



Latino graphic designer earns award
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Newcomers to B.C.: towards a better integration

by CURTIS SEUFERT

The Affiliation of Multicultural Societies and Service Agencies (AMSSA) has released an immigration strategy plan outlining a series of recommendations for the provincial, in contrast to the federal, government.

With immigration policy largely falling under federal jurisdiction by default, the recommendations are directed at the provincial government with the hopes of leading to a more Brit-

ish Columbia-focussed immigration plan.

Creating a comprehensive plan

Ryan Drew is the Director of Integrated Services for Newcomers at S.U.C.C.E.S.S. – one of the member organizations of AMSSA's Immigrant Integration Coordinating Committee that helped to fund and put together the strategy plan. In discussing the goals behind the report, Drew explains that B.C.'s current policies around immigration are largely

informed by federal policy and recommendations and that the provincial approach to immigration could be improved by this idea of implementing policies more tailored towards a British Columbian context.

"Currently, the immigration strategy is being driven by the federal government [who] have come out with a multi-year plan for immigration and settlement. But really what we're trying to get out here is that the province itself needs to have its own strategy and its own plan," says Drew.

Drew says the plan itself is made up of twelve general recommendations, such as allowing access to free education regardless of immigration status and a creating-public-awareness campaign about the benefits of immigration.

The creation of a B.C.-specific immigration strategy represents the first of four key calls to action outlined in the plan.

"It's not a simple solution. It's a complex animal, so to speak," says Drew. "So it needs to be

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tem. I hope that the city and its residents will never yield to undifferentiated difference but that multiple identities will be preserved as long as these primary forests.

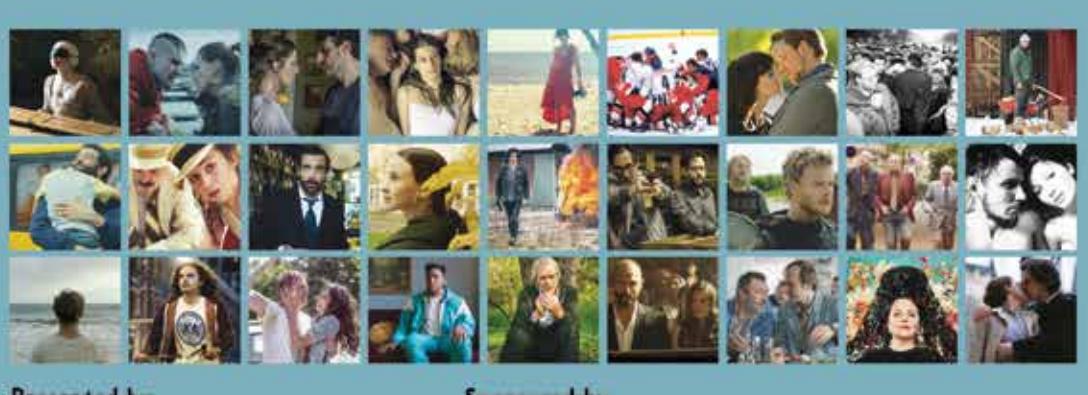
I emigrated to Vancouver for access to the mountains and all the great outdoors. Although located on the west coast, I expected to find some biculturalism, however faint. I became aware of the socio-cultural dimensions of the city first by force but then by choice.

From the beginning, my group of friends were made up of English-speaking Canadians. I remember our first conversations when one of them exclaimed to me: "Ah these Chinese, with their rudeness." The tone was polite, as befits Canadians, but these words had challenged me. I had never been in touch with this culture before.

Anti-Chinese sentiment has grown in recent years, but hostility, even as subtle as my friend's remark, is longstanding. Their morals can upset. That is difficult to dispute from a Western point of view. I was

See "Verbatim" page 8 ▶

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Cultural Spotlight

Christmas in the forest

by RAMAN KANG

Waldweihnacht, literally meaning “forest Christmas” in German, is one of the most popular events the Swiss Society of Vancouver puts on, due to the fact that it’s a family event, says Aio Haberli, vice president of the Swiss Society.

“Waldweihnacht attracts a lot of people,” Haberli adds.

The event, happening on Dec. 16 on Mount Seymour, will bring people together for a night of singing Christmas carols, drinking hot chocolate and visiting with Santa Claus.

The forest

An annual event, Waldweihnacht is a way for people to get together, celebrate and pass down cultural traditions, says Haberli.

During that time of the year, it’s usually snowing in Switzerland and to celebrate people go out into the forest, pick out a nice tree and adorn it with candles, Haberli says.

“It’s a thing that a lot of people do back home when it snows,” Haberli explains. “While hold-

Here in Vancouver, Waldweihnacht will be celebrated in a similar manner.

At the event, Christmas carols will be sung in the forest in both English and Swiss German. Attendees will hold candles, and walk down on a trail and into a cabin in the woods so that everyone can warm up.

A lot of cultural societies are in short supply of volunteers that help with organizing things, he explains. “That’s how I joined.”

Haberli started off looking after the website and eventually moved his way up to vice president, although he still does his part for the Swiss Society’s online presence.

“What we see is younger Swiss people are more interested in the family events where they can pass on the cultural values [such as] Waldweihnacht.

Aio Haberli, vice president of the Swiss Society.

Indoors there will be music, a roaring fireplace and hot chocolate, clementines, nuts and chocolate to eat and drink, Haberli says.

“This year we’re trying to introduce a traditional Swiss dish, raclette cheese, melted

The Society, says Haberli, is organized into a number of different clubs including a Seniors Club, the Swiss Choir, an Outdoors Club and a Youth Club. Seniors in the Seniors Club get together to watch afternoon movies, celebrate birthdays and have luncheons, while the Swiss Choir enjoys singing Swiss folk music and yodeling. The Swiss Outdoors Club which is organizing Waldweihnacht, also plans monthly outings such as hikes, bike trips and ski tours, but, Haberli notes, because a lot of the members are getting older, participants for those events have declined.

The younger generation

“One of the things we struggle with is to attract a younger generation,” says Haberli.

He points out that the Youth Club has been tricky to get off the ground.

“Back then when people moved to Canada they wanted a social network and the societies were good for helping people who were newly arrived,” he adds.

Younger generations coming to Canada from Switzerland prefer to immerse themselves in Canadian culture, Haberli explains.

As a result, the Society is trying to revamp their events, focusing on smaller events where turnout has been good.

“What we see is younger Swiss people are more interested in the family events where they can pass on the cultural values [such as] Waldweihnacht,” says Haberli.

▲ Cookies and chocolate: sweet treats, Swiss style.

ing torches people sing Christmas songs together and when they get too cold, they head indoors to warm up their hands and feet, drink wine, hot chocolate and have things like nuts and candies.”

and served over potatoes with pickled onions,” adds Haberli.

The society

Founded in 1912, the Swiss Society of Vancouver was formed as a way to promote Swiss traditions and culture. After moving to Canada from Switzerland more than six years ago, Haberli joined the Swiss Society.

“I dropped by one of their events; they needed help on the board,” says Haberli.

For more information, please visit www.swiss-society.org.



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Erratum

In “A discussion on racial stereotyping and mental health” by Susan Hancock (Vol 19 No 10), Sukhmani Gill’s name was misspelt. The Source apologizes for the error.

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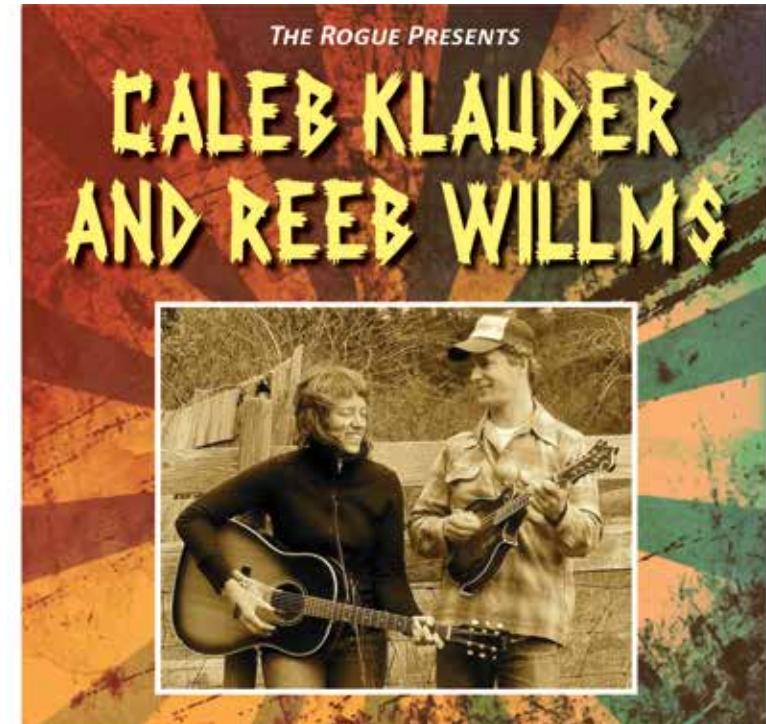
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Photo courtesy of Tangible Interaction

Innovative projects lead to award

by VICTOR VAN DER MERWE

Alex Beim, founder of Tangible Interaction, was this year's recipient of the Business Entrepreneur Award at the Inspirational Latin Award ceremony.

The Inspirational Latin Award acknowledges remarkable individuals who have made striking contributions to British Columbia's Latin American community over a significant period of time.

Moving for love

Beim had no intention of leaving his home country of Uruguay, but when an old girlfriend reached out to him in 1998 the then-27 year old graphic designer left his home country and came to Canada.

"My background is in graphic design, which is amazing because it is a profession you can work in even if you do not know much English. The work speaks for you," says Beim.

After learning a bit of English here in Canada, Beim landed

himself a job with the international advertising and communications firm, DDB, in their online division, Tribal World Wide. He worked for DDB for ten years and rose to the position of associate creative director. In 2008, Beim started his own company called Tangible Interactive. After eighteen years together, Beim and his girlfriend separated, but they share friendship and two children.

The Zygote Ball

In 2006, while still working for DDB, Beim had the idea of a beach ball at concerts that lights up when you touch it. This was twelve years ago and the idea of something like that being possible seemed far-fetched.

"Nowadays we are used to seeing this stuff; everything is touch screen and it is expected to be interactive, but twelve years ago that was very new. It was a game changer for the show industry because there was nothing like that before," says Beim about his light up beach ball. Some of the

first clients to take on the Zygote Ball were the internationally famous performers known collectively as Blue Man Group.

Beim's reason for this invention was what would become the motivation for all his work.

"I wanted to create a piece that changed the way we participated in shows and concerts. I wanted people to feel included

and a part of the show, instead of just watching," he says.

His biggest challenge in the creation of the Zygote Ball was that he had the creative idea, but no technical notion of how to begin creating something like this.

"I had no knowledge of electronics or industrial design; all I had was the idea that I wanted a ball to light up when I touched it.



Photo courtesy of Tangible Interaction

I knew it was possible, but I had no idea where to go," he explains.

He knocked on doors and asked for advice until a prototype was ready to be shown. The Zygote Ball took 8 months from idea to the first prototype, a Tupperware box with LEDs and a battery inside a ball. He took this prototype to Banff to potential backers and they immediately saw the potential.

"I had never used it with people. There were about twenty of us on a squash court. There was a lawyer and when he played with the ball, he just lit up," he says.

Beim saw then that he had something special.

After Tangible Interaction was established, and the Zygote Ball became a success, many other innovative projects followed. It has become a bit easier, but the values are the same as with the game changing Zygote Ball. 

For more information, please visit: www.latincouver.ca www.tangibleinteraction.com

► "Immigration" from page 1 addressed on many different fronts so that it is successful."

A provincial Ministry of Immigration and Multiculturalism

The second major recommendation in the plan is more specific: to reinstate a provincial Ministry of Immigration and Multiculturalism. Drew says that since 2014 immigration programming in B.C. has been divided up among various provincial ministries.

While there exists a dedicated federal Ministry of Immigration, Refugees and Citizenship, Drew says the closest equivalent on a provincial level in B.C. is the Ministry of Jobs, Trade and Technology, which is responsible for immigration policy and integration.

But the report details how other immigrant needs – the protection of temporary foreign workers or the implementation of English Language Learning programs – fall under other ministries, such as Ministry of Labour and the Ministry of Advanced Education, Skills and Training, among others.

"There isn't one person in charge or being held responsible to make sure that programming is happening, to make sure

that the needs of the sector are heard," says Drew. "Right now, it seems a bit spread out, and we felt that it's a much more effective approach to be all housed in one place, so that [the relevant bodies] can strategically work together to make sure that the programming is appropriate and significant for the needs of the individuals in the province."

Attraction and retention strategy

The third main policy recommendation is about informing people that opportunities beyond Metro Vancouver exist. Drew explains that while the funding of immigration and integration bodies throughout the province is a

strong suit for the B.C., actually getting the word out about opportunities beyond Vancouver is something to work on.

"Maybe we are attracting people to Vancouver, but how do we attract them to other parts of the province, even let them know that there are options outside of Metro Vancouver?" says Drew.

Additionally, while Canada continues to compete on a global scale to attract immigration, Drew says secondary migration in Canada – migration within a province or country – needs to be addressed in order to create a smooth immigration transition process.

"[People] will land in other parts of Canada and then decide to move here. Which is great; that's an attraction piece, but then we see a lot of people deciding to move out of the province because of cost, because they aren't necessarily able to settle as easily as they thought they would in the local economy," says Drew. "So it's really taking a look at how we get the word out that B.C. is an entire province, not just Metro Vancouver."

Workforce development strategy for newcomers

The last key recommendation is perhaps one of the most talked-

about aspects of immigration and labour: skill transferability. It's often complained that despite Canada being able to attract high-skilled labour, people often cannot transfer their skills to a Canadian context.

But for Drew, much of the issue around transferability of skills isn't just in training newcomers to the province, but also in communicating with employers and businesses to realize the potential of skilled workers.

"It's taking a better approach to not only training newcomers to work in our labour market here, but also really working with employers and helping train them and their HR people to help make that bridge in a really intentional way," says Drew.

Looking forward

A statement from Bruce Ralston, the provincial Minister of Jobs, Trade and Technology, states that there aren't currently any plans to reinstate a Ministry of Immigration and Multiculturalism. However, Ralston points out that immigration continues to be a priority for the B.C. Government, as the province values new perspectives, talent and experience that help to grow our labour force and economy.

"To help ensure that newcomers receive the resources

they need to thrive, we have increased our investment in settlement support to \$12 million this year, an increase of 60% and the highest level since 2014. This investment will be used to provide better access to programs like employment counselling, language training and improved credential assessments," says Ralston.

Drew says that the provincial government has been taking the strategy plan into consideration, and is hopeful that they will implement some of the report's recommendation into policies.

"It is government, so that takes time. But I think [it's] a real opening to having conversations and moving everything and everyone forward," Drew says.

Drew says the strategy plan represents a step towards in creating a mutually beneficial relationship between the province and newcomers.

"Having newcomers in our communities helps strengthen them, helps to enrich them to where we have very strong and vibrant communities. So the takeaway is that, yes, we need to welcome newcomers here, but at the same time, we need to have some really great supports for them to facilitate that piece. And it's not just on them, it's on us as well," he says. 

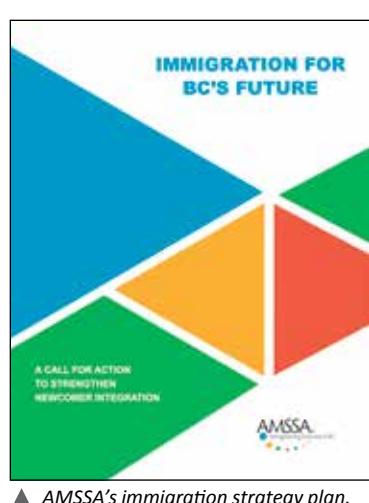


Photo courtesy of AMSSA

Towards a utopian vision

by JAKE MCGRAIL

The Institute for Humanities at Simon Fraser University (SFU) and its affiliated publication *Contours Journal* will be hosting Utopian Spaces, a free conference organized and led by SFU graduate students and open to the general public.

The two days of presentations and discussions, on Nov. 23 and 24, will aim to open up dialogue about the concept of "utopia," specifically both physical and imaginative spaces that can be considered utopian.

Looking forward

The conference will be an opportunity for constructive discussions about both our present world and different futures we can imagine for it.

“Like-minded people can see hope, and see how we can be better organized to execute this utopic vision we have.”

Ajamu Nangwaya, keynote speaker at Utopian Spaces

"This idea," says Morgan Young, chair of the conference's graduate committee, "that there are alternatives to what there is now, we think it's an important topic to speculate about at this point in time, and important to look at concrete examples that can be considered utopian attempts at making the world better."

Given that it's all about a better, more desirable world, the term "utopia" has some large negative connotations attached to it.

"There is a history of what I would call 'bad utopias,'" says Young. "These are conceptions of perfect or idealized societies that have been exclusive, or built on the suffering of others. I think that particularly after the Second World War and the Holoc-

ast. "We feel it is important to discuss practical attempts people are doing to make things better, and see a different way we could live in the world. At this current moment in time, things can seem pretty hopeless, and people can feel overwhelmed by the sheer amount of problems we face globally, so discussing what we can do is very important."

And besides providing a forum for more positive, forward-thinking conversations, Young sees *Utopian Spaces* as an opportunity for herself and her fellow students to make useful connections with each other.

"It's an opportunity for us as graduate students to meet and talk to each other and share our ideas," she says. "We're still working things out, we're still researching and deciding

on things and learning things. That's part of what we want this conference to be: an exploration and us all talking together, talking through these ideas together to open up possibilities.

Practical plans

Ajamu Nangwaya, PhD and lecturer at the University of the West Indies, will be one of the keynote speakers at the conference. His speech will focus on the practical issues of a utopian society: what we – as a society – can do today to facilitate and prepare for what we want to build towards.

"It's not enough to complain," says Nangwaya, "what are we for? And how can that manifest itself in the lives of the people? How can the ideas that we have get translated in concrete ways, in the here and now, to the people who are suffering?"

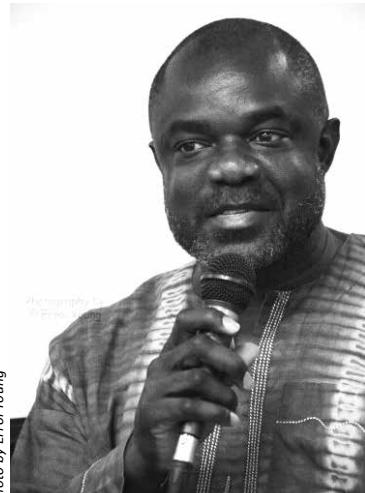
Nangwaya believes that in order for us to make real progress towards a truly utopian world, we have to first find a way to overcome the negative, pervasive structures that still exist in our society.

"We have to wean ourselves off the dominant ideologies in our world," he says. "Racist ideologies, patriarchal ideologies, heteronormative ideologies...they will negate a humanistic future we're trying to build. Any ideas that go against human freedoms, we must wean ourselves off of them."

Like Morgan, one of the key benefits of the conference Nangwaya is looking forward to is the opportunity to connect with those who attend.

"Like-minded people can see hope, and see how we can be better organized to execute this utopic vision we have. It's a learning experience, and a network we can generate from like-minded people together. The more we work together the stronger we will become," he says.

"We feel to a certain extent that the dystopian idea has become dominant in the media," says



▲ Ajamu Nangwaya, PhD and lecturer at the University of the West Indies.
Photo by Erral Young

caust, 'utopia' earned a bad rep, deservedly. The perfect world that is only perfect for a few stigmatizes, marginalizes or actively destroys others."

Examples like that lend themselves towards a more dystopian image when looked back on, and Young sees that as a problem for genuinely utopian ideas. If utopian ideas are seen only as problematic, that means less opposition for negative, destructive dystopian views, she says.

"We feel to a certain extent that the dystopian idea has become dominant in the media," says



UBC School of Music 2018-2019 Concert Season: Exploring the Power of Music

FOR IMMEDIATE RELEASE
August 30, 2018
Media Contact: Laurie Townsend
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Vancouver — The UBC School of Music is excited to announce its 2018-19 season. Scientific research is confirming what music lovers and musicians have known since the dawn of time: our brains are hardwired to respond to music, which serves to ease pain, evoke memories, stir emotions, change our physiology, and more. This year, our concert offerings continue to explore the power of music, with performances by our large and small ensembles, faculty and guest artists.

Concert of Winners: Showcasing the School of Music's brightest young pianists

We begin this season with a showcase of the winners of the inaugural Robert and Ellen Silverman Piano Concerto Competition. Held last March, the competition was a brilliant success, and we are thrilled to present this concert of the winners, each performing with the UBC Symphony Orchestra at the Chan Centre on September 23rd. The grand prize winner **Benjamin Hopkins** performs Beethoven's *Piano Concerto No. 4*, while the other prize winners, **Evgenia Rabinovich**, **Ayunia Saputro** and **Aydan Con**, will perform selected movements of concertos by Beethoven and Mozart, all conducted by **Dr. Jonathan Girard**.

The Power of Music: A Pulitzer Prize-winning opera and Stravinsky's *L'Histoire du Soldat*

Two events explore the unifying and healing power of music in response to the horrors of war, and the internal conflicts of human beings. On Nov. 3rd and 4th and 8th and 9th, the **UBC Opera Ensemble** will perform the Pulitzer Prize-winning opera **Silent Night** by **Kevin Puts**, which recounts the remarkable true story of the 1914 Christmas Truce: a spontaneous cease-fire during World War I. In a spring performance, the music of a soldier's violin is a central theme in **Stravinsky's L'Histoire du soldat** as it explores the ancient story of making deals with the devil in the hope of happiness and fortune. UBC's Director of Bands, **Dr. Robert Taylor** conducts a chamber ensemble of faculty and guest artists with a narrator and custom projections in our Music on the Point series on March 17th.

Chamber Music: Intimate Conversations | Collaborations and Intersections

You are invited to "Listen in" on the intimate conversations of musicians in many chamber music concerts throughout the season. One highlight is a recital by internationally-renowned artists **Jose Franch-Ballester** *clarinet*, and **Jane Coop** *piano* of works by Brahms, Schumann and Weber in our Music on the Point series on March 1st. In February, **Rena Sharon** leads a two-day event of concerts and workshops entitled "Collaborations and Intersections," which explores ideas about the Chamber Music realm, and collaborations with Mathematics, Mediation, Medicine, and more.

New Energy and Perspectives

The School is pleased to welcome new faculty member **Valerie Whitney** *horn*, who will bring her energy and fresh perspective to our explorations. Whitney is featured in a solo recital on January 23rd and performs chamber masterworks by Dohnányi and Prokofiev with faculty and guests on November 21st. Both are on our popular Wednesday Noon Hours series.

The Piano – A powerful tool of communication in the hands of masters

Piano recitals are plentiful this season, revealing a wide range of voices, emotions and messages. Concerts include solo piano recitals by faculty members **Mark Anderson** and **Corey Hamm**, with Anderson playing works by Röntgen and Brahms on October 24th, and Hamm performing pieces by Prokofiev, Dutilleux, Ping, and Kapustin on January 18th. Guest artists **David Jalbert** and **Douglas Finch** will also give solo piano recitals.

Invoking peace, introspection and jubilance this holiday season

On December 1st, UBC Choirs and UBC Symphony Orchestra explore contrasting themes in performances of Poulenc's *Gloria* and Vaughan Williams's *Dona Nobis Pacem*, conducted by **Jonathan Girard**.

Scheduling note

Bands, Choirs and Orchestra concerts at the Chan Centre have new start times this year: **7:30 pm** (previously 8:00 pm).

The above is a small sampling of our many exciting concerts and events.

Please explore our concert calendar and visit music.ubc.ca/calendar for the latest updates!

"Ah, music," he said, wiping his eyes. "A magic beyond all we do here!"
—Dumbledore in J.K. Rowling's *Harry Potter and the Sorcerer's Stone*

A PDF of the entire season and up-to-date online event listings are available at www.music.ubc.ca.
Digital photos of UBC faculty, student ensembles, and guest artists are also available upon request.

-30-



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Exploring the notion of a Muslim world

by ABDUL BASIT

To discuss the idea of a 'Muslim world,' a second lecture is being delivered at Simon Fraser University (SFU) as part of the 2018–2019 lecture series. The talk will discuss assumptions about the united Muslim world while looking at how those assumptions became so widespread.

"Narratives about the Muslim world evolved dramatically, though this change is seldom recognized," says Cemil Aydin, PhD and professor of history at the University of North Carolina.

According to Aydin, the assumption of a clash between Islamic and the western world is being reinforced by the policies of certain world leaders. At SFU Harbour Centre on Nov. 29, the talk will discuss one of the professor's latest books titled *The Idea of the Muslim World, A Global Intellectual History*.

An idea of unity

In 2002, Aydin completed his PhD in history and Middle Eastern studies at Harvard University. He focuses primarily on modern Middle Eastern history and modern Asian history. He currently teaches at the Univers-



Photo courtesy of North Carolina at Chapel Hill

▲ Cemil Aydin, PhD and professor of history at the University of North Carolina at Chapel Hill.

sity of North Carolina and has made significant contributions through this book.

According to Aydin, there is no single Muslim or non-Muslim understanding of 'the Muslim world,' however, it is more likely for non-Muslims to consider the Muslim world in racial and geopolitical terms. When Muslims think of the Muslim world, it is more probable for them to correspond it to the notion of *ummah*, which means the community of believers of Quran and followers of Prophet Muhammad.

"As a term, the Muslim world is comparable to the terms such as Africa, Asia or the Western World and not necessarily similar to *Ummah*," says Aydin. "Because, historically, until the 19th century, *ummah* meant a non-territorial and non-geopolitical connection among pious believers. It did not mean hundreds of millions of Muslims occupying a certain geography between Europe and Asia, for example."

The evolution of an idea

"In present day, the idea of a Muslim world holds a different meaning compared to the meaning that it had a couple hundred

years ago," says Aydin. "In the 1880s, the British Empire was viewed as the greatest Muslim empire in the world because it ruled half of the world's Muslim countries. Pan-Islamic solidarity was not meant to make a conflict between Islam and the West."

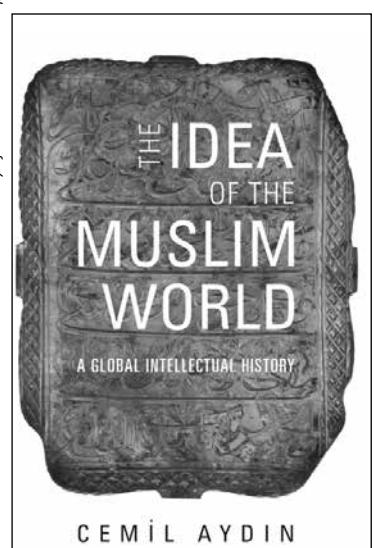
During a time of secularist nationalism from the 1950s to 1960s, Pan-Islamism and Caliphate were almost forgotten while the Cold War was ongoing and empires had come to an end.

"Pan-Islamism was first revived to justify Saudi Arabia's position against secular Arab nationalism and it was justifying an anti-Soviet alliance between America and Saudi Arabia," he says.

Aydin states that anti-American ideologies were not associated with Muslim unity until ideas of Muslim unity began to evolve in the Cold War time after the revolution in Iran.

"After the 1990s, anti-Muslim hostility in Europe and America revived the idea of a threat of a Muslim world menace, even perceived innocent Muslim workers and citizens in Europe as a sinister intrusion of the Muslim world into the Christian white world," he says.

While talking about the idea of Muslim unity in present day, Aydin states that it can be important to think about the different sects in Islam and how they have affected each other over time. There was unity amongst Shias and Sunnis all the way up till the 1980s when Iran and Saudi Arabia were competing for leadership of the new imagined Muslim world.



"When Iran claimed leadership of the Muslim world, the Saudi-American alliance began to emphasize their Shia sect to isolate Iran. Since then, the Shia-Sunni division deteriorated with developments in Iraq and Syria," he says.

According to Aydin, Saudi Arabia would emphasize Iran's Shia sect to isolate them when Iran claimed leadership of the Muslim world. Since then the Shia-Sunni division became further aggravated by developments in Iran and Syria.

"The Muslim world is a modern geopolitical invention," he says.

Aydin believes that it has evolved significantly in recent times and it could keep evolving with the shifting circumstances in the world. ▲

For more information, please visit www.sfu.ca/sfu-community/events.html



Photo courtesy of Surrey604.com

Youth for a Change and the LGBTQ+ leadership in Surrey

by MATTHEW FRASER

Under the guidance of LGBTQ+ activists over the years, the greater Vancouver area has become an increasingly progressive and inclusive region. Jen Marchbank, professor of Gender, Sexuality, and Women's Studies at the Simon Fraser University (SFU), and Sylvie Traphan, co-founder of Youth for a Change, have made Surrey the main focus of their efforts.

Marchbank will take part in a discussion panel tracing the history of LGBTQ+ activism in Surrey on Nov. 27 at SFU.

A look back

From the start, former Surrey Pride chairwoman Jen Marchbank outlined the history of queer activism in Surrey, looking back at James Chamberlain's 1998 fight from a Surrey kindergarten classroom against the Canadian Supreme court as the seed that helped grow it all. That monumental victory changed Canadian laws and set the pre-

cedence that 'tolerance is always age appropriate.'

Tracing Martin Rooney's support by starting the Ban the Bigots dance to help raise funds for Chamberlain's legal battle, Marchbank marked that time as the introduction of several future Surrey activists and the birthplace of multiple organizations. Roughly 14 years later, in 2012, Youth for a Change was born. Founded by Traphan and her partner Marchbank, Youth for a Change focuses on the needs of early secondary school student to young adults.

"It was around the time of Dan Savage's It Gets Better campaign, which was basically trying to give some kind of confidence and support to mostly young people in the U.S. by saying that if you can just stick it out through high school, you can survive as a gay person beyond that," says Marchbank.

With the It Gets Better campaign as inspiration and the optimism of the youth as a drive, Youth for a Change was born. Over the years Marchbank and Traphan have worked hard to

empower youth and create more community activist leaders.

Youth success and continued Surrey pride

When reflecting on the journeys taken by youth encountered through the program, Marchbank and Traphan are happy to note many successes including one teen who had been temporarily homeless but persevered and has recently become a certified youth worker.

"One young woman won many awards for her work on youth mental health. [Two] SFU students [both] won awards and social justice scholarships. They won the Carla Poppin and the Rosemary Brown awards. The group itself won the PAMA and the Order of the Maple Leaf," says Marchbank.

Marchbank and Traphan have also collaborated with other activists to form QUIRK-E, helping to create Canada's first LGBTQ educational materials about elder abuse and various other materials on the plight of marginalized elders. Their work has culminated in *Basically Queer: an introduction to intergenerational LGBTQ2S+ lives*.

They are also quick to acknowledge many of their local activist counterparts including Alex Sangha, founder of Sher Vancouver, who, alongside two young local women have produced a documentary called *My Name was January*, which brings to light the life, friendships and work of a New Westminster filipina transgender woman whose life was tragically cut short by violence.

Marchbank will be joining James Chamberlain, Alex Sangha, Martin Rooney and members of Youth for a Change for an informative evening hosted by SFU's history department to promote a deeper understanding of Surrey's fight for LGBTQ+ rights. ▲



Photo by Dan Wurzer

For more information, visit www.sfu.ca/sfu-community/events.html



Photo courtesy of Coast Mental Health

Guest Chef Night

Cooking for a good cause

by XI CHEN

Coast Mental Health will be holding its very first Guest Chef Night fundraising event on Nov. 26 at Social Crust Café, a social venture café. The event will feature a four-course dinner by renowned chef Scott Jaeger of the Pear Tree Restaurant in Burnaby with assistance from the Coast Mental Health Culinary Program students.

The event's goal is to support youth with mental illness who are interested in gaining culinary training. The funds raised will provide these students with the textbooks and tools they need to be successful in the program.

"An event like this one goes a long way in combating public prejudice and mental health stigma. When the public can come and see the results, and meet some of the students, people will leave with a different impression," says program coordinator Glen Lamont, who is also responsible for student recruitment and student mental health support.

As Lamont explains, the culinary training program belongs to a bigger global organization based out of Seattle: FareStart. Catalyst Kitchens by FareStart has transformed thousands of lives hindered by issues such as poverty, homelessness and mental illness through their own culinary training program.

The Vancouver program is still small, but Lamont hopes it will grow faster with awareness raised through events such as the upcoming Guest Chef Night. The program is on its 10th cohort; the cohorts last five months each with 14 to 20 students per cohort.

"I think every year we become more and more successful. Every program we take a step back and see what is working and what's not. We introduced in-house counselling for our students – that is really helpful. We have grown our team; we have four chefs in the cafe and four in

the training side," says Margaret Davies, culinary program manager and the head training instructor at Coast Mental Health.

The Coast Mental Health Culinary Training Program is mainly targeting youth between 19 and 30 years old with mental issues ranging from depression and anxiety to autism to drug and alcohol addictions. Its goal is to help students better themselves as well as gain important employment skills.

"From what I have seen, cooking pairs really beautifully with mental health. Cooking allows us to teach so many different skills. It helps with confidence; it helps with communication, with time management. And also it is

the president of The Chef's Table Society of British Columbia, he has represented Canada as a member of the Canadian National Culinary team multiple times and earned numerous international accolades.

"I love the job; we get to make people happy. We cook for people and we show them a good time," Jaeger says.

Cooking as therapy

With a strong passion for teaching and for helping people, Davies has been on the job for over four years and feels fortunate that her skills are useful for teaching youth. She believes cooking also helps with building stronger relationships among



A café employee, who has graduated the Culinary Program.

a life skill – everyone needs to know how to cook," Davies says.

Pilot event with a celebrity chef
Jaeger will be the first local chef to pilot this charity event.

"I think mental health is a topic and an area that affect a lot of industries, and is quite prevalent in our industry. We have a lot of learning to do in this area. I would like to learn more and help others to move forward," he says.

Jaeger worked all over the world before opening The Pear Tree Restaurant with his wife in late 1997. A member of the Canadian Culinary Federation and

peers, with family and with the community.

Lamont, who has been working in the mental health field for nearly a decade, concurs.

"It doesn't matter where you go in the world, food always equals a sense of community and family. People form bonds over food. Also, culinary arts are very creative. Anything creative – art, writing, music – any of those things go hand in hand with good therapy," he says.

For more information please visit www.coastmentalhealth.com/guest-chef-night-social-crust-cafe-with-chef-scott-jaeger

Projet d'intégration et d'engagement actifs

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 S.U.C.C.E.S.S.

Pictures of Persia in North Vancouver

by COLLEEN ADDISON

A new exhibit from the dawn of photography also tells of the history of Iran, says Pantea Haghghi. Looking at Persepolis shows old photographs depicting excavations of Persia's past glories, photographs that were once used as promotional tools in turn-of-the-century Iran.

"It's something that happens around the world: an ailing monarchy would want to be affiliated with some sort of glorious past in their history," explains Haghghi, an independent curator and Vancouver gallerist who curated this exposition and others about the role of art in Iran's history. "The Qajar dynasty were Turks who had taken over. The dynasty chose to photograph [the ruins of] Persepolis so that [the Shahs] could affiliate themselves with the story of the Persian ancient past."

Looking at Persepolis: The Camera in Iran 1850–1930 is showing at The Polygon Gallery in North Vancouver until January 13, 2019, and forms part of the gallery's new exhibition series, New Perspectives: revealing diverse perspectives, untold stories, and new voices in visual art. Tours will be held every Saturday at 2 p.m. Admission is by donation.

Democracy and daguerreotypes

In 1850, Iran was under the rule of the less-than-democratic Qajar Shah Naser al-Din. "It was the beginning of modernism, [and] he was engaged with modernizing the country. He bankrupt[ed] the



▲ Antoin Sevruguin, Takht-e Jamshid (Persepolis), c. 1880.



▲ Hans Wickart von Busse, Tribute bearer with doe, ascending staircase of the "Tripylon", c. 1933.

country," says Haghghi of the controversial Shah (king). "He had a harem of wives. He wasn't a good ruler."

The Shah may not have liked ruling, but he did like photography. "[The Shah] received two cameras as gifts from the Queen of England and the Tsar of Russia," Haghghi continues. "There were only two countries in the Middle East and Africa who had cameras: Egypt and Iran."

As propaganda for his problematic rule, Haghghi says, the Shah paid for many archaeological expeditions to Persepolis, a large city in the former Iranian Achaemenid or Persian Empire. He used his favourite new medium, photography, to record these

excavations. "There was a huge amount of resources put towards documenting Persepolis in order to promote the country to the west and around the world," she notes.

Albums of Persepolis were given as presents to foreign dignitaries. "It's a dialogue, [a way of] getting to know your country," Haghghi says. "If they had an ambassador in Italy, he would get an album of Persepolis. All [exhibition] photographs were found outside of Iran, albums that lived outside."

Later Qajar Shahs continued these practices, and the exhibit spans eighty years of excavations, ending in 1930 when the last Qajar Shah died in exile in France. The

exposition begins with the earliest cameras, called daguerreotypes, and continues through the technological advances of the time. "We are looking at years of [photography]," Haghghi says. "We are showing four different photographers. The [last] photographs are sharp. The first old prints are harder to make out."

Columns and colonnades

And what the photographs show is beautiful, says Haghghi. The Persian Empire with its rich artistic tradition dominated the Middle East for a hundred years before it came to an end in 250 B.C.E.

"There's three, four ancient civilizations: the Greeks, Romans, Persians, and Chinese," Haghghi explains. "The Persian empire was very powerful. They reigned over modern Afghanistan, Iraq, Pakistan. Alexander the Great took over Persepolis and burned it down."

Despite this destruction, Haghghi says, Persepolis's former glory is still visible in the ruins of the age-old city, now a UNESCO heritage site. "[The photographs] show details of the ancient sites, the columns, colonnades, the procession halls. [At the beginning] you can see the foot of a column, and, in 1930, you can see the whole column, eight feet tall. The city rose from underground."

Haghghi, who emigrated with her family from Iran as a child, is proud she is able to pass on some of her heritage to Vancouverites. "It's the most comprehensive collection put together on the history of photography in Iran," she says. ☒

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

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Open Book

An evening with Kai Cheng Thom opens doors

by THERESA K. HOWELL

The Central Vancouver Public Library is celebrating works written by and about trans, gender-variant and Two-Spirit people in an engaging group discussion on Dec. 6. The event features writer and performer Kai Cheng Thom with facilitators Molly Billows, Ivan Leonce and jaye simpson in partnership with PeerNet-BC, Qmunity and Vancouver Park Board.

"After growing up in Vancouver and spending so much time in the library as a kid, it's like coming full circle to be the keynote at VPL's Open Book event," says Kai Cheng Thom, author, psychotherapist and speaker.

This year's Open Book event began as a bigger part of the VPL's mandate to echo the UN's declaration on Human Rights and its emphasis for equal rights and fair treatment for the LGBTQ and Indigenous communities. Since September, the pilot project has featured a writer/poet each month with the year-end finale coalescing all the writers plus Thom as the keynote in a panel discussion as well as an audience Q&A.

Stories as survival

In a place called NO HOMELAND, Thom builds on her adult writ-

ing from *Fierce Femmes and Notorious Liars: A Dangerous Trans Girl's Confabulous Memoir*. Meanwhile she has also written the popular children's book *from the stars in the sky to the fish in the sea*, which is often checked out and rarely available in the library. Books have played a huge role in where Thom finds herself today. She never thought she would be a writer. She establishes that it was more about determination and timing.

"Stories were important to my survival as a young trans person growing up. I never said to myself I want to be a writer," says Thom.

With her post-secondary studies in social work, she has



▲ Kai Cheng Thom, author of a place called NO HOMELAND.

also become a well-established therapist in her community. At the same time, many of her books involve concepts of pride in personal identity choices. Learning to accept and love oneself, and knowing that as humans we aren't perfect, is one of her mantras. While juggling the many roles in her life, she feels that focusing on reasons to hope and to love is the future.

"I want to contribute to a social paradigm where we are choosing to love each other as opposed to hating one another," says Thom.

Through the arts, social work and her personal life, this objective has been her *raison d'être*.

Finding community

As a facilitator and poet, Billows presented her slam poetry for the Open Book series in September.

"This was a chance to provide an opportunity to people who are new to these themes, to hear these stories for the first time," says Billows.

Billows identifies as two-spirit, which has different meanings for different people. Being Indigenous and gender variant or non-binary is a component of two-spirit identity. The creation of the term "two-spirit" is attributed to Albert McLeod, who proposed its use during the Third Annual

Inter-Tribal Native American, First Nations, Gay and Lesbian American Conference, held in Winnipeg in 1990. Some roles of two-spirit peoples were and are as mediators, social workers, peacemakers, healers and doctors. The cross-gender identity was recognized in over 155 Indigenous North American tribes before colonization.

"Using the term two-spirit for me reflected not only my queer identity but also my identity as an Indigenous person. I found it helpful for finding community," says Billows.

During their studies at UBC, Billows found poetry to be a conduit for processing all the learning and unlearning that was happening during their Indigenous studies. Through these experiences, poetry became an avenue to viscerally connect others to knowledge and story.

The response to the series has been great so far, commented VPL staff. They are hoping the community-led initiative can become a regular part of their program offerings for 2019.

"It's important to have stories and poems as they give agency and voice," says Thom. ☒

For more information, go to: www.vpl.bibliocommons.com/events www.kaichengthom.wordpress.com www.mollybillows.com

Pierre Vassura: New Work 1983–2018

by PETRA GIFFARD

After an artistic career spanning several decades and continents, Italian-born artist Pierre Vassura will have his first major solo exhibition on Canadian soil at Richmond Art Gallery (RAG) this December.

Vassura has been creating artwork since the mid 1950s and arrived in Richmond in the early 1980s. After one small show at the Italian Cultural Centre in 2002 and many rejections from several of Vancouver's art galleries, Vassura was delighted to be approached by curators Jonathan Middleton and Eli Bornowsky and.

"They didn't have to convince me, I was ready," says Vassura. "I have got forty years' worth of continuous artwork and at the age of 83 I did not know what to do with it. So when the opportunity came [to exhibit] I took it. I have waited a long time and was not expecting it anymore."

Geometric abstraction

Vassura himself is keen not to simplistically define his artistic style within this large body of work, but he does acknowledge that there are recurring key themes such as his use of colour and line in a strong graphic style.

"It is very difficult for me to describe around forty years of work," says Vassura. "My style is my style. You have to see it to understand it. There is a unique

distribution of line and colours and a strong repetition of formal relationships."

Middleton agrees that there are recurring themes.

"The geometric abstract style of his work is really consistent within this large time frame. Even though the work spans many years there is a cohesiveness to it, and it is the work that Pierre most identifies with," he says.

Storytelling on canvas

Middleton and Bornowsky first heard about Vassura's work when they worked at the Or Gallery in Vancouver. The curators were struck by his dedicated and regimented approach and by his persistent production of artwork over many years, despite no real public appreciation. The pair eventually became instrumental in bringing Vassura's work to RAG's attention.

"Vassura has lived a long rich life but without any exhibitions," explains Bornowsky. "It seemed we ought to get the ball rolling and start looking at his life's work. The RAG was very excited to learn of a local Richmond-based artist of such high quality and wanted to play a role in presenting his work," he says.

The upcoming exhibition will showcase a variety of previously unseen artworks. Vassura's prolific personal collection of artwork consists of colourful and inventive paintings, sculptures and marionettes that predominantly date from the 35 years



▲ At 83, Pierre Vassura is ready for his first Canadian solo exhibition

that he has lived in Richmond. Bornowsky and Middleton have both worked closely with Vassura and his family to carefully select key works to include in the show.

"We wanted the exhibition to show selections from some of Pierre's most ambitious series of works," says Bornowsky. "I think our inclination was to exhibit some of his more idiosyncratic pieces as well. It is not necessarily a comprehensive survey, rather more like an energized first-take."

When asked about the key themes of the exhibition, Middleton explains that storytelling is central to Vassura's oeuvre.

"All cultures of the world tell stories and have an interest in conveying meaning via images. It is human nature to build narratives that teach us something. A lot of Vassura's work is based on fables, folklore and literature," says Middleton.

Exhibition aficionadi and neophytes

The curators are both keen for the exhibition to inspire others, including young artists. Both also point out that Vassura's work has the potential to resonate with the public both visually and on a humanistic level.

"We hope that the exhibition will be both interesting and stimulating for people who are

familiar with art practice and who are already supporters or followers of contemporary art, but we also hope that this exhibition is the sort of thing that gets people interested in art for the first time," says Middleton.

Vassura is looking forward to his work finally being on show to the general public.

"I would like people to come and enjoy the variety and try to understand it. It was a long time of work and to me it is finished. I will have happiness if people appreciate what I have done," he says. ☺

For more information about the exhibition, please visit www.richmondartgallery.org.

► "Verbatim" from page 1

annoyed when I experienced it at my expense. But very quickly, I wanted to understand these customs. I refused to react without knowing.

I remember the first person I dared to question. It was a Chinese woman I had been running into for months in the park in front of my building. In broken English, but with a smile, she explained to me her ritual of self-punishment, which consisted of blows along the body. Certainly, I could have asked Google for an explanation but I chose to focus on the person instead and learn from her, so that there would be an exchange. From these conversations, I discovered the under-appreciated diversity of Chinese gastronomy, the benefits of their alternative medicines and how, in reality, it is a

been trained to avoid other people's gaze and to flee from conversation. In fact, I do not know if I could have taken these steps before. But here I felt comfortable doing so, respecting convention of course. I think the trigger was the fact that I was being asked questions about where I came from, my cultural habits, and so on – part of that famous Canadian warmth of human exchange where we greet each other and converse so easily.

Some consider this superficial and point out the fleeting nature of these encounters. For my part, I find that acknowledging your neighbours creates an environment conducive to exchange. We feel accepted, even for a few seconds. "Victories, big and small, are within our reach every day if we only train our-



▲ Down the path of cedars through Vancouver's forests.

very community-oriented people who place family and friends at the centre of their social life. Since then, I have broadened "my research" to other communities.

I have always "asked many questions," but living in Sweden, and being French, I had

selves to see them." This also goes for kindness and civility. I find it agreeable, and I feel that I changed thanks to that. I am more patient, understanding, educated (I hope), and yes, a warmer person too. ☺

Translation by Barry Brisebois

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Kin Balam: a multidimensional musical project

by KRISTY DOCKSTADER

Balam S. Antonio is a multi-stylistic music artist of group Kin Balam.

At the age of 22, Antonio searched to find a musical style that truly spoke to him. After struggling to find his corner in the music scene, he decided to incorporate all the styles that spoke to him into a new combined, revolutionary sound all his own and thus began the creation of his music project, Kin Balam.

"I was really tired of playing the music of other people and I really wanted to create something that was more me. I always tell my musician friends, if they don't really identify with what they play, then create something. Make something. Push yourself," says Antonio.

Realizing a dream within

Born in El Salvador, Antonio moved to North America as a child with his family, who were political refugees. Antonio says he had a difficult youth surrounded by poverty, violence and racism. He grew up listening to rap and hip-hop and felt he could relate to many of the themes present in these genres of music. As he got older he became more in-

of different genres that spoke to him. He wanted to incorporate his Native ancestry, his Latin roots, his internal connection to hip-hop and rap, as well as the flamenco style he had learned in Spain.

Making his music reality

One year ago, Antonio began recording some of the music, but realized that in order to make the incredibly diverse sounds he craved, he was going to need help bringing his music to life. He called up a few other musicians he had connected with and asked if they would be interested in helping him create this musical project, now known as Kin Balam.

"Kin means the path and Balam means the jaguar... Sometimes I play alone, but usually I tell people, I'm just Balam. But Kin Balam is the project," Antonio explains.

Kin Balam consists of four core members: Colombian-born musician Alan Ruiz, Montreal-born musicians Myles Bigelow and Sangito Bigelow and Antonio himself. Ruiz came to North America to study music and master the guitar. He has since learned the bass as well, which he often plays in Kin Balam. Myles and Sangito are skilled musicians who Antonio



▲ Left to right: Alan Ruiz on drums, Yoandry Trujillo on flute, Balam S. Antonio on guitar and native instruments, Juan Encinales on drums and Sangito Bigelow on latin percussion.

terested in playing music and at the age of 22, he traveled to Madrid, Spain to study under the great flamenco musician, Jeronimo Maya. At this time, he also began to have an intuitive feeling that he needed to create something that was all his own.

"I had been part of different groups. Some of it was more Latino, some of it was more Flamenco, some was more like raw hip-hop, but I didn't really find myself fully," Antonio says.

Three years ago, he moved to Vancouver and had a realization.

"I told myself, I didn't want another year to pass where I did not manifest [this] project."

He began writing and composing his own music, pulling inspirations from a multitude

says provide the beautiful percussion sounds for the group. Besides the main guitar, bass and percussion, each member has learned to play a collection of native clay instruments that Antonio has been collecting over the years. These clay instruments provide many of the unique nature sounds found within the band's music.

The message

Antonio says that traditionally there is a lot of poverty and racism among the people of his Latino and Native heritage, so he aims to portray a message with his music.

"What I wanted to do, was to take pride in something that we had been taught not to have pride in, to have shame... We need to be proud of where we come from and who we are."

Photo by Nicolas Segura

November 20–December 11, 2018

by SIMON YEE

It's pretty cold out there these days! The holiday season is just around the corner, so dress warmly and check out some of the many events happening around the city. For entertainment, attend the many dance and theatre shows playing. Learn about and support a cause at a public panel or lecture. Take the kids out to enjoy an ice show at the planetarium or listen to lovely Christmas choral music!

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Akram Khan Company

Nov. 21–24
SFU Goldcorp Centre
for the Arts, Vancouver
www.dancehouse.ca

The British based Akram Khan dance company will be coming to Vancouver at the SFU Goldcorp Centre this November. Akram Khan's *Chotto Desh* ("small homeland" in Bangladeshi) takes a storybook view of Khan's childhood, growing up under the stern eye of his authoritarian father. Freely mixing Kathak dance with storytelling and mime, Khan creates a series of worlds that run from the ordinary to the mythic. While themes of exclusion and identity are wound throughout, the work is light on its feet and filled with a luminous humanity that grounds the fantastical in the universal. For tickets and showtimes, please visit the Dance House website.

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Dancers of Damelahamid

Nov. 22, 12 p.m.
Scotiabank Dance Centre,
Vancouver
www.damelahamid.ca

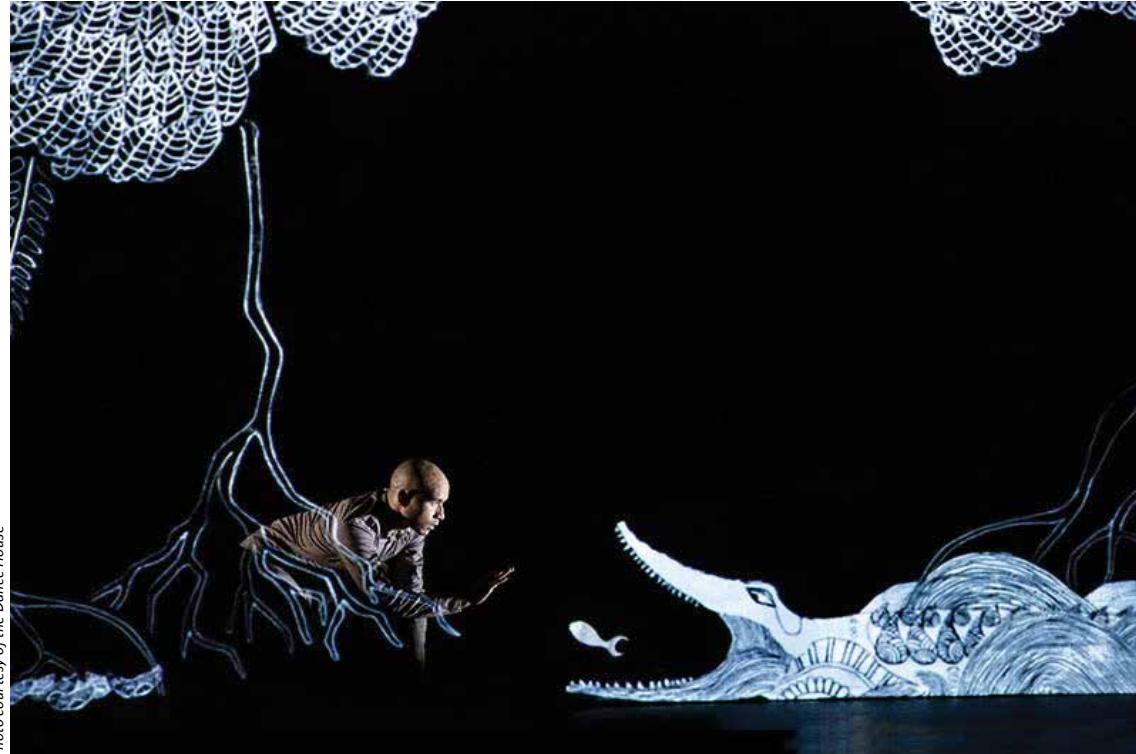
Dancers of Damelahamid is an Indigenous dance company from the Northwest Coast of B.C. with a rich history of masked dance, which inspires compelling performances. Through dramatic dance, captivating narrative, intricately carved masks and elaborate regalia, Spirit and Tradition shares the treasures of the company's heritage and bridges the ancient with a living tradition. The Dancers of Damelahamid will be at the Scotiabank Dance Centre noon on Nov. 22.

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21st Annual European Union Film Festival

Nov. 23–Dec. 4
The Cinematheque, Vancouver
www.thecinematheque.ca/eufilmfestival

Pay a visit to the Cinematheque Theatre to experience the cinematic offerings from 26 European Union countries during



▲ Dancer Dennis Alamanos of the Akram Khan dance company performs in Chotto Desh.

the 21st Annual EU Film Festival. Catch a Romanian drama about lost love and lost causes, a Portuguese fantastical family comedy about overbearing mothers and a psychological thriller set on the island Republic of Malta. From documentary to drama, comedy to historical, there's plenty to see. For showtimes and movie information, check out their website.

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Turn up the Sound Systems! Generative Sound Art Today

Nov. 24, 12 p.m.–3:30 p.m.
Surrey Arts Centre
www.surrey.ca/culture-recreation/27324.aspx

On Nov. 24, why not come on down to the Surrey Arts Centre for this year's Sound Thinking event focusing on generative sound art. With advances in computer technology, artists and composers program more complex self-generating musical structures. They use algorithms to produce new music and sound forms. In doing so, they delegate some of their authority to machines. What is at stake for art and culture with the increase of computer-driven sound practices? For artist bios and more information, please check out the website.

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Chez Nous: Christmas with Elektra

Nov. 24, 7:30 p.m.
Nov. 25, 3 p.m.
Shaughnessy Heights United Church, Vancouver (Nov. 24)
Good Shepherd Church, Surrey (Nov. 25)
www.elektra.ca

Join one of Canada's most celebrated choirs in Vancouver or

Surrey for a family-friendly concert of familiar melodies and new choral music in celebration of the Christmas season. Elektra is thrilled to bring the artistry of Canadian opera star, tenor Ben Heppner, to its audiences at Chez Nous: Christmas with Elektra. Joining Heppner, Artistic Director Morna Edmundson, pianist Stephen Smith and Elektra's award-winning voices are the delightful Vancouver Youth Choir Kids and their director Cassie Luftspring. Elektra promises to lighten the darkening days with beautiful, seasonal music.

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A Charlie Brown Holiday Double Bill

Nov. 24–Dec. 30
Waterfront Theatre on Granville Island, Vancouver
www.carouseltheatre.ca

Good Grief, it's twice the fun! Experience the ups and downs of everyday life in *You're A Good Man, Charlie Brown*. When your friends are the Peanuts gang, no day is ever ordinary, and somewhere between Beethoven's birthday, peanut butter sandwiches and team baseball, Charlie Brown and the gang learn about the joys of friendship and stumble upon the true meaning of happiness. Then in *A Charlie Brown Christmas*, Charlie Brown directs his friends in the school Christmas pageant. With help from his friends and a ragged little tree, he discovers what the season is really all about. This special double bill feature is playing at the Waterfront Theatre on Granville Island from Nov. 24 to Dec. 30.

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▲ Explore ice worlds like Enceladus at the H. R. MacMillan Space Centre.

Cosmic Nights: Ice Worlds

Nov. 29, 6:30–10 p.m.
H. R. MacMillan Space Centre,
Vancouver
www.spacecentre.ca

Grab a friend and come on down to the H. R. MacMillan Space Centre for Cosmic Nights: Ice Worlds. We will be exploring whether life can exist on the icy planets in our solar system and beyond. Learn more about current missions and hot topics in astronomy and space exploration in this fun evening of science and socializing. The centre has a custom planetarium show, guest lecturer, music, drinks, science demonstrations and games at this 19+ event. Doors open at 6 p.m. For more information, please check out the centre's website.

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Eclipsed Cinema: The Film Culture of Colonial Korea

Nov. 30, 3:30–5 p.m.
C.K. Choi Building at UBC,
University Endowment Lands
www.iar.ubc.ca/events

On Nov. 30 at the C. K. Choi Building at UBC, University of Oregon

professor Dong Hoon Kim will present his book *Eclipsed Cinema: The Film Culture of Colonial Korea* that explores the seldom-studied film culture in Korea under Japanese colonial rule (1910–1945). Instead of looking at colonial film history merely with the framework of Korean national cinema, *Eclipsed Cinema* locates cinema in colonial Korea at the discursive junctures of colonial, regional and Korean and Japanese national cinemas. *Eclipsed Cinema* also excavates under-investigated aspects of colonial film culture, including the representational politics of colonial cinema, film exhibition, film reception and spectatorship, and Japanese settlers' film culture.

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Landscapes of Injustice: Public Panel

Dec. 2, 1–4 p.m.
Nikkei National Museum & Cultural Centre, Burnaby
www.centre.nikkeiplace.org

Constitutions are stories the nation tells about itself. The histories of Japanese Americans and Japanese Canadians reveal that many chapters of those stories involve oppression, racism and injustice. And yet, constitutions are also built, maintained and transformed in moments of constitutional failure, resistance and faith in constitutional ideals. The public panel at the Nikkei Cultural Centre on Dec. 2 will explore a diverse array of constitutional stories involving Japanese Canadians and Japanese Americans and explore the important role of communities of Japanese descent in the constitutional history of Canada and the United States.

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United Nations International Day of Persons with Disabilities

Dec. 3, 1–9 p.m.
Roundhouse Community Arts & Recreation Centre
www.roundhouse.ca

The Roundhouse Community Arts & Recreation Centre will host Vancouver's annual community celebration of the United Nations International Day of Persons with Disabilities. Daytime programming highlights the achievement and talent of people of all abilities with hands-on activities, wellness and recreation demos and an art fair and exhibition featuring work by artists with disabilities. Evening programming features a cabaret-style film as well as art and performances created by, for, or about individuals who live outside the box. An annual sell-out event, please visit the website to book tickets early for a night to remember!



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