



The Source

forum of diversity



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CELEBRATING WOMEN'S INITIATIVES



Illustration by Esther Yuen

Verbatim

A curious phenomena: Linguistic schizophrenia

by ALICE IRONDELLE

Like a fish in water. That's how I felt a few days after my arrival in Vancouver. The reason? The apparent lack of obstacles to my integration into this new environment. Language was not a barrier between Canada and myself, and the Canadian culture wasn't so far removed from mine to make me feel instantly out of place. Finally, the locals in my host city were so friendly that I really couldn't see any downside to living here.

I arrived in Vancouver on the 3rd of September 2015 for my exchange year at Simon Fraser University where I was going to study criminology, amongst other subjects. I now found myself some 10,000 kilometres from France, and my family and I were overjoyed. In fact, what pleased me the most was to be able to speak English every day. Because I adore English. I have had a passion for the language for years. I became bilingual and I discovered with a sense of wonder the consequence of bilingualism: confusion between the two languages. I dream in English; I think in English. I struggle at times to transpose my thoughts into my mother tongue when speaking to my family or friends from France. Yes, I have become one of those unbearable people who proclaim that "they mix up the two languages - that's crazy!" Besides, I've discovered that in Canada everybody seems ready to converse with one another: in the street, in stores or on public transit. Where I come from this is not only a socially inappropriate action but even a little suspicious. Many times people in France thought that I was Canadian, which was the greatest compliment I had ever received in my life.

To return to the language confusion issue, I had never
See "Verbatim" page 5

Women of influence make an impact in their communities

by FLORENCE HWANG

As International Women's Day is being celebrated, and there have been many advances made for women's rights in the past decade, there is still a lot of work to be done, say three influential women leaders.

Fariba Pacheleh, Jaswant Johal and Maggie Ip came to Canada looking for a better life and to experience more freedom and equality.

They ended up having a huge

impact on their respective communities.

Effecting change in the science and technology sector

Pacheleh still sends flowers or calls her mother every International Women's Day.

Growing up in Iran, she remembers learning about International Women's Day from her mother who was an activist.

"Internally in the family I learned that I should have a voice. But externally when you went to the community, culturally, you couldn't have," says Pach-

eleh, an information technology specialist.

She moved to Canada in 1998 to experience freedom of expression and what she hoped would be a more equal society. She loves living in British Columbia.

"Wow, this is a women's world. I love it here. I felt freedom. I could be myself," she says.

After starting her career in Canada, she wanted to be a board member of an organization that focused on women.

She first worked with Iranian Engineers of British Columbia Association (IEBCA), Engineers

Without Borders (EWB) and Boys and Girls Club of Vancouver. These organizations weren't what she was looking for. Then she joined Strategic Development of Society for Canadian Women in Science and Technology (SCWIST), which ensured that women would have opportunities to fulfil their aspirations. For the past two years, she has been president and director of SCWIST.

On International Women's Day, SCWIST is hosting an event for women called Wonder Women
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skilled immigrant
infocentre



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Community Profile



Photo by Perfect Shot Studio

Foundation helps pave way for Iranian community

by DIPA BARUA

The first day of spring marks the Iranian New Year, Norouz, a time of festivities to celebrate the rebirth of the Earth. For the past seven years the Canadian Iranian Foundation (CIF), a significant resource for newly arrived Iranian immigrants, has hosted and celebrated the Norouz festival.

The CIF, based in North Vancouver, began in 2005 as a place for Iranian immigrants to gain information about how to start a new life in a foreign country. Nassreen Filsoof, founder and president of the CIF, began her journey to Canada from Iran in 1985. Upon arrival, she had few resources in her new setting. As a newly landed immigrant, she found it a difficult task to find

a sense of community. Filsoof had limited knowledge of how to start a life in Canada, so she decided to engage with existing communities through volunteering.

"At that time, there were no resources for any newcomers from Iran to teach me what to do, where to go, how to apply for a job, so I became a volunteer at my children's school and eventually at different organizations," says Filsoof.

Filsoof says volunteering opened up doors for her, and allowed her to learn how the new society around her functions. The experience she gained allowed her to progress to directorial roles for different organizations, and to eventually establish the CIF in January of 2005.

"I believe this organization assists new immigrants to settle better in Canada— that is why I have established it," says Filsoof.

The foundation aims to provide Iranian immigrants with support and advice by facilitating social and cultural integration through educational seminars and workshops. The CIF prioritized a special focus on encouraging education by creating a post-secondary scholarship program for students— to date, the foundation has awarded \$180,000 to 86 students.

"I learned how to help others so they won't face the hardship that I faced when I arrived in Vancouver. I started to bridge the gap between the Iranian and Canadian culture," says Filsoof.

Filsoof says the organization fosters an environment where Iranians are able to retain their heritage while living the life of a Canadian. The CIF boasts a growing number of members and, ac-

ording to Filsoof, has now become successful as a significant resource centre for the approximately 70,000 Iranian immigrants in B.C.

Norouz

The C.I.F. has cultivated and continued the Iranian traditions of Norouz, the Iranian New Year. Filsoof says *Norouz*, meaning 'new day,' is celebrated on the first day of the Spring Equinox by Iranians all over the world, including people from Afghanistan, Tajikistan, Azerbaijan and parts of Turkey and Pakistan, for 2,500 years.

Filsoof explains the preparations and activities typically begin a week before *Norouz*, where Iranians participate in spring cleaning by throwing away old items. Then they prepare the *Haft-Seen* spread, which consists of seven items that start with the letter 'S.' On the last Tuesday of the year, Iranians purify their souls by jumping over fire. At the exact moment of the Spring Equinox, families get together around the *Haft-Seen* spread and read poetry from Hafez, a great Iranian poet. This is followed by kisses from loved ones while passing around presents — mostly of gold coins and money; the celebration continues as Iranians visit the homes of their families and friends. Finally, on the 13th day of the New Year, Iranians go for picnics, singing and dancing all day, basking in the nature of spring.

This year, the CIF will be celebrating the coming of spring with their eighth annual *Norouz* Festival on March 13. For more information, please visit www.canadianiranianfoundation.invancover.com.



Photo courtesy of Nassreen Filsoof

▲ Nassreen Filsoof, president and founder of the Canadian Iranian Foundation.



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We're looking for a couple of competent copy editors with an outstanding eye for detail to join our English section team.

Successful candidates will be responsible for reviewing submissions for errors, working with writers to correct articles for journalistic structure, sources, any mistakes, headlines, and ensuring every story that leaves the copy editor's desk is polished for online and print publication.

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- You'll work with The Source's existing copy editor
- You'll work with writers to help them iron out any wrinkles in their articles
- You'll be required to attend an editing session every other Sunday afternoon (twice a month)

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Indigenous heritage in an age of commercialism

by NICOLE FINDLAY

The topic of cultural appropriation pops up from time to time in local and international media, sparking various reactions and debates.

The complexities of cultural appropriation will be addressed at Simon Fraser University's Aboriginal Lecture Series *Indigeneity, Cultural Property and Intangible Heritage* at the Djavad Mowafaghian World Art Centre, Goldcorp Centre for the Arts (Wed, Mar. 16 at 7 p.m.).

George Nicholas, SFU professor of archaeology, will present an overview of cultural appropriation and the damage it does to Aboriginal individuals, communities and cultures.

Nicholas describes cultural property as "ancient artifacts, traditional knowledge, names, intellectual property, ancestral human remains, animate objects, and relationships."

Cultural appropriation occurs when these are used without consultation or permission and taken out of context often for commercial gain, says Nicholas, who lists music videos, fashion, logos and even sports team names as a few examples.

"The problem with indigenous heritage is two-fold. The first is that indigenous heritage is often viewed as public domain, free for the taking," says Nicholas. "The second problem is that for indigenous peoples heritage is not just what is put in a museum, but a set of values, beliefs, objects, and places that permeate their lives."

Appropriation's economic and cultural damage

Examples of cultural appropriation given by Nicholas include conflicts over land rights and use. Even when compensation is awarded to owners, little consideration is given to the local First Nations communities with historical ties to the land.

The founding director of SFU's Indigenous Archaeology Program in Kamloops and the director of the Intellectual Property Issues in Cultural Heritage (IPinCH) project, Nicholas researches the concepts of heritage, what we can learn from it and how it should be protected.

Both the Indigenous Archaeology Program and the IPinCH project aim to change the way research involving First Nations and other indigenous peoples is done. Indigenous peoples participate in archaeology practices

and contribute to them.

"[They are] full partners in the examination and decision making regarding their heritage, lands, and livelihood," says Nicholas.

Appropriation of material culture, says Nicholas, not only damages identities but also has adverse economic and artistic effects.

Nicholas' research points to cultural appropriation as a form of violence perpetuated against indigenous cultures as control over their own heritage is lost. This is compounded by a lack of resources to regain control of their heritage, and reinforces the stereotypes that can fuel discrimination. The misrepresentation of peoples and cultural expressions, he says, can undermine efforts to educate the public about histories and culture.

According to Nicholas the solution begins with a public recognition of, and respect for, the differences in world-views between non-indigenous and indigenous peoples.

"Although much has been made of "reconciliation" – which is a very good goal – what most fail to recognize is that reconciliation means more than just saying "sorry." It means changing funda-

mentally how things are done," he says.

Aboriginal Lecture Series

Simon Fraser University's annual Lecture Series on Aboriginal Issues was inaugurated in 2012 at Simon Fraser University's Woodward's (Vancouver). William G. Lindsay (Cree-Stoney), director of Simon Fraser University's Office for Aboriginal Peoples says four to six lectures comprise each year's series.

Lectures focus on both the Indigenous peoples of Canada as well as international aboriginal issues, and are attended by anyone interested in the individual topics.

"One of the original intents was to bring more Aboriginal-focused events to the SFU Vancouver campus, as we had lots going on at the Burnaby campus in this regard," says Lindsay.

The series is produced in partnership with the SFU Vancity Office for Community Engagement, SFU Indigenous Research Institute (IRI), and the SFU Office for Aboriginal Peoples. Lindsay says both Aboriginal and non-Aboriginal IRI faculty members are invited to present their research findings at the lectures. 

For more information, visit "Aboriginal Lecture Series" at www.sfu.ca/sfuwoodwards/events



Photo courtesy of George Nicholas

▲ George Nicholas, professor of archeology at SFU.



CelticFest Vancouver

Parade & Celtic Village Map

March 12 & 13, 2016

MARCH 10-17

PARADE ROUTE begins at Howe Street @ Davie Street and proceeds north on Howe Street to Georgia Street, ending at Georgia and Granville.

Map details: The route starts at Davie Street and Howe Street, goes north on Howe Street past Burrard, Robson, Hornby, and Nelson streets, then turns east onto Georgia Street. Key locations marked include Celtic Village & Street Market, Celtic Kids' Corner, Tom Lee Music Hall, Doolin's Music Stage, Vancouver Art Gallery, and Granville Skytrain Station. Other streets shown include Drake, Helmecken, Granville, Seymour, Smithe, Richards, Homer, Hamilton, Mainland, and Cambie.

12th Annual St. Patrick's Day Parade • Sunday, March 13, 11:00am

STREET CLOSURE AND BUS DETOUR INFORMATION

On Sunday March 13 the following streets will be closed to traffic:

| | |
|---------------------|---|
| 8:00 am to 2:00 pm | <ul style="list-style-type: none"> • Howe Street from Davie Street to the Granville Bridge • All southbound traffic on Granville Street and Granville Bridge (except buses) • Davie Street to West 4th Avenue • Drake Street, one block east and one block west of Howe and Davie Streets |
| 10:00 am to 2:00 pm | <ul style="list-style-type: none"> • Howe Street from Davie Street to Georgia Street • Georgia Street from Hornby Street to Seymour Street • Granville Street from Georgia Street to Pender Street |

For more information on March 13 bus detours and re-routing, please contact TransLink at 604-953-3333 or visit www.translink.ca or celticfestvancouver.com



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Johann Sebastian Bach *Jesu, meine Freude*
George Frideric Handel *Dixit Dominus*
R. Murray Schafer *The Love that Moves the Universe*

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ticketmaster.ca 1-855-985-2787

The Orpheum Theatre is located at
601 Smithe Street at Seymour in downtown Vancouver

Vancouver Chamber Choir, 1254 West 7th Avenue, Vancouver, BC V6H 1B6 ca



Left Bank



DERRICK O'KEEFE

Government must restore free bus passes for people with disabilities

Opposition spreading like wildfire after heartless move by B.C. Liberals

In the right conditions, a single spark can start a roaring fire. The BC Liberals' decision to take away free bus passes from people with disabilities might just be that spark in British Columbia.

The government's move was spectacularly insensitive. It must not be allowed to stand.

Already the issue has sparked protests at the legislature in Victoria, and an online petition closing in on 15,000 signatures. If the government doesn't reverse itself quickly, the flames of opposition will be fanned and the Liberals will pay a serious political price. With just over a year until the provincial election campaign, this is an issue people will remember.

Last month, the BC Liberals introduced this year's provincial budget, boasting that it included

As a long-time critic of this government, I've often described Christy Clark and her ministers as neglectful of the poor, or as insensitive to the plight of those in need. The reality is it's worse than that. In this case, their policy decision frankly looks like wilful cruelty.

Michael Smyth, the Province newspaper's B.C. politics columnist, was scathing in his assessment: "They could easily give disabled people their rate increase, leave their transit passes alone and still balance the budget. Where is the government's heart?"

Opposition to this heartless move is already spreading like wildfire. After hundreds rallied last week at the legislature in Victoria, the government reacted with a total lack of sensitivity. Ac-



▲ After so many years of frozen rates, the tiny net increase in disability benefits offered by the B.C. government is insulting and insufficient.

more than a quarter billion dollar surplus.

For those at the bottom economic rungs in B.C., however, the government offered next to nothing, despite the fact our province is plagued by income inequality, poverty, and soaring costs of living.

For nine years, social assistance for those living with disabilities has been frozen at a scandalously low rate of \$906/month. In their budget, the Liberals included an increase of \$77/month. But what the government gave with one hand, it took away with the other, cancelling the free monthly bus pass that was available to people with disabilities for a \$45 annual fee. The government also cut travel subsidies for people with disabilities. These cuts hurt more than 50,000 people in the province, or more than half of all those suffering with permanent disabilities that affect their mobility, health, and ability to work.

The government justifies all this by pointing out that the new bus passes cost \$52/month, so with the overall rate hikes there's still a net increase for people with disabilities.

This is cruel mathematics, and it doesn't make the removal of the free bus passes any more justifiable. After so many years of frozen rates amidst skyrocketing costs of housing, the tiny net increase in disability benefits is insulting and insufficient. The changes will see tens of thousands of people facing the indignity of having to choose between buying food and paying for a bus trip. Among other things, the risks of increased social isolation are obvious.

According to reports, the minister responsible, Michelle Stilwell, appeared to dismiss the protest as a stunt by the NDP: "today they bring everybody here for a photo op – a photo op – for their political gain, while they create anxiety and fear for people with disabilities around this province, when we are trying to assist them as best we can, when we can."

Stilwell's attitude adds insult to injury. It's not the NDP creating anxiety and fear by giving voice to the concerns of tens of thousands of British Columbians with disabilities struggling to make ends meet. The anxiety and fear is all on the BC Liberals and their skewed priorities. A small fraction of the budget surplus would cover the cost of keeping the free bus passes. A slightly larger fraction of the surplus would allow disability assistance rates to be boosted to something more humane, like at least \$1250/month.

The advocacy group Inclusion BC sums up the issue in a write-up explaining the rationale for an online petition they have created:

"As our provincial government tabled its budget, it touted B.C. as having the best financial outlook in the country. The government was finally in a position to announce an increase in benefits to catch up to the rapidly rising cost of living. To finally give people an increase only to claw it back for something as essential as transportation is mean-spirited and out-of-touch."

The government must reverse its mean-spirited decision and restore the free bus pass. If they don't, we must make sure they never hear the end of it. ✍



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☎ Darae 604 254 9626

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🕒 Mondays, 1:30–3:30pm until March 29

📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway

☎ Solmaz 604 438 8214 ext 120

Infosession for Private Sponsors Looking For Settlement Information & Resources

🕒 March 5, 12:30–5pm

📍 MOSAIC Vancouver Community Room, 1720 Grant St

☎ Iris 604 254 9626 ext 247

Canadian Citizenship Preparation Workshop

🕒 March 7 & 8, 1:30–4:30pm

📍 MOSAIC Vancouver, 1720 Grant St

☎ Joy 604 254 9626 ext 484

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.



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Thursday April 14

The Vancouver Jewish Film Centre
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In Memory of the Jewish Community of Wolbrom
Peretz Centre 7:00pm
Reception and Talkback after the Film
Tickets \$10 in advance, \$12 at the door

Coming Tuesday May 24th 7:00pm
Norman and Annette Rothstein Theatre
Advance tickets \$13, at the door \$15



The Source
forum of diversity

Portrait of a citizenship judge

by FIONA BENSON

Taking the oath of citizenship is often a second step in immigrants and refugees' settling process. The Institute for Canadian Citizenship (ICC), in partnership with Citizenship and Immigration Canada, operates a national program aiming to ease citizenship procedures for the 1500 plus applicants each year and help them connect to their new community. Their volunteer-run Building Citizenship program organizes community citizenship ceremonies and roundtable discussions.

When Citizenship Judge Dane Minor speaks at schools, he begins with a simple exercise. Every child born in another country is asked to stand up – there are usually two or three. Then everyone with immigrant parents is asked to stand – a few more. Grandparents? Great-grandparents. By now nearly the whole room is on their feet says Minor.

"We need to be more aware of the impact immigration has had on our country," Minor adds, who is recognized for his ethnic outreach.

Minor, now retired from the field of technology, has acquired a deep understanding of youth violence over the years and has been an advocate for victims' rights. He co-founded Crime, Responsibility and Youth in 1993.

Minor will lead a Philosophers' Café (SFU) on the meaning and value of Canadian citizenship at the Surrey City Centre Library.

Citizenship ceremonies

Minor is a second-term citizenship judge, appointed in 2011. He presides over several citizenship ceremonies a week, with about 75 people participating in each ceremony. With anywhere between 20-30 other judges running on a similar schedule, he encounters a volume of new Canadians most people have no reference to.

"Every four years, a million people choose this country to be their own," says Minor.

As a public educator Minor says that – besides a basic inattention to the scale of this sub-



▲ A Filipino man is sworn in as a new Canadian citizen in a citizenship ceremony.

ject – he often encounters the misperception that citizenship, immigration and refugee status are synonymous.

Citizenship – knowledge and duties

"Individuals are not independent of each other. We have individual rights, but we also have duties to others," said Adrienne Clarkson, 26th Governor General of Canada (1999-2005), in the five part radio series *Belonging: The Paradox of Citizenship*, the 2014 CBC Massey lectures.

Citizenship is not the process of entering the country, but of learning its languages, values and history, as well as being physically present for several years, says Minor. Immigration and refugee standing are ways of actually crossing the border. Citizenship therefore progresses out of immigration and refugee movement. Instead of considering the process by which people enter the country, citizenship judges oversee the process of becoming a full-fledged member of the Canadian community. It is this process targeted by the recent Bill C-24, Strengthening Canadian Citizenship Act, passed in 2014. Several areas of the act were revised, from age requirements to residency terms and provisions for members of the Canadian armed forces – but most relevant to Mi-

nor is the new approval process. Whereas a citizenship judge used to consider every application, Minor is now only required to weigh in on referred cases.

"I still settle cases where the residency requirements are questioned," he says.

Challenges and rewards of Canadian citizenship

On the challenges that would-be citizens encounter, Minor says that he often sees a "basic distrust" of social structure.

"They need to learn that the governments can be trusted here, that the police can be trusted here, that the judges can be trusted here," says Minor.

Minor says that on the list of most-coveted rewards are the right to vote and the Canadian passport, a document that allows free entry to over 150 countries.

Minor considers being a citizenship judge one of the most enjoyable jobs he has had.

"So many people "came here for a better life and they found it," says Minor. ☘

The Philosophers' Café will be held at 7 p.m. on March 14, in Room 402, City Centre Library, 10350 University Dr., Surrey. For more information, please visit www.sfu.ca/continuing-studies/events/2016/03/canadian-citizenship.html

► "Verbatim" from page 1

been as aware of this strange phenomenon as when I found myself in Anglophone territory. How could a language learnt long after my mother tongue sometimes take precedence in my thoughts? Worse, how was it that I acted and talked differently in English? It was from that point that I developed a concept that explains this curious phenomenon: linguistic schizophrenia. I should add that I haven't filed a patent for the theory and hope no one else

has already used this name! But, I have often observed that a person can experience changes in their personality depending on the language they use to express themselves. As for me, I've noticed that I'm much more talkative and expressive when conversing with anyone in English as compared to my behaviour when speaking French. My cousins living in the United States for the past fifteen years have confirmed that they have observed the same phenomenon. I don't have a very scientific answer to explain this mystery.

I'm seriously considering becoming a founding member of the Association of Linguistic Schizophrenics because I believe that society should be made aware of our difficult daily lives.

Coming back to my host city, Vancouver is understood to be the epitome of cultural diversity. I only found this out very recently when surrounded by a number of persons speaking various foreign tongues in an Indian restaurant. I realized just how well the mix was working. Our common link was English and our choice of having found ourselves in this city. I found myself thinking, could Vancouver be the only place where cultures, no matter how different, get along without fighting? Could Vancouver be an example to counter the very popular idea that one can be "too opposed" culturally to the point of it not even being worth trying to get along? I saw in Vancouver a bazaar of cultures that works. I'm not speaking of perfection or complete integration...only of efficient coexistence. ☘



▲ Association of Linguistic Schizophrenics.



Photo courtesy of Takim: Mahalle Askina

▲ Scene from Takim: Mahalle Askina.

An eclectic film line-up from Turkey

by FABIO FRANCO

As the head of the Vancouver Turkish Film Festival Selection Committee, Eylem Sonmez has assembled an intriguing selection of Turkish movies with the help of the Turkish Canadian Society. All proceeds go to the Turkish Canadian Society and all the people involved in the festival work for free.

When Sonmez was growing up in Istanbul, her imagination was filled with the characters she saw in movies. Now as a successful movie industry professional, she aims to help Vancouverites' imaginations flourish with a kaleidoscope of voices and beautiful landscapes from her country.

"We wanted to add the colours of the Aegean Sea and the warmth of Turkish culture to Vancouver's imagination," says Sonmez.

A growing trend

Turkey represents an emerging cinematographic force. Besides a few genres such as mainstream comedies and art movies, horror and action movies are now receiving international attention.

"The industry is now split into two: art movies and mainstream movies. I wanted to bring both to the film festival to present an accurate and updated picture of the current state of affairs of my country's movie scene," explains Sonmez.

Building bridges between West and East

Because of its geographical location between Europe and Asia, Turkey produces movies that reflect a constant and mutual exchange of influences between European and Asian cultures.

Sonmez hopes that this film festival can help foster relations between the West and Turkey, demonstrating that we share the same path as human beings - living with the same feelings, experiences and challenges despite different nationalities or geographical locations.

"A movie like the *Wool Doll* for example, denounces women's conditions in the rural region of

the New York Eurasian Film Festival. The film was shot entirely by the villagers of Arslanköy who had no previous education or experience in the industry. The film's success is due to its expression of something universal about today's women's issues.

Soccer vs. gentrification

Takim: Mahalle Askina co-produced by Spark Film Collective

“ We wanted to add the colours of the Aegean Sea and the warmth of Turkish culture to Vancouver's imagination.

Eylem Sonmez, head of the Vancouver Turkish Film Festival Selection Committee

Anatolia. It focuses on the taboo of violence against women perpetrated by women themselves," adds Sonmez.

The *Wool Doll* recently received the best actress award at



Photo courtesy of Eylem Sonmez

▲ Eylem Sonmez.

and Karga Seven Pictures and directed by Emre Şahin is set in the suburbs of Istanbul. A number of young soccer players stand up against a big corporation that wants to replace their playground with a very lucrative residential complex. In other words, it's soccer vs. gentrification.

The love Turkish people show for soccer has always been big and unconditional. It has become a symbol of a thriving popular culture against hollow financial speculation.

"I remember playing soccer games endlessly in the streets of Istanbul with my friends when I was a child. When I saw *Takim* for the first time, it revived a connection with my childhood I forgot I had and I realized how important it was to preserve it before this feeling faded due to modernization. I hope our children will not see their chance to play the beautiful game with neighbours and friends denied by some business decision," says Sonmez.

Soccer is just one of the aspects of Turkish pop culture which is rich and multi-faceted.

"We like to call our event an 'all-inclusive' festival as we assembled a wide range of movies, a real prism of emotions, colours and cultures that mirror the extreme vivacity and darkness of our culture," Sonmez says. ☺

For more information or to get tickets, please visit the Vancouver Turkish Film Festival website: www.vancouverturkishfilmfest.com.



Photo courtesy of Wool Doll

▲ Scene from Wool Doll.

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When art meets the environment

by MARIAM BALDEH

The Sepik River in Papua New Guinea is home to the Iatmul people, an indigenous community of over 400,000 people whose cultural identity, economy, and way of life is threatened by impending mining operations. In the Footprint of the Crocodile Man: Contemporary Art of the Sepik River, Papua New Guinea will be the first exhibit in North America to showcase the extraordinary sculptures of the Sepik region.

The exhibit, curated by Carol E. Mayer at the UBC Museum of Anthropology, will also spotlight the looming environmental dangers faced by the community.

"It's a very isolated community, so they feel voiceless," says Mayer, an associate member of the department of anthropology, at UBC, who has visited the Sepik region three times over the past 10 years. "The potential for the recent accidents that happened in Brazil and B.C. to happen there is concerning because the future of their art and their livelihood hangs in the balance."

An endangered economy and identity

The sculptures featured in the exhibit foster a great sense of

pride and ancestral connection for the Sepik people, says Mayer. They are inspired by daily experiences along the river, ritual initiation ceremonies and mythological stories of the Crocodile Man as the primordial ancestor. In these stories, a woman falls in love with a crocodile man before giving birth to an eagle that can become a man. The crocodile tells her to take a canoe up the river and build a village where she finds his footprint.

"So she goes up the river in the canoe and finds a footprint. She builds the village, and her son becomes the head of that village. Everything is wrapped up in tales of where people originate," says Mayer.

The sculptures are also a key component of the Sepik people's small cash economy, but they are dependent on tourists and collectors coming up the river in order to sell their carvings. Hence, if the river were to get contaminated by the mining operations, people would cease to come, and the sculptures would have no way of being sold, thus putting an end to their cash economy.

"They live a subsistent life, so money is not necessary for them to survive, but with no cash economy, they can't buy salt or flour or clothes for their children, or [have the means] to send their



▲ Sculptures from In the Footprint of the Crocodile Man.

children to school," Mayer explains. "A polluted river threatens their entire lifestyle. The fish will die, the crocodiles will die."

More awareness means greater accountability

The Sepik River is one of the largest unpolluted river systems in the world, but a local mining project, which is expected to be the biggest copper-gold mine in the world, may change

that if the company is not held accountable.

"Most people don't even know that this is happening," Mayer says. "So my hope is that with this exhibit, people will come and be enthralled by the incredible art, but also feel a bit challenged. They need to be aware of what's happening around the art."

To facilitate this learning, the exhibit will feature videos and

photographs of the Sepik River to provide context for the 27 wood sculptures, and to highlight the environmental risks posed by the excavations that are expected to be underway as the exhibition opens.

Mayer reached out to the mining company and they responded, saying that they are working together with the villagers and doing their due diligence to create a mine that won't pollute the river.

"I asked their permission to put their statement from the email into the exhibit," says Mayer. "In a way, by making that public, they can be held accountable."

Mayer also added that Global Rivers – a research group based out of Massachusetts that tracks river systems around the world and measures their health over five-year periods – is now also monitoring the Sepik River, so they'll be alerted to any changes in the river's composition.

"The reality is that we can't stop the mining operations," Mayer explains. "But we can make people aware that it's happening in this isolated community, and hold the companies accountable so that they don't think they can get away with it just because the world isn't watching." ❧

For more information, please visit www.moa.ubc.ca.

Photos courtesy of the Museum of Anthropology

KIMONO SHOW

Sun. April 3, 1-6 p.m.
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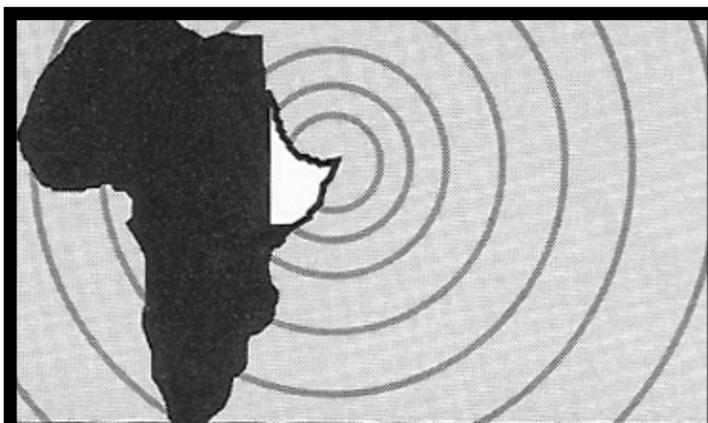
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“Doost” (Friend): Initiating spiritual conversations on stage

by NAOMI TSE

Newworld Theatre founder Camyar Chai will be returning to the stage this month to co-direct *Doost (Friend)*. As part of its' 20th anniversary celebration, Newworld Theatre will be showcasing three presentations at the Vancouver East Cultural Centre (The Cultch). *Doost* explores the mystical traditions of Sufism through music, poetry and dance.

Chai explains that Sufism is a spiritual path similar to Buddhism and it is an integral part of Persian Iranian culture. However, it is not an organized religion.

“The basic concept is oneness,” says Chai. “The idea is to adhere to the concept of being a loving person in the world and to honour every creature that exists.”

Early start

As a child, Chai, who was born in Iran and moved to Vancouver

when he was 12, found refuge in theatre where he could express himself more. He had a high school teacher who supported his passion and he fell more in love with theatre. Chai's first professional appearance was on the TV show *The Beachcombers* in 1987. Although he was initially a psychology student at UBC at the time, he eventually joined the theatre program instead. As he was graduating, Chai realized that there were few opportunities for him in professional theatre, especially since he did not have a mainstream look because he was Iranian.

“I went through a phase of trying to hide my identity,” says Chai, who is a professional actor, writer and director.

Ultimately, Chai was empowered to start his own theatre company in 1995 with some other students at UBC and Newworld Theatre came to be. Their mission is to build human intersections and find the human essence in everything.

“Sometimes that means challenging the status quo or celebrating the beauty that exists in the world,” says Chai.

Coming from a minority background, he feels that theatre should reflect the society and the people in it and he wanted Newworld to reflect all aspects and not just cling to one aesthetic or theme. In 2005, Chai left the company and he now works as the Arts Coordinator for the City of Richmond.

“I've always been interested in creating something that would outlive me and I can proudly say that it [Newworld Theatre] has,” says Chai.

Love – the ultimate friend

The inspiration behind *Doost*



▲ Various actors, dancers and musicians from *Doost*.

happened when Chai was going through a period of time when he had lost the meaning and passion behind theatre. That was when Chai met with a Sufi master who was visiting Vancouver at the time and he helped Chai rekindle his creativity.

“Part of mystic practices is to show spiritual devotion through music,” says Chai. For Chai, his “instrument” was theatre.

Chai explains that *Doost* is the Persian word for friend and God is essentially love and love is your friend. Therefore, love is the ultimate friend.

“The challenge for me was to

translate an anti-intellectual spiritual plot within a very intellectual structured medium [theatre],” says Chai.

The story of *Doost* is loosely based on the youngest spiritual master of Chai's Sufi order who became a master at the age of 26. The play documents his early years when he fell in love with the concepts of Sufism but did not understand what was happening to him. As a result, he went into a state of turmoil. Chai points out that the message of the play is about unity and love and does not aim to convert anyone to Sufism.

“Anybody will be able to connect with this play,” says Chai. “I want it to be an experience, the audience will enter a dream and even if they don't totally get what happened, they can feel like ‘hey that was cool, glad I went for the ride.’”

The play is co-directed with Chelsea Handler and the cast consists of professional actors and dancers as well as individuals who adhere to Sufi beliefs. ✎

Doost will be presented from March 22–26 at The Cultch. For more information, please visit www.thecultch.com.



Photo courtesy of Camyar Chai

▲ Camyar Chai, Iranian Canadian actor, writer and director.

► “Women of influence” from page 1 Networking Evening. The women leaders support other women in the community and learn about SCWIST's Make Possible mentorship program.

“We need to support each other, especially when women get leadership roles,” says Pacheleh.

Building a media empire from scratch

Not surprisingly, Johal, executive producer of Punjabi Word Television Ltd., was named one of the 100 most influential women in British Columbia. Her sense of determination and strong-will helped her build an entire media empire catering to the Indo-

Canadian community in British Columbia.

Moving to England at the age of seven, Johal had to learn her English culture. And when she came to Canada from England in 1989, she realized the lack of Punjabi media and started a local radio Punjabi show focusing on entertainment.

“If I could pick up Indian culture so quickly and get to love it, then obviously I can make the same thing happen here with community residing in Canada,” says Johal, who has been in the media industry for 26 years.

But the radio show wasn't enough. She had an intense drive to do something significant.

“I want to do something in this world. It has to be something different. It has to have an impact. It has to be powerful. It has to be a challenge. It has to be something that nobody else can do,” says Johal.

What that something was, was a media empire. Once established, it wasn't easy for her as a female leader because of the men's responses.

“I had to deal with them very diplomatically because to be in media, you have to be liked, especially if you're going out and doing everything yourself. Marketing, advertising – you're out in the community a lot. And I was,” says Johal.

Johal is a pioneer of women's events in her community. In the late 1990s, she realized few women were attending the concerts that were available for the Indo-Canadian community. This led to a first-ever concert just for women at the Cloverdale Rodeo. More than 13,000 women attended.

Her two daughters are part of a generation that is stronger than hers, says Johal.

Encouraging women to help fellow immigrants

Ip came to Canada in 1966 from Hong Kong for her masters of education at the University of Ottawa. A year later, the Cultural Revolution took place. Her mother, who had heard how much Ip enjoyed living in Canada, encouraged her to stay there and in 1970, she and her husband moved to Vancouver.

In the early 1970s when volunteering with YWCA Vancouver and the United Way, she noticed the large influx of immigrants, particularly from Hong Kong. Sensing the YWCA was not equipped to provide services for immigrants, Ip went on to develop the organization known as S.U.C.C.E.S.S. today.

“Starting S.U.C.C.E.S.S. was almost like preparing a doctoral dissertation,” says Ip.

The organization helps immigrants before and during their settlement into Canadian society.

Ip notes the logo of the organization is two bridges: connecting immigrants to Canadian society and vice versa.

“We feel the government has a major responsibility to help the immigrants to integrate rather than the system before – you come, you swim and you survive,” says Ip, who was named in the top 25 Canadian immigrants in 2010.

S.U.C.C.E.S.S. is built on volunteers – many of which are former immigrants. When a group of women decided to give back to their community they started cooking Asian food for Meals on Wheels. Not only does this service provide food for those who are not so mobile, it also builds relationships within the community.

“When they deliver the meals, they can see if there are problems, they can report to organizations like health departments to send a nurse to see if there is anything wrong with the senior. That is a very important service,” she says.

Pacheleh says there is still much work to be done for women to be treated equally as men.

“This is a journey. This is a path that we have to take with men. We cannot do it alone. To be honest, I think this is the first thing we have to discover,” says Pacheleh. “This is a collaboration; this is a paradigm shift that we need each other and we complete each other.” ✎



Photo courtesy of Fariba Pacheleh

▲ Fariba Pacheleh.



Photo courtesy of Punjabi World Television

▲ Jaswant (Jay) Kaur Johal.



Photo by Dave Raels

▲ Maggie Ip.



Afrikaans language films have always been a big hit at VSAFF and we're thrilled to announce the outstanding *Dis ek, Anna* as part of our 2016 lineup. This subtle and thoughtful film takes us to a terrible place, yet manages to find hope in our shared humanity. *Dis ek, Anna* was recently nominated for seven South African Film and Television Awards, including best feature and best director for Sara Blecher.

Sun., April 10, 7 p.m.



Each year, VSAFF screens one film from an African country other than South Africa. This year our spotlight falls on Ethiopia and the powerful *Difret*, from executive producer Angelina Jolie. *Difret* is based on the true story of a young Ethiopian girl and a tenacious lawyer embroiled in a clash between cultural traditions and equal rights. **Winner:** Sundance Film Festival Audience Award.

Sat., April 9, 7:30 p.m.



Using never before seen archival footage, *RFK In The Land of Apartheid* tells the little known story of Robert Kennedy's 1966 visit to South Africa during the worst years of Apartheid.

The film follows Kennedy to the site of his famous "Ripple of Hope" speech at the University of Cape Town and his encounter with Afrikaans students at Stellenbosch University – then a bastion of Apartheid ideology. Kennedy also meets with banned President of the African National Congress and Nobel Peace Prize winner Chief Albert Luthuli.

Sun., April 10, 1:30 p.m.

VSAFF proceeds fund the important work *Education without Borders* is doing in township schools in Gugulethu, South Africa. VSAFF and EwB are 100 per cent volunteer run.



Photo courtesy of Vancouver Web Fest

Web Fest draws producers from around the globe

by KATE MURRAY

The Vancouver Web Fest, now on its third year, showcases creative web content from all over the world. On March 18, the three-day event will screen Canadian and international work from 16 different countries with a variety of workshops, talks and keynote speakers.

The festival begins with a number of workshops taking place on Friday, which includes Web

Supernatural, the CW TV series that is now in its 11th season, will be portrayed in a different light as the movie catalogues three years of interviews with the cast, crew and fans. The series' popularity has amassed a large enough fan pool to organize an international convention circuit that has raised over \$100,000 for UNICEF's aid efforts.

Rapidly expanding medium

Kashi, an award-winning director and producer, mentions the

“There is more of an audience for web-based films – I would say it's developing really fast.

Shiva Kashi, program director of Vancouver's Web Fest

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New forum for creativity

“There are more and more digital platforms available online like YouTube and websites that make streaming video a lot easier. There is more of an audience for web-based films – I would say it's developing really fast,” says Shiva Kashi, program director of Vancouver's Web Fest.

emerging market of films being developed specifically for the web.

“I would say it's growing pretty fast. First of all, the quality is increasing a lot. Judging can be a very painful part of the job because so many good quality projects come along. It's really hard to say which one is better – story-wise, picture-wise, cinematography-wise – they're all really good and digital technology is making this a lot easier,” she says.



Photo courtesy of Vancouver Web Fest

▲ Web Fest will offer workshops, screenings and panels.

When asked how international submissions affect the overall content for the festival, Kashi explains:

“Some of the content we had last year was really original and interesting, and of course some of the submissions are there to try and really please the audience. As long as they have proper subtitles, I would be happy to get more and more international submissions,” she says.

International screenings will feature works by directors from Lebanon, Switzerland, Basque Country, Norway, Germany and France among others.

Other Friday highlights will be the VWF launch party and a screening of *Supernatural Fandom: The Movie*, by documentarians Cliff and Mitch Kosterman, who filmed in the United States, Germany and here in B.C.

There will be five screening blocks where audience members can watch the films. These will be interspersed with keynote speakers such as Bernie Su, a director, writer and multi-platform storyteller from California who co-created *The Lizzie Bennet Diaries*, an interactive adaptation of Jane Austen's *Pride and Prejudice*.

Kasha says that the workshop and speaker series will be interesting to people of all backgrounds. Even those more experienced in making web films will gain new knowledge from attending workshops on topics that they already have some previous knowledge of.

“It's open to everybody,” says Kashi. ☞

For more information about the Vancouver Web Fest, visit www.vancouverwebfest.com.

No Name: the identity of a space

by ALISON CHIANG

Years after his first exhibition at the Evergreen Cultural Centre in Coquitlam, photographer Zebulon Zang returns to the same site to display No Name Creek. His personal project examines his city at its earliest uninhabited form to give a sense of familiarity and the changes he witnessed.

Zang says the story behind the name of his exhibition comes from an old, folkish sign in front of a body of water on Lougheed Highway in Coquitlam, behind the Superstore.

"The sign is a funny, weird sort of Coquitlam culture," says Zang, who adds that the wooden plaque indicates the 'name' of a Coquitlam creek.

An avid photographer since his teenage years, Zang who grew up in Maillardville, says taking pictures of his surroundings has always intrigued him.

"As I've gotten older, the actual landscape area and the culture of the area became very interesting to me," says Zang.

A place of identity

Zang, 25, feels the idea of a 'no name' brand is actually a brand through its lack of identity—it is well known for being unknown.

"What is identity when nothing is imposed on it? How does it develop and how does it emblemize the suburban culture and development of a place if there's nothing unique or special about that place?" says Zang.

These are the questions Zang pondered as he worked on *No Name Creek*, an exhibition that includes a large 8 x 10 photo-

Zang also drew inspiration from a 20th century film genre called City Symphony, used by European directors—the first long-form documentary used this to explore a city as a modern space. Zang added a video component, City-Symphony style, to his exhibition, which runs roughly one hour. He says traditionally, there is no voiceover, only a live band or small audio track for sound. Zang says he stayed true to some of the traditional elements, but also integrated modern forms. For audio, he used a local band to perform Brad Allen's musical score.

The nostalgia of forgotten places

In an essay by Oscar Wilde, Zang read that "Fog never existed in London until it was painted by the Impressionists." These words became the driving force behind Zang's work.

"Nobody notices parts of their world until it is reflected and depicted back to them," Zang says, referring to his interpreted meaning of Wilde's quotation and the message behind *No Name Creek*.

Zang's main interest lies in the familiarity of a space and losing it—the forgetting of what was there before.

"I'm more interested in places that often are not looked at and forgotten within a city and is still part of the city itself," says Zang.

Growing up in, and still a resident of, Coquitlam, Zang says the biggest change he has noticed is industrial.

"The big empty lots and spaces that used to exist down by the

On the occasion of its 48th Anniversary,
the Armenian Cultural Association of BC presents

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▲ No Name Creek by Zebulon Zang.

graph of the No Name Creek sign, applied as a wallpaper to the wall with a harvested blackberry bush. A box with a plant inside shows the interrelationship between plant growth and the role of light in photography. In another part of the exhibition, Zang placed fresh blackberries in a cast bronze bowl with a cast bronze berry on the top—the intention being to let the fresh blackberries rot against the bronzed one. The remaining part of the exhibition displays a series of photographs.

"Everything in [the exhibition] is 90 per cent harvested; it was found in the industrial park, the bench is a milled piece of wood from a tree... It's all being sourced from there [Coquitlam]," says Zang.

marshlands have now become big box stores," says Zang.

Zang had a sense of nostalgia while working on the project, but has no negativity regarding the industrialization in his hometown—he says it's just the way life is.

The photographer would like to see not only people from Coquitlam attend his show, but also for people from other cities to make the trek out to the suburbs.

"It's closer than you think, and it's the most unlikely art show about Coquitlam you would ever see in Coquitlam," says Zang. ☒

For more information, please visit www.evergreenculturalcentre.ca.

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Cultural Calendar

March 8–22, 2016

by JAKE MCGRAIL

The Gay Heritage Project

March 2–19
The Cultch
1895 Venables St., Vancouver
www.thecultch.com

One question will be asked: is there a gay "heritage"? Three talented Canadian creators/performers set out to uncover lesser known gay history and bring contemporary culture out of the shadows in this funny salute to past and present events and their protagonists.

* * *

Nature's Garden: Spring Through Mixed Media and Chigiri-e

March 2–30
Dr. Sun Yat-Sen's Classical Chinese Garden
578 Carrall St., Vancouver
www.vancouverchinesegarden.com

Roxsane K. Tiernan was born and raised in Greater Vancouver and has taught in Korea, Taiwan, Hong Kong, Japan, Mexico and British Columbia. This exhibit is a mixture of acrylics and Chigiri-e, a Japanese art form that uses torn paper to make a collage resembling watercolors.

* * *

CelticFest Vancouver

March 10–17
Various locations
throughout Vancouver
www.celticfestvancouver.com

CelticFest Vancouver has been around since 2004 and is Western Canada's biggest annual Celtic festival. Celtic music, dance, spoken word, film, food and the St. Patrick's Day Parade will all be a part of this year's gala, which welcomes all to celebrate Celtic history and culture.

* * *

Women's Day Performance Celebrating Persian Arts and Culture

March 11
The Arts Centre
2425 St. Johns St., Port Moody
www.pomoarts.ca



▲ The Irish Rovers will be playing at CelticFest Vancouver.

Photo courtesy of Irish Rovers

This performance is a part of The Arts Centre's exhibition *Simorgh, Between Sky and Earth* and celebrates Women's Day. Persian art, dance, music, song and poetry will be showcased in this wonderful display of Persian culture and heritage.

* * *

Ebb and Flow

March 11–April 16
CityScape Community Art Space
335 Lonsdale Ave., North Vancouver
www.nvartscouncil.ca

The Chinese symbol for water is at the heart of this new exhibition where artist Tony Yin Tak Chu displays a fragile rice paper installation exploring water. Four other artists accompany him in their endeavours to capture the essence of water.

* * *

Alexander Melnikov Performs the Emperor Concerto

March 12
The Orpheum
601 Smith St., Vancouver
www.vancouverSymphony.ca

Alexander Melnikov graduated from the Moscow Conservatory and since then has had a distinguished career including winning prizes at the International Robert Schumann Competition and the Concours Musical Reine Elisabeth, and winning the BBC Music Magazine award. He is performing a collection

of pieces from Bach, Schubert and more.

* * *

The 62nd Annual Young Musicians Competition

March 13
Koerner Recital Hall
1270 Chestnut St., Vancouver
www.friendsofchambermusic.ca

The Young Musicians Competition is back for another year, and the Friends of Chamber Music are once again putting on a showcase of young, emerging groups of musicians playing chamber music pieces. Past Young Musicians Competition finalists have gone onto world tours and received national and international recognition, so come out and see some of the musicians of tomorrow today.

* * *

Salon Series: Fujimusume and Sagimusume

March 14
Irving K. Barber Learning Centre
1961 East Mall, Vancouver
www.tomoearts.com

The Salon Series is a series of Japanese plays and story genres, allowing for a discussion of both story and performance. This year's series focuses on two major themes in dance plays: demons and beautiful maidens. This March will feature two of the most famous dance pieces from Japan: Fujimusume and Sagimusume.

* * *

Canadian Citizenship: What Does It Mean, and Why Is It Valuable?

March 16
SFU's City Centre Library
10350 University Dr., Surrey
www.sfu.ca

The Philosopher's Café is a series of public discussions in various libraries, cafés and restaurants throughout Greater Vancouver. The next topic to be discussed is Canadian citizenship. Participants will discuss the value of Canadian citizenship, why it's important and what it means to be a "good" citizen.

* * *

Cabaret

March 17–19
Capilano University
2055 Purcell Way, North Vancouver
www.capilanou.ca

Directed by Stephen Atkins, this revamped musical, based on a book by Joe Masteroff, is a wry story of lovers in times of war. Based in Nazi Berlin, and set against the decadence of cabaret night-life, the show promises a risqué and bawdy performance. Mature audience only.

* * *

Protest, Body Politics and Authoritarianism: A Gendered Perspective on Political Developments in the Middle East

March 21

SFU's Segal Building,
Room 1500
500 Granville St., Vancouver
www.sfu.ca/ccsmc/lectures/2015-2016.html

Nadje Al-Ali is a professor of Gender Studies at the Centre for Gender Studies, SOAS, University of London. Focusing on Iraq, Egypt and Turkey as three different sites of conflict and violence, but also addressing developments in other parts of the Middle East, the talk will explore the significance of body politics for wider political developments. The lecture is free and open to the public. RSVP: www.sfu.ca/reserve or ccsmc@sfu.ca

* * *

Gendering the Kurdish-Turkish Conflict and Attempts at Peace

March 22
SFU's Academic
Quadrangle 6229
Burnaby Campus
www.sfu.ca/ccsmc/lectures/2015-2016.html

Based on her on-going joint research with a Turkish-Kurdish scholar (Latif Tas), Nadje Al-Ali will shed light on the historical context and current development of the Turkish-Kurdish conflict with a specific focus on its gendered dimensions. This is a seminar for faculty members, research scholars, and students. Please reserve your seat: ccsmc@sfu.ca.



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The once and future past of the West End

In 1900, when the two houses at Davie & Jervis Streets (on the right side of this picture) were built, the West End was sparsely populated. It was a gentler place of rolling hills and scrub brush, a lot of the trees having been logged. There were probably great views from the houses pictured above as they are located on one of the highest points in the West End. The area attracted wealthy homeowners, some of whose houses are still standing. There's the Gabriola Mansion, originally owned by B. T. Rogers, the founder of the B.C. Sugar Refinery. It's just down the street at 1523 Davie St. Roedde House at 1415 Barclay, now a museum, was built in 1893 for Gustav Roedde, the city's first printer and book binder. There was even an area on a bluff above Coal Harbour

called Blue Blood Alley. Abbott House, at 720 Jervis St. is the lone survivor from Blue Blood Alley. Henry Abbott, an executive with the CPR, built it in 1900.

Beginning around 1906, when the house on the far left was built, many two-storey affordable family homes were being built along with the wealthy mansions. Maybe this was the beginning of diversity in the West End. However, by the 1930's a lot of the posh crowd had moved to Shaughnessy or British Properties. From the 30's to the 50's, many of the single-family homes were converting to multiple dwellings and we see the construction of low-rise apartment buildings, a lot of today's three-storey walk-ups. One such building is just to the west of the three houses. Many artists were moving to the area as well as an influx of immigrants.

By 1956, City Hall was allowing more density in the West End but with a balance of green space in mind. However, by the early 70's high-rises were burgeoning and soon over 220 had been built. To make way for the towers, many of the historic family homes like the ones pictured above were demolished.

And today, with the great emphasis on densification, we see the process continue. The three houses in the picture which had heritage value as well as the three-storey walk-up to their west will soon be replaced with a 19-storey high rise containing 68 market priced condos and 27 social housing units. The condos will start at \$1 million+ with a penthouse just sold at \$4.5 million. They are all two bedrooms and although "market priced," the condos seem to provide more

floor space than usual. The social housing units are at the podium level. It's not clear how these units will be priced exactly. Some may be at the 30% of income level – others may be small units but close to market pricing. But once a development provides "social housing," it qualifies for extra density, and it appears there is little the public can do about it. This will certainly influence density and height restrictions throughout the city.

We are repeatedly told the only solution to Vancouver's housing shortage is densification. That may be true but at his point there seems no corresponding price reduction. A recent report by Royal Bank of Canada states that for a single family home and its associated costs in Vancouver, it would now cost 109% of median pretax income. It doesn't take a genius to

figure out only wealthy people can now afford a single family home. But then there are always million dollar condos, which for many seem more expensive to buy than rent.

In any case, it appears we have come full circle with the West End's past. Soon it will again be an enclave for the wealthy. On The Source's website, we have a few pictures of more houses in the area either demolished or soon to be: the Legg House, a West End heritage building on Harwood St. demolished for a 17-storey tower, so exclusive it's not even being publicly advertised. And there are two houses on Hornby St. soon to be demolished in the middle of the massive Burrard Place project.

DON RICHARDSON

Recipe by Jen dela Luna

Sekanjabin

As March rolls in, we've found ourselves longing for sunshine; the taste of spring already licked at our heels in February and we can't stop thinking about it! While the forecast ahead may seem glum (or, really, just the typically rainy spring), my easy-peasy recipe today is a taste of spring weather.

This ancient Persian syrup is typically served as a dip for crisp lettuce – a light, refreshing snack. In modern times especially, it's better known as a cool drink.

Sekanjabin is traditionally served in the summertime, but I certainly don't see any reason why this refreshing beverage can't be served all year round (personally, I love cool drinks, even in the winter). Reminis-

cent of lemonade, the sour-and-sweet flavour combination is familiar, but the minty kick elevates the taste more by rounding out the flavours with a beautiful herbaceous note. Whether you make it for yourself alone or in a giant pitcher for a party, this drink, served over ice, is sure to please.

Ingredients

- 4 cups water
- ½ cup honey
- ¼ cup apple cider vinegar or white vinegar
- ¾ cup mint leaves, loosely packed
- Soda water
- Shredded cucumber

Method

1. Heat the honey and water to-

gether until the honey is dissolved, then bring this mixture to a boil for 10–15 minutes.

2. Add the vinegar and lower the heat to a simmer, letting the mixture reduce until just under half the amount of liquid remains; this will take about 30 minutes.
3. Take the liquid off the heat and toss in the mint leaves. This allows the herb to steep in the syrup as it cools.
4. This syrup can be used as a dipping sauce for crisp lettuce!
5. Alternatively, mix the syrup to taste with soda water and serve in glasses over ice and shredded cucumber. Serve, and enjoy!

