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contemporary
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Fringe sports increase in global popularity

by SAM SHOAI

When North Vancouver's Anna Rice reached the round of 16 in female singles badminton at the 2008 Summer Olympics, she became the first North American ever to do so.

Badminton and rugby are sports that have remained largely under the radar in Vancouver and the rest of Canada despite their huge international profile and their long history in British Columbia.

While badminton is extremely popular internationally – it is the second most played sport in the world, behind only soccer – it has traditionally been just a fringe sport in Canada.

However, particularly in Vancouver and the rest of British Columbia, there are signs that this trend is changing. A key factor in the growing success of badminton and other former fringe sports is the increasing participation among all sections of the population, not just the cultures and people that traditionally play them.

Rice, a five-time Canadian national badminton champion and two-time Olympian, has seen first-hand the sport's global popularity, especially in Asian countries such as China, India and Indonesia. The men's singles badminton final had the second highest viewership of any event at the 2012 Olympics. However, Rice, who now serves as head coach of Badminton Vancouver, has also witnessed the growth of the sport among different communities in the city.

"With Vancouver being so multicultural and having such a



▲ An estimated 3,000 women play rugby in British Columbia, increasing its popularity and quickly becoming less of a fringe sport.

strong Asian influence, it's just a natural fit that we're becoming one of the badminton hotbeds in North America," says Rice. "But at Badminton Vancouver we really embrace diversity and try to welcome people from as many different backgrounds and actually use that as an appeal. You can meet people from all different walks of life and cultures and yet you're all connecting through this sport."

The growing number of badminton tournaments being played in Canada and scholarships being offered by Canadian universities

are providing more options for those who wish to play the sport competitively. However, Rice emphasizes the benefits of badminton for everyone and believes that the sport's accessibility is largely responsible for its growth. She cites in particular the number of young girls who may not participate in other sports but are drawn to badminton.

"It's a less intimidating sport. Even if you don't have amazing athletic skills, you can still be good at it in other ways. What's so special about badminton is

that you can enjoy it on so many levels. It's one of the few sports where a five year old can go out and play with their grandparents," says Rice.

While mainstream North American leagues and teams dominate sports coverage in the media, local amateur participation in sports has always received less attention. It may be this lack of media focus that limits public awareness of and participation in sports like badminton and rugby. Soccer, by far the most popular sport glob-

See "Sports" page 6 ►

Photo courtesy of B.C. Rugby Union

Verbatim Ode to Vancouver

by MARC RILEY

Vancouver is many things – a world-class urban metropolis, a home for immigrants seeking a better life, and much more. But to me, first and foremost, it's my home.

Now, my relationship to this city is kind of peculiar. Most of my life, I've lived in the suburbs, so I have always admired Vancouver from a distance. Growing up, it was my favourite place to be and I always looked at it with a sense of awe. It was where everything was happening and where everything interesting was. I loved the diversity, the wide variety of lifestyles, and I loved how it was a city that people from around the world would love to come to. I just grew to love the city more and more. Most of all, I loved how I could meet almost any type of person here. It seemed to be a place where anyone could make a home.

One of the reasons I feel so close to this city is because of my history with it. Even if I moved across the world and never came back here, my cherished memories will always be with me. They are personal and distinctive, like how as a child my grandfather would regularly take me to Stanley Park and the Seawall to spend time with me, and they are ordinary and generic, like how as a teenager I routinely travelled downtown to stroll up and down Granville and Robson streets. What also comes to mind is how every single time I arrived at Granville Station and stepped out into the city, I'd be struck with awe. This still happens. This city never fails to amaze me with everything that it is.

So, two questions here – how is Vancouver my home if I have never lived in it, and how has it shaped me? I wasn't born in Vancouver – I spent

See "Verbatim" page 9 ►

Also in this issue



Dancing it up
with Chutzpah!
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the Winter
Farmers Market
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My Turn

SERGE CORBEIL

Electoral campaigns and social media – a limited reach

The now unavoidable role of social media in political campaigns has caught the attention of many people. After all, it seems that any self-respecting party must be on Facebook or Twitter. The same goes for party leaders and candidates. Yet it raises the question – can they really make a difference?

“We can wonder whether such social media as Facebook and Twitter are just enormous echo chambers without any real influence.

If you ask me, I think they still have little bearing on voters’ ultimate choices. But in the context of a strategic communication plan, they are valuable assets in any political campaign’s toolbox. Of obvious benefit is their ability to make contact with hundreds, thousands and sometimes millions of people at once,

political parties are not overlooking. Time will tell how B.C.’s political parties face up to the challenge when the political campaign kicks off in less than two months. It will be the first one here since the explosion of new mass communication technological devices – a sort of campaign 2.0. The 2009 campaign saw an onset of the practice, but the upcoming campaign will be the one where social media becomes key to political parties’ communication strategies.

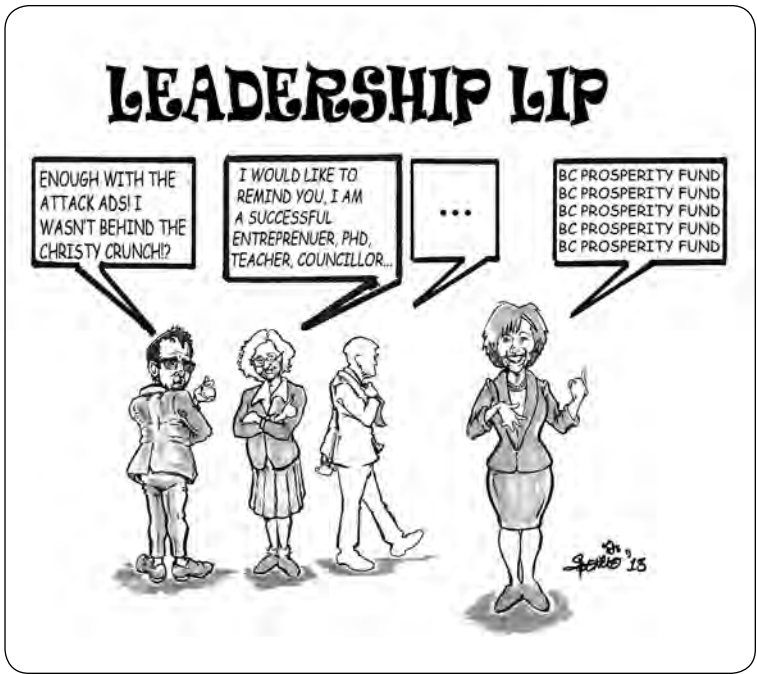
The impact of these communication models on the electorate is yet to be determined. We can wonder whether social media like Facebook and Twitter are just enormous echo chambers without any real influence. These new media are so jammed up with messages that it is difficult for the uninitiated to see clearly into them. And this is, evidently, political parties’ main challenge – how does one stand out in the midst of a continuous tempest of messages, often contradictory, in order not only to draw attention but to transform that attention

United States by Pew Research Center, people aged 18 to 29 who used social media to discuss their electoral choices, encourage friends, family or others to vote for a specific candidate or simply to say who they voted for, were a lot more numerous than people over 50. There still is, obviously, an important generational gap in the use of social media in the context of electoral campaigns.

It’s easy to see that, in the near future, political parties will have to plan for communication strategies involving both social and traditional media in order to reach different types of voters. At least for the time being, social media still has a limited reach when it comes to electoral campaigns.

Translation Monique Kroeger

Spencie's View



▲ Social media is now a big part of North American politics.

simply by pushing a button. Not so long ago the only way to send a message tightly controlled by electoral strategists was buying air time. This method is still integral to electoral communications and chances are that it will remain so for a good while yet. However, there is a sure shift toward social media that po-

into votes. The main goal is to be able to pierce, as quickly as possible, into many influential networks. For now, at least, this might be the social media’s main asset. It enables voters to share their preferences with a greater number of people with the least effort. Electoral campaigns have always fuelled conversations between friends, family and colleagues, but Twitter and Facebook speed up the action.

It’s not, of course, a matter of setting aside traditional communication models, at least not yet. As demonstrated by a survey done during the last day of the electoral campaign in the

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Tibetan community embraces Resettlement Project for 1,000 Tibetan refugees

by LÉO NEWMAN

Pema Kyirong is ecstatic at the prospect of being reunited with her Tibetan family thanks to the Tibetan Resettlement Project, announced by the Government of Canada in 2010. The public policy will facilitate the immigration of 1,000 Tibetans residing in the north Indian state of Arunachal Pradesh (AP), where Kyirong was born and where her family still lives.

“I was very happy the day when I heard 1,000 Tibetan people from AP are getting visa[s] to [come] here,” says Kyirong.



▲ Pema Kyirong.

Since coming to Canada more than 25 years ago, Kyirong has been supporting her family in AP as well as her own two children, both born here. According to Kyirong, life in AP is extremely tough, everyone is very poor

and there are few opportunities available.

“I wanted a better life here, I can work, I can do something better here,” she says.

Even though approximately 8,000 Tibetans have fled to AP and lived there for decades, their situation remains complex since they cannot become Indian citizens and are not legally recognized as refugees. Rather, they are displaced people and indefinitely stateless. The resettlement project promises an opportunity for exiting this tenuous state of limbo and starting a new life in Canada.

The project comes with its own set of challenges to overcome, says Mati Bernabei, president of Canada Tibet Committee’s Vancouver chapter. While the government is providing 1,000 visas, they are not providing any financial support, which puts stress on the project.

“[The project needs] support now at the get go, just to get the people here, and then once they arrive, care, support and understanding as they go through this adjustment,” says Bernabei.

The policy requires that each immigrant have a community-based sponsor in Canada before coming here who can provide support for a maximum of one year.

Profoundly impacted by her experiences travelling through Tibet, India and Nepal after graduating university in the late 1980s, Bernabei has been involved with the Tibetan community in Vancouver ever since. While she isn’t



▲ Tibetan Pemten Lama, owner of Himalaya Arts and Crafts on W. Broadway, immigrated to Canada from Nepal in 2005.

Tibetan herself, she speaks of the community with overwhelming love and compassion and describes them as her “friends and family.”

Focusing on Tibetan diaspora education in India and Nepal in her dissertation, Bernabei has taken soon-to-be teachers to Tibetan boarding schools in Dharamshala. Many children from the settlements in AP are being educated here, as it is impossible to sustain a school in AP. This makes life hard for families who have to send their children away for schooling.

“[These children] see their parents once every three to five years because their parents are too poor to visit them and it’s too difficult to get back,” says Bernabei.

Bernabei views the new Tibetan Resettlement Project as a chance to reunite these families. While once hesitant about relocating Tibetan refugees so far from Tibet, she now recognizes this as an opportunity to move farther away so they can live closer together.

Pemten Lama is a Tibetan born in Nepal, who, like Tibetans in India, was never able to gain citizenship.

“We are born [in Nepal] but we will never be citizens of Nepal,” Lama says of his life there. “We are, as Tibetans, second-class citizens.”

After the situation worsened in Nepal, he immigrated to Canada in 2005 to be reunited with his family and start a new life in Vancouver. Now an owner of Hi-

malaya Arts and Crafts on West Broadway, he enthusiastically describes the experience of being treated as a Canadian and the respect he is shown, even though he wasn’t born here.

“I feel close to Canada, and now I’m a citizen,” he says.

Lama, while sporting a Tibetan Resettlement Project hoodie, expresses his excitement about the new policy.

“It’s a great project and [the] people are very helpful,” he says.

Though the incoming Tibetan immigrants will undoubtedly have to work through the challenges of relocating to a radically different country, the Tibetan community is bursting with compassion and hard work to help

See “Tibetan Resettlement” page 9 ➤

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DERRICK O'KEEFE

Left Bank



Once more on those dominoes

Earlier this month, I ripped into the B.C. government's TV advertising blitz. Since the ads continue to run during prime time – gobbling up taxpayers' money to boost the image of an unpopular premier on the eve of the election campaign – I figure it's fair game for me to return to the theme.

Watching the main TV ad again – you know, the one with the line of black dominoes falling all across the world but getting stopped in its tracks by a tall and immovable white domino – I was reminded that it wasn't just the deceit and cynicism of the ads that

only solution is a rapid reorganization of our priorities as a global society.

"As the race for what's left gains momentum, it will intrude with greater force into world affairs, threatening the survival of animal species, local communities, giant corporations, and entire nations... Only if we abandon the race altogether, focusing instead on developing renewable resources and maximizing efficiency, can we hope to avoid calamity on a global scale," writes Klare.

What Klare is advocating makes perfect sense, but among other things it will require a 180

“The challenge of our times is to take this greater level of empathy for other people and expand it on a planetary level.

bothered me. It's also their, well, provincialism. Their myopia.

Here's the thing, the idea that B.C. could or should stand apart from a world in crisis is deeply immoral. In the year 2013 there is no more time for a *saue qui peut* mentality in politics. The reason the world has reached this point of economic and ecological crisis is because this attitude of every man for himself, every economy for itself, every province for itself

degree turn in the dominant political ethics; it will require the extension of empathy to the entire global community.

The opposition BC NDP has made a very deliberate point of taking the moral high ground when it comes to personal attacks in politics. This is well enough. It highlights the absurdity of a premier who makes much of stopping bullying in our schools, while attempting



▲ Snapshot of a government of British Columbia ad currently making the rounds on T.V.

has been elevated to a sacrosanct principle for too long.

The only hope for the long term survival of our species and millions of other species already threatened with extinction due to our degradation of the planet's ecosystems is the reassertion of collective, cooperative values against this rampant cult of selfishness. In our world today, there is no avoiding what happens in our global line of dominoes.

Under Christy Clark and the BC Liberals's tenure, B.C. has effectively ditched, or at least ignored, the greenhouse gas reductions commitments the previous Liberal premier Gordon Campbell passed into law. Clark has shifted her rhetorical and policy focus to opening up more mining projects, more gas plays (areas targeted for exploration by oil and gas companies), more pipeline and tanker infrastructure – all to open up export markets.

In this, Clark is merely carrying forward the interests of wealth and economic power in this province. The scramble to dig up, extract and sell B.C. natural abundance is part of a global phenomenon which Michael T. Klare documents in his new book *The Race for What's Left*. It's a very sobering read. Klare describes an irrational yet relentless worldwide process and convincingly argues that the

to cling to power by resorting to personal insults and negative ad campaigns against her opponent.

The risk of treating political opponents with more personal empathy is that the principle of avoiding *ad hominem* gets confused with avoiding sharp political criticism – too often in politics everything gets toned down into mushy, centrist platitudes.

The solution is to actually name the systems at work behind the platitudinous politicians, and to insult, attack and belittle the systemic sources of injustice – unchecked corporate power, neo-liberalism and neo-colonialism. More empathy for our fellow humans, less empathy for the inhuman, heartless prerogatives of money and its accumulation.

The challenge of our times is to take this greater level of empathy for other people and expand it to a planetary level. It's not just about our family, it's not just about our province – it's about our planet.

Like anti-bullying, global awareness is something we all understand we have to teach our kids in school. As adults, even during election campaigns, we need to think globally and act locally.

This might sound utopian, but it's the only realistic hope we have of having a livable and decent future. Humanity's dominoes will stand or fall together.✂

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Location

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Canadian Environmental Assessment Agency

BC Environmental Assessment Office

PUBLIC NOTICE

**Site C Clean Energy Project –
Public Comment Period on Environmental Impact Statement
and Open House Sessions**

January 28, 2013 – The Canadian Environmental Assessment Agency (the Agency) and the British Columbia Environmental Assessment Office (the EAO) announced today that the Environmental Impact Statement (EIS) submitted by the proponent, BC Hydro, for the proposed Site C Clean Energy Project is now available to the public. A public comment period will commence shortly and public Open House Sessions will be held in the project area in February 2013.

Public Comment Period

The Agency and the EAO will hold a 60-day public comment period on the EIS starting February 3, 2013. The EIS provides an analysis of the potential environmental, economic, social, health and heritage effects of the proposed project and measures to mitigate those impacts. This comment period gives members of the public, Aboriginal groups, and governments an opportunity to submit their views in writing to the Agency and the EAO on the adequacy of the information presented in the EIS as measured against the EIS Guidelines and on the technical merit of the information presented. The Guidelines, issued in September 2012, provide direction to the proponent and identify the information that is required in the EIS.

Written comments will be accepted as of **February 3, 2013** and must be received by **April 4, 2013**. All comments received will be posted on the Agency's online public registry and on the EAO website. Forward written comments in the official language of your choice to either of the following:

Linda Jones, Panel Manager
Canadian Environmental
Assessment Agency
22nd Floor, 160 Elgin Street
Ottawa ON K1A 0H3
SiteCReview@ceaa-acee.gc.ca

Brian Murphy, Executive Project Director
B.C. Environmental Assessment Office
PO Box 9426 Stn Prov Govt
Victoria BC V8W 9V1
Fax: 250-356-7477 / On line form :
www.eao.gov.bc.ca/pcp/forms/Site_C_form.html

In determining if the EIS is satisfactory, the Agency and the EAO will consider the comments received from participants and the responses to those comments from BC Hydro. Once the EIS is deemed satisfactory, a three-member Joint Review Panel will be appointed by the Ministers of the Environment for British Columbia and Canada.

To view the EIS, or to obtain more information on this review, consult the Canadian Environmental Assessment Registry at www.ceaa-acee.gc.ca, reference number 63919, or go to the B.C. Environmental Assessment Office web site at www.eao.gov.bc.ca. Prior to the public comment period, a bilingual Executive Summary of the EIS will be available on the public registry.

Public Open House Sessions

The Agency and the EAO will be holding open house sessions near the project area. Representatives of both agencies will be available to answer questions on the environmental assessment process and how the public can participate. The proponent, BC Hydro, will also attend the sessions to answer technical questions about the EIS. The public will have an opportunity to submit written comments on the EIS at the sessions. The open house sessions will be held in the following communities:

Date /Time	Location	Date /Time	Location
Tuesday February 19, 2013 4 p.m. to 8 p.m.	North Peace Cultural Centre 10015 - 100th Ave. Fort St. John, BC	Tuesday February 26, 2013 4 p.m. to 8 p.m.	Sawridge Inn & Conference Centre 9510-100th Street Peace River, AB
Wednesday February 20, 2013 4p.m. to 8 p.m.	Hudson's Hope Community Hall 10310 - 100th Street Hudson's Hope, BC	Wednesday February 27, 2013 4 p.m. to 8 p.m.	Best Western Dawson Creek 500 Highway #2 Dawson Creek, BC
Thursday February 21, 2013 4 p.m. to 8 p.m.	Pomeroy Inn & Suites 5200 North Access Road Chetwynd, BC	Thursday February 28, 2013 4 p.m. to 8 p.m.	Prince George Ramada 444 George Street Prince George, BC


Background

BC Hydro and Power Authority proposes to construct and operate a dam and 1,100-megawatt hydroelectric generating station on the Peace River in northeastern B.C. The proposed project would be the third in a series of dams on the B.C. portion of the Peace River. The project components are an earthfill dam 1,050 metres long and 60 metres high, an 1,100-megawatt generating station and associated structures, an 83-km long reservoir, realignment of four sections of Highway 29 and two 77-km transmission lines along an existing transmission line right-of-way connecting Site C to the existing provincial power grid.

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BIG BANG

2013

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Sunday, March 3, 2013 | 3PM
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Fringe Percussion and community ensemble (Vancouver)
John Luther Adams • Inuksuit

A work for 9 to 90 percussionists, Alaskan composer John Luther Adam's *Inuksuit* will fill the CIRS atrium with ethereal and spectacular sounds. Collaboratively performed by players from Vancouver's Fringe Percussion ensemble and a community ensemble of local musicians, *Inuksuit* is considered one of Adams' most monumental works. Meaning "to act in the capacity of the human", the piece takes its name from the stone markers built by Inuit peoples to guide travellers across the arctic tundra.
Admission by donation.

Friday, March 8, 2013 | 8PM
Orpheum Annex (823 Seymour Street, 2nd level)
Fringe Percussion with Aiyun Huang (Montreal) and **Katie Rife** (Vancouver)

Harrison Birtwistle • For O, For O, the Hobby Horse is Forgotten; John Cage • Third Construction; Carlos Chavez • Toccata; Lou Harrison • The Song of Quezta Coatl; Jocelyn Morlock • Darwin's Walken Fish Quartet

On the second night of Big Bang, Fringe Percussion performs a program of exceptional, and varied, percussion works by Harrison Birtwistle, John Cage, Carlos Chavez, and Lou Harrison. The program also features *Darwin's Walken Fish Quartet* by Jocelyn Morlock. Originally commissioned by Vancouver New Music in 2006, the quartet arrangement was written for Fringe Percussion in 2008.
Tickets \$35 regular/\$19 students.


Saturday, March 9, 2013 | 8PM
Orpheum Annex (823 Seymour Street, 2nd level)
Mantra Percussion (NY)
Michael Gordon • Timber
Don't miss Michael Gordon's *Timber*, a unique work co-commissioned and performed by New York-based ensemble Mantra Percussion. A complex piece for six percussion players, *Timber* is scored for a "simantra" – six wooden two-by-four boards cut to different lengths. Gordon's intricate rhythms and ever-undulating dynamics move in spiraling circles, haloed by the rich overtones generated by the wood instruments to create a fascinating soundscape out of pure and resonating timber.
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MOSAIC is a multi-service, multi-lingual agency with locations in Vancouver, North Vancouver and Burnaby. Since 1973 it helps approximately 60,000 newcomers per year settle in Canada and integrate into Canadian society.



▲ Pan-fried Shanghai buns at Top Shanghai Cuisine Restaurant.

Photo courtesy of Chinese Restaurant Awards

Restaurant awards help eliminate Chinese cuisine's stigma

by PHOEBE YU

Critics will unveil the winners of this year's best signature dishes from nine categories at the annual Chinese Restaurant Awards on February 26. That Chinese restaurants are being recognized for their culinary artistry shows just how much of an impact the cuisine has had on the city and its people. Local Chinese cuisine continues to make a name for itself as a part of Vancouver's unique history.

The first wave of Chinese migrants to the city began in the last half of the 19th century, where young, able-bodied men facing difficult times back home came to B.C. on the promise of gold and work. Most of them came from China's southern Guangdong (Canton) province and worked as miners and labourers on the railway, after the gold rush.

John Atkin, civic historian and author of several books on Vancouver history, explains that many of the early B.C. migrants were single men living in tiny rooms, with no space to cook or meet their friends.



▲ John Atkin, civic historian.

Photo courtesy of John Atkin

"So that's where the tea shops, the noodle houses became more important than just eating," he says. "It was the social space."

Atkin notes that the food served in the teashops was fairly simple and mainly influenced by Cantonese-style cooking.

Early Chinese food in Canada used local game like elk and deer, and native vegetables. These were cooked with Chinese ingredients and condiments brought over from the homeland, says Robert Sung, member of the Chinese-Canadian Historical Society. Sung's family has been in Vancouver for over 120 years and has been involved in the food industry for much of that time.

"Indeed, that's the start of Chinese food in Canada," Sung says. "It's an adaptation of using local

source [foods] with Chinese ingredients."

After the war, Atkin says there was a gradual opening up of attitudes towards Chinatown and its food. The 1940s were the years of Chinese enfranchisement and the lifting of the Chinese Exclusion Act. A new wave of immigration occurred and many of the Chinese workers' wives and children came over.

Initially, Sung explains there was a lot of stigma and paranoia around Chinese food, but Chinatown in the 1940s and 1950s became an entertainment precinct with many Chinese restaurants that drew people from all over Vancouver.

During this time North American-style Chinese cuisine became popular. "They offered all those what I call 'San Francisco' style dishes, so all the chop sueys, the chow mein and egg foo youngs, which had nothing to do with traditional Chinese cooking," says Atkin.

There was a "split personality" to the Chinese food, Atkin further explains. The restaurants would cook in one style for the Caucasian customers and have another set of dishes for the Chinese patrons, he says. Still, Atkin notes that it made people appreciate the food, and for a lot of people it was an entry point into Chinatown.

The shifts in immigration patterns in the last few decades have subsequently altered the landscape of Chinese food in Vancouver. Lee Man, food writer and one of the judges at this year's Restaurant Awards has observed changes in the level of sophistication in Vancouver's Chinese restaurants.

While growing up in the 1970s, Man remembers Chinese food only being available in Chinatown, and being very value driven with big portions and strong flavours. They used to eat a lot more noodles, braised foods and big buns, Man says. A lot of places didn't have live

seafood yet, so it was more meat-oriented, he recalls.

The opening of high-end seafood restaurants came a decade later, due to the influx of wealthy immigrants from Hong Kong. And today, Man indicates that immigrants from Mainland China are starting to bring a different point of view to the local Chinese food landscape.



▲ Robert Sung, member of the Chinese-Canadian Historical Society.

Photo courtesy of A Wok around Chinatown

In judging the quality of the food, Man explains that he pays attention to the cooking skill, freshness of ingredients and care put into mixing them. "The food has to be tasty but not greasy, not heavy and it should become bright and alive, flavour-wise," he says.

Sung suggests that the Chinese Restaurant Awards is an acknowledgement of Vancouver's Chinese population. He says that there has to be some recognition of the different styles and quality of Chinese food.

"I think people of Vancouver should really take pride in the level of quality of Chinese food, and be proud of it and explore it," says Man. "But I also feel like it really reflects how Vancouver has embraced new people into its society and let other people make a home [here]."

The Chinese Restaurant Awards will be held on February 26, 2013 at the River Rock Show Theatre in Richmond. Winners will also be listed at www.chineserestaurantawards.com



▲ Stir-Fried Dungeness Crab with Egg Yolk Sauce & Rice Cake from Big Chef Restaurant.

Photo courtesy of Chinese Restaurant Awards

Language struggles overshadow learning disability symptoms in ESL students

by SASHA LALLOUZ

The difficulties inherent in language acquisition and in adjusting to a new culture may overshadow an underlying learning disability in ESL high school students.

According to Winnifred Tang, who has a PhD in special education and offers diagnosis and treatment to students with a learning disability at Dr. Winnifred Tang & Associates Learning Management, the symptoms of an undiagnosed learning disability are often misattributed to causes such as poor cultural adjustment, poor motivation and the failure to speak English in social and family settings.

"The student's struggle with the English language is simply taken as a second-language acquisition problem and not a language-based learning disability," says Tang.

Two common academic learning disabilities are dyslexia, a language-based disability, and dyscalculia, which is number based. Students with dyslexia easily mix up letters when writing and display poor word retrieval when speaking. However, misspelling words and failing to come up with proper vocabulary are characteristic of anyone's journey on the road to learning a new language. With these commonalities, it's

easy to see why the learning disabilities of ESL students are mistakenly attributed to the difficulties inherent in language acquisition.

To Mike Whittingham, vice-principal at J.N. Burnett Secondary School for the past two years, this issue is nothing new. He agrees that ESL students who also have a language-based learning disability are more difficult to diagnose.

"[Diagnosing] can be a challenging thing to do from the start, and when you put in the language component, the process becomes more complex," says Whittingham.

He explains that the language barrier – in combination with limited insight into a student's

previous education – compounds the problems in diagnosing ESL students with learning disabilities.

“The student's struggle with the English language is simply taken as a second-language acquisition problem and not a language-based learning disability.

Winnifred Tang, special education expert

"In the last few years in Richmond we are seeing more students entering the school system who have had little previous contact with the English language," he says of his four years of experience as an administrator in the Richmond public school system.

At Burnett, he calculates that 21 per cent of students are ESL, and 6 to 8 per cent of students are learning disabled. He consid-

and the inability to correctly record facts.

"The student is often tongue-tied and takes a long time to respond

to questions and may be reluctant to speak up," says Tang.

Whittingham explains that currently there is no program built specifically to deal with this problem in the Lower Mainland public school system, although he says meetings and research are in progress to create a positive change for future students facing these challenges.

"If a parent thinks their student has a learning disability prior to entering a new school, they should share this information with the ESL teacher and counsellor. If noticed after the fact, the parent can meet with the ESL teacher, counsellor and administrator who can help relay information and make adjustments," he advises.

Until this gap in the Lower Mainland secondary education system is resolved, Whittingham says, "The problem rests with pinpointing what the learning issue might be and dealing with that."



Photo by Darren Library, Flickr

▲ Many learning disabilities may go unnoticed in ESL students.

► "Sports" from page 1

ally in terms of both participants and spectators, is the most played sport among Canadian children. However, it is only in recent years that soccer has gained significant traction among adult sport fans, helped by the Whitecaps' move to MLS and the increased media ex-

its popularity is helped by the fact that Canada's national women's team is in the top five in both sevens and fifteens [two variants of rugby]," says Sauv .

The Canadian women's team is a medal hopeful for rugby sevens, an event that will make its debut at the 2016 Summer Olympics.



▲ Anna Rice (far right) instructs people of all backgrounds interested in badminton.

posure that has come with it.

Rugby has deep roots in the province: the British Columbia Rugby Union was established in 1889 and representative teams from Vancouver, Victoria and Nanaimo have competed for the McKechnie Cup since 1895.

Despite its history and global popularity, rugby has often been overlooked by athletes and spectators. However, the sport is becoming increasingly popular, due in large part to the massive number of high school rugby programs across the province. The B.C. Rugby Union estimates that there are currently more than 7,500 boys and 1,700 girls playing rugby in high schools across B.C.

The number of boys playing rugby makes it the second most popular team sport in B.C. high schools after basketball. However, according to Jeff Sauv , chief executive officer of the B.C. Rugby Union, it is among girls that rugby is experiencing its most dramatic growth.

"There are more than 3,000 women playing rugby in B.C., and

Sauv  believes that the team-first mentality of rugby is a factor in its increasing popularity among people of all cultures, sizes, and levels of experience.

"Rugby can be played by people of all body types, and it takes every skill set to make a rugby team," says Sauv .

He says that rugby has a position for everyone, as long as you are okay with how physical the sport is.

"You'll appreciate the camaraderie, the team building and the confidence building that it brings," says Sauv .

For both badminton and rugby, as well as for many other sports that have huge global followings but have long been considered fringe sports in B.C., their increasing popularity can be attributed largely to their emphasis on accessibility and diversity. Both sports are increasing their participation and profile by tapping into all demographics and encouraging people of all ages and communities to try them.

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Ibero-americanism hits the Vancity screen

by SARA WHITTAKER

Suspense, sensuality, social commentary and Spanish rhythms await moviegoers at the New Spanish Cinema Week at Vancity Theatre from Feb. 22-28.

"Our goal is to continue to, via the films, share the Iberoamerican culture, and help to enrich the cultural diversity of Vancouver and Canada, with the support of our sponsors...we try to have an inclusive and diverse selection appealing to all tastes and interests, from both new and established filmmakers from Iberoamerica," says Victor Martínez Ajá, director of Iberoamerican Images, the Vancouver-based

tional Film Festival last autumn. Combining reality and fantasy, it takes viewers through the Mali desert in search of a painting by real-life French writer/painter François Augiéras who, according to legend, painted all the walls of a military bunker in the desert with his art and then sealed its entrance with a boulder. The painter, who died in 1971, is reincarnated as a local villager and looks for his painting, now under meters of desert sand. Spanish painter Miguel Barceló has a cameo appearance where he is shown working on his artistic creations.

Other festival entries include *Wilaya* (Spain, 2012), by Pedro Pérez Rosado, a social commen-



▲ Scene from the film *Wilaya*, playing at the New Spanish Cinema Week.

organization responsible for the selection of the films and for coordinating the event here.

The festival will open with a gala reception on Friday, Feb. 22, which will include words from sponsors like PRAGDA, a Latin American and Spanish film distributing company based in Brooklyn, New York, the Embassy of Spain in Ottawa, the Vancouver International Film Theatre and the *Sociedad Española de la Colombia Británica* (Spanish Society of British Colombia).

"It is a pleasure to be able to support the presentation of the work of Spanish filmmakers and to share our roots with anyone interested in our culture here [in Canada]," says Mercedes Sánchez García, board member of the Sociedad Española.

Live entertainment for the opening gala will be provided by Flamenco Rosario, a Vancouver-based dance company.

"Our dance group, which includes members from several countries including Japan and Peru, will perform traditional flamenco pieces written by Victor Kolstee, the company's musical director, who will also accompany them on guitar," says Rosario Ancer, founder and artistic director.

The festival, which is celebrating its fifth anniversary, brought seven films to Vancouver last year. It will also visit Calgary and Edmonton and has plans to soon include films in Portuguese as well as Spanish, says Martínez Ajá.

Among the five productions to be shown during the week-long affair are two artistic films. In *Madrid 1987* (Spain, 2011), director David Trueba moves characters Angela and Miguel from a business meeting in a café in Spain to an apartment where a turn of events locks them in a bathroom, naked, with no possibility of escape for 24 hours, to debate their political and social stances on a Spain in transition.

The other art film is *The Double Steps* (Spain & Switzerland, 2011) by Isaki Lacuesta, which won the Golden Shell award for best film at the San Sebastián Interna-

tary exploring life in a refugee camp in Africa, as well as migration and cultural expectations. The protagonist, Fatimetu, finds herself back in the Algerian camp where she was born and where she is now expected to stay to care for her siblings, but she longs to return to her foster family in Spain. *Sleep Tight* (Spain, 2011), will bring in the suspense when a Barcelona apartment doorman, César, picks Clara, one of the tenants, as the target of his macabre imagination. Directed by the co-writer and director of the two REC thriller films, Jaume Balagueró, this film is scheduled for two showings on Feb. 23 and Feb. 28. *Blancanieves* (Spain, 2012) by Pablo Berger will be shown as part of the opening night gala. A retelling of the fairy tale *Snow White*, but one in which the main character discovers her bullfighting abilities, it is a silent movie with traditional black and white presentation, delivered with a score of Spanish rhythms and dance.

With a diverse set of films from some of the most notable direc-



▲ *Victor Martínez Ajá, director.*

tors of contemporary Spanish cinema, the festival promises to offer something for everyone to enjoy.

"A modest cultural contribution with each event we organize is of great satisfaction to me," says Danaïs Yera Guerra, general coordinator for Iberoamerican Images.


"Vancouver is a wonderful city with an audience of all different tastes. I believe they will enjoy the varied themes presented from each director's point of view." 

Photo Mosaic by Autumn Huizenga

Winter Farmers Market

The winter market near Nat Bailey Stadium, running until April 27, is a great place to meet your neighbours, have a coffee and buy locally made food and goods. On Saturdays the market is comfortably crowded and lively, full of people excited by the various products available. This month is February Food Truck Fest at the market and there is only one weekend left to enjoy the variety of healthy hot meals on the go.



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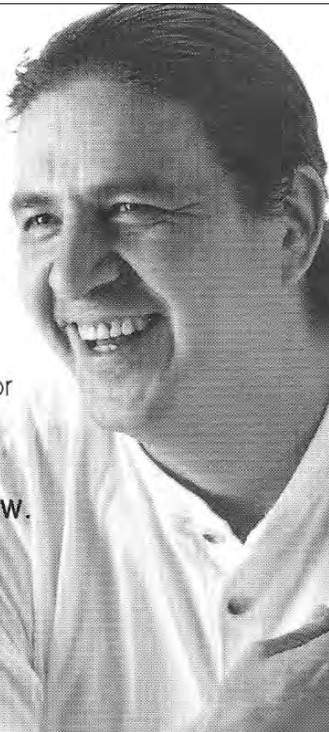
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Photography by

Claudine Pommier

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Africa is a vast and extraordinarily diverse continent. As a photographer and film maker living in Vancouver, she is also the founder and director of the *Arts in Action Society*, and has organized numerous large scale events, as well as international art exchanges.

Claudine Pommier is a self-taught painter, sculptor, photographer and film maker living in Vancouver. She is also the founder and director of the *Arts in Action Society*, and has organized numerous large scale events, as well as international art exchanges.

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Theatre production brings intercultural work to the Cultch

by NICOLE LAWSON

Vancouver writer and producer Tim Carlson, 49, is using documentary theatre to compare China and Fort McMurray in his new play, *Extraction*, premiering March 5 at The Cultch.

Instead of actors, people from China and Fort McMurray will share their real life stories. They will touch on themes ranging from living in a boomtown to Chinese and Canadian relations to reliance on oil.

“When I was a kid, Alberta and China couldn’t have been further apart or have less in common,” says Carlson, who grew up in Alberta. “Three years ago was the first time it kind of clicked for me that China was bringing a lot of money to the oil sands.”

During research and casting trips to Fort McMurray and Beijing, Carlson found similarities in the two locations. They are both examples of modern day boomtowns.

“They are full of economic possibilities and places you go to make your life better,” he says.

Carlson says both places are also known for their pollution, traffic jams and have their share of critics. He says the media often gives polarized commentary on China and the oil sands.

“I think what we can offer up in this documentary theatre piece are stories and personal elements to get beneath the surface of the heated debates and make it more human. You don’t hear about the people on the ground, and how their lives are transformed by these things,” he says.

Carlson says his approach to this type of storytelling is influenced by Berlin-based theatre company *Rimini Protokoll*, which uses non-actors to tell real stories in a theatrical setting – often with political themes.

Jimmy Mitchell, 49, is a key consultant to the production and one of the characters who will share his stories on stage. He’s known Carlson since high school, and lived in China for over 20 years as a journalist and Canadian diplomat. He also earned his Master’s degree in Chinese History and speaks Mandarin.

Mitchell says it’s important to use real people in the play in-

stead of actors because it allows for a greater sense of honesty.

“They are my stories and as long as I’m alive, I want to tell them. I don’t want some actor telling my stories,” says Mitchell.

B.C. “It’s just to say let’s look at what’s going on.”

Extraction is put on by local company Theatre Conspiracy where Carlson is also artistic producer. Part of their mandate

“They are my stories and as long as I’m alive, I want to tell them. I don’t want some actor telling my stories.

Km U , # h of Extraction

For Mitchell, documentary theatre allows audiences to engage more intimately with performers.

“They know it’s not just some dude who has some lines memorized, but it’s a story coming from that person,” he notes.

One of the plot lines in the play is inspired by the infamous 10-day traffic jam in Beijing. One of the people in the play tells the story of being caught in a traffic jam during heavy snow in Beijing and everything that happened to her during the afternoon and evening trying to get home.

is to produce plays that “speak beyond borders.” *Extraction* will use both Mandarin and English, but won’t rely on subtitles.

“I think it’s kind of interesting that a theatre audience with different first languages can come together and understand the play at the end without necessarily understanding each moment,” says Carlson.

Last year Theatre Conspiracy was awarded the Rio Tinto Alcan Performing Arts Award. The B.C. award was worth \$60, 000 and administered by the Cultch. The



▲ Tim Carlson (left) and Jimmy Mitchell (right) helped bring *Extraction* to the Cultch.

“We were interested in that [traffic jam story] because it was a great boomtown metaphor and both Beijing and Fort Mac share that currently. And it’s kind of an end product of oil,” Carlson says.

“That’s not to say oil is bad,” says Mitchell, who now resides in Vancouver and is the VP of Business Development at AdvantageBC, a company that encourages international business in

money helped fund the researching and work shopping of the play.

The play has caught the attention of Canadian cities and other countries. They have an invite to take the play to Fort McMurray in August. As well, Australia, Iceland and other European countries have expressed interest in the production. ✍

Extraction premieres March 5 at The Cultch.

➤ “*Tibetan Resettlement*” from page 3 them. Whether this stems from the constant mission of maintaining their Tibetan culture or some other inner drive, the social fabric of this small diaspora community is overwhelmingly strong, and they never stop smiling.

Above all, the Tibetan Resettlement Project represents an incredible opportunity for families such as Kyirong’s to be reunited after decades apart, for children like those studying in Dharmshala to grow up with their parents, and for all the immigrants to have the same chance as Lama – to build new lives as citizens of a prosperous country.

On February 23rd, a workshop and introduction to the Tibetan Resettlement Project will be held for those interested in helping with sponsorship, volunteering or simply wanting to learn more about the program. ✍

More information at www.projecttibetsociety.ca

➤ “*Verbatim*” from page 1 my first few months in Toronto – and when I came to British Columbia, I didn’t live in the core of the city, but rather on the periphery. Nevertheless, I have an attachment to this city. I travelled to Vancouver enough to grow to know and love the city. I grew up in it, in a way. Whenever I travel in my life, even if I die fifty years from now on the other side of the world, a part of my heart will always hold Vancouver as home. Now, how has it shaped me? Because of Vancouver, I love cities of all sorts. I love diversity, variety of lifestyles, various perspectives and viewpoints from every direction – whether those viewpoints are cultural, political or social. The activist heritage of this city has made me an individual who values the presence of an activist culture in this city and every city, someone willing to call out injustice and corruption and

stand for those with no voice. Most of all, I’ve been shaped by the openness of this city into a more tolerant person with a more mature understanding of what this word means. People with diverse viewpoints, some that are absolutely opposed to each other, are able to live in peace and coexistence and not clash in hostility or violence. We get along. That’s what tolerance is, being able to agree to disagree when your viewpoints clash and are opposed to each other, and that’s what exists in Vancouver. It really is beautiful.

So that’s it. In my own life, my time and experience with Vancouver has been a love story, even from my youngest days and earliest memories. I don’t know what the future holds for this city and its people, but I honestly see bright days ahead. This city’s best days are ahead of it, I’m sure. Vancouver, never stop being you. ✍



▲ Marla Simcoff (far right) is part of a dance ensemble showing at Chutzpah!

Jewish dance, theatre and music 13 years later

by RACHAEL DUDLEY

Canada is home to the fourth largest Jewish community in the world, and here in Vancouver there is a strong emphasis on Jewish culture in modern and traditional arts. The Jewish performing arts festival Chutzpah! (pronounced “hutz-pah”), now in its 13th year, is currently underway in venues around the city. The festival showcases homegrown and international Jewish talent in theatre, music and dance.

Artistic Managing Director of Chutzpah! for the past nine years, Mary-Louise Albert, became involved through her own artistic career.

“I was a professional dancer for many years so I knew about the festival. After I stopped dancing at the age of 45, I went to business school knowing I wanted to stay within the arts. The job came up and I got it!” says Albert, who is proud of

Horah is one of the most well known. It’s traditionally an upbeat dance done in a circle and involves running, jumping and turning. The dancers are barefoot and wear either colourful dresses, or blue and white to symbolize Israel.

In contrast, the Middle-Eastern Yemenite and European Sephardic styles involve dancers who wear pants instead of dresses, and the dance is set to a much heavier drumbeat.

Simcoff believes the arts are important within Jewish culture because they unite Jewish communities and are an outlet for expression. She also thinks it’s great to showcase differences within the community.

“Within Judaism, music and song is always really special and important to us so I think that has a large impact on the culture. It’s not just about going on stage and wearing costumes; it’s tied-in in other ways,” says Simcoff.

Israel is often referred to as a melting pot of different nationalities and cultures, as many people immigrated after World War II.

“It all blends in together to what we now see as Israeli culture,” says Simcoff.

The dance programs at the JCCGV are for all ages, but the majority of the people Simcoff works with are teens and elementary school students. Simcoff explains that since many teens do not attend Jewish schools, the programs are their main connection to the Jewish community.

“We have 35 teens within our two performance groups and most of them don’t have any other connection to the community besides through dance and performing. They get to meet other people, especially teens from the community, whereas maybe they wouldn’t otherwise,” says Simcoff. She finds that involvement in the arts is a great way for young people to be more aware of their cultural roots, in the company of their peers.

Upcoming highlights include Haunted, a production featuring the winner of the 2011 Canadian Jewish playwriting competition, a performance by the acclaimed Kibbutz Contemporary Dance Company and Yemen Blues, which combines Yemenite-Jewish song and poetry and West African and American sounds.

Check out the Chutzpah! schedule, by visiting the website www.chutzpahfestival.com. The festival runs until March 3rd.



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Depuis sa création en 1995, le Conseil scolaire francophone de la Colombie-Britannique offre des programmes et des services éducatifs valorisant le plein épanouissement et l'identité culturelle des apprenantes et apprenants francophones de la province. Le conseil compte aujourd'hui plus de 4 800 élèves, 37 écoles publiques et dessert plus d'une centaine de communautés réparties dans l'ensemble de la province.

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▲ Marla Simcoff.

what events like this do for Jewish arts.

“What it does is allow for people to experiment. It gives opportunity for new work to be created and work to tour, which is very useful for artists,” she says.

On B.C.’s first Family Day a group of young dancers celebrated Jewish and Israeli culture at the Community Dance Show, held at the Jewish Community Centre of Greater Vancouver (JCCGV) as part of Chutzpah!.

“It’s a fairly new culture in dance style if you think about it. Israel is turning 65 this year. That’s 65 years of building a new style, so there’s lots of developments that have come over this time,” says Marla Simcoff, Israeli dance coordinator at the JCCGV.

Israeli dance has a wide spectrum of music and styles, but the

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Canada

BRITISH COLUMBIA

WelcomeBC

AMSSA
Strengthening Diversity in BC

February 19–March 5, 2013

Cultural Calendar

by YONG KHAI HSIN

The Lunar New Year may be over, but people are still in a festive mood and love is in the air. The end of February is fast approaching, and what better way to celebrate it than to take advantage of exciting upcoming events like the Talking Stick and Vancouver Cherry Blossom festivals, or maybe heading back to 60s-era Vancouver with the VHF Film Night. Whether your love is for food, arts or culture, February's got something for everyone.

**The Language of Stones/
Le Langage des Pierres**

Until March 17, 10 a.m.–5 p.m.
Bloedel Conservatory,
Queen Elizabeth Park
www.ssbc.ca

The Sculptor's Society of British Columbia invites you to an exhibition of stone sculptures at the Bloedel Conservatory until March 17. Meet the artists at the opening reception on Saturday, February 16 from 1 p.m.–4 p.m. Sculptor Jean-Guy Dallaire will also demonstrate his sculpting technique on Tuesdays and Fridays from 1 p.m.–4 p.m. This is an opportunity to see how stones and pebbles inspire his work.

Talking Stick Festival

February 19–March 3
Various venues
www.fullcircleperformance.ca

Since its first year, in 2001, the Talking Stick Festival continues to be the talk of the town due to its generosity in sharing the rich culture of First Nations people. The two-week long event showcases the music, performance and storytelling of emerging and established Aboriginal artists, inspiring all cultures to explore Aboriginal culture through the arts.



Photo courtesy of Talking Stick Festival

▲ Aboriginal artists are on display at this year's Talking Stick festival Feb. 19–Mar. 3.



▲ Family, a sculpture by Jean-Guy Dallaire, is currently being exhibited at the Bloedel Conservatory in Queen Elizabeth Park.

Winterruption 2013

February 22–24
Granville Island
1689 Johnston Street, Vancouver
granvilleisland.com/winterruption

This year Winterruption celebrates Francophone flavours, comedy, cinema and music. Don't speak French? Not to worry – anyone can enjoy food and wine tastings, stand-up comedy and other can't miss performances over the three-day long festival. See website for details.

**Nonna's Kitchen
and Masquerade Ball**

Friday, February 22
Italian Cultural Centre
3075 Slocan Street, Vancouver
604-430-3337
italianculturalcentre.ca

If you like Italian food, Nonna's Kitchen and Masquerade Ball is a must. From pastas to polenta, the buffet-style dinner with DJ and dance will make you want to shout *Viva Italia!* See website for tickets.

**VHF Film Night:
CBC Archival Film Program**

Tuesday, February 26
Hollywood Theatre
3123, West Broadway
vancouverheritagefoundation.org

Vancouver Heritage Foundation presents the last installment in their *Gritty City: Vancouver in the 60s* film series, featuring two films that look back at the West End, Chinatown and Granville Street. Admission by donation.

Dishing on The Drive

Wednesday, February 27
Various venues on Commercial Dr.
dishcrawl.com/thedrive

Calling all food lovers! Also known as a 'food crawl', Dishing on the Drive keeps names of venues a secret until it's time to discover four restaurants and ex-

perience various ethnic cuisines – all on funky Commercial Drive. See website for tickets.

Billie's Blues

Dalannah Gail Bowen Concert

Sunday, February 24
Dr Sun Yat-Sen Classical
Chinese Garden
578 Carrall Street, Vancouver
dalannahgailbowen.eventbrite.ca

In celebration of Black History Month, Dalannah Gail Bowen performs old-school blues, jazz and gospel. A talented artist known for her incredible stage presence, Dalannah has a reputation for delivering a memorable and passionate performance. So if you love the blues, Billie's Blues is the place to be.

**Evoking Landmarks from
Vancouver to Shanghai**

Art by Raymond Chow
March 1st–May 30
Dr Sun Yat-Sen
Classical Chinese Garden
578 Carrall Street, Vancouver
www.vancouverchinesegarden.com/events

Raymond Chow, a graduate of UBC, has made a name for himself as a talented artist, published two books of his work and been included in the book *150 Years of Toronto*. This collection features work inspired by the disappearance of historical buildings in Vancouver and Shanghai.



▲ Drawings of Shanghai and Vancouver by Raymond Chow will be exhibited at the Dr. Sun Yat Sen Garden.

**Vancouver Cherry Blossom
Festival – World Umbrella Dance**

February 26th–April 13
Community centres in Vancouver
www.vcbf.ca

No, you don't have to be a professional dancer to participate. Vancouver Cherry Blossom Festival's World Umbrella Dance is for everyone. Whether you were born to dance or you simply appreciate Japanese culture, the Shiamak Davar Dance Company will prepare you with simple, beginner-friendly choreography. So grab your dancing shoes for an experience you won't forget. Tickets include unlimited rehearsals and your own umbrella! See website for tickets.

**The Tibetan Resettlement
Project Canada: Hope
and Opportunities for
Displaced Tibetans**

Saturday, February 23, 1 p.m.–4 p.m.
Hewett Centre
949 West 49th Ave, Vancouver
vancouver.mediacoop.ca/events

Help promote awareness for displaced Tibetans emigrating from Tibet to Canada by learning more about what you can do at this workshop. Topics: the Tibetan diaspora and the need for the Resettlement Program, Tibetan cultural contexts and the reality of living as displaced people. Find out how you can make a difference. Entry is free.

Club Bellydance Returns!

Friday, February 22
Orpheum Annex
823 Seymour Street, Vancouver
bellydancesuperstars.com

Belly dancing has made its way into the heart and soul of B.C., and Club Bellydance organizes workshops around the world to celebrate this popular dance culture. This performance allows the public to join belly dance superstars, and Club Bellydance puts on a show you won't want to miss. See website for details.



Photo courtesy of Bellydance Superstars

▲ Club Bellydance Returns! on Friday, Feb. 22 at Orpheum Annex.

"I just knew I had to get down on my knees and help someone not to die."

Mother Teresa IS DEAD

by Helen Edmundson

PACIFIC THEATRE

March 1-23

www.pacifictheatre.org | 604.731.5518

Street Photography by Denis Bouvier

Midnight in Paris

Midnight in Paris was the last screening at The Ridge Theatre on Arbutus St., February 3, 2013. And it's midnight for the theatre as well since it will be demolished to make way for a new condo development. As in the film, nostalgia for the past was evident in the saddened film goers who loved this venue. They sang Auld Lang Syne after the final address of Festival Cinemas' president Leonard Schein who has operated the theatre for 35 of its 63 year history.

The Ridge was one of the last few surviving neighborhood theatres and one of the most unique. In 1978, it became an independent theatre showing classics and first run specialty films. It was integral to the Vancouver International Film Festival which began in 1982. The theatre itself had many unique features – a scalloped ceiling, art deco clamshell frames on each side of the screen, an entrance with early modern doors above which was a stained glass mural of a projector in flight. It housed Vancouver's first cappuccino machine and was the only theatre with a "crying room" – a sound proof balcony where parents could attend films with their children. Fortunately, some of these features will be transferred to other Vancouver and regional theatres. But basically what's being lost is a cultural centre integral and responsive to its community.

Now it's been sold to Cressey Developments by the

property owner for \$15.6 million. Leonard Schein proposed a multiplex theatre be incorporated into the development and this was considered by Cressey, but it seems condos are more profitable.

The situation of losing our neighbourhood single screen theatres, as well as other heritage cultural sites, to development certainly isn't unique and the problem is complex. There's the high property values in the city which entice developers – with single screen theatres such as The Ridge, taxes on the property sometimes exceed the rent owners receive – city zoning and by laws can create insurmountable obstacles, especially financial. Particularly costly for old theatres is upgrading from 35 mm film to digital technology.

The city of Vancouver is aware of all these problems and is beginning to develop strategies to remedy the situation. What many people feel is needed are pro-active planning initiatives rather than the city reacting after the fact. It's been proposed to set aside city land for theatres and other cultural venues. Real dialogue and true participation by community groups with the city and developers is crucial to maintaining neighbourhood cultural heritage. Otherwise, the only type of cultural identity we will have left will be something akin to the Ridge Theatre sign which will be saved to name the new Cressey development.

Don Richardson



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YOU ARE INVITED TO THE
GRAND OPENING



SATURDAY, MARCH 9TH, 2013
OPEN HOUSE 10:00 AM TO 4:00 PM

PLEASE JOIN US FOR OUR OFFICIAL GRAND OPENING WITH
"WELCOME" SPEECH AND OPENING CEREMONIES BY OUR
DIRECTOR, NICHOLAS BOUGHEN, AND
THE CITY OF NEW WESTMINSTER.

FIND OUT WHAT'S SO DIFFERENT ABOUT CG MASTERS ~
RECEIVE PERSONALIZED FEEDBACK ON YOUR PORTFOLIO
EXPERIENCE DEMONSTRATIONS AND PRESENTATIONS
TRY OUT A STUDENT WORKSTATION
TAKE A TOUR. TAKE A MINI CLASS.
ENJOY REFRESHMENTS AND DOOR PRIZES!

FOR MORE INFORMATION OR TO RSVP: PLEASE EMAIL
VICKIE@CG-MASTERS.COM OR CALL **604-553-2462**.

DIRECTIONS:
We are on the New Westminster Skytrain Platform in The Shoppes at New West Station.
Take the escalators or elevator up to Level 3 (PS), the platform level on the south side. The school is to the left, four doors down from the Rocky Mountain Chocolate Factory.
If arriving by Skytrain from Vancouver, exit the Skytrain and turn left. We are at the end of the platform.
If arriving by Skytrain from Surrey, exit the train, take the escalator down to cross the track. Take the escalator back up and turn left. We are at the end of the platform.
If driving, parking is available underground off Cameron Street.





full circle

TALKING STICK FESTIVAL

FEBRUARY 19 to MARCH 3, 2013

Explore Aboriginal Culture Through the Arts



MESNAK

Scénario de Louis Hamelin, Robert Morin et Yves Sioui Durand, réalisé par Yves Sioui Durand et produit par Ian Boyd Les films de l'Isle et co-produit par Régénald Volland les productions Kunagan.

Autochtone urbain dans la jeune vingtaine, Dave est acteur à Montréal. Lorsqu'il retourne dans la réserve où il a vu le jour, à la recherche de sa mère biologique, il

ravive un passé douloureux marqué par le mensonge et le secret. Une tragédie toute shakespearienne ancrée dans la réalité autochtone d'aujourd'hui.

Friday March 1, 7pm
Djavad Mowaghian Cinema @ SFU's Goldcorp Centre for the Arts, 149 W Hastings Street

Tickets available at: www.fullcircle.ca

