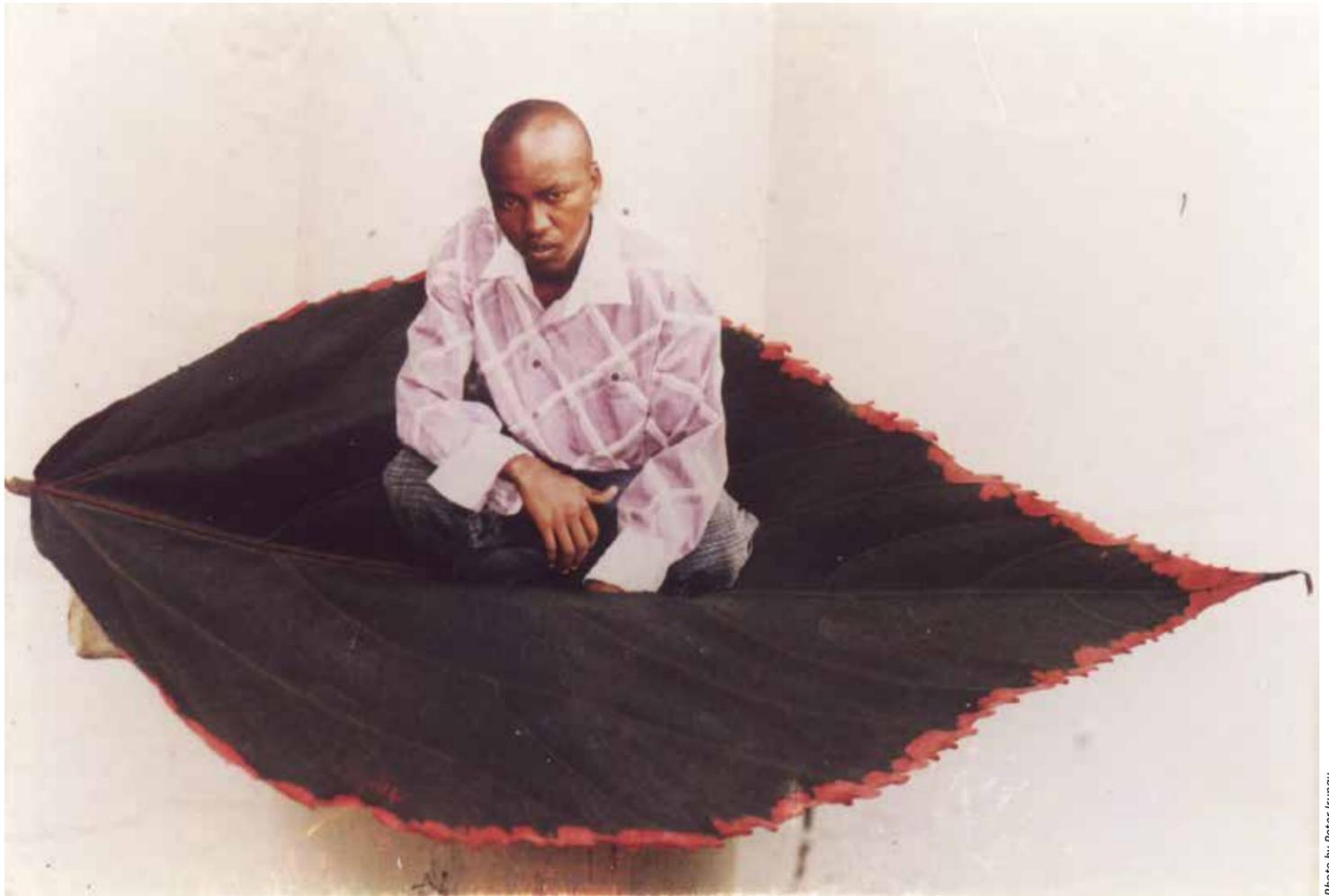
**Nathaniel Stookey:
 The Composer is Dead!**

Nov. 30
 Orpheum Theatre
 601 Smithe St., Vancouver
 www.vancouverSymphony.ca

At 2 p.m. on Nov. 30, let your children experience the orchestra for themselves. The Vancouver Symphony Orchestra will put on five different fun and educational presentations that allow the children to touch and play real orchestra instruments.



▲ Please touch the music.



▲ Kenyan culture through the lens.

Photo by Peter Irungu

things near and far

Dec. 3–6, 2014
 Firehall Arts Centre
 280 E Cordova St., Vancouver
 www.firehallartscentre.ca

Come see the world premiere of *things near and far*, a new dance formed in collaboration with nine Canadian artists and spanning three decades of experimentation in dance, lights and sound. Sound and lights combine with dance to create a bold and unusual work.

Whistler Film Festival

Dec. 3–7
 Four venues in Whistler, B.C.
 www.whistlerfilmfestival.com

Experience some of the best films in Canada and around the world. The Whistler Film Festival is committed to celebrating, promoting and developing the film industry in Western Canada, by showing esteemed international films along with original films from regional studios and people.

**Subway Stations
 of the Cross**

Nov. 19–23
 Pacific Theatre
 1440 12 Ave. W, Vancouver
 www.pacifictheatre.org

A homeless man on a cardboard platform brings his own peculiar message from God. Listen to songs, stories and poetry of a nameless vagabond, who touches on the subjects of the everyday and the sacred.

How to Disappear Completely

Nov. 13–22
 Gateway Theatre
 6500 Gilbert Rd., Richmond
 www.gatewaytheatre.com

Itai Erdal was a film student when his mother was diagnosed with terminal lung cancer. He decided to take his camera and turn it on his mother. Performing alongside the footage he took in her last few days, Erdal gives an account of her life story and lessons learned.

VSO Pops

Nov. 2014–May 2015
 Orpheum Theatre
 601 Smithe St., Vancouver
 www.vancouverSymphony.ca

The Pops series showcases a different side of the Vancouver Symphony Orchestra – that it can swing! This season's Pops series explores classic theatre with *The Best of Lerner and Loewe*, pays homage to Ella Fitzgerald and Louis Armstrong and others.

**URINETOWN:
 The Musical**

Nov. 1–29, 2014
 Firehall Arts Centre
 280 E Cordova St., Vancouver
 www.firehallartscentre.ca

In a world where a corporation has a monopoly on all toilets, and people have to pay to use them, hero Bobby Strong fights for people's right to pee. Visit this mash of corporate greed, ecological disaster and musical comedy.



▲ URINETOWN: you have to pay.

Photo courtesy of Firehall Arts Centre



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Reconciliation

The construction beneath the photo-mural at the Georgia and Granville Canada Line Station is a messy, complex and many-layered project which will mark the new entrance to Nordstrom's fashion retail store.

The photo-mural depicted is part of many art works honouring and celebrating the City of Vancouver's Year of Reconciliation which acknowledges "the negative cultural impacts and stereotypes that resulted from Canada's residential school system." Part of the City's official proclamation states: "From the 1870's through until 1996, (Canadian) governments removed more than 150,000 Aboriginal children from their families. These children suffered cultural alienation and severe physical, sexual and emotional abuse. Recent research documents state that more than 3,000 Aboriginal children died while in custody of the government in residential schools."

The City's Year of Reconciliation is in partnership with Reconciliation Canada, inspired by Chief Robert Joseph, Gwawaenuk Elder from Port McNeil, BC. Its purpose is to build relationships between Aboriginal Peoples and all Canadians on a foundation of openness, dignity, understanding and hope. Part of their focus is to throw light on the residential school experience.

Although the City's participation is drawing to a close, it is hoped that artistic works like the one above have at least partially achieved the aim of Reconciliation Canada. Like the construction below the mural, the process is messy, complex and many-layered.

The photo-mural Her Story is by Vancouver artist Krista



© 2014 Denis Bouvier | denisbouvier.com

Belle Stewart who grew up as a member of the Okanagan Nation's Upper Nicola Band. The mural is based on a production still from the 1967 CBC documentary, *Seraphine: Her Own Story*. It's about the artist's mother, the first Aboriginal public health nurse in BC. There was an accompanying video, based in part on footage from the documentary, detailing her mother's journey from residential school to university and into the city. Stewart's work explores Aboriginal identity by creating links between the past and present to bring awareness to the implica-

tions of misrepresentation, stereotypes and racism.

Sometimes it's difficult for non-Aboriginal people to comprehend the issues facing Aboriginal Peoples. In BC, major European settlements didn't begin until the mid-1850's. That's only about 160 years ago. It's estimated that Aboriginal people occupied this area for at least 10,000 years. Try to imagine that your land was essentially levelled: taken away, changed, built upon and you were herded onto an area a small fraction of what you had before severely limiting your access to making a living;

hunting, fishing, trading, etc. Also restricted were necessary cultural exchanges between the many Aboriginal nations. Add to this your children forcibly taken away to residential schools where they were punished for speaking their own language or practising other aspects of their culture.

Once I had the privilege to meet an Aboriginal elder and his wife while visiting one of BC's Gulf Islands. While overlooking the sea, they just casually pointed out that over there was an example of how they practised aquaculture. In that area,

the ___ family fished. Nearby, the ___ family lived. Across the bay was the home of the ___ family. They knew the names and all about the families as if they were still present. I experienced in a deeply felt sense that I was on someone else's property, that in no sense did this "belong" to me. I felt their stewardship of the land going back for generations, and in some small way was able to appreciate all that was lost and the need for reconciliation.

Don Richardson

Recipe by Selma van Halder

Grandfathers in maple syrup

As a still fairly fresh immigrant to Canada, French Canadian cuisine is new to me. Two years ago I'd never heard of things like poutine, sugar shacks, tourtière pie and pizza-ghetti. And even though poutine has since found its way into my midnight-snack regime, today I'll share with you a lesser known treat from traditional French Canadian kitchens: grand-pères au sirop d'érable.

'Grandfathers in maple syrup' are traditionally served in sugar shacks throughout Quebec during maple tapping season. These scrumptious dumplings simmered in syrup are best made with Grade B maple syrup, as it is dark and intense in flavour.

Ingredients (serves 6)

- 1 cup maple syrup (grade B)
- 1 cup water
- 1-1/2 cup flour
- 3 tsp baking powder
- 4 tbsp unsalted butter, grated
- 1/4 tsp vanilla extract
- 1/2 tsp salt
- 3/4 cup 2% milk

Method

1. Combine the syrup and water into a heavy bottomed pot and bring to a gentle boil.

2. In the meantime, combine flour and baking soda in a bowl.
3. Mix the butter into the dry ingredients with your fingertips until it resembles coarse sand. Cold butter can be grated on the coarse side of a grater. This makes mixing it in with the dry ingredients much faster!
4. Add the milk and vanilla and stir with a wooden spoon until just combined. Use your hands to work any stray bits into the dough. Don't overwork it.
5. Use two teaspoons or your hands to form toony sized balls and drop them carefully into the simmering syrup. Put as many in as to cover the surface of the syrup. The dumplings will expand to about twice their original size.
6. Flip the dumplings once with your spoons after you've filled the pot, this to make sure both sides colour nicely. Be careful, you don't want them to fall apart.
7. Cover the pot and simmer on a low heat for about 12 minutes, or until the tops of the dumplings are dry to the touch.
8. Serve with vanilla ice cream as a dessert or add a bit of yoghurt for a sweet brunch.



▲ The lesser known French Canadian treat: grand-pères au sirop.



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