From the number of eggs in cakes to keeping score in sports, math is ever present. Though it plays a major role in nearly everything, people are rarely conscious of the math in our surroundings.

In a digital age, invisible but omnipresent algorithms do everything from guessing which ads will be clicked on to operating rockets.

By focusing on teaching students the rudiments of mathematics, BC Curriculum aims to instill “mathematical habits of mind.” Subsequently, students should be able to develop their proficiency in post secondary math.

High school math
High school math is designed to equip students with the necessary skills to be a numerate citizen. These range from number sense and patterns to statistics and probability.

Essentially, the curriculum strives to enable students to solve abstract and concrete problems mathematically. The curriculum outline states that its mission is to teach students how to “view and navigate their world with a mathematical perspective.” Is this really being achieved to the greatest effect? Some students question if the math they learn can be applied to every-day life at all and a substantial portion of them find it plain boring.

Alan Peng, 16, explains that he doesn’t enjoy many aspects of school math because of the way it’s taught. Doing tests where the answers can only be obtained by one method is formulaic and promotes uniformity in students.

Peng recounts the first time he encountered Pi in grade 5, remembering that he wasn’t taught what it was, but to just plug it in to the equation. He remembers asking what Pi was, but the teacher never explained what it was or why they were using it at all. He prefers the sections of math that involves looking at a question and “finding [his] own method” to solve it.

He explains that most school math gives you an equation, tells you to follow it, and that this way of teaching takes the
Cultural Spotlight

by TINA QU

The Filipino Celebration at the Museum of Surrey pays homage to the rich culture of the Philippines, comprised of both traditional Filipino and Spanish Catholic traditions with American and Asian influences. The event will be held on Sept. 21.

"There will be food trucks that will feature popular Filipino dishes, Tagalog and English storytelling with the Surrey Public Libraries, crafts and different performances that will depict our culture and history and Fraser Health will have a booth for vaccination and immunization," says Joy Sapiera, Settlement Worker at Immigrant Services and Family Support Worker in the Family Resource Program at Options Community Services. "Immigration Services will also have tables for information regarding the different Settlement Programs."

The Settlement Program provides guidance, support and access to necessary government and community services for new immigrants and refugees settling into different communities in Canada, while the Family Resource Program provides support and resources related to parenting, child development, early literacy and the health and safety of children and families in Canada.

Music, traditions, food and bayanihan

Originally from the Philippines, Sapiera is immersed in Filipino culture. She learned the Tinikling, a traditional dance named after the tilting bird and involving bamboo poles, at a young age as one of the requirements for her Physical Education class. The Filipino Celebration will include the unique opportunity to learn this Filipino folk dance.

Sapiera says that for Filipinos, traditions and culture are very significant, especially those in their homes and family. They are very family-oriented, often religious, and appreciative of art, fashion, music and food. For example, naturally set aside specific days for celebrations such as festivals, birthdays and reunions.

"And of course, every gathering love to party, eat and sing." A traditional Filipino dish lumpia, a savoury snack made of thin pastry, will be available for free sampling at the celebration. According to Sapiera, Filipinos are very hospitable and friendly. Filipino, the national language of the Philippines, is largely based on Tagalog. Sapiera says it's easy for Filipinos to strike up conversations with people, even if some tend to be shyer than others.

"Filipinos help one another without expecting anything in return, so that undertaking their responsibilities become much easier," says Sapiera. This unity is known as bayanihan, which means 'community spirit.'

Sapiera's journey to Canada

As an immigrant herself, Sapiera is dedicated to her work. Originally from Taal, Batangas, Philippines, Sapiera moved to Canada in 2006 as a single mother with her two sons. Although she faced her share of challenges along the way, she doesn't regret immigrating, as she believes her kids can have a more comfortable life here.

Before moving to Canada, Sapiera worked as a licensed Social Worker for 15 years; she was the Chief of the Medical Social Service Department at the Lung Center of the Philippines. However, her first job in Canada was to serve as a Tim Hortons employee. Despite going from supervising staff and signing and approving requests to making coffee orders and running errands, Sapiera didn't mind and considered her job a "survivor job." She worked three more of these before deciding to go back to school to get her Social Service Diploma. After doing a practicum at Options Community Services, Sapiera was hired by them and have been with them for ten years now.

Sapiera feels the Filipino Celebration will help spread a culture that is so important to herself and many other members of the Filipino community to people from all over the Greater Vancouver area.

For more information, please visit: www.surrey.ca/culture-recreation/2372.aspx

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Srijana Sunuwar (a.k.a Jana)

by AASTHA PANDEY

Srijana (a.k.a. Jana) Sunuwar was born in Janakpur, Nepal. She spent her early childhood in Japan after immigrating with her parents to Vancouver in grade 9. The move from the East to the West changed her life in multiple ways, but Sunuwar believes it was a positive transition and that she changed for the better after her move to Vancouver. "Nepal being Asian and moving to Japan to another Asian country with a different culture, it was still a good transition for me," she says. "I really warmed up to the foreign culture, to the Western culture."

Sunuwar describes herself as an outgoing person who likes being around people, but this wasn't always the case. In the past, she described herself as an introvert, a shy person who needed to make an effort to open up. However, "my work has changed me, and so has Vancouver." When I first moved here, I was trying to be Canadian, I used to want to understand what it means to be Canadian, says Sunuwar, and she tried very hard to fit in. However, she found that she loved the diversity in Vancouver because it made her aware of how similar all humans are. She claims that the first time she was introduced to hiking by a friend she was very surprised. "Back home the idea of hiking up and down a hill is laborious, but here people treat it as an activity!"

When talking about her career in nursing, Sunuwar mentions that there's a certain level of cultural effect on her: "Back home, boys are pushed into engineering, and girls are pushed into health care." She wanted to pursue an art degree, but says "I know that you have to be really good to make it as an artist, so I diverged towards something safer, I chose health care." With no regrets, she reports that she is living a very happy and open-minded life in Vancouver.

When asked about her favorite things about Vancouver, Sunuwar mentions how much she enjoys the different cuisines she gets to try in the diversity that Vancouver brings. But most importantly, she appreciates the green trees, the nature, and the scenic spots, her favorite being White Cliff Park and the Horseshoe Bay area. "The feeling of the green trees, it's so calming," she says.

Sunuwar's appreciation for Vancouver continues to grow in comparison to other parts of Canada: "When I went to Edmonton (for work) and came back to Vancouver, I really appreciated the tall evergreen trees," she says.

Immigrating to Vancouver was an experience that changed Sunuwar as a person. She is now someone who has grown out of her comfort zone, who can take risks, try new things, and open up a lot more than she used to.
Revitalizing language: Michelle Sylliboy’s hieroglyphic poetry

By Kylie Lung


Sylliboy is an artist raised on unceded territory in We’koqma’q Cape Breton, Nova Scotia. She has always had a passion for art, as well as a love for teaching and has worked for almost 20 years in the Vancouver Public school system. Today Sylliboy is back in We’koqma’q territory in Nova Scotia, where she grew up, to work on her PhD research. It is the place where her love for artistry and creativity began.

“My mother that raised me loved taking photos and one of my father’s nephews was also a photographer and I really enjoyed what they did,” says Sylliboy. “Creativity presented itself as something that was always around her, as well as a distraction from the harsh realities of living on a reserve as a child.

“When I was a child I used to draw all the time,” says Sylliboy. “I didn’t realize I went to a Federal Day School, until recently. This is a sad part of history because it wasn’t a very pleasant experience at all, but I do remember drawing a lot trying to just escape.”

Going back home

Sylliboy went back to her reserve in Cape Breton two years ago to complete her PhD research and explore her idea of a hieroglyphic poetry book.

“I had to come home to talk with my community, not just with my community but with many community members,” says Sylliboy, “and try to get feedback: if they were interested in revitalizing the hieroglyphic language and if I was doing the right thing, so I started doing a workshop to get a sense if we were ready for it. Turns out that people are hungry for it.”

Sylliboy found Mi’kmaq people yearned to bring back the ancient tradition of their hieroglyphics, and she hopes that her new book will make it more mainstream in the communities in which she was raised.

“Part of my PhD dissertation was to see what I could do to revitalize it [hieroglyphics], and I realized I needed to create an example of what we can do with the language, and use it as an everyday tool as the way you use the English language,” says Sylliboy.

Sylliboy took that feedback and created *Kiskajey – I Am Ready*. It is the first hieroglyphic book of poetry and its release coincides with The International Year of Indigenous Languages, an event created by the United Nations in order to raise awareness of the endangerment of Indigenous languages all over the world and revitalize the link between language and peace and reconciliation.

Interactive book launch

Attendees to Sylliboy’s event will be in for more than a cut and dry reading of poetry. *Kiskajey – I Am Ready* was originally launched in the Maritimes where she decided to collaborate with local musicians, bringing a multi-dimensional feel to her work. She plans to do the same when her book comes to Vancouver.

“In Vancouver, I’m collaborating with local musicians and we’re going to communicate on different areas musically, emotionally, and visually,” says Sylliboy. “Like in the past, musicians played with the sound of their instruments and I would read my poetry; and during the middle of the performance I would go into the audience and randomly ask the audience to draw the hieroglyphic poetry from my book.”

Sylliboy wants the reader to interact with her komqwej’wikasik poetry and through this interaction become more acquainted with the language form of her people.

“It’s quite unique and every-one walks away remembering that experience,” says Sylliboy. “It’s engaging and not the typical book launch. People walk away inspired from many different levels.”

For more information visit: www.vpl.bibliocommons.com/events/5f5c3d8d35f45e1e2dc2007c3ebf53f6

Michelle Sylliboy, poet from We’koqma’q Cape Breton.
The evolution of language populations in Canada, by mother tongue, from 1901 to 2016

Early in the 20th century, most Canadians’ mother tongue was either French or English. In 1901, about one-tenth of the population declared an Aboriginal language or an immigrant language as their mother tongue. The concept of mother tongue was not defined in the Canadian census until 1941, when it was defined as the first language learned at home in childhood and still understood.

Over the next 115 years, Canada’s linguistic profile became considerably more diverse. The share of Canadians with French as a mother tongue declined, while the proportion of Canadians with English as a mother tongue increased. The share of people whose mother tongue is a non-official language as a mother tongue increased, and vice versa.

Changes in the three major linguistic groups in Canada

The share of people whose mother tongue is English increased slightly from 1901 to 2016. It was around 60% over this period, ranging from a high of 62.3% in 1911 to a low of 56.5% in 1941. Since 1986, however, this share has been gradually decreasing. In 2016, people with English as their mother tongue accounted for 52.0% of the total Canadian population, compared with 62.6% in 1986.

The share of the population whose mother tongue is English and that of the overall population whose mother tongue is a non-official language evolved in opposite directions; when the share of people whose mother tongue is English increased, the share of those whose with a non-official language as a mother tongue decreased, and vice versa.

From 1901 to 1986, the share of the population with a non-official language as a mother tongue varied between 8% and 13%, reflecting international migratory flows. Without sustained migration, this population tended to decline, as it did from 1931 to 1951, during the 1970s and in the first half of the 1980s.

Since the early 1990s, however, the number of immigrants admitted to Canada has been consistently high – between about 200,000 and 250,000 per year. As a result, in 2016, 22.0% of the total population declared a language other than English and French as a mother tongue. This population is highly heterogeneous in terms of language. In the 2016 Census, more than 130 immigrant languages were recorded.

In the 2016 Census, 213,225 people reported an Aboriginal language as their mother tongue, accounting for 0.6% of the population. Although their enumeration was certainly not complete, the 1901 Census counted close to 37,000 people whose mother tongue is an Aboriginal language, representing 1.4% of the population.

Aboriginal languages in Canada have been evolving over genera-
tions. Many Aboriginal languages are unique to Canada, spoken no-
where else in the world. Several Aboriginal languages are now “endangered” with few people reporting speaking them, while a few others are considered “via-
ble” in the long term. Past events have significantly harmed the viability of Aboriginal languages in Canada. These include the im-
plementation of the residential school system, under which gen-

Evolution of the population by mother tongue, as a percentage of the total population, 1901 to 2016, Canada

DEFINITIONS

Mother tongue

First language learned at home in childhood and still understood at the time of the census. For the definition used in the censuses at the beginning of the 20th century, see Houle et Cambron-Prémont (2015).

Aboriginal languages

Languages native to the North American continent. These include Cree languages, Inuktitut and Dene, among others.

Immigrant languages

Languages – other than French, English and Aboriginal languages – whose presence in Canada is origi-
nally due to immigration. These include German, Chinese, Ukrai-
nian, Spanish, Italian and Punjabi, among others.

Non-official languages

Aboriginal and immigrant languages combined.

Statistics Canada

Release date: February 21, 2018
The hardest laugh

by MATTHEW FRASER

The year 2009 was seen by many as the birth of a new discussion on race relations. Many saw the election of America’s first black president as the start of a post-racial era. At that time, playwright Young Jean Lee was finishing off her newest effort, "The Shipment." A pointed and upfront commentary on racial stereotyping and its connections to entertainment, the play will run from Sept. 24 to Oct. 5 at the Firehall Arts Centre.

Featuring an all-black cast and a willingness to go straight into the heart of the matter, "The Shipment" conveyed both the awkwardness of self-reflection and the uncomfortable truths of great comedy during its initial run. Fast forward to the present where the "post-racial era" line seems more unsure, local Speakeasy Theatre troupe has brought the direct and unflinching play to Vancouver. Community and Diversity coordinator & artistic associate Omari Newton and artistic director Kayvon Khoshkam joined in as co-directors for this production.

Understanding through theatrics

As the social justice movement does its best to reshape the world, it has brought with it a consistent and unyielding pressure to reveal and remove any instance of cultural appropriation. Though "The Shipment" is about the black experience, its creator, Young Jean Lee, is a Korean American. Khoshkam explains the way Lee avoided appropriation by first explaining the purpose of theatre. "The integral spirit of theatre is the empathetic quality of learning and understanding somebody else's experience. We must all hold the proper space, and we all must be present," he says.

Khoshkam further noted that the process of learning and understanding somebody else's experience meant – for Lee – sitting and working closely with the original black cast to learn about their worldview and desires. In doing so, the aim was never to make the piece about her or to garner all of the attention but to make a truthful extension of their realities. That truth reminded the Speakeasy cast of their own vicissitudes.

"There were many parts of the piece that resonated with the cast as well. As black artists we are all hyper aware of the many stereotypes associated with our identities," Newton explains. "Our job as directors was to make sure we articulated our understanding of the piece to the cast so that we could address any concerns that came up."

The subversive truth

While living in a multicultur- al metropolis, Vancouverites frequently fall into the trap of seeing themselves as well inte- grated and above the baser trib- alism that fuels stereotyping, but Speakeasy brought "The Ship- ment" here precisely to challenge that.

"We were aware that this com- munity can often feel that race issues are the concerns of the rest of the world. The Shipment is surprising and subversive in how it reflects our own overt or hidden bias. Whether we like it or not, we all have preconcep- tions of how we think of people, and how we believe we behave," Khoshkam points out.

Speakeasy Theatre, dialogue with neighbouring audience members is imperative and the only way to find out where and what people agree with, disagree with or downright don't like. Newton reinforces this idea by stating that any work of art worth considering will land on audience members differently. "Propaganda aims to convey a specific message or political view," he continues. "Theatre aims to af- fect people on a visceral level."

With its keen edge and adaptable cast and direction, Speakeasy will surely find its mark. The play promises to be an eye- opening journey that audiences won’t want to miss. For more information, please visit: www.freethallartscentre.ca

Translation by Barry Brisebois

The Source

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Translation by Barry Brisebois

The magic of being in another place lies also in the encoun- ters! For instance, my room- mate, who met me at the airport before I had even signed the lease. The banker who gave me the loan. The seller who met me at the market who inspired me to discover his farm and way of working, an invita- tion that I hope to honor with two friends (two extraordinary women, also recently arrived in Vancouver).

The magic of being in another place lies also in the encour- ters! For instance, my room- mate, who met me at the airport before I had even signed the lease. The banker who gave me the loan. The seller who met me at the market who inspired me to discover his farm and way of working, an invitation that I hope to honor with two friends (two extraordinary women, also recently arrived in Vancouver).

I have discovered a city where I feel more free, especial- ly with respect to my clothing and physical appearance. Hav- ing grown up in a country that is seen by many as a country of luxury and high fashion leaves scars. It is a country where I am always careful not to take the metro late at night in a mini- skirt because it could be dan- gerous and to avoid the night bus because I would be the only woman. Here I reconsider.

Many say that a world class city has a significant financial cost. Having lived in Paris and one hour from London, I have some doubts, especially if I compare the quality of life that the three cities can offer. My criteria for this is feeling safe, access to healthy, quality food and proximity to nature, in- cluding the sea or the ocean.

My two months in Vancouver has also made me realize that the grass is not always greener elsewhere. The grass is simply different. Each city, country, or culture has its pros and cons. And in addition, according to the periods of my life and my expectations of the moment, the grass will have a very different flavour.
Two Modern Noh Plays By Yukio Mishima will premiere Sept. 6 and run through Sept. 14 at the Vancity Lab at The Clutch.

The dual production features two plays: Sotoba Komachi, directed by Kenneth Tynan and Hanjo, directed by Kate Ely.

"Both plays dance around the theme of love, the reality of what it means to love someone and the timing of it all," says Ely.

Sotoba Komachi: A tragic love story

"Sotoba Komachi is about an old woman and her former lover, who has been reincarnated with no memory of her, and how their love for each other spans across time," explains director Tynan.

This may sound like a wonderful Hollywood film, but it's actually a tragic love story.

Tynan says Sotoba Komachi is a lesson for young people not to be blinded by their young love, but instead to look forward to their future love. At the same time, older couples must not forget where their love started and to treasure those moments.

"While we're young, we get so wrapped up in love and finding romance, that we can sometimes forget to let it naturally happen, while older couples can be too embittered and forget that their youth was beautiful and what made their love so strong to begin with," he says.

With Sotoba Komachi, Tynan is trying to create both of those experiences at the same time: "I'm trying to create two moments in time: one present, one past."

He admits those transitions have been tough.

"The actors have to remember when they are in the present and the past, as it is two worlds colliding and the actors must present both time periods differently," he says.

"As director, I've attempted to create these beautiful Anatasia moments, as I call them, where they are not really present, but occurring in and with the main couple," says Tynan.

He also says that those moments wouldn't have been possible without choreographers Christian Lagasse and Jessica Orryall, and composer Quincy Mayes.

Hanjo: a promise to each other

"I think Hanjo is an important story because the themes of it are really relatable to people's lives," says Ely.

She admits directing Hanjo has been an emotional experience for her. "We are trying to reach the true feelings of anger, love, and regret that the characters are living."

The play is about a geisha named Hanako, who meets and falls in love with a young man in Tokyo; the pair exchange vows as a promise to meet again. Two years go by and Hanako is still waiting for her lover's return, she says.

Ely hopes audiences will be able to see themselves in this piece.

"Pining after a fantasy, being afraid to express your true feelings, not feeling worthy of love, the frustration of not being loved in return and true love taking time and patience to grow," are all the things that make this piece relatable to others, she says.

Ely also explains that a lot of time and effort went into finding the perfect way to portray the story through set design to complement the soulful performance of the actors.

Upcoming traditions

Both Tynan and Ely try to incorporate elements from traditional Noh theatre into their plays. Noh actors would traditionally wear hard carved wooden masks that portray different emotions, and also used fans to emphasize words or actions.

"I think it's important to acknowledge where these stories originated and how they might have traditionally been performed," says Tynan.

"Incorporating these aspects has been difficult as my actors are not traditionally trained in that sense, but I commend them for taking up the challenge."

"Though traditionally Noh plays were for an all-male cast, these are not traditional Noh plays," he continues. The writer, Yukio Mishima, wrote and updated the stories the Noh plays were traditionally told in, even going as far as adding western elements to it, explains Tynan.

Because so many talented women auditioned for Hanjo, Ely and her team decided to make it an all-female cast. "In adding women to the script, it means that we’re now also updating how traditional plays are presented," she says.

For more information: www.mtsstheatre.com

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

"Math" from page 1: investigative aspects and the fun out of math.

For those who feel uncertain about math, hope may be on the way.

Veselin Jungic, PhD, will discuss math's role in life in general and the importance of being open every -

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"Math" from page 1: investigative aspects and the fun out of math.

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A rare opportunity to view ‘Old Master’ Italian prints

by NAILA TOPAN

Curator Hilary Letwin has teamed up with the Burnaby Art Gallery to showcase Italian prints dating from the Renaissance to the 18th century at the Saints, Sinners and Souvenirs: Italian Masterworks on Paper exhibition. Gathered from local private and public collections, the works will be available Sept. 13 to Nov. 17.

European prints and drawings from this era, Letwin explains, are given the overarching term old master prints.

“The material is primarily works on paper or prints: etchings and a number of drawings,” she says. “There hasn’t been one like this featuring Vancouver historical arts in a very long time. It’s exciting to be able to bring these works together. The drawings were done as a part of a bigger work in process; a pouring of their thoughts onto the page. There’s something very intimate about this, which is very appealing.”

The rise of prints

Letwin’s fascination with old master prints stemmed from a young age. Having completed a degree in Renaissance Italian Art History, and a couple of Master’s degrees, she continued on to pursue a PhD where her dissertation was based around printmakers in the Italian region of Mantua. Her takeaways from the print-making process there included the accessibility of this art, as well as the outlet of creative expression woven within the prints.

“What was so cool was the… self-expression, that they were making political commentary on what was happening at the time. [Prints are] an extraordinary medium, as well as portable and cheap,” she says. “There were a number of publishers working in Rome so collectors could make their own selections… prints could be bought by pretty much anybody.”

Letwin says during this era, middle class homes commonly displayed prints of the Virgin and Child; the prints were then passed down through the generations.

To further her research, Letwin began getting to know the local art scene and museums in Vancouver, looking into the public collections to garner a sense of the Italian historical works of art here that related to her dissertation.

“I am looking forward to being able to share the Vancouver area collections. We can highlight what’s here and local to our area and draw out the works that we have in our public collections, as well as from our private collections.”

Something borrowed

Amongst the art at the exhibition will be the featured print River God Po and a Putto, borrowed from the Morris and Helen Belkin Art Gallery at UBC. Letwin conveys the appreciation for intricately monochromatic prints like these that have survived for over 500 years.

In addition to the Burnaby Art Gallery, the program for Saints, Sinners and Souvenirs will also be running concurrently with an exhibition at Simon Fraser University.

“Their library has an incredible collection of 16th century Italian books that was donated to them in 1995,” Letwin says of SFU. “While ours is running, they are running one at the library about these books. The publication has essays by me, Julian Brooks and Ralph Stoneman about the prints. The idea is that we can highlight the intersections between the prints, the drawings and the books. Often the same people working on the books would have been familiar with the prints that were circulating at the time.”

Other events taking place during the two-month period include a printmaking workshop and a music concert – Baroque and classical – that the gallery is offering within the exhibition.

Letwin encourages participation at the public opening on Thursday, Sept. 12 from 7 to 9 p.m. “And we have some amazing sponsors for the project,” she says. “The Italian consulate is sponsoring the project as part of Culture Days.”

Letwin says she would love for artists and younger people to come and see the wonderful treasures to be found locally.

“It’s a great opportunity for artists to look at these historical traditions,” she adds.

For more information, visit www.burnaby.ca/Things-To-Do/Arts-and-Heritage/Burnaby-Art-Gallery/Exhibitions/Saints-Sinners-and-Souvenirs-Italian-Masterworks-on-Paper.html

The program includes a study day on Oct. 28 for people who might have more specific interests in the material.

“Burnaby Art Gallery has a tremendous tradition of programs that bring people in at lots of different interest levels throughout their exhibitions,” she says. “I will be doing a tour on Sept. 29, highlighting some of my favourite works.”

On: September 22nd, 2019
Time: 8.00 am to 4.00 pm
Venue: Bollywood Banquet Hall, 201, 8166, 128th Street, Surrey

*Free admission & light refreshments

Join us for our annual mini retreat to learn, grow, laugh & become healthy in mind, body and spirit! Workshops on yoga, dance, meditation, self defense & more.

Keynote Speaker - Dr. Claudia Bussanich. Dentist, Rajyoga meditation teacher and Center Coordinator of the Brahma Kumaris, Vancouver

For info contact: Sonia 604 307 8796 or email: shaktisociety2000@gmail.com

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By Xi Chen

Shanique Kelly, also known as Softieshan, only got into DJing three years ago but has already made a name for herself in the city as a sought-after event producer. She is a regular presence at some of the local popular venues and she also runs ‘LEVEL UP,’ the city’s only monthly Queer Rap and Hip-Hop party.

As part of the Vancouver Fringe Festival, and her brainchild of a government grant application, she will host Elevate at the Club House – a one day festival style event that wraps music, food and art in one space on Sept. 14.

“Shanique Kelly, DJ

I applied for a grant last November with Creative BC and came up with an idea. I like to do work around engaging communities, for me, particularly women in the black community, so I came up with the idea of a one-day event celebrating different black females, non-binary singers and DJs, and that is what Elevate is about,” Kelly says.

Representing minorities

Kelly got into DJing accidentally after attending some workshops organised by Intersessions, a grassroots organization that runs DJ and sound workshops geared towards women and members of the LGBTQ+ spectrum to address the gender and sexuality based gaps in the music industry.

“I was practicing for fun and we decided to do a fundraiser event for Black Lives Matter. That was the first event that I organised as a DJ, and after that everything started to snowball,” she says, talking about her career transitioning into a DJ.

Kelly now runs the Vancouver chapter of the Intersessions and she also started a regular monthly queer rap and hip-hop party called ‘LEVEL UP.’

“At the event last month for Pride, over 600 people were there – that was a huge milestone for me,” she adds.

Identified as female and queer, not because she grew up feeling it but because she fell in love with someone who isn’t a man, Kelly says that just by engaging, a new type of relationship, she realised there is a whole new community that exist who are black and queer.

“Where are the representation for queer black people?” she wondered.

So she feels strongly about building a safe space for members of these marginalised communities after getting feedback that many of them don’t feel safe in a lot of the nightlife spaces.

“The DJ scene is quite male-dominated. There are not a lot of spaces for female lineups. I think the representation is important. It is hard to know that you can do it if you don’t see anyone who looks like you doing it,” Kelly says.

Combating racism

Born and bred in Vancouver, Kelly is a second-generation immigrant with family roots in Jamaica. In a city where the black community only ac-
By Simon Yee

From art gallery openings and theatrical performances to the moon festival cut in gardenings, enjoy the last days of summer 2019 by attending some of the thematic events and festivals happening around the city. Autumn begins on the fall equinox: Sept. 22. Join in! You can:

**2019 Mid-Autumn Moon Festival: Tea & The Moon**

**The State of Ethics: Moral and Civic Education in Ulambaatar**

The 2019/2020 Pacific Theatre season opens with American Mother of the Maid, a play by the Quay. Since its inception, the New Westminster waterfront friendly festival is a great way to enjoy the beginnings of fall on the New Westminster waterfront by the Quay. Since its inception, the festival has continued to grow steadily with new and exciting components that highlight and celebrate the environmental, economic and socio-cultural importance of the Fraser River.

The State of Ethics: Moral and Civic Education in Ulambaatar features a diverse assortment of exhibits, children’s activities and live music. For a scheduled list of events, check out the festival’s website.

**Kokoro Dance: Reading the Bones**

Kokoro Dance is one of North America’s longest running improv festivals, aiming to celebrate spontaneity and collaboration through the art form of improvisation. Since 1999, they have showcased over 1200 international and local improvisers for thousands of theatre and comedy fans. The annual festival features over 40 unique performances, inspiring public workshops and an opening night gala to celebrate Vancouver’s booming improv scene. For a complete line of performers and shows, check out their website.

**Under Paris Skies - La Musique d’Edith Piaf**

Celebrated Vancouver Island jazz singer Edie Daponte is taking her sell-out Edith Piaf show on the road in September to eight different cities in British Columbia, one of which will be at the Centennial Theatre, North Vancouver on Sept. 26. The format of the show has the audience transported to an intimate Parisian theatre. With carefully selected music, lighting and costumes, the stage is set to invite the audience in for a captivating evening of music and storytelling. For tickets and more information, please check out their website.