

Order of BC  
recipient shares  
lessons on  
leadership  
Page 2

Vol 15 No 3 | August 26–September 9, 2014

15<sup>th</sup> anniversary  
1999–2014

# The Source

forum of diversity

www.thelasource.com



Illustration by Afshin Sabouki

## Verbatim

### Ethnic isolation in a multicultural framework

by AUDREY TUNG

Growing up in Vancouver entails navigating the complexities of the city's familiar, highly-touted paradigm of multiculturalism. Over the years, I have witnessed many manifestations of this policy in everyday life, ranging from the brilliant to the problematic.

At its best, multiculturalism can foster an appreciation for diversity and encourage inter-cultural dialogue. I have enjoyed various events around the city that have succeeded in celebrating this axiom. Notable examples include the Indian Summer Festival, Richmond Night Market and German Christmas Market, all of which attract diverse, prismatic audiences that enthusiastically absorb the ethnic displays, merchandise, performances and cuisines.

At its worst, however, multiculturalism can ironically isolate ethnic communities – counter to the city of Vancouver's "commitment to diversity and inclusiveness," outlined on their website. Particularly during my high school years, I felt that the banner of multiculturalism hid immigrants and international students from society at large, rather than catalyzing their integration. I noticed that the sizeable international student population only socialized within their ethnic groups in their native tongues, which were entirely cryptic to my ears. I felt that some teachers did not sufficiently encourage newcomers to integrate with Canadian society and explore its culture, even at a basic level. Instead, they gave students the liberty of talking amongst themselves in foreign tongues during class. Thus, my high school was heavily segregated class.

See "Verbatim" page 3 >

## Educational initiatives open new doors for First Nations students

by RIYAH LAKHANI

Allan Bloom said "Education is the movement from darkness to light," and this quotation cannot be truer than for Aboriginal students in Canada. The Aboriginal community struggles with lower university enrollment rates, higher drop-out rates and fewer programs that directly incorporate Aboriginal culture and teaching mechanisms. However, Simon

Fraser University (SFU) has created a pair of Aboriginal bridging programs to give Aboriginal students, both young and mature, the opportunity to get a university degree.

SFU's Aboriginal Bridge Programs, established in 2007, has two arms – the Aboriginal University Prep Program and the Aboriginal Pre-Health Program – which are designed for people wanting to upgrade their life and

study skills, and to get acclimated to the university setting.

"The programs are meant to be a bridge into post-secondary [education] and not create any more barriers for the student," says Natalie Wood-Wiens, coordinator for Indigenous programs at SFU.

Spanning the course of two semesters, the University Prep Program helps students get a well-balanced outlook on academic life, with courses like Foundations of Academic Literacy, which de-

velops students' reading, writing and oral communication skills, Foundations of Analytical and Quantitative Reasoning, and Introduction to Humanities, among others. According to Wiens, students who stay connected to their culture have a higher success rate, and what makes SFU's bridging program unique is its close ties with Aboriginal communities. In addition to a course on the Culture, Languages and Origins of Canada's

See "First Nations education" page 5 >

### Also in this issue



Social conscience at work and play  
Page 6

### Miss Gyborg



The power of digital alterations  
Page 8

Reach the growing Filipino community in Greater Vancouver

There are now over 130,000 Filipinos in BC

ADVERTISE NOW in our forthcoming 2014 edition of the only Filipino Canadian Community and Business Directory in BC!

PRINT • MOBILE • ONLINE

1-TIME ADVERTISING -YEAR MULTIMEDIA EXPOSURE

Dahong Pilipino  
THE FILIPINO CANADIAN COMMUNITY & BUSINESS DIRECTORY

604.737.8074 dahongpilipino@telus.net

www.dahongpilipino.ca

# Community Profile

## Order of BC recipient encourages immigrant youth to pursue leadership roles

by SIMON YEE

**Newcomers face many obstacles when trying to start a new life in Canada, from learning the language and interacting well with fellow citizens to finding a good career and education. When Tung Chan arrived in Canada in 1974, an immigrant from Hong Kong with a limited command of English trying to make ends meet, he knew those obstacles all too well.**

Today, Chan is one of the 2014 Order of British Columbia recip-

that there is still a long way to go.

“Our society is moving in the right direction welcoming new immigrants, but the basic fundamental issues remain the same,” says Chan.

### Improving the conditions for newcomers is a two-way street

Chan has had a prolific career campaigning for increased opportunities for newcomers, in his capacity as CEO of S.U.C.C.E.S.S. and his board of director positions at many educational and civic organi-

shaping their adopted country by getting a quality education; improving their English and/or French language skills; becoming involved in the political process; developing a healthy understanding between the many different cultures that make up this country; and synthesizing those cultural differences to come up with well-rounded solutions to cross-cultural ethnic issues.

Nevertheless, he encounters many families who are squeamish about taking risks in life.

“I find many visible minority parents don’t encourage their children to pursue careers in political leadership,” Chan says. “They prefer to see them pursue professions with income certainty.”

### Keys to making important decisions: explore, understand, inquire

Although Chan understands the motivations, he thinks that having a profitable career and being a leader are not mutually exclusive life paths. As an example, he referred to the benefits offered by the Canadian Forces – paying for one’s education, learning a trade, becoming a commissioned officer and retiring with a pension – as an example of a profession many visible minority parents would discourage their children from pursuing.

Gaining these valuable interpersonal and professional skills would enable newcomer youth to develop confidence, make important connections and be in a position to make valuable leadership contributions to society.

“If they are not in a position to facilitate change, other things are going to happen anyway, and they’ll be affected by it. So I would highly encourage youth to keep an open mind, be curious of what’s happening around the world, be a part of the process and to participate in important decision making that affects their lives,” Chan says.

To support his view, Chan recalls one of his favourite sayings: “there are three types of people: people who make things happen, people who see things happen and people who don’t know what the hell is happening.”

He hopes many more newcomer youths will fall under the first type in the future.

“At the very least, I hope our youths don’t fall into that last type,” says Chan. ✉

To learn more about Mr. Chan and his ideas regarding cultural diversity and immigration, visit his personal website, [www.tungchan.com](http://www.tungchan.com)



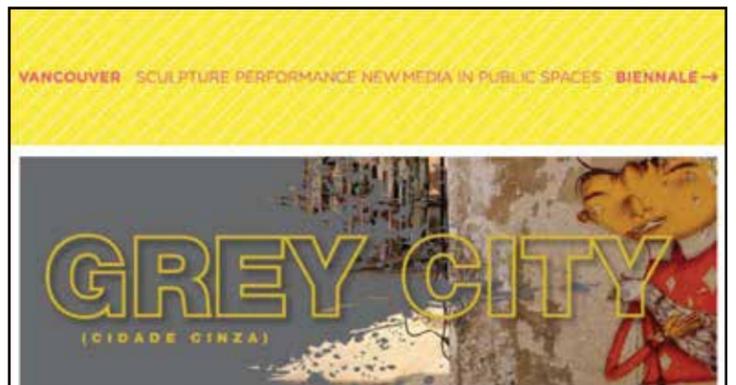
Photo by Simon Yee

▲ 2014 Order of British Columbia recipient Tung Chan hopes newcomers will have a greater say in helping form public policies in leadership roles in Canada.

ients honoured for his philanthropy and community service. Many of his community efforts have focused on dismantling the barriers hindering newcomers’ ability to integrate and contribute productively to Canadian society in civic and leadership roles. But he recognizes

zations. In addition, Chan has voiced his support for initiatives, such as the WelcomeBC newcomers program, the foreign qualification recognition and the Immigrant Employment Council of BC, which are aimed at attracting newcomer talent and encouraging companies and communities to recognize the value new Canadians can bring to the table.

However, Chan thinks the long term solution to breaking down these barriers is to encourage newcomer youth to play a more active role in



JOIN THE VANCOUVER BIENNALE + OSGEMEOS  
FOR A SPECIAL SCREENING OF

## “GREY CITY”

“Grey City” takes you to the streets of São Paulo, where a new form of graffiti was born when works by artists OSGEMEOS, Nunca and Nina spread through the city and then to art galleries and museums around the world. When a new law threatens to destroy their work, the artists unleash a graffiti war, starting one of the most creative resistance movements in Latin American art. This movie embodies the power of creative expression to create a movement that is fueled by the people and for the people.

Date: Wednesday, Sept 3rd

Time: Doors + Concession Open 5:00PM, Movie 6:00PM

Location: Rio Theatre 1660 East Broadway, Vancouver

[www.indiegogo.com/projects/osgemeos-transforming-industrial-silos-at-the-vancouver-biennale](http://www.indiegogo.com/projects/osgemeos-transforming-industrial-silos-at-the-vancouver-biennale)

Select the “Perk” on our Fundraising Page:

\$35 Meet You @ The Movies for one

\$50 Meet You @ The Movies x 2 for two

Limited Tickets at the Door \$40 each

All proceeds support the public mural being created by OSGEMEOS on Granville Island. Still in progress, this 23,500 sq foot work of public art is already capturing the hearts and imaginations of people throughout Vancouver and around the world. This is a non-profit project by OSGEMEOS and the Vancouver Biennale, a registered non-profit charitable organization dedicated to exhibiting great art where people live, work, play and transit.

MADE POSSIBLE BY OSGEMEOS, THE VANCOUVER BIENNALE AND YOU!





## Join The Source

The Source is always looking for volunteers.

The following positions are currently available:  
Social Media Volunteer, French Copy Editor,  
French Writer/Journalist, English Writer/  
Journalist, and Layout Artist

Email your resume and samples of  
your work to [info@thelastsource.com](mailto:info@thelastsource.com)



#### THE SOURCE NEWSPAPER

**Mailing Address**  
Denman Place PO Box 47020,  
Vancouver BC V6G 3E1

**Office**  
204-825 Granville St., Vancouver BC

**Telephone** (604) 682-5545

**Email** [info@thelastsource.com](mailto:info@thelastsource.com)

[www.thelastsource.com](http://www.thelastsource.com)

**Founding Publisher** Mamadou Gangué  
**Associate Publishers** Saeed Dyanatkar (Digital),  
Monique Kroeger (Print)  
**Art Director** Laura R. Copes  
**Editor-in-Chief** Julie Hauville  
**Editor (French Section)** Gary Drechou  
**Page Editor (Espace francophone)**  
Guillaume Debaene  
**Copy Editors (English)** John Dingle, Meagan  
Kus, Debo Odegbile, Amanda Pullishy, Melodie  
Wendel-Cook, Simon Yee  
**Copy Editors (French)** Madeleine Barois,  
Louise T. Dawson, Gary Drechou, Emilie Prunier,  
Mathias Raynaud  
**Office Assistant** Kevin Paré

**Website Coordinator** Enej Bajgoric  
**Website** Pavle Culajevic, Sepand Dyanatkar,  
Chelsy Greer, Dennis Timmers  
**Social Media Coordinator** Luiza Libardi  
**Social Media** Gary Drechou, Kristi Wong  
**Principal Editorial Content Advisors** Paul Gowan,  
Mike Lee, Samuel Ramos

**Photographers** Denis Bouvier, Pascal Guillon,  
Riyah Lakhani, Tia Low, Simon Yee  
**Illustrators** Joseph Laquerre, Afshin Sabouki,  
Gordon Spence  
**Writers** Alexander Agnello, Kumiko Aoki, Johara  
Boukabous, Alison Chiang, Maggie Chuang,  
Guillaume Debaene, Robert Groulx, Pascal Guillon,

**Derrick O’Keefe, Riyah Lakhani, Tia Low, Justine  
Mallou, Fanny Marguet, Jake McGrail, Tanouja  
Narraido, Emilie Prunier, Mathias Raynaud, Don  
Richardson, Anastasia Scherders, Emmanuel St  
Juste, Jenny Tan, Salena Tran, Naomi Tse, Audrey  
Tung, Edwine Veniat, Pierre Verrière, Simon Yee,  
Evelyn Young, Robert Zajtmann**

**Translation** Barry Brisebois, Monique Kroeger,  
Nicolas Remtoula  
**Distribution** Steve Bottomley, Denis Bouvier,  
Alexandre Gangué, Kevin Paré

#### LEGALITIES

The Source shall not be liable for slight changes or

typographical errors that do not lessen the value of an advertisement. The Source’s liability for other errors or omissions in connection to any published advertisement is strictly limited to the repeat of the advertisement in future publications or for the refund of any monies paid for the advertisement.

We welcome appropriate, unsolicited editorial submissions if accompanied by the author’s real name, address and telephone number. The author should retain the original as we cannot return submissions without prior agreement, nor does submission guarantee publication.

For advertising call: (604) 682-5545

# 15 years after B.C.'s "summer of the migrants"

by TIA LOW

It was July 19, 1999, four months after Nunavut was declared Canada's newest territory, and Jean Chrétien was prime minister. A boat arrived on the coast of B.C. from Fujian, China, the first of four that summer that brought a total of 599 migrants without documentation. This year marks the 15th anniversary of the arrival of those four boats, which sparked a national debate on immigration and refugee policy.

Passengers disembarked from each ship expecting to plant their feet on U.S. soil, the intended destination, where some had family members waiting. Others had different reasons for escaping their home country, including economic, social and political pressures, and religious persecution.

"A lot of them thought that North America glittered with gold, that if you come here, you get rich," says author and community activist Lily Chow, who acted as an interpreter at the migrants' refugee hearings.

The ships never made it past B.C. shores, a shock only second to the conditions found on board: no toilets, showers or beds, little food and water and absolutely no personal space. But they had already agreed to pay tens of thousands of dollars to the smugglers, also known as "snakeheads" in China. In a CBC fifth estate docu-

mentary, a former RCMP officer – on the scene after the second boat's arrival – recounted sights and smells worse than a sewer. On top of the unpleasant conditions, upon arrival most of the migrants were incarcerated.

## Rough conditions but high hopes

Michael Lin was among the five per cent to eventually receive refugee status. He was 17 years old when he arrived and avoided jail here due to his status as a minor. The eldest of four children to farmer parents with little money, Lin left his family in Fujian in search of opportunities to help them.

"I just remember it [was] hard," said Lin in a phone interview. "But it's okay, it's old past."

Lin owed more than US\$63,000 to the snakeheads, which he worked to pay off in his first seven years in B.C. These days, he spends most of his time working as co-owner of a granite and stone business in Port Coquitlam. He is also reunited with



▲ Drawing done by one of the migrants at the correction centre in Prince George in 2000.

his whole family, who are now in Canada.

"Yeah, it's better, way more better," says Lin of his life today compared to when he first arrived in B.C.

“The times I felt overwhelmed was when I saw those migrants suffering mentally, emotionally.”

Lily Chow, interpreter and cultural consultant to migrants

Thousands of people arrive in the country every year requesting refugee status, but when the Canadian public heard about the boat migrants, the general reaction was not one of welcome. Criticism around immigration law, joined with fears that Canada could become a doormat for illegal entry, spurred newspaper headlines like "Go Home" in Victoria's Times Colonist.

## Waves of controversy

On the other hand, some advocates spoke up for the migrants as victims of human trafficking. Proponents of refugee rights also continue to disapprove of the government's practice of criminalizing and detaining refugee claimants.

Chow was president of the Prince George Chinese Benevolent Association when she was contacted by the Immigration and Refugee Board of Canada to act as an interpreter at refugee hearings. For some migrants,

the process took up to two years. Chow says that hearing the case for one refugee would take more than ten sessions. "You have got to phone the immigration in Beijing to find out their back-

ground and Beijing has got to phone the village. Sometimes we directly phoned the parents [of the migrants]. It's a very involving procedure," explains Chow.

Chow also worked as a cultural consultant with 200 migrants

kept at a correctional centre in Prince George (the rest were split between other facilities). She facilitated activities such as arts and crafts, organized celebrations of the Chinese

Moon Festival and Chinese New Year, and coordinated religious services.

"There were language differences, cultural differences, so there was a lot of conflict and misunderstanding," she says.

"The times I felt overwhelmed was when I saw those migrants suffering mentally, emotionally," says Chow, who recalls verbal abuse between the migrants themselves and from the correction officers, some of whom she reported for poor conduct.

Officials also brought in a psychologist, says Chow. Given that a young Fujianese woman had committed suicide in the correctional centre, this was a clear need.

She adds, "Because of the stressful situations on both sides, actually the government was very humane. They realized it was a cultural thing that was in conflict so they [knew] that they needed to consult Chinese people because [the migrants] are Chinese cultural persons."



▲ Lily Chow, author and a board director of CCHSBC.

Photo by Tia Low

## ► "Verbatim" from page 1

naturally, and these social boundaries were rarely crossed.

Frustrated with the status quo, I began to harbour resentment against international students for their supposed inadaptability and wondered if others felt the same way. My opinions – which were, in retrospect, somewhat bigoted – began to change following a spirited discussion in an English class. I do not remember how the subject matter of our typically tangential discussion veered from *The Picture of Dorian Gray* to that of ethnic boundaries in our community, but only that it triggered a pivotal shift in my attitude towards ethnic divisions. It turned out that many of my peers shared my belief that international students should make more of an effort to integrate with society. However, other classmates – some of whom were immigrants – argued that we are at least equally responsible for the existence of ethnic boundaries due to our failure to proactively engage new members of society.

The scope of my hypocrisy quickly became clear to me: despite criticizing international students for their lack of integration, I had never attempted to bridge the social chasm between us. I had also inadvertently confined myself to a social niche that predominantly consisted of individuals whose social backgrounds were nearly identical to mine (Asian-Canadians raised in Vancouver). Although I had always yearned for a diverse circle of friends that resembled those found in photos of Vancouver tourism websites, I was afraid of socializing with unfamiliar individuals. I realized that this fear of the unfamiliar is perhaps far greater for people new to our

society, and my former resentment was soon eroded by empathy.

Although it seemed to me as if the confines of comfort zones created an unbreachable DMZ (demilitarized zone), I observed encouraging examples of healthy multiculturalism in children. As a volunteer piano teacher at the Saint James Music Academy at the time, I noticed that young students across a wide spectrum of socio-economic and ethnic backgrounds socialized and played with one another enthusiastically (albeit rambunctiously). Though my job was to teach the children, I, in turn, learned many valuable lessons from them. Fearlessness is a quality I admire in children whose comfort zones are not yet clearly defined. Many adults – especially timid ones like myself – could indeed use a dose of such fearlessness in their attempts to cross social boundaries and broaden horizons.



▲ Encouraging healthy cross-cultural communication between newcomer groups.

For me, Vancouver's model of multiculturalism has alternately resembled a cohesive cultural mosaic and stranded shards of beach glass. Normalizing the former requires a collective effort for which everyone – regardless of background – is responsible.

Photo by Vancouver Film School

**SFU** SIMON FRASER UNIVERSITY  
ENGAGING THE WORLD

INAUGURAL CONFERENCE

## Diaspora, Sustainability, and Development: Meeting at the Nexus

Save the Date

**SATURDAY, SEPTEMBER 20**

Register now!  
<http://bit.ly/1zVriZo>

**9:00 AM - 6:00 PM**

Segal Graduate School of Business  
500 Granville Street, Vancouver, BC

---

Simon Fraser University's Centre for Sustainable Community Development, Institute for Diaspora Research & Engagement, School of International Studies, and the Faculty of Environment's Development and Sustainability Program invite you to participate in an inaugural conference focused on the intersection of development, sustainability, and diaspora studies.

---

**KEYNOTE SPEAKER**

We are pleased to announce **Julian Agyeman**, a Professor of Urban and Environmental Policy and Planning at Tufts University, Medford, as the keynote speaker for this conference. Julian is the originator of the concept of 'just sustainabilities', the full integration of social justice and sustainability, defined as 'the need to ensure a better quality of life for all, now and into the future, in a just and equitable manner, whilst living within the limits of supporting ecosystems.'

---

**PANEL THEMES**

- 'Diaspora Driven Development' & Global Sustainability
- Governance: 'Diaspora as Agents of Change'
- Extractive Industries, Global Trends, and Indigenous/Local Interests
- Brain Circulation: Networks and Loops for Change and Innovation

---

For further information, please visit  
[www.sfu.ca/diaspora-institute/events/conference.html](http://www.sfu.ca/diaspora-institute/events/conference.html)

This event is sponsored by:



## Left Bank



DERRICK O'KEEFE

### The Peoples Social Forum puts Indigenous struggles front and centre

This past weekend in Ottawa, thousands of activists from all across Canada participated in the Peoples Social Forum.

With little more than a year until the next federal election, much of the talk around the Social Forum was about defeating Stephen Harper's government. But this historic gathering of progressive political forces was about much more than just electoral strategies. It was about bringing together people working on diverse issues and causes, in order to see how we could better coordinate and maybe even find some effective unity that could make us more powerful than the sum of our parts.

We all want Stephen Harper gone, but we realize that while a Prime Minister Mulcair or Trudeau would at least stop some of the worst attacks from the Conservative government, they would hardly transform the wretched political status quo. The Social Forum was about building the power of social movements, which right now in Canada are for the most part weak or quiescent.

I've been involved with this organizing effort for over a year, helping pull together the BC Expansion Committee of the Peoples Social Forum. We were able to help get a diverse group of participants from BC to Ottawa, including environmental and anti-war activists, union members and representatives of frontline Indigenous communities opposing pipelines across their territories.

legacy of residential schools and talking about the tent city at Oppenheimer Park and disproportionate number of Indigenous people homeless in Vancouver. On the road near Chase, BC, we stumbled upon a Secwepemc pow-wow; we were invited to join in and share a meal, and we got to interview Neskonlith Chief Judy Wilson, who had just issued an eviction notice to Imperial Metals, the company responsible for the horrible tailings pond breach at Mount Polley.

In Winnipeg, we were warmly greeted at the historic Ukrainian Labour Temple, but our arrival coincided with the terrible news that the body of a 15-year-old Aboriginal girl, Tina Fontaine, had been discovered. Few things illustrate the contemptible politics of the Harper government more than their callous refusal to convene a national inquiry into the more than one thousand cases of missing and murdered Indigenous women.

Finally, one of the last stops our caravan made was at the Weyerhaeuser mill outside of Kenora, Ontario. There we met up with Indigenous youth from Grassy Narrows who were demanding the company promise not to use logs from their territories. The people of Grassy Narrows have maintained a 12-year blockade against logging companies.

We made it to Ottawa late on the night of Aug. 20, and the opening ceremony began the next morning at 5 a.m. on Victoria Island, Algonquin territory. Perhaps the most significant



▲ The On to Ottawa Caravan to the Peoples Social Forum with Grassy Narrows youth in Kenora.

Most people flew to Ottawa, but another group of us took a road trip, driving all the way from Vancouver to Ottawa, picking up people and carloads in the prairies. I feel very lucky to have travelled with the caravan. It was a hectic six days, filled the challenges inherent to this vast land – like planning to meet up at “the Tim Horton’s on Memorial Ave in Thunder Bay” only to discover there’s two – but well worth it.

We were welcomed by activists in the Fraser Valley, Kamloops, Calgary, Regina, Winnipeg and northern Ontario. Everywhere we went people were excited about the Social Forum process, passing on lots of messages and banners and other cargo for us to carry to Ottawa.

All across this vast land, those of us on the caravan saw evidence of the importance of Indigenous struggles. In Vancouver, Audrey Siegl and Cecilia Point of the Musqueam Nation spoke at our caravan’s send off rally at Crab Park, highlighting the

feature of the Peoples Social Forum was the way that Indigenous voices and movements were central to the whole endeavor. This reflects a big improvement on past practices, a sign of a new level of awareness in the wake of Idle No More and with the wider resurgence of Indigenous activism and culture.

Overall, the Social Forum was an ambitious and necessary political project. The political left in Canada is extremely weak and scattered. The process of the Social Forum could help to remedy this, but I think it will really depend on whether the idea catches on at the provincial and regional levels.

Already there are plans for follow-up events, such as a Saskatchewan Social Forum planned for late next month. This province’s politics, with an entrenched and corrupt Liberal government and an uninspired centrist NDP opposition, could badly use the infusion of energy a Social Forum can bring. Here’s hoping for a BC Social Forum soon. ✍

“Attracting and retaining the best international talent to fill skills shortages in key occupations is critical to Canada’s economic success.”

- Hon. Jason Kenney, P.C., M.P.  
Minister of Employment and Social Development

### Respond to Canada’s need for immigrants.

## Become a Regulated Immigration Consultant



ICCRC  
ACCREDITED  
EDUCATIONAL  
PROGRAM

### Full-time | Part-time | Online

Apply online at [www.ashtoncollege.com](http://www.ashtoncollege.com) or contact a program adviser at (604) 899-0803.

Ashton College | Vancouver, BC

604 899 0803 | 1 866 759 6006 | [www.ashtoncollege.com](http://www.ashtoncollege.com)

Ashton



MOSAIC Settlement Services  
604 254 9626 ext 255  
elam@mosaicbc.com  
[www.mosaicbc.com/settlement-services](http://www.mosaicbc.com/settlement-services)

### MOSAIC Seniors Club is now accepting registrations for free fall (September–December) activities

MOSAIC Seniors Club provides free services for seniors aged 55+. Activities include English conversation and computer classes, workshops, field trips and more. Volunteers provide language assistance in a number of languages. All activities and services are free of charge, but registration is required. Due to funding, we give priority to Permanent Residents, but all are welcome. For enquiries/registration, please call 604 254 9626; for Burnaby, please call 604 438 8214.

#### English Conversation Classes (North Burnaby)

Beginners': Wednesdays 9:30–11:30am  
Upper Beginners': Fridays 9:30–11:30am (morning group)  
Upper Beginners': Fridays 12–2pm (afternoon group)  
Venue: Brentwood Community Resource Centre, 2055 Rosser Ave, Burnaby  
Registration: 604 438 8214 ext 115

#### MOSAIC of Seniors 2014

This free, zero-waste event will feature multicultural performances, a light lunch and resources in over 10 languages that provide information on keeping seniors integrated in our communities through active/healthy living, retirement living and home care services, fraud prevention, social assistance, civic engagement/having their voices heard/connecting with community representatives and social activities.

Time: September 23 10am–3pm  
Venue: Bonsor Recreation Complex, Banquet Room, 6550 Bonsor Ave, Burnaby  
Registration: 604 438 8214 ext 115

#### Active Living & Conversation for Seniors

This is a free English conversation circle with field trips into the community to practice. A PR number is required for registration.

Lower Beginners': September 24–December 3, Wednesdays, 10am–12pm  
Upper Beginners': September 25–December 4, Thursdays, 12–2pm  
Venue: MOSAIC Vancouver, 1720 Grant St, 2<sup>nd</sup> floor  
Registration: 604 254 9626 ext 273

#### Photo Easy Classes for Seniors

Time: Tuesdays, 1–3pm  
Venue: MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway  
Registration: 604 438 8214 ext 114

#### English Conversation Classes (South Burnaby)

Beginners': Mondays, 12–2pm  
Upper Beginners': Mondays, 9:30–11:30am  
Venue: MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway  
Registration: 604 438 8214 ext 115

#### Beginners' Computer Class

Learn basic computer skills, search for information on the Internet, use Google maps and online chatting, send and receive emails

Time: September 26 to December 12, Fridays 10–11:30am  
Venue: MOSAIC Vancouver, 1720 Grant St, 2<sup>nd</sup> floor  
Registration: 604 254 9626 ext 273

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.



Photo by Rachel Lando

## Howard Jang appointed Director of SFU Woodward's Cultural Unit

by ALEXANDER AGNELLO

With a decorated career in the arts, Howard Jang has enriched the lives of Vancouver's communities through his contributions to the Arts Club Theatre Company. This has played an important part in his decision to seek new horizons as director and professor at SFU Woodward's Cultural Unit. In the mid-2000s, Jang started questioning the status quo of the arts; more pointedly, he was concerned about the sort of business he was conducting.

Jang explains, "I became concerned with how art is exhibited, and what could be said about the value of this exhibition."

Collaborating with not-for-profits like Tourism Vancouver and the Canadian Council of the Arts incited Jang to reflect on the difficulties associated with framing a purpose for art productions.

### The value of the arts for enriching communities

"With Tourism Vancouver, we were counting the economic factor. With organizations that support the intrinsic value of art, we are looking at an intangible goal whose attainment is difficult to measure," explains Jang.

When asked what prompted Jang's transition from the Arts Theatre Club to a joint position at Simon Fraser University, Jang's views on the role of the artist became clear. Jang's family history is tied to the Woodward's community; his mother was an employee of the original department store. As an extension of his personal attachment to the area, Jang hopes to use his role at the Woodward's Cultural Unit to strengthen preexisting ties as well as form new partnerships within a rapidly developing neighborhood.

"My aim is to allow art to facilitate the strengthening of our communities," says Jang.

### Howard's vision for SFU

That said, Jang admits that his appointment at Simon Fraser University is a bit of an odd one. His role as director of the Cultural Unit is to ensure that artists have the resources to pursue their art form. On the other hand, it is an opportunity to develop a new program for creative entrepreneurship, which aims to equip artists with the skills to be self-dependent.

"The goal of this program is not to make the artist a manager, or to downgrade the intrinsic value of artistic pursuits," he says.

Rather, the essential motive  
See "Howard Jang" page 11

# SDC Blue Ribbon Foundation: Spreading compassion for disabled youth

by AUDREY TUNG

**Empowering children with learning disabilities is the backbone ideal to the SDC Blue Ribbon Foundation – a youth driven non-profit organization that uses integrative programs and activities to foster relationships. The organization's youth leaders first established a legacy of compassion in the Greater Vancouver area, and operations have since expanded to the international level. A recent cross-national trip to China – to raise awareness of issues surrounding disability in East Asian communities – shows that whether at home or abroad, SDC Blue Ribbon strives to build inclusive communities by promoting social tolerance and understanding.**

The SDC After School Connection (ASC), in partnership with the Richmond Centre for Disability, is one of the longest running programs in Vancouver to facilitate the development of children with learning disabilities.

A happy marriage of arts and play, educational activities – with an emphasis on music, drama, and games – have a feel-good end result for everyone involved.

Sheila Lee, an accredited music therapist and certified neurologic music therapist, runs music therapy sessions during the school year for the ASC program.

"Youth (ages 9–15) with various special needs and abilities, come together to have fun and work on non-musical skills through the use of music," says Lee.

Lee encourages skill development through creative means.

"Some of the common goals have been leadership, initiation, fine motor skills, attention span, and increasing vocabulary. I aim to provide an environment where all different forms of self-expression and communication

are accepted and respected," says Lee.

"As I get to know the group, therapeutic interventions are chosen to fit the needs of the participants. Some examples include: drum circles, singing pop songs, and dancing with scarves."

### A shared sense of joy

SDC's programs are beneficial not only to participants, but also to staff and volunteers as they

interactions between the participants and the volunteers.

"I see a lot of compassion and joy. It's really touching to witness," says Lee.

Serena Li, a 2nd year UBC student, is vice president and a former ASC volunteer who fondly remembers working one-on-one with a participant, and witnessing his development.

"Our programs are one-on-one; each child with a disability is

Berkeley (Calif.) and from July to August of this year, members of the organization embarked on a 20-day international project: the 2014 Global Impact Delegation, to tackle the marginalization of disabled individuals in China.

"We worked with children with disabilities – using music, art, and games to spread love to children with disabilities across the country," says presi-



Photo courtesy of SDC Blue Ribbon Foundation

▲ An After School Connection session at the Richmond Centre for Disability.

forge connections with the disabled youth. These relationships arise from a mutual sense of joy shared between participants and those who work with them.

Lee cherishes the laughter and happiness she shares with participants.

"Laughter and music is where we often find a common ground to connect and understand each other. Sometimes more serious and emotional issues come up in sessions, so they don't always involve laughter," says Lee. "But I usually find myself smiling at the end of the week, when I reflect on the special moments that my clients and I have shared."

Lee also enjoys watching peer

paired with an older buddy. The pair can learn from each other and learn together. When I was a buddy, I was paired with a participant who was very shy and timid," says Li. "By the end of the program, he was more social with others and more independent. He was offering to take initiative when getting board games or playing team activities. That boy had a lot to offer. He just needed a little guidance to believe it for himself. As a volunteer, I'm just glad I was there to witness it all happen."

### Making a difference overseas

The SDC Blue Ribbon Foundation expanded the program to

dent and founder David Wang, a 2nd year student at the University of California, Berkeley.

During the trip, Wang found many were oblivious to the plight of disabled children in China – something the organization wanted to change.

"Many parents refuse to let their kids, who have disabilities, go shopping or to the movie theatres. These children are isolated from their communities, and sometimes even by their families. By bringing attention to these children, we were able to make people think twice about diversity and tolerance in their communities." ✍

### ► "First Nations education" from page 1

First Peoples, the program also works closely with Aboriginal elders, who participate in lectures and give students unique cultural insights.

### The experience of residential schools

William Lindsay, the director of SFU's Office for Aboriginal Peoples, knows a lot about the opportunities that education can provide:

"Going to university for my generation was very distant – it was like going to the moon," he says.

The experiences of residential schools have left a negative impact on First Nations communities, and the inequality of enrollment rates between the Aboriginal and non-Aboriginal student populations is a reflection of this. According to the Students Transitions Project, roughly 89 per cent of B.C.'s Aboriginal students graduated high school in 2005/06, compared to 95 per cent of their non-Aboriginal counterparts. However, Lindsay chooses to look at this as a glass half-full situation:

"Many people would look at this as a lack or a gap between Aboriginal students and non-Aboriginal students, but I've seen so much improvement throughout the years. There is a bit of catching up to do, but we've come so far in such a short period of time. I have confidence we will catch up."

Growing up on a reserve, Lind-



Photo by Rihyah Lakhani

▲ William Lindsay, Director of The Office for Aboriginal Peoples at SFU.

say remembers his experience of taking the bus to school: "We were all kids from the reserve on this bus, and it became known as the 'Indian bus.'"

Segregation between Aboriginal and non-Aboriginal students was apparent, and the thought of progressing to a post-secondary institution was a foreign concept for Lindsay. However, at the age of 28, Lindsay got accepted at UBC as a mature student.

"The bridging program was what I would have been looking for 25 years ago when I was applying to go back to university. I was looking around the community and there weren't any at that time that were Aboriginal-focused."

A recent mature graduate of the Aboriginal Pre-Health Program, Sheryl Thompson decided

to sign up after her 19-year-old daughter and 18-year-old son began applying for university, so she could preach to her children about education and know what she was talking about. The opportunities weren't always available to the stay-at-home mum.

"I didn't feel like there was a place for an Aboriginal woman in university when I graduated high school," she says. "The fact that I graduated from high school was seen as a miracle in itself."

Now in the process of getting a degree in Health Sciences with an ambition to work in the field of health policy, especially in how it relates to family and children, she believes that she wouldn't have done it without the bridging program.

"Getting through the door was barrier enough because of how I grew up. The program showed me that in fact there was a place for me there."

Lindsay believes that there are more opportunities now than there has ever been. There are more role models for Aboriginal students in their own communities, more educational institutions are focusing on creating programs that meet Aboriginal student needs, and there is more parent involvement in the education of their children.

### Pre-school education opportunities

The Home Instruction for Parents of Preschool Youngsters (HIPPY

Canada) is an example of an organization that focuses on building the relationship between parent and child, and developing the traditional role of the parent as a teacher figure. Established in 2002, Aboriginal HIPPY Canada aims to prepare children between the ages of three-to-five years for school by creating weekly packages of activities and books for parents to use with their children, which are delivered and explained by home visitors of the program. These activities and reading to the children take approximately 15 minutes a day, five days a week for 30 weeks; according to Hippy Canada, these activities have improved parent-child relationships as well as the child's performance during preschool. Modules include content that is heavily influenced by Aboriginal culture.

"It provides Aboriginal communities the opportunity to embrace the program and view it as their own, and own it," says Wazi Dlamini-Kapenda, one of HIPPY Canada's program managers.

HIPPY Canada has worked with over 7,000 families since its initiation in 1999, and continues to serve over 1,000 families a year. With programs like Aboriginal HIPPY Canada and bridging programs like those at SFU, young and mature Aboriginal students have the opportunity to take control of their lives. ✍

# Shop Wrong makes right

by EVELYNE YOUNG

Leave it to Shop Wrong to pick up where others may have – regrettably – left off. Tucked away within the only kink on Hastings's long, linear stretch across Vancouver, the shop on the corner of Vernon Street functions as a shop, studio space, art gallery and support network for the East Van community.

The owners, Rob Geary and Louis Galvan, along with his brother Will Galvan, are more widely known for their East Van Moving company, but their most

artists in a collaborative effort to salvage abandoned materials, promote creative expression, and connect to people in the neighbourhood.

The shop provides free studio space for artists to display and produce their work, and has a range of carpentry, welding and print screening tools available to the artist collective. It's an open space, a free creative cultural center.

"If you're from the neighborhood, and you've got a good attitude, please come by," says Geary.

The set of friends host an array of events and workshops

words.

"It's an introduction to people being able to explore their own culture and that's essentially what we try to provide here. I'll give you an idea of what my culture is about – what Haida's about and what Gitksan is about – and I'll bring other people from the nations that may know other things that I don't know," says Geary.

According to Geary, communicating through art is key. For many of the West Coast and Kwa-kwu wak works at Shop Wrong, artists attending the workshop get to explore their culture as it is showcased through their work, and the work of others in traditional and modern form.

"We encourage you to explore your own culture, to find what your art style is, what your stories are, and who your people are because, as similar as we all are, we're all very different," explains Geary.

The artists have found creative avenues to engage with the changing dynamics of the city. Recently, they picked up salvaged wood beams from the demolition of one of the last old, free-standing brick buildings in Vancouver. The building once served as an old punk venue, and later as a film location on Powell Street before being torn

“It's an introduction to people being able to explore their own culture and that's essentially what we try to provide here.

Rob Geary, co-owner, Shop Wrong

recent endeavour, Shop Wrong, is a self-sustaining, social assistance and artist collective that is leading the way on restructuring the local economy.

Shop Wrong's merchandise, magazine-featured furniture, custom woodwork, welding and jewelry, is produced by local

ranging from a talk by well-known speaker and author Gabor Mate to in-store musical performances, with monthly art shows between events. For example, the store will soon welcome performers from the first annual Native Hip-Hop Festival (running from Aug. 30–



▲ Shop Wrong store front on Hastings St..



▲ Shop Wrong is surrounded by chairs and social spaces for the community to come hang out.

Sept. 1) in a Native graffiti battle and freestyle tournament

Rob Geary, originally from Haida Gwaii, is what he calls the "ultimate Canadian" – part Gitksan, Norwegian and Ghanaian; the Galvan brothers immigrated from El Salvador 22 years ago.

Every Saturday artists get together for carving workshops, some of which have been taught by Haida artist Corey Bulpitt, whose work is currently showing at the Bill Reid Art Gallery. The exhibit, titled *AKOS*, explores the connection between his Haida art and street art.

Shop Wrong's impromptu language workshops are more attuned to the language of artistry and culture than to linguistics (for now), and are in fact, about much more than just

down for redevelopment. The beams were reworked to create new furnishings, much like the bar Shop Wrong created for Chinatown's Vapor Lounge.

Connecting visual form with social functionality, Shop Wrong is one of very few businesses that are stretching economic incentives to include social ones.

"That's the cool thing about this place," says Aaron Cook, an employee at Carnegie Community Center and friend of the shop. "It's an inspiration every time I come in here. It's like, man! Just look around! You can't believe this place exists. It's so much of everything!"

All are welcome to check out the last day of the Annual Native Hip Hop celebrations at Shop Wrong on Aug. 31.



Photo by Robyn Lee

## Artist fuses Ukrainian soul food with stories of survival

by NAOMI TSE

When searching for a cookbook, one does not usually find an accompaniment of survival stories along with the recipes. Raisa Stone, author of *Baba's Kitchen: Ukrainian Soul Food*, offers just that. With humour and anecdotes laced throughout the recipes, Stone sheds light on survivors of the Nazi and Soviet regimes.

As a child growing up in Winnipeg, Stone started collecting stories on her baba's knee as well as from her family, friends and neighbours who were European immigrants and refugees. She also developed an affinity for writing at an early age. Her family hailed from Ukraine and her father experienced the terrors of both Stalin and Hitler. In order to cope, many of these survivors turned to humour.

"Ukrainians can make a joke," says Stone. "Horror and humour are the dark and light of the same thing."

In the early 2000's Stone became a professional storyteller and started collecting Ukrainian legends and rewriting them to perform as monologues. Stone became a professional singer in her teens and as she performed, the voice of Baba, the quintessential Ukrainian grandmother emerged.

"Baba talks like every Ukrainian I grew up with. I found that when I was on stage, parts of these stories came out in songs," says Stone.

Many of her fans have also praised her for nailing the voice of Baba.

*Baba's Kitchen* is a humorous lifelong compilation of true survival stories with a side of authentic Ukrainian recipes and a helping of history. In addition, Stone has also included a chapter on folk remedies with cures for ailments such as baldness.

In Baba's no-nonsense grandmother voice, Stone offered a quick performance of one of the stories in her book. She recounts the outrageous tale of how one woman murdered her abusive husband who had diabetes. The story is shocking at first but is also balanced with humour to make light of the situation while emphasizing the lengths one must go to in order to survive.

### The art of cooking

As an avid cook herself, Stone incorporates some fusion into her recipes by introducing substitutes from other cultures. For example, Ukrainian cheese patties are similar to East Indian paneer, and Stone uses these similarities to teach readers shortcuts in cooking.

When asked how she defines Ukrainian soul food, Stone cites

a Ukrainian proverb: "without art, there is no life." This proverb implies that one should delight in creating pleasurable things and happiness. Stone says that cooking is about expressing the soul, which is the same as when she sings, dances, or tells stories.

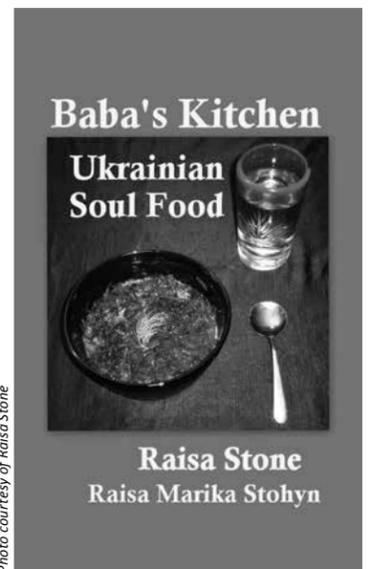
"Cooking is a creative expression, it feeds other people and it's important that it satisfies on many levels, like good art," explains Stone.

Furthermore, Stone emphasizes that cooking is how she shows love to people and that they are welcome.

The recipes in her book are classified by ingredient, with many recipes for eggs, cabbage rolls and mushrooms, to name a few.

"I encourage people to buy locally, organically and from humanely raised animals," says Stone who is also a professional animal communicator and healer.

Stone says that fans have thanked her for bringing the atrocities faced by many to light in a light-hearted way. Additionally, she has enriched their knowledge of Ukrainian history, thanks to her extensive research.



"I get letters from all over the world saying this is how my family talked and it's so wonderful that I was talking about the history while making fun of the Nazis and Soviets," says Stone.

To give the public a taste of Baba and her anecdotes, Stone will be doing a book reading and book signing as well as answering questions and discussing current events in Ukraine. The event will take place at the Vancouver Public Library on Sept. 9 and Sept. 11 at the Central Library and Mount Pleasant Branch, respectively. For more information, please visit [www.vpl.ca/calendar/index.php/calendar/progid/47515](http://www.vpl.ca/calendar/index.php/calendar/progid/47515).

*Baba's Kitchen: Ukrainian Soul Food* is available on Amazon and through Stone's website [www.ukrainiansoulfood.ca](http://www.ukrainiansoulfood.ca).

# The private lives behind public art: exploring public space with Metz&Chew

by MAGGIE CHUANG

**In some ways they know our cities best; they observe, experience, and interpret a city's beat, rhythm and pulse. They are public artists. In Vancouver we have Jacqueline Metz, and Nancy Chew, or better known under their collaborative banner: Metz&Chew. Apart from Vancouver, their work spans across Canada, even to the United States. Art Gallery will soon feature their work, with other public artists, in the September exhibition, *City As Site: Public Art in Richmond*.**

Metz&Chew have been working together for 17 years, beginning in 1997. Since then, they have garnered numerous accolades, including the Public Art Award of Excellence for their piece, *out/look*, in North Vancouver. But the two hail from different disciplines: Metz held interest in photography, and literature, and Chew dedicated her hand to painting, and curating. Their friendship drew them to enter a public art competition held by the City of Vancouver, and it was their winning that sparked their working relationship.

Their varied background may stimulate their artistic success, enabling them to correctly scale and frame a particular piece. Metz reasons their combined skill sets help them choose what to portray and what to leave out to obtain the most impact. Such finesse is especially vital in their area of public art.

"We like working with ideas, and figuring out how to express them in different media, because you start to think about how people move through the space, and they how they react as well," says Chew.

## How public art enhances space and the people.

Throughout the almost 20 years of working in the public sphere, they have found an increasing level of warmth and reception of public art. The feedback from the community has been surprisingly personal, some even making exhibits necessary destinations in their city. Often they hear of their work as being "markers" to the collective identity. However, their goals have never been to define a space, but to quietly comment on it.

"We're revealing the sense of the place. That can be through our exploration of its history, or our own abstract experiences," says Chew.

Metz emphasizes this by citing one of their more prolific works, *arboreus*, after Rodchenko, in Lynn Valley. It is a massive glass installment immortalizing a looming tree: a cultural significance to the community. But they mark it with a meditative quote from Jorge Luis Borges,

"The original is unfaithful to the translation."

## Public art, and transcending barriers

For a multi-faceted city like Vancouver, one may wonder where to begin to capture its activity. But Metz&Chew use the liberties of public art not only with the exploration of space, but also contact. Their piece in Winnipeg, *YOU YOU+ YOU*, is a celebration of senses. Metz&Chew attempts to amplify your experience with touch and sound, accompanied by a wall of light dancing in time with your tune.

"Our work is enriched by our appreciation of the quality of life, and the people who move through it. So we try to transcend what can be perceived as differences," says Metz.

Such an enthusiastic and exuberant approach is grounded on their belief of space; that quality art is without the parameters of everyday language but in human connection. Therefore, in places like Vancouver, where the atmosphere is never singular, they find limitless inspiration.

"I think art should be transcending barriers. We draw inspiration from the evolving history of each place; Vancouver



▲ *YOU YOU + YOU* public art in Winnipeg. Your touch invokes music and light.



▲ Public artists Jacqueline Metz and Nancy Chew.

is continuously changing and becoming something new," Metz says.

*Site: Public Art in Richmond*, visit [www.richmondartgallery.org/upcoming.php](http://www.richmondartgallery.org/upcoming.php)

Metz&Chew will be among the public artists featured in Richmond Art Gallery's exhibition. For more information on *City As*

To learn more about Metz&Chew and the locations of their public art, visit their website, [www.metzchew.com](http://www.metzchew.com)

**"Traditions are a big part of my culture. Unfortunately, so is diabetes."**

Bernie, First Nations counsellor

**HELP SOMEONE YOU KNOW.**

**CALL 1-800-BANTING**

**CANADIAN DIABETES ASSOCIATION** | **ASSOCIATION CANADIENNE DU DIABÈTE**

[www.diabetes.ca](http://www.diabetes.ca)

## Need the skills to find a job? We can help!

Design a fantastic resume and cover letter, fine tune your interview techniques, learn valuable skills to succeed in the Canadian workplace, gain insight into the job market, access special services for skilled workers – all at NO COST. The Progressive Intercultural Community Services (PICS) Society, Vancouver Branch, has been helping immigrants and newcomers to Canada for over 14 years!

Our Group Job Search Workshops are a flexible, 5 module rotating program, running weekly, with 16 sessions each month. This includes basic computer orientation, with instruction on using Word and Excel, and accessing the Internet. Workshops are held within a culturally diverse environment, led by qualified facilitators.

Past and current E.I. recipients are always welcome. Knowledgeable case managers are available to guide you through the process of reaching your career goals.

PICS Vancouver also offers one-on-one employment assistance, paid on-the-job work experience through our Wage Subsidy program, and a one-stop Career Centre with a broad range of job hunting resources. Funding for all programs is provided by the Ministry of Social Development, Employment and Labour Market Services Division.

Please call 604-324-7733, go to [www.pics.bc.ca](http://www.pics.bc.ca), or visit us at 200-8161 Main Street, Vancouver, to find out how we can best help you.



# Digital images and imagination: Constructing new identities and geographies

by ANASTASIA SCHERDERS

***Azawad Libre! New Media and Imagined Geographies in the Sahel* is a collection of digital creations on display from August 11 to October 5 at Bob Prittie Library in Burnaby. The collection presents images of fantastical identities and new geographies produced on the cellphones and computers of young people throughout the Sahel region of Africa.**

“The collection of images reveals a lot about what is happening for these youth – their dreams and struggles, as well as their interest in global politics and pop culture,” says Jennifer Cane, assistant curator of *Azawad Libre!*. The exhibition is curated by Christopher Kirkley, the Portland-based founder of MP3 blog and record label Sahel Sounds.

Canefirst encountered Kirkley’s work when she was given a recording of Music from Saharan Cellphones from his record label. While visiting Portland, she was introduced to Kirkley through a mutual friend and later had the opportunity to view the works submitted by youth to the Sahel digital art project.

“Thinking of the strong West African communities we have here in Burnaby, I decided it would be great to host these works in a Burnaby library,” Cane says.

## Building new borders and new bodies

*Azawad Libre!* is a collection of unique digital images that

a North American audience might have been unlikely to encounter otherwise. The images, which Kirkley collected through the internet and locally in the Sahel area, have been created through PC-based templates, automated web-based collage and built-in cell phone photo manipulation.

The artworks illustrate an array of imagined realities that reflect social, economic and geographic tensions, as well as aspirations. Some of the works depict new borders that recognize a Tuareg territory in Northern Mali and celebrate the state of Azawad; others depict personal ambitions of wealth and prosperity. Several of the youth represent themselves as superheroes, fantastical characters or in futuristic settings.

Kirkley points out that a lot of techniques used in their designs – lens flares, bevels, digital interference and pixilation – recall ‘bad’ Western Photoshop. “But these aspects are actually the basis of the design here, and can be used to create these beautifully inspired pieces,” says Kirkley.

According to Kirkley, identity is altered and re-imagined into new forms, expressing hopes and fantasies in hyper realistic manifestations. Works like ‘Miss Cybourg,’ where the image of a young woman has been altered to include robotic body parts, illustrate a digital reconstruction of the physical body and, in turn, a construction of a



▲ *Azawad Libre! (Space)*, 2012, digital print on paper.

new self who is perhaps exceptionally strong or even invincible.

## Images of a collective vision

*Azawad Libre!* presents a fascinating intersection of computer technology, youth culture, and folk art. For Kirkley, the exhibition is an examination of the rich digital content that flows through the networks of Sahel, circulating through Facebook, Cyber Cafes, and cellphones.

“The images have a power inherent to them, whether they are outright political or vision-

ary,” says Kirkley. “In the case of the political state of Azawad, it’s allowed the free flow of propaganda to reflect the collective vision, but also to solidify it.”

Kirkley feels that the digital age allows for re-creation and re-interpretation. The presence of computer and cell phone technologies enables new methods of producing and sharing that promote a kind of creative freedom that did not exist before the widespread availability of the internet and social media like YouTube and Facebook.

“I find this stuff really inspiring. The images are such a departure from the unconscious trends in visual art in the West and they offer some new ideas,” he says. “I suppose they’re also quite different from what a lot of Westerners associate with West African art, which is great because there’s so much more out there.”

To view more images from this series, please visit [www.sahel-digital-art.org](http://www.sahel-digital-art.org)

Check out Kirkley’s record label and blog at [www.sahelsounds.com](http://www.sahelsounds.com)

## A traditional Chinese celebration, with a Canadian touch

by JAKE MCGRAIL

**The White Rock waterfront will be lit up with lanterns when the Second Annual Moon Festival arrives this September. For three days, music, arts, food and dancing will be on hand for the celebration.**

The festival is the brainchild of Erik Stepura, who proposed the idea to the city council.

“We’re partnering with the Chinese Cultural Society to perform this,” said Helen Fathers, a member of the city council. “There are many things to see, the largest being the whole waterfront covered in Chinese lanterns.”

## Building on last year’s success

Rain or shine, the festival will go on.

“The reviews were all positive,” says Fathers. “The festival went very well last year, and it will again.”

Mia Chao is co-founder and director of the White Rock Arts Center, which is helping host the celebration.

“We wanted to host this. [The Moon Festival] promotes peace, love and understanding. We want to be the ones promoting that,” says Chao.

## New take on traditional festival

Moon Festivals are a tradition in China, but this one isn’t a replica.

“We are Chinese, but we are also Canadians,” says Chao. “We are having this festival for Canadians, all of us.”

The festival takes place over three days, from Sept. 5–7. Fireworks will open the festival on the evening of the 5th, while other days will offer traditional Chinese moon cakes (a thin pastry with a dense filling) and other food, as well as martial arts, lily dancing, arts and crafts and music from pop, classical, country and jazz.

“The music is important,” says

Chao, “The performances are all live, and the music is only maybe 20 per cent from China; the rest is Canadian.”

Chao hopes that the festival will have a broad community appeal.

“The important thing is to bring the community together. It is not just a celebration of China, it is a celebration for Canadians,” says Chao.

The White Rock Second Annual Moon Festival takes place Sept. 5–7 at the pier.



▲ Performers dance at the White Rock Moon Festival.



**Le français au CSF, c'est bien plus qu'une langue !**

**Inscrivez votre enfant dans une des écoles publiques du CSF !**

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 5 000 élèves, 37 écoles publiques et dessert plus d'une centaine de communautés réparties dans l'ensemble de la province.

- programme d'enseignement public de la maternelle à la 12<sup>e</sup> année;
- services à la petite enfance;
- service de transport scolaire;
- programme d'anglais de qualité; haut niveau de réussite scolaire;
- portables pour tous;
- programmes de musique, théâtre, etc.



MOSAIC Settlement Services  
604 254 9626 ext 255  
elam@mosaicbc.com  
www.mosaicbc.com/settlement-services

### Free Community Workshops & Activities August 25–31 2014

#### Employment Skills: Understanding Labour Market & Employer Expectations Workshop (Burnaby South)

Time: August 28, 1:30–3:30 pm  
Venue: Bob Prittie Metrotown Burnaby Public Library, 6100 Willingdon Ave  
Registration required: Call 604 438 8214 ext 112

#### Employment Skills: Understanding Labour Market & Employer Expectations Workshop (New Westminster)

Time: August 29, 1–3 pm  
Venue: New Westminster Public Library, 716–6th Ave  
Registration required: Call 604 438 8214 ext 112

#### Employment Skills: Office Etiquette, Intercultural Communication & Employment Standards Workshop

Time: August 30, 11 am–1 pm  
Venue: Brentwood Community Resource Centre, 2055 Rosser Ave  
Registration required: Call 604 292 3907

#### Canadian Citizenship Preparation

Time: August 25 & 26, Monday & Tuesday, 5:30–8:30 pm  
Venue: Bob Prittie Metrotown Burnaby Public Library, 6100 Willingdon Ave  
Registration required: Call 604 254 9626 ext 288

#### Understanding Community Resources

Time: August 30, Wednesday, 3–5 pm  
Venue: MOSAIC Northeast Employment Services Centre, 312–2555 Commercial Dr., Vancouver  
Registration required: Call 604 254 9626 ext 258

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.

## A hybrid of sight, sound and movement comes to Centre A

by ALISON CHIANG

**In their latest creative project, Music Temple, Emi Honda and Jordan McKenzie take their love of nature and a desire to communicate on many levels to transcend the expectations of standard art forms.**

"Enough people talk about themselves. I want to speak about nature," says Honda.

The multimedia project, where neither sound nor visual installations stand alone, comes to Centre A this September. Its appeal is to a wide audience, regardless of age, language or background.

"The temple idea comes from our wish to raise the natural world from a place of abuse to a place of respect, honouring something that is vast, mysterious and greater than us," says McKenzie. "[Music Temple is] a new format which is something between an art show, a music show and a video project."

### A journey into nature

Growing up in a family-run Buddhist temple in her native Japan, Honda is used to the elements of darkness, coolness and tranquility. She credits McKenzie for coming up with the name of their latest project.

As part of the presentation, Honda says the viewer is welcomed through a thin, cotton curtain that drapes over a bamboo tree. Inside, we see a miniature display: a monarch butterfly, lush trees and eggs in a nest intertwining with a makeshift town. A cylinder slowly rotates, casting pictures of moving landscapes onto a projector screen. Photos and images abound almost everywhere and coloured lighting fills the space.

"The foreground and background [image] is very effective that way," says Honda, who has

eled to up to 20 cities – from Montreal to Boston and down to the southern states of America. Honda says the differences in hospitality varied from one place to another. Whether it was subtle praise or an open-armed embrace, Honda says the characteristics of each place are simply different and that you can't tell anyone to change their character.

### Identity and exploration

Honda says she has no need to hide hers either. Any Japanese nuances coming from her music are not forced or contrived—just natural, says Honda.

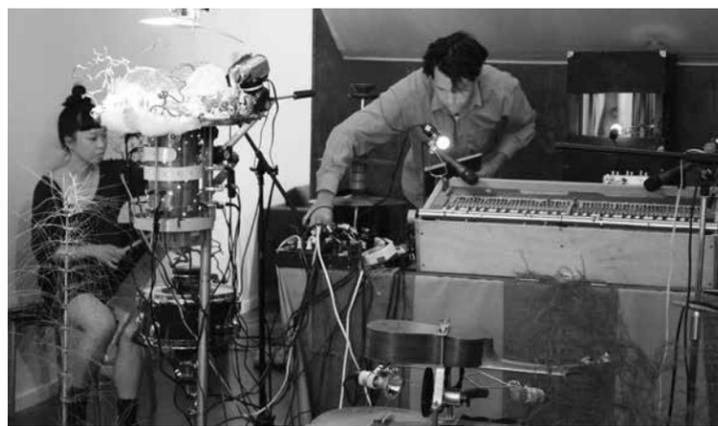
"I don't want to fake it to get attention," she says.

For McKenzie, music is communicated non-verbally through the language of sound, image, object and movement.

"I've always sought to transcend my own difficulties with verbal language by creating work that speaks in other ways, and with greater complexity than language allows," says McKenzie.

He says the hope is their work is just as accessible, for example, to a Cambodian viewer as it is to a Canadian viewer.

With Music Temple, Honda and McKenzie aim to bridge the



▲ Installation of Music Temple by Emi Honda and Jordan McKenzie.

training in piano, visual arts and 3D landscaping.

The sound installation, which includes organs, keyboards, guitars and drums, is controlled by a timing system operated by McKenzie.

### Music, art and moving

It has been 10 years of collaboration for Honda and McKenzie, who say they were first introduced to each other through their respective work.

"Jordan saw my art work and I knew about his before we even met," says Honda.

Honda says she first met McKenzie in Victoria and the two artists started working together on music. They also began collaborating on different art projects. After a few years, they moved to Montreal in search of more opportunities and formed their art and musical group, Elfin Saddle.

For shows and performances, Honda and McKenzie have trav-

various aspects of their creative work into something innovative but familiar. It is a project aimed at both young and old.

"I hope that the slow unfolding of the sound environment can offer people a break in pace from the velocity of contemporary life, a space that, like a forest, offers its beauty gradually," says McKenzie.

Honda says the most difficult question to answer is describing the genre of their music or art. She prefers to call it original, not concerned about categorizing herself, her work, Elfin Saddle's work or even the target audience.

"Music and art belong to the people who make it. For the audience, it is what is received in their hearts," says Honda. ✍

Music Temple:  
www.centrea.org

Elfin Saddle:  
www.elfinsaddle.com/news

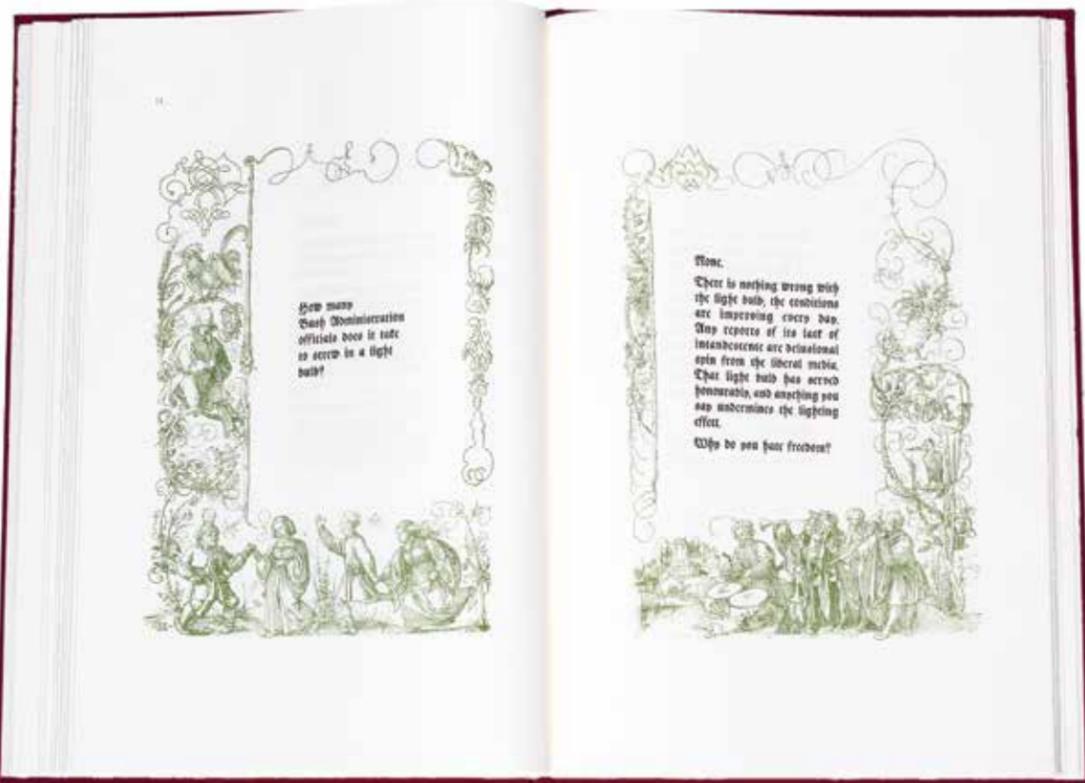


Photo courtesy of Hyung-Min Yoon

▲ One of the pages from artist Hyung-Min Yoon's *The Book of Jets*.

# Artist reframes old master for modern age

by KUMIKO AOKI

Exploring language, art and culture, *The Book of Jets* is a compilation of political jokes in 15 different languages – English, Italian, Hebrew, Hindi, Spanish, Korean, Mandarin, Russian, Japanese, Arabic, German, Greek, French, Turkish and Czech – surrounded by illustrations from 16th century painter Albrecht Dürer.

These illustrations, which depict stories from the Bible, come from Dürer's Marginal Drawings

"It's like layering of an old image with a contemporary text," says Yoon.

## Discovering inspiration

Yoon explains that prior to creating *The Book of Jets* she had an interest in the technology of printmaking as a form of media and had begun researching its history.

She says that because Dürer contributed significantly to the development of printmaking, she was in search of literary material that reflected his work. Then, when visiting an antique shop during a residency in Vienna, Yoon coincidentally found

text in her art. With English being her second language, Yoon explores the challenges of translating and understanding a new expression.

Yoon left her home country of South Korea for London to pursue a master's degree in fine arts, then moved to Vancouver five years ago. She says that her initial impression of this city as well as the cultural differences she experienced made her relearn and adapt to the new environment.

She adds that experiences such as simply speaking English on an everyday basis influence

“I'm just trying to show that there is a medium, which is a joke, that reveals a lot.

*Hyung-Min Yoon, artist*

for the Prayer of Emperor Maximilian, created in 1515. Although these drawings were originally around prayers, artist Hyung-Min Yoon reframes Dürer's work by replacing this text with political jokes.

a book on Dürer's marginal illustration.

"If I hadn't gone there and found this book, nothing would've happened," she says.

Yoon also explains that removing the original content of the text (prayers) and adding her view on today's modern ideology (political jokes) was an inspiration in creating this artwork.

"Right after the Renaissance time, religion was their ideology. I'm just taking it out and I thought of what would be the ideology in today's world and that's how I got interested in political jokes," she says.

Yoon adds that in her work, she tries to match Dürer's illustrations to the jokes she compiles. Although the religious drawings and political jokes may seem incompatible, Yoon says that the drawings in this piece are portrayed humorously and compliment her work.

"Dürer is an amazing artist who's really playful with his drawing so it looks quite light and not that serious. It occurred to me that it's would be a perfect match," says Yoon.

## Dissecting language and culture

Language has been a topic of interest for Yoon, as she often uses

her thoughts on what she can explore and execute in her art.

"I'm definitely interested in cultural diversity partly because I live in one of the places that is culturally diverse," says Yoon.

Yoon hopes that the audiences that experience *Book of Jets* will share the excitement she has about this project. She also hopes that by reading the jokes, as an English translation is provided for each, the audience might discover the humour and meaning behind the jokes and reflect on their own reaction to them.

"I want to be politically engaged and aware of what's happening. At the same time, for my work I don't want to represent anything," she says.

Yoon also relates a Korean saying – "a joke has a backbone" – which suggests that humorous expressions are never empty in meaning.

"I'm just trying to show that there is a medium, which is a joke, that reveals a lot. There is a grain of truth in there whether you like it or not," says Yoon. ☞

*The Book of Jets*, an exhibition by South Korean artist Hyung-Min Yoon, will be held on September 11 to October 11 at the Grunt Gallery on East 2nd Avenue.

# VANCOUVER CHAMBER CHOIR

AN EXCITING NEW CHORAL SEASON!  
SUBSCRIBE TO FOUR OR MORE CONCERTS AND SAVE

VOICE & DRUM  
Choir & Percussion  
Sept. 26, 2014, 8 p.m.  
Ryerson United Church



HIGH RENAISSANCE  
The Golden Age  
of Choral Music  
Oct. 17, 2014, 8 p.m.  
Ryerson United Church



HOMEWARD  
New Lyricism  
Nov. 14, 2014, 8 p.m.  
Ryerson United Church



HANDEL'S MESSIAH  
The Christmas  
Masterpiece  
Dec. 12, 2014, 8 p.m.  
Orpheum Theatre



A DYLAN THOMAS  
CHRISTMAS  
A Child's Christmas  
in Wales  
Dec. 19, 2014, 8 p.m.  
Ryerson United Church



A CHARLIE BROWN  
CHRISTMAS  
Finding the  
True Meaning  
Dec. 21, 2014, 3 p.m.  
Ryerson United Church



CANADIAN  
QUINTESSANCE  
The Conductors'  
Concert  
Jan. 24, 2015, 8 p.m.  
Ryerson United Church



THE LOVER'S ART  
Valentine's Eve  
Concert  
Feb. 13, 2015, 8 p.m.  
Ryerson United Church



CHORAL MOSAIC  
The Joy of Song  
Mar. 13, 2015, 8 p.m.  
Ryerson United Church



FAURÉ REQUIEM  
The Good  
Friday Concert  
Apr. 3, 2015, 8 p.m.  
Orpheum Theatre



YOUTH & MUSIC  
2015  
New Choral  
Creators  
Apr. 24, 2015, 8 p.m.  
Ryerson United Church



Photo courtesy of Hyung-Min Yoon

▲ Artist Hyung-Min Yoon.

# Cultural Calendar

August 26–September 9, 2014

by SALENA TRAN

With autumn right around the corner, enjoy the sun as long as you can with fun festivities. The upcoming events will surely allow the whole family to enjoy the rest of the summer. Enjoy the outdoors at the Moonlight & Mooncakes Festival or spend the day inside learning about the mysterious “kraken” at the Vancouver Aquarium. However you choose to spend the remaining days of summer, be sure to consider these multicultural events!

\* \* \*

## Squamish Nation Youth Pow Wow

Aug. 29–31  
Capilano Reserve Park Grounds  
100 Mathias Rd., West Vancouver  
www.aboriginalbc.com  
778.228.6501

The Squamish Nation wants to invite everyone to join them in their celebration during their 27th Annual Youth Powwow! With multiple festivities happening over the span of three days, there will be fun for the entire family. This year’s celebration includes a salmon BBQ, and traditional native arts and crafts. The event also includes multiple performances from special guests. Tickets are \$5. Visit the website



▲ Youth Pow Wow shares traditions.

for more information on performances and events.

\* \* \*

**TAIWANfest**  
Aug. 30–Sept. 1  
Vancouver Art Gallery  
750 Hornby St., Vancouver  
www.taiwanfest.ca

The TAIWANfest of Vancouver is packed with food and performances from the Taiwanese community. Opening early every day at 11 a.m., the event hopes to expand the knowledge of Taiwanese culture. Multiple Lower Mainland performers gather together to put on wonderful



▲ Taiwanese culture in concert.

nightly concerts. Enjoy the cultural ambiance, and learn more about wonderful Taiwanese culture. Visit the website for more information on concert times and performances.

\* \* \*

**DakhaBrakha – Ethno-Chaos from Ukraine**  
Aug. 31, 8 p.m.  
Rio Theatre  
1660 E. Broadway, Vancouver  
www.caravanbc.com

Enjoy the music of Ukraine with the DakhaBrakha Ukrainian musicians. Their goal is to promote Ukrainian culture through music

with a modern twist. DakhaBrakha takes traditional Ukrainian songs and adds new beats that gives their band the extra flare. Playing for one night only, the group’s attention to tradition will surely have you wanting more. Visit the website for more information on ticket pricing.

\* \* \*

**The Kraken Revealed with Edith Widder**  
Sept. 3, 9–10 a.m.  
Vancouver Aquarium  
845 Avison Way, Vancouver  
www.vanaqua.org

Join Dr. Edith Widder and learn

more about the mysterious “kraken.” Dr. Widder is a marine scientist who’s known for being the first person to film a “kraken” in its natural habitat. Her work with luminescent deep sea creatures will surely have you on the edge of your seat. The “kraken” is a giant squid that lives in the deepest parts of the ocean. Learn more about the deep sea and the dangerous creatures that dwell within! Visit the website for ticket pricing.

\* \* \*

**Vancouver Fringe Festival**  
Sept. 4–14  
Granville Island, Vancouver  
www.vancouverfringe.com

The highly anticipated Vancouver Fringe Festival is back to celebrate all types of theatre! The events take place on Granville Island and with over 700 performances, visitors can choose a show that suits them. The event is vibrant and full of fun for the family. Ticket information is available on the website.

\* \* \*

**Day at the Farm**  
Sept. 6, 10 a.m.–4 p.m.  
Westham Island Herb Farm  
4690 Kirkland Rd., Delta  
www.deltafarmland.ca

Do you have what it takes to be a farmer? Bring the whole family to see where your food comes from and if you can take on the challenges of being a farmer. Different hands on activities such as making butter will surely engage the family. Kids will enjoy the hayrides and the tour of a working farm. With cookie contests, live music and a mobile dairy classroom, there will never be a dull moment. Free admission.

\* \* \*

**Moonlight & Mooncakes**  
Sept. 7, 5–10 p.m.  
Dr. Sun Yat-Sen Classical Chinese Garden  
578 Carrall St., Vancouver  
www.vancouverchinesegarden.com

The Moon Festival is an important event in Chinese culture. The traditional event celebrates the full moon and what it symbolizes: peace, prosperity and family. This year, the Moonlight & Mooncakes Festival allows everyone to celebrate the full moon. The event features live music, mooncakes and story-telling. From 7–10 p.m., the garden is restricted to adults-only for a romantic night with floating lanterns and special wines. Visit the website for more information on admission prices.

\* \* \*

**The COHO Festival**  
Sept. 7, 11 a.m.–6 p.m.  
Ambleside Park, 1306 Argyle Ave., West Vancouver  
www.cohosociety.com



▲ Raising funds and fun for salmon habitat.

The annual Coho Festival is back for everyone to enjoy! The Coho Festival hopes to expand the knowledge of sustainability and fund-raises money for the Salmon Habitat rejuvenation projects. The event features the famous salmon barbeque. This event features multiple kids’ activities, live entertainment and environmental displays that the Coho Society hopes will educate attendees about sustainability. For more information, please visit the website.

Photo courtesy of Coho Festival

**FLAVOUR production**  
What's your flavour?  
Corporate event, office party, wedding, restaurant and bar  
yourflavour@outlook.com facebook

► “Howard Jang” from page 5 is to prepare artists to take on non-artistic tasks like logistical planning or community engagement vis-a-vis partnerships and cooperatives. Jang’s current mission is to identify the community groups that the Cultural Unit wants to engage with. He cites the student population as

one group that has not been engaged in an impactful way as of yet.

“Fostering strong ties between students, professors and/or professionals in the field via mentorships, co-ops, internships and other professional development projects will be key,” says Jang.

**Visit The Source online**  
www.thelasource.com  
Twitter/Facebook: thelasource

**West Coast Flyer Delivery**  
working for free people since 1996  
Contact Steve Bottomley to promote your product or service  
604-441-5239 | BottomleySteve@yahoo.ca

Street Photography by Denis Bouvier

### On the wrong side of the tracks

Here's one of the beautiful community gardens along the Arbutus rail corridor. Many have sheds, green houses, water lines and sitting areas. Owned by Canadian Pacific since 1886, this valuable property consists of a 66-foot wide right of way, 11 kilometres in length, from the Fraser River nearly to False Creek. Currently there is a battle over the price for the sale of this space. The players in this game are: CP, community gardeners and the city of Vancouver.

CP hasn't operated trains in this area for 13 years. In 1999 it wanted to sell the land for commercial and residential use. The city wanted to keep the zoning as a green space and perhaps future use as light rail transit. A legal battle ensued and in 2006, the Supreme Court of Canada ruled in the city's favour but still allowed CP to use it for train traffic.

Community gardeners have coexisted with the railway on this corridor for decades but development of the gardens rapidly expanded after 2006, many encroaching directly on railway property.

Many comments have focused on these gardens being an expansion of park space for the wealthier parts of the Arbutus corridor, but, to be fair, the city of Vancouver actively encourages community gardens. There are over 75 in all parts of



the city, comprising thousands of individual plots. They are located in city parks, schoolyards, and on private property. Many are tenuous and will only exist till the property is developed. Take, for instance, the garden at the corner of Burrard and Davie, which is slated for a 50+ storey tower.

Meanwhile, people put their hearts and souls into their gar-

dens, which promotes healthier food and healthier community relations.

CP, however, has a mandate to maximize shareholder profits and is trying to get the most from unused assets like the Arbutus corridor. It reportedly wants to sell it to the city for 100 million but the city has only offered 20 million. The city is partly basing its price on current zoning use

whereas CP is basing its price on the area's property value. To be realistic, Vancouver is no stranger to property speculation and if the city does end up with the property, it has been known to change zoning to suit development purposes.

As the dispute continues, CP has begun to bulldoze the gardens at the south end of the Arbutus corridor. It states if the

property cannot be sold for its asking price it will resume operation of its trains and must get its rail corridor up to par. Mayor Robertson has called this a bullying tactic.

In this game of power, profit and politics, the community gardeners have become pawns on the wrong side of the tracks.

*Don Richardson*

**NIKKEI MATSURI**  
The Heart of Nikkei

Burnaby's family-friendly Japanese festival in the heart of Metro Vancouver

# Nikkei Matsuri

The heart of Nikkei

**Saturday & Sunday**  
**August 30 & 31**

**Nikkei**  
national museum & cultural centre  
6688 Southoaks Crescent  
Kingsway & Sperling • Burnaby

**FREE ADMISSION**  
入場無料!

Volunteers wanted!  
Contact 604.777.7000 ext. 114  
or enewman@nikkeiplace.org

FOOD • GAME ZONE • OMIKOSHI • NIKKEI'S GOT TALENT  
TAIKO • ORIGAMI • HELLO KITTY WORKSHOP • BON-ODORI

[www.nikkeimatsuri.ca](http://www.nikkeimatsuri.ca)

**ISMAILI WALK 2014** | WALK DAY SEPT 21 |  
for YWCA Cause We Care House

Laying a foundation to build a world of potential for women and their families.

**11:00 am - 3:00pm**  
**Lumberman's Arch Stanley Park**

Join us for a fun-filled day the whole family will enjoy!

- Walk to better health
- Raise funds for YWCA Cause We Care House
- Enjoy great food and entertainment

**Fantastic Prizes for Fundraising**

- The more you raise, the more you can win!

Register online and start fundraising today!

[www.ismailiwalk.org](http://www.ismailiwalk.org)

Presented by

**Advertise in The Source or on our website.**  
(604) 682-5545 or [info@thelastsource.com](mailto:info@thelastsource.com)