World Refugee Day: A time to reach out

by MASHA RADEMAKERS

According to the UN Refugee Agency (UNHCR), a worldwide record of 65.3 million people are currently displaced from their homes by wars, persecution, violence or poverty. To shine a light on this urgent problem, the UNHCR will observe the World Refugee Day on June 20 for the 16th time since its founding.

Last year, Canada ranked second on a list of countries sorted by refugee settlement. BC welcomed 3,581 government-assisted Syrian refugees since November 2015 and more continue to arrive according to the immigration system.

The Surrey English Learner Language Welcome Centre is one of the many refugee organizations active in the Lower Mainland. The centre provides newcomers with English classes and settlement services.

The Surrey English Learner Language Welcome Centre has helped 1,938 government-assisted Syrian refugees since November 2015 and more continue to arrive according to the immigration system. The centre provides newcomers with English classes and settlement services.

I was the only African in the whole neighbourhood, and I was so scared to go outside.

Aamina, Somali refugee who runs a business with several other refugee women

“Things about money, housing and transportation. After this period, the refugees are placed in assisted housing and continue things about money, housing and transportation. After this period, the refugees are placed in assisted housing and continue

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Indigenous Two-Spirit artists rebuild identity through art

BY YUSHENG CAI

Every June, rainbow flags fly as the sun shines on Vancouver. This June, however, the ceremony takes on a new look as Adrian Stimson, an Indigenous Two-Spirit artist, curates Unsettled, the Queer Arts Festival’s 2017 visual arts exhibitions.

For the first time in history, Indigenous artists take the lead in the festival, showcasing their talent in performance, painting, installation, etc. According to Stimson, the festival provides an opportunity for Indigenous Two-Spirit artists to share their experiences and help rebuild their identity.

“The previous terms that were used are very derogatory, such as ‘berdache’ – that’s an anthropological term that has nothing to do with Indigenous LGBT people,” notes Stimson.

His motivation of bringing Two-Spirit artists to the festival stems from a connection to the buffalo. In the 19th century, the buffalo the Siksika First Nation lived on were decimated by the introductions.

“At one time, it almost went to extinction,” says Stimson.

The Siksika member looks back on the history and thinks to himself, how does the slaughter affect us? “As Indigenous people, we are born political into this country. Throughout my life, I’ve been acutely aware of the racism that exists in our world and combatting the trauma in my life that started from a child,” says Stimson.

Two-Spirit people, for him, face a battle as the buffalo did 150 years ago. “Buffalo Boy”, adopted by Stimson, has since become his persona in many of his artworks.

“I use ‘Buffalo Boy’ as a colonial buster, someone who talks back to the colonial project and talks back on the history and thinks to himself, how does the slaughter affect us?” notes Stimson.

Throughout my life, I’ve been extremely aware of the racism that stems from a connection to the buffalo. The Siksika members look back on the history and think to himself, how does the slaughter affect us?

For the marginalization facing Two-Spirit, was coined in 1990 referring to the attendees at the conference.

Buffalo Boy, a colonial buster

“Two-Spirit”, denoting Indigenous queers, was coined in 1990 at the third annual Inter-tribal Native American, First Nations, Gay and Lesbian American Conference in Winnipeg.

“They were becoming more aware that as a group they needed to identify themselves to get somewhere,” says Stimson, referring to the attendees at the conference.

Superseding “berdache”, an earlier version of it, “Two-Spirit” speaks to multiple genders and sexualities within First Nations communities.

Two-Spirit people were very much part of our communities from time immemorial. With the reintroduction and re-examining of our traditional ways, the marginalization facing Two-Spirit people is getting better,” says Stimson.

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Summer jobs light up career paths

by BETTY SHEA

For many youth, the transition from studying to beginning a professional career starts with summer employment. According to Statistics Canada’s Labour Force Survey of youth aged between 15 and 24, roughly 54% of the 2.8 million students in Canada were employed in the peak summer employment month of July and August last year.

Working over the summer strengthens those components of soft skills seldom practiced in an academic setting. “Often people think of soft skills as just interpersonal skills,” says Alden Habacon, a diversity and inclusion strategist who coaches both employers and jobseekers. In fact, soft skills range from interpersonal skills, to professionalism and work ethics, and to the ability to problem solve.

“A lot of university-educated young people learned how to problem solve and manage time, projects and data,” says Habacon. “Often what they struggle with in the workplace, even if they’ve been successful in university, are the interpersonal, communications, professional and work ethics pieces.”

Summer employment also helps youth form connections with a wider group of people, building networks that benefit their career development. “Vanessa Smith, Manager at YMCA of Greater Vancouver, explains that summer employment opportunities at the YMCA give youth the opportunity to gain experience and develop new skills to add to their resume.” Youth participants increase their network and gain valuable references to support their future job search through the summer employment experience,” says Smith. “They have the opportunity to learn about an industry and determine interests that can help focus their career path, and of course, earn money, which many of them put towards their continued education.”

Help for youth seeking summer employment
Summer employment numbers in British Columbia are similar to national averages. Among the 312,000 students in British Columbia, about 297,000 were employed in July and August last year. Online job searches are popular for jobseekers. Job fairs are another option. DIVERSEcity is a not-for-profit agency that provides, among other services, youth employment training through its Future Leaders program. Early in May last year, the agency also ran a Youth Education and Job Fair in anticipation of the summer hiring session. About 150 participants and 25 organizations attended the event aimed to connect youth to educators such as the Vancouver Community College, and to employers such as FedEx, Shaw Communications and the Royal Canadian Mounted Police.

For students planning to return to school after summer, it may help to look for organizations participating in the Canada Summer Jobs program. Through the program, the government provides funding to create summer job opportunities for young people who are full-time students intending to return to their studies in the next school year.

“Often what [young people] struggle with in the workplace, even if they’ve been successful in university, are the interpersonal, communications, professional and work ethics pieces.”

20 years ago, Surrey started to receive many families from Kenya, Eritrea and Congo. A lot of these families consisted of a mother and her children, with their fathers missing or killed in war violence.

“Some women had so long in a refugee camp that they couldn’t read or write. And if you don’t have this first learner’s capacity, then it is extremely hard to develop second language capacity. A lot of the moms could only reach a very basic level of English,” says Verma. Verma decided to help this group of ‘lost’ women. “They told me they want their kids to be proud of them, and they wanted to get off government assistance after being in Canada for ten years,” she says. “They were getting frustrated.”

Women4Women
Together with Caroline Brear and three of her friends, Verma decided to help this group of ‘lost’ women. “They told me they want their kids to be proud of them, and they wanted to get off government assistance after being in Canada for ten years,” she says. “They were getting frustrated.”

2016 DIVERSEcity Youth Education and Job Fair.

Alden Habacon, a diversity and inclusion strategist, currently facing funding uncertainty.

With the uncertainty of the Future Leaders program, we have decided to put the fair on hold,” she explains. “Unfortunately, it means we will miss the summer hiring session.”

“Without their support,” says Smith, “we would not have the ability to offer as many employment opportunities to youth over the summer.”

Government impact on youth employment
The impact of government funding extends beyond summer employment to youth employment in general. Future Leaders at DIVERSEcity, which has supported immigrant youth to successful employment since 2008, is currently facing funding uncertainty. “The latest program contract with Service Canada ended on May 12,” says Susan Liu Woronko, manager of Skill Training and Employment at DIVERSEcity. “The program interruption and funding uncertainty can be difficult for newcomer youth.” When asked about the Canada’s Youth Education and Job Fair, Liu Woronko says that the event is currently on hold.

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The Source
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Fighting injustices for Afghan women

By SUSAN HANCOCK

Roberta Staley, magazine editor, film critic, and filmmaker, honours Frakhunda Malikzada, the 27-year-old Afghan woman who was brutally beaten, stoned, and then set ablaze in Kabul, Afghanistan, in March 2015.

Staley’s documentary, Mighty Than the Sword, premiers on Saturday, June 17 at Simon Fraser University’s Vancouver Harbour Campus. It will also screen at the upcoming Female Eye Film Festival and the Regina International Film Festival and Awards.

The murder of the young Afghan woman outraged many people, like Staley, who felt compelled to fight the injustices threatening the lives of Afghan women.

“I want to show the West that our NATO participation, including Canada’s involvement in Afghanistan, has brought about changes in that country that were threatening me because my presence as a woman in public life was a problem,” says Staley.

Murdet urges a response

The case shows three Afghan women who are linked by their personal outrage and distress after the murder of the young woman. Through film, television, scribe and song, they encourage Afghan women to speak out, to stand for the rights of women that endanger the lives of Afghan women.

Sahar Fetrat received numerous awards for her film on street harassment in Afghanistan. The film captures the verbal and sexual abuse women endure, which created space for families to discuss harassment at home, forming a new social consciousness that it’s not acceptable for men to harass women on the street.

Mohzadah Jamalzadah, born and raised in Vancouver, went back to Afghanistan to co-lead a wildly successful Oprah-like talk show after completing her master’s degree in the Vancouver Institute of Technology. After Frakhunda Malikzada’s death, Jamalzadah received death threats from conservative factions within Afghan society. She was forced to end her TV show and leave Afghanistan.

“For Afghan women, being a female reporter, being a woman that were dancing. And I am scared of them, but I cannot close my eyes to victims’ rights by not reporting their stories. I will continue to produce a documentary on the victims no matter what,” says Ibrahimkhil.

Media a battleground for Afghan women

When touring Afghanistan in 2012 for a writing gig, Staley found many Afghan women reporters, anchors and hosts. These outspoken female journalists contradict the utilitarian, religious and authoritative regime that led to Frakhunda Malikzada’s death.

“It was obvious to me that the media had become a battleground for Afghan women who were fighting to conquer what I identify as a culture of silence and invisibility,” says Staley.

When Staley returned to Canada, she entered a master’s program in liberal arts at Simon Fraser University. She opted to produce a documentary on Afghan women in the arts.

“I spent the month of June [in Afghanistan]. It was Ramadan, it was so hot and I had the documentary from sunrise to sunset,” says Staley.

Staley notes that she was constantly aware of the dangers of filming in Afghanistan. She had to leave the country at a moment’s notice at the parliament building in Kabul. The next day, six Taliban soldiers armed with AK-47s stormed the grounds killing a dozen people.

“The only time I felt scared was when staying at a residence and NGOs,” says Staley. “One morning, a Dutch NGO was kidnapped from her vehicle. They found her, then roped her up and down about four times a day.”

Friba Rezayee is the chair of the Vancouver chapter of CAWAAfghan, a non-profit organization whose goal is of providing sustainable education programs for Afghan women and their families and to engage Canadians as global citizens. Rezayee and Staley join forces to launch the documentary Mighty Than the Sword.

“We need new documentary makers, journalists and agents of change, who can create bridges and connect the Canadian and Afghani culture,” says Rezayee.

For more information, please visit: www.sfu.ca/continuing-studies/events.

Beware of hidden wishes

By DAVID LEWIS

Psychoanalyst Hilda Fernan-
dez Alvarez is giving a talk this June on the topic of cultural expressions of performative aspect it can bring about things that are not addressed simply by traditional la.

The lecture, originally slated for March 2015.

Psychoanalyst Hilda Fernandez Alvarez is giving a talk this June on the topic of cultural expressions of performative aspect it can bring about things that are not addressed simply by traditional language. In her talk “Superheroes on stage and screen:egalists,” she will be presenting the experiences of the world and employs techniques by Lacan along with innovative procedures that made it possible to understand the divergent perspectives of a culture can have,” says Fernandez. “It is very privileged to have worked with pretty much all cultures in my practice, people from every con-

The reaction to the perfor-

mance by the audience was overall positive, but many were astonished by the emotions flamenco elicited.

“Sahar Fetrat received numerous awards for her film on street harassment in Afghanistan. The film captures the verbal and sexual abuse women endure, which created space for families to discuss harassment at home, forming a new social consciousness that it’s not acceptable for men to harass women on the street.”

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Design a fantastic resume and cover letter, learn valuable skills to succeed in the Canadian workplace, or get a head start on the job market, access special services for refugees, attend workshops, and more. The Progressives Intercultural Community Services (PICS) Society, Vancouver branch provides welcoming atmospheres to immigrants and newcomers to Canada. Register today.

Our Group Job Search Workshops are a flexible, 5 module registering program, running Wednesday, with 16 sessions each month. This includes basic computer orientation, with instruction on using Word and Excel, and accessing the Internet. Workshops are held within a culturally diverse environment, led by qualified facilitators. Past and current E.I. recipients are always welcome. Knowledgeable case managers are available to guide you through the process of re-creating your resume. PICS’ Vancouver also offers one-on-one employment assistance, paid on the job work experi-

ence through our Wage Subsidy program, access to the Newcomer 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 (ESL).
The British Historical Federation awarded the Lion Lieu-tenant Governor’s Historical Writing Honourable Men-tion to Eric Jamieson for his historical book, The Native Voice: The Story of How Maisie Hurley and Canada’s First Ab-original Newspaper Changed a Nation on May 27.

Eric Jamieson, a former banker in British Columbia, developed a passion for writing at an early age through his grand-parent’s storytelling and his love for the outdoors. As Jamieson grew older, Roderick Haig-Brown, a well-known writer and Conserva-tionist, instilled a sense of language and love of nature in him.

“I just fell in love with his writing,” says Jamieson.

Jamieson wrote outdoor stories, fishing articles and backpacking articles for magazines and newspapers such as The Times Colonist Newspaper, which was a big diversion from his banking career. He gradually wrote non-fiction histori-cal subjects.

In 2009, Eric Jamieson received the Lieutenant Gover-nor’s Medal for History Writing for his book, Tragedy at Sec-ond Narrows. During the course of his research, Jamieson discovered that the Native Voice was an early advocate for housing, land rights, provincial voting, higher edu-cation, active tuberculosis hos-pitals and native fishermen. He decided to change the angle of Maisie’s story to reflect her on her own position.

Jamieson studied the First Na-tive’s Culture,” says Jamieson. “It was the people,” says Jamieson. “Our leaders didn’t have to struggle against oppression.”

Jamieson determined that The Native Voice was Maisie Hurley’s political diary. “It was the triumph of her tri-umphs, her progress for Native justice, her search for mean-ing,” says Jamieson. “It was a political paper.”

The Native Voice and Hurley’s other achievements
In 1944, Maisie Hurley encoun-tered her old friend, Haida Elder Alfred Adams. He was dying from cancer and asked Maisie to inform the white peo-ple about the Natives. Maisie believed that the native voice was in the wilderness and it wasn’t being heard. She launched The Native Voice, one of Hurley’s biggest achieve-ments, in December 1946.

“The paper was instrumental in teaching white people about First Nations,” says Jamieson. “It brought two cultures together.”

Chief Dr. Robert Joseph, founding member of Recon-ciliation Canada, believes that Native Voice was an early ad- vocate for housing, land rights, provincial voting, higher edu-cation, active tuberculosis hos-pitals and native fishermen.

Jamieson studied the First Na-tions History and Culture through the Anthropology and Archaeol-ogy courses he took at the Univer-sity of British Columbia.

“I’ve always been interested in the First Nation’s Culture,” he says.

In 2010, Nancy Kirkpatrick, a former bank employee, contacted Jamieson with half of the copies of the Native Voice Newspaper from 1946 to 1967. He obtained the other half of the copies from the Vancouver Public Library. After reading every single issue of the newspaper, Jamieson determined that The Native Voice was Maisie Hurley’s political diary.

By OZLEM SULEYMAN

The Native Voice: Maisie Hurley’s “Political Diary”
Kimono Culture, an exhibit on the history and art of this Japanese textile, will run until Sept. 3, 2017, at the Nikkei National Museum and Cultural Centre in Burnaby. A special talk by guest curator Hitomi Harama will be held at the centre on June 24.

"Kimono is a core element of Japanese traditional culture. It contains various impressive artistic elements in its design and creative process," says Harama. "In this Kimono Culture exhibit, I hope to introduce those artistic beauty, traditional designs and culture behind it. We can see the wider Japanese culture through a kimono."

Harama is a kimono and Japanese cultural consultant based on Vancouver Island. She runs Unesilk, a kimono couturier business in Victoria, and has provided her expertise to the film industry throughout North America, as well as for exhibitions in art galleries and museums. Kimono Culture has an array of kimonos on display dating back to the Meiji (1868–1912) and Taisho periods (1912–1926).

The many layers
Apart from detailing the structure of the traditional Japanese costume, Kimono Culture seeks to educate visitors on the different types of kimonos that exist. According to Harama, kimonos are designed to fit the different seasons and ceremonial occasions of Japan. For example, visitors will learn that awaiza (a double-layered full sewn kimono) are meant for the winter, fall and spring periods. Hitoe (a type of kimono sewn without lining), on the other hand, are reserved for periods transitioning between the high and low temperatures such as the early summer and early fall.

The majority of the pieces on display at the exhibition are derived from Harama’s family collection. The Harama family has a penchant for kimonos and stresses to preserve the artisinal craftsmanship of this traditional costume.

"There are so many elements in a kimono that we appreciate," says Harama. "The beauty and intricacy of the traditional kimonos, the quality of silk materials, the ornate brush-painted yuzendyed design patterns, elaborate embroidery works and various detailed patterns of stencil dye." Influencing art and fashion
Kimono have gained global prominence through Harajuku street fashion and anime films but the garment’s influence on the west has expanded beyond those popular mediums. According to Harama, kimonos and other forms of Japanese arts have impacted the western world since the late 19th century with the emergence of the Art Nouveau movement. Many impressionist artists were inspired by Japanese art, and European female fashion was strongly influenced by kimonos in the early 20th century. The influence of Japanese art on the west diminished during wartime and this cultural exchange was almost completely reversed with the westernization of Japan.

"During the wartime and after 1945, Japan and Japanese lifestyle changed," says Harama. "Kimono are no longer the everyday clothing of Japanese people. Since Japan has become more westernized, most Japanese people don’t know how to properly wear Kimono, and good traditional Japanese cultural matters are starting to disappear."

When asked if the younger Japanese population (especially those part of the diaspora) should feel intimidated by the complexity of the kimono, Harama pointed out that the appearance of the kimono may be intimidating to those who find it to be foreign. She explains that the perceived complexity is just a by-product of the attire being a formal and decorative process, as opposed to an unnecessarily strenuous process.

"If you try a more decorative style of obi [a sash to fit and decorate the kimono], it is usually more complicated and time consuming. This is true for any type of clothing in any other culture where the attire is more formal and decorative. For example, putting on dress shirts and neckties is more time consuming than wearing t-shirts. The same applies for the kimono wearing process," she says.

Harama believes that despite no longer being worn as daily clothing in Japan, kimonos will continue to exist as a central element to the Japanese culture.

"I wish this exhibition will inspire visitors to be more interested in Japanese culture. The items I introduced in this exhibition are just a tip of iceberg but I hope they are intriguing enough to garner more attention to Japan and her culture," she says.

For more information on the exhibit, please visit www.centre.nikkeiplace.org.

VANCOUVER EARLY YEARS REFUGEE PROGRAM
For refugee women and their young children
"When the parent-child relationship is positive, children develop a sense of security, explore with confidence, and learn to communicate effectively." - Lori Rosenberg

The Vancouver Early Years Refugee Program supports refugee parents to have fun with their children and learn about their development. Parents will get information and support about parenting and have access to community resources and services related to their concerns and settlement process.

The program provides a structured home based program linked to a Refuge Strong Start program. Home Visitors will work with parents to actively identify and plan activities for their young children. The focus will be on the parent’s role in providing affection, responding to the child’s cues, encouraging and teaching.

This program accepts refugee families with young children who may not be eligible for IRCF funded programs.

For more information and to register, please contact Ana at 604-298-5888

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A FREE drop-in activity in Vancouver

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Building healthy communities

For more information on the exhibit, please visit www.centre.nikkeiplace.org.
Celebrating Croatian culture in Vancouver

by NAOMI TSE

The Croatian Cultural Centre will be holding their 2nd Annual Croatia Days Festival this year. According to Ante Pocrnic, Vice President of the United Croats of Canada, last year over 3000 people attended the festival and he expects the turnout to be even greater this year. This year the two-day event is being held from June 23-24.

Pocrnic says that the first festival was held in conjunction with the 50th anniversary of the United Croats of Canada. The non-profit organization runs the Croatian Cultural Centre, which was established in 1986 by Croatian immigrants.

“We thought it would be a great opportunity to showcase our culture,” says Pocrnic.

Pocrnic, a first generation Croatian born and raised in Vancouver, says that many Croats immigrated to Vancouver in the ‘60s and ‘70s due to political and economic reasons. These immigrants wanted to continue their Croatian cultural traditions in Vancouver and thus the Croatian Cultural Centre was founded in 1986.

“We want people to learn what Croatia is about,” says Pocrnic.

Food and folk dancing

This year’s festivities include a 3 vs. 3 soccer tournament, a marketplace, Croatian art displays, Croatian music and folk dancing. Vendors in the marketplace will be selling a variety of Croatian goods ranging from food to souvenirs. In addition, there will be an outdoor beer garden.

“We have a local Croatian winemaker in the Okanagan called Three Sisters who will be sampling wine,” says Pocrnic.

In terms of food, the festival will feature a few dishes such as surma, a traditional Croatian style cabbage roll, and bradut, a typical Croatian style fish stew, as well as a variety of Croatian sweets such as traditional dry pastries called Kifle cookies. There will also be traditional Croatian folklore dancing by the centre’s Croatian Nights Folklore Ensemble. The ensemble has over 100 dancers ranging from as young as 5 years old up to 50 years old. The ensemble’s president, Katarina Lulic, says that their choreography is exclusive in a sense of how our community is. It’s important to preserve the dance as much as possible and to keep it accurate,” says Lulic.

Now in a new phase of my journey. I want to specialize in Social Media and Digital Marketing in Vancouver. I am sure that once again the city will welcome me and help me in my goals as it has done from the beginning. I never thought I could change so much in so little time, but one thing I’m sure of is that Vancouver helped me find my true personality. Let’s be fair here, it is very easy to talk about multiculturalism in this city. However, in a world that seems to be walking backward on the subject, it is never too much to talk about it. Vancouver is a good example to be followed and is here to remind us that being yourself in a world that is constantly trying to make you something else is the greatest achievement that anyone can have.

It’s important to preserve the dance as much as possible and to keep it accurate.

Ante Pocrnic, Vice President of the United Croats of Canada.

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Filipino Canadian Community Directory

www.dahong-pilipino.ca

For more information, please visit www.croatiancentre.com.
Th’owxiya: the Hungry Feast Dish

by Alison Chang

A mouse is caught stealing cheese from the mouth of Th’owxiya: a goddess known to hold the best foods from around the world. The challenge: find and sacrifice two young spirits to Th’owxiya (pronounced: Tho-wox-eeya) or she will eat the mouse’s children about staying out of the woods and keeping safe.

Writing Th’owxiya

The original idea for Th’owxiya came from the spindle world – spindling wool – and was written by Tony Dandurand 30 years ago. Dandurand, who studied theatre at the University of Ottawa, was doing an internship for museology studies at what was then the New Museum of Civilization in Hull, Quebec. “I was hoping to be part of the interpretative program for kids, even though most of my work was for adults,” explains Dandurand. Originaly wanting to be an actor in his 3rd year of university, Dandurand said he was told to pursue something else so he stuck with writing.

“It’s brought me home (my dad is Squa’lets First Nations) and memories. "I stored stuff in my head, all of a sudden it pops out... I’m currently working on a play that starts in the silos to present day,” says Dandurand.

An animal story

Th’owxiya is a tale about animal characters in a spiritual world – very much like a Hansel and Gretel tale, Says McGregor. There are six storytellers and it involves plenty of masks and music. The dialect is Kwatan, a Downtown East Side youth wearing a leather hoodie. McGregor explains the hang drum (not recognized by any culture) was developed in Switzerland in 2000. “It’s a steel drum and looks like a flying saucer. We wanted to bring something that’s modern and helps with the storytelling,” he says.

There’s also movement, dancing and vocals.

“Th’owxiya: the Hungry Feast Dish.

“My job is to tell the story as best as possible and allow others to assist and guide the production in the proper protocols,” says McGregor. “Embrace what you are seeing. “It’s brought me home (my dad is Squa’lets First Nations) and memories. “I stored stuff in my head, all of a sudden it pops out... I’m currently working on a play that starts in the silos to present day,” says Dandurand.

Because of cost and funding, the Back First Nations story but McGregor says there was a "whole other story before all that happened – there were simple stories and legends.” According to McGregor the hour-long play is both fun and a little scary (culturally appropriates for First Nations).

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“Traditions are a big part of my culture. Unfortunately, so is diabetes.”

Bernie, First Nations counsellor

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Cultural Calendar

by SIMON YEE

Summer is finally here, so go out and enjoy what the city has to offer. There are plenty of events, both indoors and outdoors, for you to check out. From festivals and pop-up markets to art exhibitions and theatrical plays, there is something for everyone. Also, Father’s Day is on June 18, so why not take your dad out to some of these places too?

In June 2017
June 8–18
Granville Island, Vancouver

Touchstone Theatre is currently hosting In Tune 2017, a preview of Canadian musical shows featuring a range of showcases, masterclasses, panel discussions and workshops. Take a masterclass in musical theory, watch cabarets and musicals or partake in a shaggy dog story showcase! For dates and more information, please check out Touchstone Theatre’s website.

B.C. Highland Games and Scottish Festival
June 17, 9 a.m.–9 p.m.
Percy Perry Stadium, Coquitlam

Celebrate Scotland, the northernmost constituent country of the United Kingdom, at Percy Perry Stadium in Coquitlam on June 17. There will be caber tossing, highland dancing and bagpipe competitions, as well as plenty of Scottish delicacies to try, like haggis and Irn Bru. There will also be a beer garden for the adult crowd. Please check out the Highland Games website for more information.

Scandinavian Midsummer Festival
June 17–18
Scandinavian Community Centre, Burnaby

The Scandinavian Midsummer Festival returns to Burnaby once again to celebrate the food, dance, music and culture of the Nordic peoples. Perennial favourites such as the wife-carrying contest, the Paavo Nurmi Run and the raising of the midsummer pole will be featured. On June 16 in the evening, there will be an adults-only Ember Skies kick-off party. For a complete schedule of events, please visit the festival website.

Car Free Day
June 17–18, 12–7 p.m.
Vancouver and Main Street, Vancouver

www.carfreevancouver.org

Take transit, bike or walk to the Car Free Day festivals happening throughout Vancouver. Vying the June 17th weekend. Harkening back to a time without automobiles, these festivals hope to reclaim the streets from traffic to not only cut down on car exhaust, but to also foster community spirit by allowing artists, local residents, performers, artisans, non-profits and businesses to interact and engage with each other. For more information about the festivals, please visit the website.

Queer Arts Festival
June 17-29
Roundhouse Community Arts & Recreation Centre www.queerartsfestival.com

The Queer Arts Festival returns to the Roundhouse in order to push boundaries and foster dialogue and conversation about gender and sexuality through the visual arts. This year’s multidisciplinary festival features exhibits and performances about alternative Aboriginal sexuality, colonial gender boundaries, queer muscials and dance. Check out the festival’s website for a complete list of shows and performances.

National Aboriginal Day at Trout Lake
June 21, 9 a.m.–5 p.m.
Trout Lake Park, Vancouver

www.canadianaboriginalday.com

Join guitar builders, players, col-lectors and aficionados for the in-augural Vancouver International Guitar Festival for three days of live music, master classes, special events and the opportunity to see, hear and play some of the world’s finest handmade stringed instruments. To learn more about the art and craft of guitar making and playing, please visit their website.

Vancouver Dragon Boat Festival
June 23–25
Concord Pacific Place and False Creek, Vancouver

www.vancouverdragonboatfestival.ca

There will be free admission to the 28th annual Vancouver Dragon Boat Festival around the world. For a complete schedule of events, please visit their website.

Claude Monet: Secret Garden
June 24–October 1
Vancouver Art Gallery www.vanartgallery.ca

The Vancouver Art Gallery will be exhibiting the works of the French Impressionist painter Claude Monet this summer until October 1. The exhibition, Secret Garden, will present 38 paintings spanning the course of Monet’s long career, showing how Monet’s dedicated experimentation toward a novel approach to painting sought to capture the fleeting appearances and colours conjured by variable light. There will be a gala fundraising auction on June 16 and a Heller Lecture on June 27. Please visit the art gallery’s website for more information.

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The Source
Cottage Hospice, pictured here, is located in a 1924 heritage building in Burrard View Park at 650 N Penticton St. facing Wall St. Not only are the grounds beautiful but it overlooks the North Shore mountains and Burrard Inlet. The building has been renovated but maintains its heritage character.

For people in need of end of life care, it’s a beautiful, calm and supportive place for patients and family and also has rooms for community use. There are only 10 beds in private rooms so the facility is able to give the individual care that is essential at this critical time of life. It’s administered by Bloom Group, formally St. James Community Service Society. It’s founder was a feisty community activist, May Gutteridge. For over 30 years, beginning in 1965, she tried to improve the lives of vulnerable people in Vancouver’s Downtown Eastside (DTES).

A few of the society’s accomplishments:
• Opened a women’s hostel for Aboriginal women in the 1960s as a time when they didn’t qualify for social income assistance.
• Provided counseling, legal aid, health care and job skills for DTES hotel residents.
• Created supported housing facilities, emergency shelters for women & children, mental health care facilities, affordable housing units for low-income residents, administrative income help for those vulnerable to abuse, and a hospice for people with AIDS in the 1990s, all in the DTES. In 1999, Cottage Hospice was renovated and opened after a funding campaign which was generously supported by actress Elizabeth Taylor.

May Gutteridge received the YWCA Woman of Distinction Award in 1980 and 1990, and the Order of Canada in 1981. Bloom Group continues all this work today.

There is a Places That Matter Plaque at the entrance to the Cottage Hospice grounds that reviews a bit of the history of Burrard View Park.

“Burrard View Park was the site of a Children’s Aid home built in 1906 in a remote part of Hastings Townsite. It was commonly known as the ‘Wall Street Orphanage’ in the 1920s, and remnants of its foundations remain in the park. Several other buildings followed, including “Babies Cottage” (1924), which is now Cottage Hospice, managed by St. James Community Service Society. In the early 1930s, on the west side of the park, the Juvenile Detention Home was erected. This imposing building became notorious for its prison-like conditions and was demolished in 1976.”

The former “Babies Cottage” was apparently an orphanage for babies.

Hastings-Townsite was the unincorporated area east of early Vancouver’s boundary in Nanaimo Street. In the beginning days of the Children’s Aids Society (early 1900s), the quality of care for children was far from ideal. This included very poor conditions in the Wall St. Orphanage as well as the Juvenile Detention Home. Unfortunately, the conditions for children in government care today are still very questionable.

Burrard View Park certainly has a checkered past but today the park is a beautiful setting for a loving and caring hospice that gives valued help to patients and their families.

DAN RICHARDSON

Recipe by Jen dela Luna

A current and historic gem on Vancouver’s East Side

Savijača

Regardless of the time of year, a warm, delicious apple dessert is always my weakness. There’s just something about apples and pastry that go together perfectly. Coupled with a luxurious scoop of vanilla ice cream and it’s even more perfect. This savijača is better known to most of us under another name, the strudel. Croatian cuisine, however, is a direct influence on what is now Canadian cuisine, and this is one of the many dishes that passed on to us.

This pastry is more delicate and a bit more involved than an apple pie, and the resulting dish is more refined, a little more unique, and still absolutely delicious. As a shortcut and alternative to making the dough from scratch, you can also use prepared puff pastry or layers of phyllo dough (make sure to brush in between each one with butter)! Your final dish ends up being crispier, lighter, and flakier. Make this for your next summer party, and you’ll be sure to impress even the pickiest of eaters!

Ingredients

Dough
• 300 g all purpose flour
• 1 tsp salt
• 100 g soft butter
• 1 large egg
• ½ cup warm water
• Squeeze of lemon juice

Filling
• 10 Granny Smith apples
• 100 g brown sugar
• 100 g white sugar
• ½ tsp cinnamon
• 1 pinch nutmeg
• Juice of 2 lemons
• Melted butter
• Almond meal, lightly toasted

Method
1. Combine the flour, salt, and spices and lemon juice. At this point you can optionally toss in raisins, cranberries or nuts.
2. While the fruit macerates, start rolling the dough out as thin as possible into a rectangular shape, onto a floured tea towel or tablecloth.
3. Stretch the dough out further by hand. If a tear occurs, gently press the dough back together again. Traditionally, the dough is meant to be thin enough to read a newspaper through it!
4. Brush the dough with the melted butter, then sprinkle with the almond meal.
5. Drain the excess liquid from the apples. Along the longer side of the rectangle, pour the apple mixture in an even line. With the help of the tea towel or cloth, begin to roll up the pastry.
6. Transfer the strudel onto a parchment-lined tray in a U-shape or a coil, tucking the ends underneath it to seal.
7. Bake the strudel at 375°F, bake the savijuca until apples are tender and the pastry is golden brown.
8. Serve warm with a dusting of icing sugar and a scoop of vanilla ice cream, or crème anglaise.

Recipe by Jen dela Luna

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