



Forces of pressure
on language
and culture
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Who is a feminist today?



by JESENKA DURANOVIC

Over a hundred years ago, Clara Zetkin pushed for an annual international event where women could demand rights and freedoms from their governments. The 1970s saw feminism rise in full force with the Women's Movement and the new millennium has brought a general sense of gender equality in society. Clearly, greater equality has been achieved, but caveats remain.

International Women's Day is observed globally – officially and

unofficially. Women march or receive flowers, perhaps attend a networking event and some engage in political rallies. For the rest of the year, the pervasiveness of kyriarchy continues to shape reality for everyone and in all domains. It is a kind of inequality that is difficult to attack directly, as it sits just below the surface.

Jasna Stojanovic, a Vancouver-based photographer, remembers growing up in the former Yugoslavia, where International Women's Day was recognized and celebrated.

"The efforts and courage [of

women who fought for equality] should be honoured and remembered," Stojanovic says. "Reflections of inequality are still in many aspects of our lives, like income and domestic abuse."

Other traditionally marginalized groups, be they cultural minorities or LGBT2Q+ groups, have found role models in past and current feminists. Trans* filmmaker, Gwen Haworth is one.

"I believe that most of my possibility models are self-proclaimed feminists," says Haworth. "Queer communities in particular have benefited from both the Women's



Verbatim

Greetings from Russia

by LYUBOV (LAURA)
SKALETSKAYA

Vancouver is a home for people with different cultural backgrounds, and this fact affects the way its citizens identify themselves. Coming from Russia originally, I consider Vancouver to be the most favourable place, as it allows people with big cultural differences to live and work together in peace. My home country embraces more than 100 nationalities and unfortunately, it gives rise to various conflicts that poison the existence of both native people and those who come to Russia looking for a job or better life.

Observing peoples' relationships in Russia, I see mistrust and tension. Local people view newcomers as potential rivals who are here to take away their benefits. Due to an unstable economic situation, people are trying to defend themselves and many consider aggression the best way to do so. Local people blame newcomers for occupying potential jobs and simply conquering their territory. In turn, newcomers have to stick together in order to protect themselves from these attacks. Thus, two opposing communities appear. They do not hear each other, and there is no way for any cultural exchange. Such a situation is present not only in big and developed cities like Moscow or St Petersburg, but I also see these patterns in my home city, which has a population of 150,000 people. It is sad to be a witness to such abusive relationships, especially for people who have had a chance to visit other countries and see how this problem can actually

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Movement and the Civil Rights Movement."

Vehicles for story-telling

One avenue for exploring social inequalities has always been through the creative community. Today, independent filmmakers, photographers, and other visual artists can challenge traditional points of view and tell unique stories from traditionally marginalized perspectives, without relying on mainstream channels of communication.

"I'm not really interested in working in Vancouver's film

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One woman's
soul search
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into bronze
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Empowering respect, standing up to stop abuse

by RUTH JAVIER

Violence is a topic that surrounds our world, attacking the most vulnerable people. Shakti Society, a nonprofit organization dedicated to opening discussion about issues that affect women, children and families, believes that education is one way to prevent violence.

Community cafes, where people of all walks of life cooperate and learn about a variety of topics, are one way that Shakti Society

gets people talking about the issues. On Jan. 28, the society hosted a cafe titled "What is violence against women: Why should you care?" The goal was to create awareness and empower people to be strong and educate society about respect for one another under any circumstance.

"Violence impacts all of us—the crimes around us, the way women are portrayed in the media, how we raise our daughters. The differences in several social norms are due to the violence against women," says Sonia Andhy, founder of Shakti. Andhy also

works as a family counsellor, social worker, activist and currently hosts and produces a show on Joy TV called *Hamaara Andaaz*.

Shakti for strength

Shakti is a Sanskrit term that means strength and power. Shakti is the Hindu mother Goddess representing the universal principles of energy, power and creativity, and a dynamic agent of change. This term has been the inspiration for this cause.

"The stigma and shame associated with disclosure and the fear of rejection from immediate fam-

ily creates many insurmountable barriers for women for accessing help and healing. ... I wanted to create a society that would address the current needs of our community," says Andhy.

Another positive side of these community cafes is the space to empower women to see how abuse can start passively; it gives the attendants knowledge and support to step up and not let this to happen. For this occasion, the speakers were Kiran Kang, a STV counsellor from Diversecity, and Annie Ohana, a teacher of social justice at L.A. Matheson secondary school in Surrey.

Ohana has a background in criminology and political science and has always been involved with social justice topics. Her years working made her realize the need for education on how to prevent any type of abuse. She has been involved with Shakti previously but this was her very first time as a speaker.

Thanks to her work at L.A. Matheson School she was able to invite a group of grade 12 students for their social justice class project. Working through activities, the attendants identified causes and behaviors that can lead to abuse in their communities, culture or even families.

Engagement

An important value of the com-

munity cafes is the fact that the audience feels engaged and shows their desire to commit and take action to stop sexual violence. They also provide the space for younger audiences to understand the importance of respect for every culture, gender and age at a very early age.

"It is all about keeping that positive cycle going," says Ohana.

Ohana is grateful to see the involvement of young girls bringing these topics to family dinners or reaching out to their community and becoming advocates for this cause voluntarily.

"They listen to the information, they take it home with them and they take it to their communities as well – that's what we look for when we bring them to these community cafes," says Ohana, glad to know there are many students coming back to these events.

Violence against women and sexual abuse are topics that hit us every day. According to the Canadian Women's Foundation, 67 per cent of Canadians know a woman who has experienced physical or sexual abuse, while on any given day, over 3,300 are forced to stay in emergency shelters because of the threat of domestic violence. ☞



Photo courtesy of the Shakti Society

▲ Gurpreet Bains, Annie Ohana and the girls that came to a Shakti Society cafe addressing violence against women.

► "Feminism" from page 1

and television industry," says Haworth. "The industry has higher budgets, larger crews, and therefore the projects are quite polished; however, the content is generally overly-simplistic when portraying issues that are a degree or two removed from the status quo."

Representations of women's rights and the LGBT2Q+ community are frequently conflict-based stories, with a level of sensationalism geared towards mass consumption but not necessarily a constructive outcome. Having creative control over independent projects that resonate with one's personal experience or community life allows for a nuanced portrayal of individual

journeys. For Haworth, filming *She's a Boy I Knew* was a project that embodied that personal journey, with a message of hope.

"I decided to make *She's a Boy I Knew* – portraying a complex family journey during my gender transition – in hopes that it could be useful for families that may one day find themselves in similar scenarios," says Haworth.

Long-held beliefs about the types of topics that female visual artists can tackle also continue to block many opportunities for work. However, for female visual artists who are traditionally pegged by their gender to tell specific stories, new channels for reaching customers, audiences, and promoting their work can be used to challenge the status quo.

"Traditionally, women-photographers are assumed to engage almost exclusively in wedding photography and babies portraiture," explains Stojanovic. "As demanding as those areas of photography are, they are not the

only ones where female photographers excel."

As time marches on, attitudes change, technology provides new vehicles for story-telling, and women and other traditionally under-represented groups are on the rise.

"I see that female presence in photography is, fortunately, growing," says Stojanovic. "It is most important though to respect and value one's work primarily for its quality, regardless of gender."

Work as empowerment

Entrepreneurship is a difficult road for everyone, but certain industries come with additional challenges. When Brenda Wong, 51, started out her career in Vancouver's entertainment industry in the 1980s, she had a lot working against her: a woman in a man's world, Chinese Canadian and from a poor family. But it was the tenacity of her East Van upbringing that got her to stand on her own two feet.

"When you're ethnic, female, and not that tall – 5'3 – I had a lot not going for me," says Wong. "But, when you're born in the East End, you learn that you have to fight for everything and I was not going to lay down."

Wong remembers lying about her age in order to get her first job for \$2.10/hr at the Old Spaghetti Factory in Gastown. After being continuously embarrassed by her PE teacher for not having enough money for gym gear, a T-shirt and shorts, Wong became keenly aware of her isolation as female, ethnic and poor.

"That was the moment where I decided I would never be embarrassed again – never. So at 13 I lied about my age and said I was 14 to get a job, and I never looked back," Wong says

Today, after three decades in the entertainment industry, Wong has come out on the other side. A self-proclaimed feminist, Wong recalls being called "dragon woman" and "boss lady", even "bitch" and

"ball-cruncher", but she's not bothered today.

"I have been working for a long time, and have the benefit of time behind me. I am now being judged more by my skill level than by being Asian or a woman, and I demand that," says Wong.

Feminist echos

Women, be they immigrants, visible minorities, marginalized group members, or otherwise, still face uphill battles and pervasive kyriarchy. But they also take encouragement and inspiration from the feminist global community's century-long fight for equality.

"In our recent history some brave women fought hard in difficult times to improve quality of theirs and our lives," says Stojanovic.

"Many women before us made it possible for us to do anything we want, and I was lucky to attract wonderful mentors," says Wong. "I am definitely a feminist. I will always mentor and forge women forward." ☞



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A splash of colour to unite a community

by PAULA DUHATSHEK

The traditional Hindu festival of colours, *Holi*, is well known for its iconic imagery: participants celebrate the coming of spring by cheerfully dousing one another with brightly coloured water and powder. However, many may be unaware of the festival's deeper significance – the event fosters a message of brotherhood and unity for all participants, and brings together people from different religious communities in many parts of South Asia.

On March 7, several locations across the Lower Mainland will host events inspired by the *Holi Festival*.

Motivated by this message of unity across racial boundaries, Spice Radio – Vancouver's South Asian radio station – has launched "Raise Your Hands Against Racism," a new campaign that aims to raise awareness for anti-racism across Vancouver and the Lower Mainland.

"[Many] people who listen to our station are immigrants, and at one point or another we've all faced racism, whether it's because of our colour, or our religion, or whatever," says Shushma Datt, company president of Spice Radio.

"We want to create awareness, and have people understand that racism still exists in our society and seriously impacts people's lives."

A new campaign to end racism

The *Holi Festival* will host a series of events including one in which people will be invited to dip their

hands on March 21, coinciding with the United Nations' International Day for the Eradication of Racism.

"Raise Your Hands Against Racism" has also initiated an on-going social media campaign. Participants can show their support for the initiative by taking a "selfie" of themselves with one arm raised, and posting it to Twitter, Instagram or Facebook with the hashtag #HandsAgainstRacism.

Community partnerships

In order to carry out such a large-scale campaign, Spice Radio has partnered with several community organizations, including the Province newspaper and

“ I think difference brings a lot of spice into life.

Shushma Datt, company president of Spice Radio

M.O.S.A.I.C., a B.C.-based non-profit that provides support to immigrants settling in Canada.

Ninu Kang, a spokesperson with M.O.S.A.I.C., says that their organization was eager to get involved with speaking up against racism in B.C.

"We deal with over 7,000 clients per month who are immigrants, refugees and newcomers to Canada, who may be dealing with issues of racism and discrimination," she says.

"We don't verbalize it, but everybody feels that yes there is racism. We wanted to involve everyone; eradicating racism and discrimination in our world is important for all of us."

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▲ Shushma Datt of Spice Radio supporting #HandsAgainstRacism.

hands in coloured paint and imprint them on a banner in a show of unity and solidarity.

"[During *Holi*], people throw colored water on everyone, regardless of race, religion, their orientation. We thought that that would be a very good festival to start [the campaign] here in Vancouver and Greater Vancouver," says Datt.

The banners will then be carried in a Vancouver-based Community March Against Racism

Although the initiative is still in its first year, Datt sees a future for "Raise Your Hands Against Racism," and hopes that it may become an annual campaign.

"I want to see this as an annual event, make it into an annual celebration of differences," she says. "I think difference brings a lot of spice into life."

To learn more about the campaign and how to get involved, www.spiceradio1200am.com/holi/



Left Bank



B.C. budget: Surplus for the rich

At a glance, the B.C. budget introduced last week by the B.C. Liberal government tells a story of success and prosperity. This year's surplus was larger than expected, at a whopping \$879 million.

As the only provincial administration not currently running a deficit, Finance Minister Mike de Jong was able to boast, "We are the fiscally healthiest team in the league." Indeed. Unfortunately it's become fashionable to prioritize so-called fiscal health over and above every other indicator of well being. The reality unaddressed by this budget is that B.C. is suffering from a chronic case of inequality.

dress the problem of inequality in B.C.; it's more like the budget is designed to make inequality worse. As civic advocate Sandy Garossino put it on Twitter, "Inequality appears to be official government policy."

This is the often unspoken truth about neoliberal, free market ideology. A rising tide lifts all boats, they say disingenuously, while doing nothing to ensure that everyone has a boat in the first place.

Criticism of the B.C. budget was loudest from labour and environmental organizations. David Black, President of the trade union COPE 378, for example, complained that "the richest in

“The reality unaddressed by this budget is that B.C. is suffering from a chronic case of inequality.

Year after year, this province has amongst the highest levels of child poverty in Canada. But there is nothing in this year's budget to indicate that the government cares to address this problem. Income assistance rates remain at cruelly low levels especially for single parents struggling to survive in a city like Vancouver with prohibitive housing costs. Provincial funding for education remains inadequate, and there is no sign of serious provincial investments for affordable child care. Between paying the rent and paying for day care, too many families are feeling the squeeze.

Child poverty is part of the social deficit hidden by all the triumphalism of a fiscal surplus. A closer look at the budget can only lead one to conclude that the B.C. Liberals have no intention of addressing this human deficit, which compounds an-

B.C. are getting a big break from the B.C. Liberals on the taxes. The government should balance the books fairly, not by hitting average families."

Torrance Coste of the Wilderness Committee took aim at the B.C. Liberals' failure to seriously address the climate crisis: "British Columbians want real leadership on climate change, but this government has failed to deliver, yet again – providing small incentives for things like electric cars while working to build a whole new fossil fuel industry irresponsible in 2015."

Speaking of fossil fuels, economist Iglia Ivanova of the Canadian Centre for Policy Alternatives argued, "The government is betting too much on the potential of the liquefied natural gas (LNG) and mining industries to bring jobs and growth to the province; none of the benefits are expected in the next three years."



Photo by Donald E. Curtis

▲ Child poverty rates in B.C. remain high despite budget surplus.

nually in opportunities denied and lives lost prematurely. The budget provided the biggest tax breaks to those who don't need any help, eliminating the \$150,000/year tax bracket, while increasing various user fees like MSP premiums.

As opposition NDP finance spokesperson Carole James put it, "As if it isn't enough that families are being nicked and dined by rates and fare hikes, they are going to pay to give a break to British Columbians who need it least."

It's not so much that this government's budget fails to ad-

dress the problem of inequality in B.C.; it's more like the budget is designed to make inequality worse. As civic advocate Sandy Garossino put it on Twitter, "Inequality appears to be official government policy."

dress the problem of inequality in B.C.; it's more like the budget is designed to make inequality worse. As civic advocate Sandy Garossino put it on Twitter, "Inequality appears to be official government policy."

So while fossil fuels and budget surpluses get all the attention, we'd be wise to focus more on our collective social and ecological deficits. ✂

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Over 1400 years ago, the Komparu School of noh theatre existed in the ancient Japanese capital of Nara, and was performed as a ritual to bring about peace and happiness. Today, Yamai Tsunao maintains the Komparu Noh tradition, and uses the depth of practice to bring a level of strength and sophistication to new, innovative artistic collaborations.
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KIHARA Kentarō is a jazz pianist and composer who has released eight albums and performs internationally. He works with YAMAI Tsunao as a duo called 「縁～enishi～」 <<http://kentarokihara.net>>

In this concert, these artists will share the ancient tradition of noh ritual performance through tradition and innovation. Master noh performers will chant sections of *Okina*, a noh ritual of fertility and new beginnings; a full ensemble of noh musicians and actors will perform a section of *Takasago*, a play celebrating unity and good fortune. and YAMAI Tsunao, in full noh costume, will don a mask onstage and dance an excerpt of *Hagoromo*, a play about an angel who comes to earth to teach the dances of heaven to humankind. The concert will culminate with YAMAI Tsunao dancing *KIZUNA*, a new collaboration performed with the live jazz composition and improvisation of KIHARA Kentarō, in honour of the victims of the Great East Japan Earthquake and Tsunami, and offered as a prayer for future world peace.

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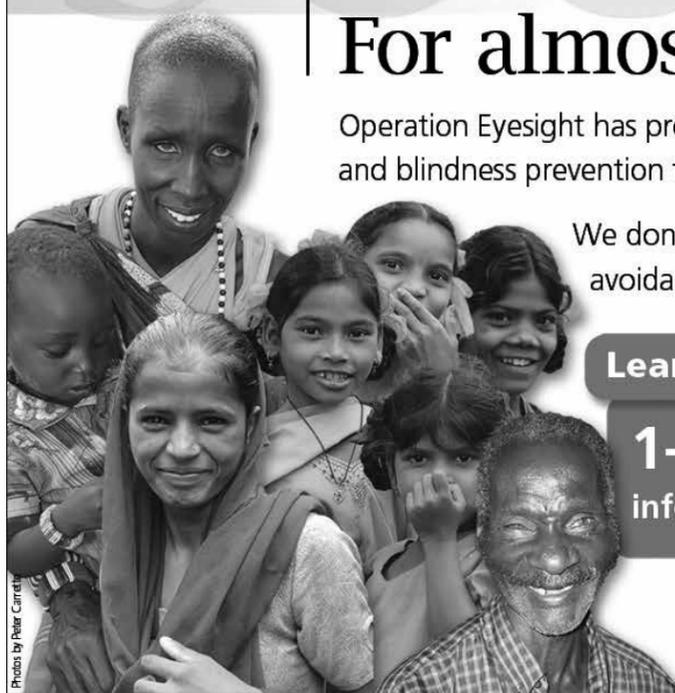
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Breaking down barriers for women engineers trained abroad

by VIVIEN HANNOS

The process of immigration begins long before newcomers first set foot in a new country. MOSAIC, a Vancouver organization dedicated to supporting immigrants and refugees, has a new online pre-arrival service to help foreign-trained women engineers immigrate to Canada. Funded by Westcoast Women in Engineering Science and Technology, the program will launch this March.

"We have it all set up for pre-landed immigrants already pre-approved to come to Canada. Some participants do it from their country of origin and some do it once they come to Canada," says program facilitator Helen You, 24.

Getting ready to succeed

Included in this project are job search strategies and help with workplace cultural communications. Building interview skills and a special focus group workshop for internationally trained women engineers are other elements of the program. It follows a successful pilot study that took place at MOSAIC and is based on a similar program already in practice in Nova Scotia.

"Online pre-arrival services is basically an Umbrella program for all different kinds of workshops. It is done like a course with quizzes and assignments, watching videos, a language component and reading materi-



▲ A group of engineer women at MOSAIC.

als all done online for 2 weeks," says You.

MOSAIC supports participants in building a network in Canada and they are often the first point of contact for immigrants. If this experience is a pleasant one, the likelihood of these women staying is increased.

You notes that the program has received 200–250 applications already.

Meeting a need for Canada

Why a program specifically for internationally trained women engineers?

"Well, we gathered facts and they predict a labour market demand in engineering, according to the ministry," You says.

You and Cherevko both met with an advisory group made up of women from the Society of Canadian Women in Science and Technology (SCWIST) and the

Association of Professional Engineer and Geoscientists of British Columbia (APEGBC) on Jan. 21, 2015. They have volunteered to give MOSAIC help with issues relating to internationally trained women engineers. These women had experienced challenges after coming to Canada to work in engineering and wished to make it easier for subsequent new immigrants.

The program is supported by WestCoast Women in Engineering, Science & Technology, an organization founded by Elizabeth Croft, a mechanical engineering professor at the University of British Columbia. Each year, it funds programs that help advance women in science and engineering and MOSAIC's proposal was chosen during the fall 2014 funding competition.

"The WWEST Partners Grant Adjudication Committee was

very impressed with the application – MOSAIC has a strong history of developing and delivering quality programming to the immigrant community, and they had identified a very real unmet need in our region," says Jennifer Pelletier, manager of the NSERC Chair for Women in Science and Engineering (B.C./Yukon). "MOSAIC's project aims to prepare women before they arrive in Canada, allowing them to navigate our system and fully contribute to the engineering profession."

Program directors hope that success will bring further funding from Citizenship and Immigration Canada (CIC).

"We are in a temporary mode right now and we are waiting for the decision from CIC to see if we get funding for two years for these services," says program coordinator/facilitator Dina Cherevko. ✍

UBC researcher shows how social media avails self-organization in times of chaos

by SAMI ALLAHEQ

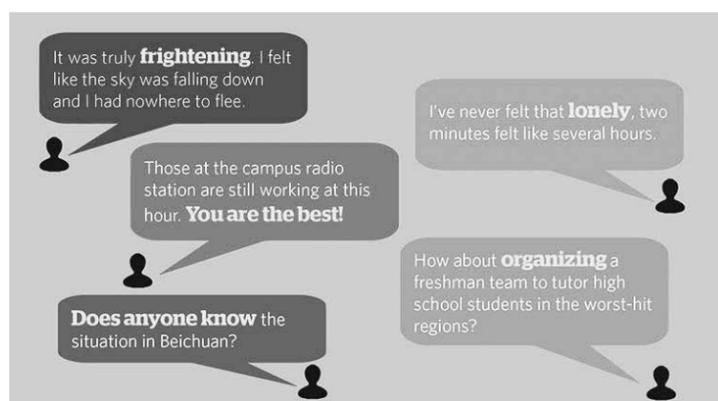
On May 12, 2008, students at China's University of Chengdu were struck by an 8.0-magnitude earthquake that hit Wenchuan County in Sichuan Province.

The aftershocks of the earthquake impaired the ability of the university's administrators to carry out necessary crisis management duties in order to protect students. In the absence of this top-down guidance, the University's students enacted their very own crisis response activities.

Assistant professor Ning Nan of the University of British Columbia's Sauder School of Business has made understanding how social media enables this type of collective effort, or "self-organization," a focus of her research.

Social media allows self-organization

Nan discovered how social media enabled the students to self-organize while she was investigating the university's online student discussion forum. She specifically said that social media was a "fundamental" tool which enables large-scale self-organization. Furthermore, she explains how the students took advantage of social media to aid their cause in the aftermath of the earthquake.



▲ Some posts on the University of Chengdu's online discussion forum after the 2008 earthquake.

"They first submitted ideas for disaster relief activities to the online forum. Then, by 'Ding' their favorite ideas (similar to 'Like' on Facebook), they converged on a few most feasible ideas. They then coordinated the execution of the chosen ideas via the online forum," says Nan.

Nan suggests that findings like this suggest that future crisis management research should pay more attention to the impact of social media.

"Crisis management literature should pay more attention to information and communication technology," says Nan.

Despite this recent finding, Nan emphasized that the top-down approach to crisis management is still important.

"The traditional top-down approach is still relevant. The top-

down approach helps to ensure efficiency and rationality of crisis management," says Nan.

But Nan explains that self-organization offers a powerful addition to top-down crisis management.

"It can now be enhanced by self-organization. Self-organization complements the traditional approach by bringing in the wisdom of crowds," says Nan.

Self-organization as a fact of life

Nan explains that self-organization is a biological behavior that is not exclusive to humans.

"Organisms are wired to self-organize. In other words, self-organization is always going on in biological and social systems. Bird flocks are an example of self-organization," says Nan.

Chaotic or catastrophic events can vary between protests and disorder within a society, to natural disasters such as typhoons, tsunamis or earthquakes. According to Nan, the occurrence of self-organization becomes more likely during such difficult times.

"A crisis situation makes self-organization more salient than in a tranquil period," says Nan.

Many recent examples indicate the role social media can play in enabling people to self-organize during times of chaos and disorder. In early 2011, popular discontent with the decades-long government of Hosni Mubarak caused massive protests to erupt in Egypt. Facebook, Twitter and YouTube were fundamental tools that enabled a diverse citizenry to form a cohesive unit and, ultimately, topple Mubarak's regime, according to a 2011 article by E.B. Boyd. Later in the same year, social media also played a role in organizing the Occupy Wall Street movement in New York City.

Nan stresses the importance of continuing research on self-organization as a complement to the traditional top-down approach to crisis management situations.

"[Crisis management] should also include ordinary organizational members and the general public as a source of intelligence and order in crisis situations," says Nan. ✍

New exhibit provides thought-provoking take on the Cantonese language

by FLORENCE HWANG

In **越界/粵界** (transgression/cantosphere), Hong Kong Exile (HKX), an interdisciplinary art company comprised of Natalie Tin Yin Gan, Milton Lim and Remy Siu, collaborates with linguist Zoe Lam and artist Howie Tsui to examine local and international pressures on their culture. The exhibit engages with the Cantonese language and reflects on the relationship between urban planning and the multiculturalization of “Historic Chinatown.”

A hopeful assertion of the value of diversity, **越界/粵界** (transgression/cantosphere) challenges forces of homogenization and invites the public to consider what actions and invocations are called for in the quest for diverse cultural vitality in Vancouver’s urban core and around the world.

A collaborative effort

Working with Centre A’s Tyler Russell and Tan, Gan found that they were excited to collaborate on the project, especially when it came to organizing the physical space.

After many long conversations, the project unfolded organically with a huge collective effort.

越界/粵界 (transgression/cantosphere) not only invites a visually- and sonically-charged experience, it is also meant to provoke contemplation, questions and discourse.

“The space speaks to the many forces being enacted upon Chinatown while giving the Cantonese language a space to play, to be present and to be honoured,” says Gan, whose speciality is dance.

Since its inception in 2011, Vancouver-based art company HKX has created more than 12 original productions and is now presenting individual and company pieces across North America.

Their work is often performance-oriented, so creating an exhibit for a gallery was new and foreign territory for HKX.



▲ Opening night at Centre A gallery.

“While [Gan and I] grew up speaking Cantonese, Zoe’s in-depth knowledge about tones, puns and modulations were invaluable towards constructing the wordplay,” says Siu, whose specialty is new music.

Visual artist Howie Tsui brought a lot of energy, spirit and experience to the project that gave them clarity and courage, adds Siu.

Language exhibited

With the use of projections and sounds, the team hopes it will convey how dynamic, ever-changing and political the Cantonese language is, which is somewhat of an inversion of the “dying” Chinatown perception. Other components of the exhibit are static, like the “Welcome to

language and culture that make it unique.

A threatened language and culture

Urban planning, tourism and other commercial interests directly affect safe spaces for Cantonese language and culture to thrive, explains Gan. Chinatown signage and the Revitalization Plan are contemporary manifestations of overt discrimination. There is a need to look at the greater forces of oppression that plague Cantonese language and culture, she adds.

“Without a doubt, if we lose a place to practice the language we lose appreciation for it, and we expedite the extinction of an incredibly rich way of expression and of life,” says Gan.

According to Centre A’s website, Beijing authorities are still trying to standardize the language throughout their country. The Guangdong local government passed the Guangdong National Language Regulations to remove Cantonese language from the public sector, including government offices and schools. Hong Kong also faces the same pressures.

“People are eager to learn more about what’s happening in Chinatown and how it relates to a bigger global movement,” says Gan.

Lim hopes people will talk about the forces oppressing Cantonese culture and language on a global level.

“We want to urge our communities to take a critical look at whether we are directly or indirectly doing the same in Vancouver (specifically in Chinatown). How can we work to preserve Cantonese language spaces such as Chinatown as it continues to change?” says Lim. ☞

The exhibit runs until March 28. For more information, please visit: www.centrea.org



▲ Diversity or homogenization?

“Faced with a much longer duration of presentation than live stage performance, we prioritized the content/ideas and allowed our conceptual process to dictate what the exhibit would look like,” says Milton Lim, who specializes in theatre.

University of British Columbia linguist Zoe Lam was essential in helping the arts company and gallery investigate and navigate the Cantonese language.

Historic Chinatown” sign, objects from Anglo-centric stores around Chinatown (which represent new business and gentrification) and the English development-driven rhetoric of the Chinatown Revitalization Plan.

The artists hope people who visit the exhibit will get a glimpse at the different forces acting upon and against the Cantonese language (both local and global) and the properties of the

Vancouver
Chamber Choir
JON WASHBURN, CONDUCTOR

CHORAL MOSAIC The Joy of Song

(VANCOUVER, CANADA) - In March 2015 the internationally acclaimed Vancouver Chamber Choir and conductor Jon Washburn will visit Bangor, Saint John, Antigonish and Halifax and then return home for a Vancouver concert on their latest tour *CHORAL MOSAIC The Joy of Song*. In 44 years the Vancouver



Jon Washburn, conductor

Chamber Choir has undertaken over 85 tours, from Moscow to Beijing, from Whitehorse to Guanajuato.

Choral Mosaic is a star-studded programme that will be performed at the first three tour concerts.

The idea is to give listeners on the road a concert with great variety and many moods. So they'll have Britain's brilliant Britten, Brahms' most wonderful German motet, Allegri's four-century Latin hit, a prize-winning tone poem from American Eric Whitacre, and much more.

In Halifax, the Choir will partner with Symphony Nova Scotia for a rare performance of two Baroque showpieces. First, audiences will hear Bach's grand *Magnificat*, a work full of soaring jubilation and splendour. Then, in honour of Vivaldi's 337th birthday, is his joyous and majestic *Gloria*, a late discovery that's become one of the most popular choral/orchestral works of all time.

Tickets are available in advance and at the door for all performances. Please contact local presenters for details.

March 3, 7:00 pm - Bangor, Maine
St. John's Episcopal Church
(Presented by the Collins Center for the Arts)

March 4, 7:30 pm - Saint John, NB
Imperial Theatre
(Presented by the Imperial Theatre)

March 6, 8:00 pm - Antigonish, NS
St. Ninian's Cathedral
(Presented by the Antigonish Performing Arts Series)

REPERTOIRE FOR BANGOR, SAINT JOHN, ANTIGONISH CONCERTS

Benjamin Britten *Choral Dances from Gloriana*
Johannes Brahms *Warum ist das Licht gegeben*
Eric Whitacre *Water Night*
Jackson Berkey *Arma lucis*
Gregorio Allegri *Miserere*
Ralph Vaughan Williams *Three Shakespeare Songs*
Jon Washburn *Bonny Portmore*
Stephen Chatman *Due East*

March 8, 2:00 pm - Halifax, NS
with Symphony Nova Scotia
St. Andrew's United Church
Presented by Symphony Nova Scotia

REPERTOIRE FOR HALIFAX CONCERT
Handel *Largo-Allegro from Concerto Grosso*
in F Major, Op. 3 No. 4 (orchestra)
Bach *Magnificat in D Major, BWV 243*
Vivaldi *Gloria, RV 589*



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On March 1 at 2 p.m., VSAFF presents **Cadre** at The Cultch, in support of Education without Borders.

What happens when the future you meet is not the one you were expecting? **Cadre** is one such South African story of dreams and change. Don't miss this mesmerizing play.

Tickets are on sale now, with proceeds going to the important educational development work EwB is doing in South African township schools.

Your \$45 ticket for **Cadre** includes wine and hors d'oeuvres after the play, as well as a talkback with the cast!

Please note that only proceeds from the March 1 performance will go to EwB. Thanks for your support, and to The Cultch, a Community Partner of VSAFF.



VSAFF festival passes and gala tickets go on sale March 1!

VSAFFers! A couple of dates to remember.

The 5th VSAFF runs April 10-12, 2015 at SFU Woodward's, so cancel that trip to the bush or the beach — it's film season!

We can't wait to share this year's exciting lineup with you. Check out vsaff.org all month for film and festival news, or follow us on Facebook and Twitter for the latest info and contests.

Festival passes and gala night tickets go on sale March 1 at vsaff.org. You won't want to miss the party at Fluevog Shoes in Gastown! It will sell out.



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

Free Community Workshops & Activities March 1–8 2015 English & Multilingual

Physical & Mental Health for New Immigrants (in English, with Farsi support)

🕒 March 3, 1–3pm
📍 Burnaby Learning Centre [Brentwood or North Burnaby Learning Centre??]
☎ 604 438 8214

Canadian Citizenship Preparation

🕒 March 4 & 5, 10am–1pm
📍 New Westminster Public Library, 716 6th Ave
☎ 604 438 8214

Social Services for Work Permit Holders

🕒 March 5, 6–8pm
📍 Brentwood Community Resource Centre, 2055 Rosser Avenue, Burnaby
☎ 604 292 3907

Introduction to Canadian Income Tax for Newcomers (English, with Mandarin support)

🕒 March 5, 6:30–8:30pm
📍 Bob Prittie Metrotown Burnaby Public Library, 6100 Willingdon Ave
☎ 604 438 8214

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.

The revitalization of traditional indigenous songs

by JADE MIRAND

The annual **Coastal First Nations Dance Festival**, presented by **Dancers of Damelahamid** in partnership with the **UBC Museum of Anthropology**, celebrates the stories, songs and dances of the Indigenous peoples of the Northwest Coast of North America.

From March 3–8, the festival will showcase the First Nations communities of the Northwest Coast, through an artist talk, signature evening presentations, school groups and daytime festival stage performances.

A cultural bridge between communities

The festival is an opportunity to share the knowledge and culture of the different Indigenous communities, and welcomes internationally-renowned artists from British Columbia, Alaska, Yukon, Washington, Australia, New-Zealand and Ecuador. New this year will be artists from Arizona and the Grand Canyon area.

The hosts, **Dancers of Damelahamid**, are professional Aboriginal dancers from the Gitksan community, or 'people of the river of mists.' Their dance celebrates diversity, transformation and building a bridge between the ancient and living traditions.

Williams-Davidson was born in Haida Gwaii and has been singing Haida songs since the age of 13. A well-known lawyer representing the Haida Nation in the area of aboriginal-environmental law, she dedicates her life through her two careers, law and music, to preserving the Haida songs of her culture. In 2000, she founded the Haida Gwaii Singers Society with other veteran Haida singers including her husband, artist Robert Davidson.

Williams-Davidson says that learning the Haida language through Haida songs led to an interest in ceremonies, medicine, and other cultural knowledge. She also learned that the songs come from the land, and are a reflection of the land.

As aboriginal artist, Williams-Davidson feels that all storytellers or singers share the same responsibility to keep the knowledge alive but not only in its original form. She thinks that if knowledge remains static it denies the creativity and genius that flows from the Creator.

Williams-Davidson believes that song revitalization implies a sharing not only between the different communities but also with the public, and that knowledge is kept alive by sharing it. By doing so, relationships are created with others who witness that knowledge.



▲ *Dancers of Damelahamid in performance.*

Margaret Grenier, executive and artistic director of **Dancers of Damelahamid**, has always been immersed in the Gitksan culture thanks to her grandmother and her parents, Ken and Margaret Harris, who founded the dance group in the 1960s. Her family and the people of the area began sharing songs and dances not only during ceremonies, but also through public performances. The festival started to draw together other communities and helped the process of song revitalization.

"Each year, the festival serves as an important cultural bridge between First Nations and non-First Nations communities by providing opportunities for artists and audiences to witness living traditions," says Grenier.

Keeping the knowledge alive

During the festival, award-winning Haida artist Terri-Lynn Williams-Davidson will give a talk on March 3 at the UBC Museum of Anthropology. She will discuss her experiences as a traditional Haida singer and share her ways of encouraging youth and emerging artists to strengthen their own traditional artistic practices.



▲ *Haida artist Terri-Lynn Williams-Davidson.*

"But the listeners do not acquire rights to the words, stories, songs, or ceremonies; if anything they acquire responsibilities," says Williams-Davidson. 

Coastal First Nations Dance Festival
March 3–8
UBC Museum of Anthropology
For more information, please visit www.damelahamid.ca/festival

“The Dark - felt beautiful”: An exhibition

Women artists of Vancouver showcase Dickinson-inspired artwork

by PAULA CHOUDHURY

Poem 593, written by one of the most important American female poets, Emily Dickinson, provides in itself the centre for inspiration of downtown Vancouver's most recent, and anticipated art exhibit at the Fall Tattooing & Artist's Gallery: “The Dark - felt beautiful.”

A mystical line from Dickinson's Poem 593, provides a framework in serving as a title for the exhibition of highly illustrative, digital imagery, which will feature artwork from artists Alison Woodward, Megan Majewski, Nomi Chi, Phresha and Elin Jonsson as well as in alluding to the dark, magical, mysterious and beautiful madness as an often unexplored realm of female empowerment.

Bold women, bold art

The Fall has established itself as a space in which traditional artwork gives away to the cutting edge, and progressive marrying of fine arts and inking. In showcasing the artwork of a female-only lineup of artists, as well as having the exhibit based on a poet who is iconic in feminist circles, “The Dark - felt beautiful” reveals of the dark and divine side of womanhood.



▲ Ravenous Winter by Megan Majewski.

“The artwork showcased in ‘The Dark - felt beautiful’ unearths and mirrors not only the detailed, darker work of the artists, but also a taste of highly revered, but often underrated local art,” says Whitney Brennan, curator of the exhibit. In working alongside strong, creative and unique female artists The Fall has manifested into a beautiful combination of tattooing talent, fine art and strong women. The exhibition, which runs from Feb. 13–March 5 in the heart of Downtown, speaks to the abundance of female artists in the city, and their connection to each other, according to Brennan.

“The contemporary alternative scene is definitely thriving and a close knit community as well,” she says.

Dickinson – feminist icon

American poet Emily Dickinson (1830–1886) remained unmarried until her death. She stayed indoors for the majority of her adult life and explored her interest in death and darkness through her words. Her poetry, the majority of which was not published during her lifetime but after her death, is known for not only its obscure subject matter, but its random capitalisation, lack of titles and inconsistent and unconventional rhythm.

Choosing “The Dark - felt beautiful” as the title for the exhibit reflects the authenticity of the gallery, as well as the essence of the art itself. Dickinson, whose work is shrouded in non-conventional, mysterious and dark themes, exemplifies non-traditional methods of finding, and expressing beauty – a darker beauty. The “uglier” side of female figures is exactly what Brennan is hoping to bring to light in the exhibit.

“The pieces show an early and often morbid beauty. I like the idea of feeling the darkness and the tangibility of the dark as it manifests in life and death,” says Brennan.

“The Dark - felt beautiful” presents itself as a progressive link between a non-traditional realm of literature and a non-traditional form of fine art; in a radical mix of magic, darkness, and transformation, the nature of the show manifests into a celebration of the female figure in poetry, fine art and inking.

“This show is a representation of my strong desire to work alongside, and support female artists. I wanted to bring together female artists whose art shows traditional imagery of beauty, and themselves as strong and passionate individuals,” says Brennan. ✍

For more information : www.thefalltattooing.com

►“Verbatim” from page 1

be solved – if not completely, at least partially. It is possible for people with various cultural backgrounds to live side by side and develop sustainable relationships. In my opinion, Vancouver can be an example of such a place.

I do not assume that there are no conflicts or misunderstandings in Vancouver's multicultural communities, but here people definitely have more chances for self-expression than anywhere else. People with different cultural backgrounds are not seen as aliens or those whose traditions are beyond one's understanding. As for me, I see openness towards and sincere interest in the culture I grew up in. This is probably because I spend most of my time in the international college where people from more than 50 nationalities are brought together. This environment broadens minds and builds tolerance towards differences, but one college is a drop in the sea that is the whole of Vancouver. For people who spend most of their time in the company of those who share their culture, it might be frustrating and even scary to leave their

zone of comfort. During the three years I've lived in Vancouver I have faced situations where different cultural backgrounds have collided and led to conflict. This becomes especially clear when people have to share the same territory. An unwillingness to even try to see a situation from a different point of view creates an abyss between people and makes negotiations almost impossible.

Nonetheless, I find it much easier living in multicultural Vancouver when compared to life in my home country. I suppose here people do not have to spend a lot of energy trying to defend themselves, their identity and their cultural preferences, so the surroundings provide perfect grounds for self-development and for building the life they want. Someone might not agree with me saying that certain cultures are oppressed, and there is still much work needed to be done to build a fair community. I am sure that these people have not seen what real oppression looks like. After visiting places with harsher living conditions, they can be grateful for the chance to live in Vancouver. ✍



COASTAL SOUND OFFERS AN UPLIFTING CHORAL EXPERIENCE WITH NEW SEASON
Award-winning choirs deliver artistry, spirit, community and heart to concert-goers.

Christmas with Coastal Sound Youth Choir: Saturday, December 6, 2014. 7:30pm at Christ Church Cathedral, 690 Burrard St., Vancouver. Celebrate the joy of the season with the award-winning Coastal Sound Youth Choir. A holiday tradition for many lower mainland families, this concert features carols old and new in an evening of introspection and celebration. Morna Edmundson, director. Special guests, Coastal Sound Children's Choir.

Comfort & Joy: Sunday, December 14, 2014. 3pm at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. Choral music to soothe, uplift and inspire during the bustling holiday season. Singers of all ages- Con Brio, Con Bella, Children's Choir and DeCoro- share the stage for this family friendly concert.

As The Rain Hides The Stars: Saturday, February 28, 2015. 7 pm at St. Andrew's Wesley. 1012 Nelson St., Vancouver. Featuring the world premiere of Kristopher Fulton's new work, with all of our 200 singers on stage! Be transported in the gorgeous St. Andrew's Wesley while we serenade you with glorious sound.

From Sea to Sea: Sunday, June 7th, 2015. 7pm at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. Enjoy songs of travel, adventure and risk on high seas, beautiful songs of Canada, and rollicking folk tunes from our Maritimes and East Coast. Join us as we celebrate our vast and inspiring country, through songs of the sea and the waterways that unite us all.

Indiekör: Saturday, June 14th, 2015. 7:30 pm at the Vogue Theatre, 918 Granville Street, Vancouver. Experience what everyone is talking about! Mixing Mumford and Sons with Monteverdi, Coastal Sound Youth Choir and local indie band The Salteens join forces for a fourth year to present their innovative cross pollination of classical choral music and indie rock. Choral music just got cooler than ever.

Ticket pricing and purchase information for all shows at www.coastalsoundmusic.com. VIP Season Pass program for preferred seating and other advantages available until November 1st, 2014.

About the Coastal Sound Music Academy

Coastal Sound Music connects singers and outstanding choral music educators with the community. From the wee 4 to 5 year old “Sources” song play program, to the professional and award winning Youth and Children's Choirs, to DeCoro, a new choral experience for adults, there is a place for singers to share a sense of spirit, artistry, heart and community.



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Famous Mural about the Punjab Region Comes to Surrey

Orijit Sen: from Punjab, with Love
January 31–August 2, 2015

An awe-inspiring mural from renowned Indian graphic artist and designer Orijit Sen is making its home at the Surrey Art Gallery for 6 months. From Punjab, with Love is a digital reproduction of Sen's famous 75 metre long fibreglass and acrylic mural at the Moshe Safdie designed Virasat-e-Khalsa Museum in Anandpur Sahib India. The Surrey Art Gallery is presenting a nearly 10 metre long digital print that represents this astonishing tableau of Sikh and Punjabi history done in a highly detailed miniature style.

Long considered the gateway to the Indian subcontinent, the Punjab is a vast geographical area with a long and storied history. Sen's epic mural renders this culturally rich region in compelling ways that blend busy human populated landscapes with a diverse natural world of flora and fauna that is increasingly under threat from modernization. The mural from Punjab, with Love blends history and the everyday with festivals, weddings, women washing clothes, shopping, cooking; men ploughing the fields, tying turbans, riding motorcycles; children flying kites, enjoying school life, playing sports—a panorama of traditional and modern Punjabi life.

Orijit Sen writes about the inspiration for the mural: "The parallel realities of the past and the present seem to bring to their [Punjabis'] everyday existence a special something: a sense of life that is lived in the here and now, of joys and sorrows that are experienced and expressed without reservation; something that remains open-hearted and generous, and laughs in the face of troubles. It is a special something that I have set out to capture through my artworks, which I hope serve at the very least as a reflection and affirmation of the irrepressible, indomitable Punjabi spirit."

This exhibition is presented in partnership with Indian Summer Arts Society, with support from the Province of British Columbia and Simon Fraser University.

Related Event:

Public talk on Orijit Sen's from Punjab, with Love mural
Anne Murphy
March 21, 3pm
Surrey Art Gallery
Anne Murphy is Assistant Professor and Chair of Punjabi Language, Literature, and Sikh Studies at the University of British Columbia.

Night of local talent mixes live music, art, and performance

InFlux, February 27, 8-11pm

Discover the "art" in party with a retro-inspired evening of art and live performance. On February 27 from 8-11pm, the Surrey Art Gallery presents InFlux, an immersive experience that mixes a cocktail of DIY art-making, live music, hip-hop dance, spoken word, as well as compelling visual and performance art. Celebrating some of the best of local talent, this event's reputation is growing as Surrey's social hub for checking out and creating art with friends. This is an all-ages event. No tickets needed—donation at the door of \$5 minimum per person. Beverages will be available for purchase.

The evening will feature a diverse line-up including Semiahmoo artist Roxanne Charles and James Dawson who will present a piece of performance art with singing and hand drumming that explores the tension between consumer and traditional cultures. The Rupe and Puma Busking Experiment will share their street-inspired busking routine, bringing together hip-hop and spoken word. Throughout the evening, The Star Captains will serve up fresh musical jams, including an innovative set with DJ JT. Participants can also get their hands dirty making cardboard hats and snapping poses in the time-travelling photo booth.

InFlux is presented as part of the Surrey Art Gallery exhibition Views from the Southbank I: Histories, Memories, Myths, which is a first in a series of three exhibitions celebrating art from and about Surrey in connection to the Gallery's 40th anniversary. Exhibiting artists include: Michael Abraham, Jim Adams, Sean Alward, Nicolette Baumeister, David Campion, Sandra Shields, Roxanne Charles, Sanjoy Das, A.S. Dhillon, Robert Gelineau, Robert Genn, Polly Gibbons, Ravi Gill, Shandis Harrison, Jeremy Herndl, Brian Howell, Reuben Kambeitz, Micah Lexier, Suzanne Northcott, Deborah Putnam, Bill Rennie, Don Romanchuck, Carol Sawyer, Kevin Schmidt, and Lenore Tkachuck. The exhibition continues until March 15, 2015.

Surrey Art Gallery is located at 13750-88 Avenue, 1 block east of King George Boulevard, in Bear Creek Park. 604-501-5566 | www.surrey.ca/artgallery
HOURS: Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm | Closed Mondays and holidays.

Surrey Art Gallery gratefully acknowledges the financial assistance of BC Arts Council and Canada Council for the Arts.



Photo by Una Skrandra

A call from the soul to face depression

by ALISON CHIANG

Performer and musician Tina Milo, who immigrated from Valjevo, Serbia to Vancouver in 2000, started a personal research project in 2012 that would eventually become her current production: *The Village*. A Serbian-Canadian multimedia collaboration, *The Village* is a one-woman play born from a set of queries.

Milo interviewed 18 close friends, many of whom work in the performing arts. She asked them to look closely at their wedding photos – a symbol of the "happiest day of their life" – and answer the same 14 questions. How did you feel the moment you got married? Did your dreams come true? Have you ever suffered from depression?

"My initial idea was to speak up about depression. Why do women and men slip into it? What triggers it?" says Milo, 41, who spent about two and a half years in total working on the project.

Although the sources and inspiration were primarily women, Dijana Milošević, director of *The Village*, says depression is a stigma and stigmatizes men especially.

Balkan beginnings

Milo's studies in acting were cut short when the war broke out in Sarajevo, the capital of modern day Bosnia and Herzegovina.

"Professionally, I was a little lost as I felt all my dreams were gone. I came back [to Serbia], saw an ad that was looking for actors. It was getting back to my roots, and I knew what my future was going to be," says Milo.

When stage director Milošević, 53, met Milo in 1993, Milo was a young, aspiring actress at a crossroads in life.

Milo answered an ad from the Dah Research Centre (Dah means 'breath'). They were looking for 'fresh faces and talent.'

Milošević co-founded the Dah Research Centre in 1991 with the idea of continuing theatre traditions that existed in Europe for nearly 100 years.

"It was an extremely new idea because it was then Yugoslavia. We wanted to create a professional company that devotes time to develop the skills and

techniques of actors and directors," says Milošević, who now lives in Serbia.

Milo's first production with Milošević and Dah productions was *Zenith*, the story of a 1920s avant-garde movement in old Yugoslavia.

"[Milo] had that sparkling energy – which she still has now

"If your phone rang and the bomb sirens were going on, your friend might say, 'did I wake you up?' Better you than a grenade," says Milo.

Soul call

The play is also about 'calling up the soul.' When you lose your core purpose, stop and try to call

“On a deeper level, I would be happy if the audience leaves with a little more [of an] open heart.”

Dijana Milošević, director of *The Village*

– but being 20 years old, you can imagine. She was bursting with this energy, a great attitude and bravery and so extremely talented," says Milošević.

Acting as a sanctuary

For Milo, being a part of the Dah production team and acting were critical to her own survival.

They were bombed for 87 days by NATO, living fearfully in uncertainty, not knowing if they were going to wake up the next day, recalls Milo.

"In the middle of the chaos, the fear and suffering that was going on, you spent a couple of hours

up your soul and see what it is that makes it happen.

"Whatever it is [art, music, etc.], have you neglected it for something else? Because we all satisfy everyone else's dreams, what happens to us?" says Milo.

Milo says the power of art and theatre is to have even one person make that connection – their experience is spoken about in public and that it's also happening to somebody else.

"People feel lonely and isolated. It is rewarding for them to know they're not alone and those around them need to reach out and help. On a deeper level, I



▲ Tina Milo and Dijana Milošević are all smiles for the production of *The Village* at the Firehall Arts Centre.

Photo by Alison Chiang

extremely focused on creating something – [it was] our way of fighting the war," says Milošević.

Laughter helped too. According to Milošević, humour is a big part of them; it's how they survived. She adds that there's plenty of humour in *The Village*.

would be happy if the audience leaves with a little more [of an] open heart," adds Milošević. ✎

The Village runs Feb. 24–28 at the Firehall Arts Centre. www.firehallartscentre.ca www.dahteatarcentar.com



Photo courtesy of Bill Reid Gallery

Totem poles maintain Haida oral history

by DONG YUE SU

A passion for story and language, has Haida artist Gwaii Edenshaw using his knowledge of Haida stories to help find the hidden within ourselves at the new exhibit *Godanxee'wat: Stone Ribs* showing at the Bill Reid Gallery (Jan. 12 until Jul. 5). Edenshaw – who apprenticed with Bill Reid when he was 16 – also incorporates the legacy to help people in their contemporary lives.

After spending seven years carving a totem pole on a Yellow Cedar, Edenshaw has now embarked on a journey to dig out the truth of the Haida oral stories and help teenagers discover their true selves through experiencing these sto-

The first thing Edenshaw did was to get the story right: he found out some anthropologists' account of the Haida stories were inaccurate. While researching various sources he found more reliable information, including an early record of Haida oral stories from the 1910's as well as the personal record of Edenshaw's grandmother Diane Brown.

"Haida cultures have an issue of contact. A lot of time they are taken out of context," says Edenshaw.

The experience of the Haida training camp

Edenshaw will be part of the world-renowned Rediscovery Program, a two-week training camp for teens and pre-teens run by Haida Elders. In the program, which has been in place for 35

“We are helping people discover their hidden things and come to realize who they really are.

Gwaii Edenshaw, Haida artist

ries. Edenshaw's totem pole has been cast into bronze in the current exhibition at the Bill Reid Gallery in downtown Vancouver.

"Bronze is more durable," says Kwiaahwah Jones, curator of the exhibition, suggesting the long-lasting material symbolizes the resilience and strength of the Haida legacy.

Edenshaw started to carve the oral stories he found during his research into totem poles. Anyone familiar with the Haida culture can get the story by seeing Edenshaw's totem pole, says Jones.

A quest for the true stories

The exhibition includes seven editions of the cast totem poles, which contains the mythical characters from Haida culture. The final color of the patina was chosen to reflect the famous polished black argillite carvings, exclusive to the Haida. Each pole is 8.5 feet tall, 16 inches wide on the base, and 300 pounds in weight.

Stone Ribs, one of the strongest supernatural beings featured in Haida oral history, is featured on the poles. A cultural hero, Stone Ribs saved the people in the Southern village of Hlgaadaan on Haida Gwaii from the terror of Kaa'Gwaay, a five-finned sea monster. *Godanxee'wat* in the Haida language means someone finding the hidden things within themselves.

"These hidden things are held dearly within people, and we [who practice a certain Haida culture] are helping people discover their hidden things and come to realize who they really are," says Edenshaw.

years, participants are required to disconnect themselves from all the distractions of modernity for the duration of the camp. They are taught essential skills for survival in the forest, such as building a shelter and gathering food.

Towards the end of the camp, each participant is expected to meet the ultimate challenge and survive alone in the wild for 24 hours, with few necessities: a few potatoes and three matches, provided to them. Those who are able to complete the program are given the name Stone Ribs. It is a moment of very high honor and includes receiving ownership of the story of Stone Ribs.

"I have lived through this program myself when I was a teenager. The learning experience helped my transition from a boy to an adult," says Edenshaw. "Now as a program facilitator, I have seen many inspiring stories of the participants, including kids and parents. All these experiences are condensed into my carving."

Edenshaw sees the Rediscovery Program as a means to reconnect the culture and the land; and sees his bronze totem as a way to consolidate the Haida culture in context.

"Edenshaw brings together his personal experience with Haida Gwaii Rediscovery, Haida oral history, and classical Haida carving expression to present this beautiful continuum of storytelling," says Jones. ✍

For further information about *Godanxee'wat: Stone Ribs*, visit www.billreidgallery.ca

Music on the Point

Our Journey

Music on the Point series continues February 27 at UBC's Barnett Hall

Vancouver - Join us on our journey of music reminiscent of other times and places. Julia Nolan (alto and baritone saxophones), David Gillham (violin), and Jane Hayes (piano) perform on UBC's Music on the Point series at Barnett Hall on Friday, February 27. The music chosen aims to ignite the imagination, anticipation, and joyous fun of travelling with friends.

"We will begin with "Autumn" from Astor Piazzolla's *Four Seasons of Buenos Aires* as we three friends embark on this musical adventure", says Julia Nolan. Each piece paints a picture and tells a story. For instance "the Chaconne by Athanasios Aronis reminds me of the discussion among friends about the places they'll visit and the attractions they'll see" continues Nolan. *Cavatina* by Joachim Raff, performed by David Gillham and Jane Hayes depicts the anticipation for the impending departure. Marc Eychenne's *Cantilène et Danse* is a sentimental song and lively dance from folk tunes of days gone by. Then it is into the heart and soul of an eastern European celebration with Nikola Resanovic's *Trio for Violin, Saxophone, and Piano*. Piazzolla's *Oblivion* evokes that feeling of being lost. There is a melancholy tone to this lovely piece hauntingly portrayed with the alto saxophone and piano. Reminiscent of Debussy and Ravel's music, Jean-Luc Defontaine's *Couleurs d'un Rêve* has luscious, evocative and dream-like musical textures. With a flair, a moment of repose, and a final flourish of activity we return home to familiar surroundings. Our Journey ends with "Spring" from Piazzolla's *Four Seasons of Buenos Aires*.

Julia Nolan and David Gillham are two very active performers on faculty at the UBC School of Music. Jane Hayes travels with Julia on musical adventures often, and teaches at Kwantlen Polytechnic University. Visit music.ubc.ca/music.on.the.point for more information.

The Music on the Point series features UBC School of Music personalities performing and sharing glimpses - through engaging commentary - of their unique interpretation. Each concert begins at 7:30pm (no intermission) and includes light refreshments afterwards so audience members can mingle with the artists.

Presented in partnership with UTown@UBC.

When Friday February 27, 2015 at 7:30 pm
Where Roy Barnett Recital Hall, Music Building, 6361 Memorial Road, UBC
Tickets \$25 for Adults | \$15 Students
In advance - Online (www.music.ubc.ca/music.on.the.point)
 - In person at the Chan Centre Ticket Office (hours at www.chancentre.com/tickets)
 - By telephone 604.822.2697 (service charge)
Concert day At the door (Barnett Hall, Music Building) one hour before start of the performance



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For more information:
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 778-788-6936

Dinner, Dance, Entertainment

Cultural Calendar

February 24–March 10, 2015

by SALENA TRAN

With spring just around the corner, bask in all that Vancouver has to offer at these wonderful events! From children's festivals to a special overnight stay at the aquarium, there's fun for the whole family or find something special to do for just you and your special someone. Grab a few friends, find a fun activity and celebrate the diversity that comes with living in the Lower Mainland!

* * *

Visualizing a Culture for Strangers: Exploring Chinese Export Painting of the Nineteenth Century

Jan. 30–March 29
Burnaby Art Gallery
6344 Deer Lake Ave., Burnaby
www.burnaby.ca/Things-To-Do
604-297-4422

On tour from the Art Gallery of Greater Victoria, the Burnaby Art Gallery presents vibrant watercolour paintings in a special genre from Guangzhou, China. These wonderful pieces of work were exported by China to meet the growing demands of the Westerners. The exhibition explores the importance and significance of exporting these Chinese paintings and how it influenced the work.

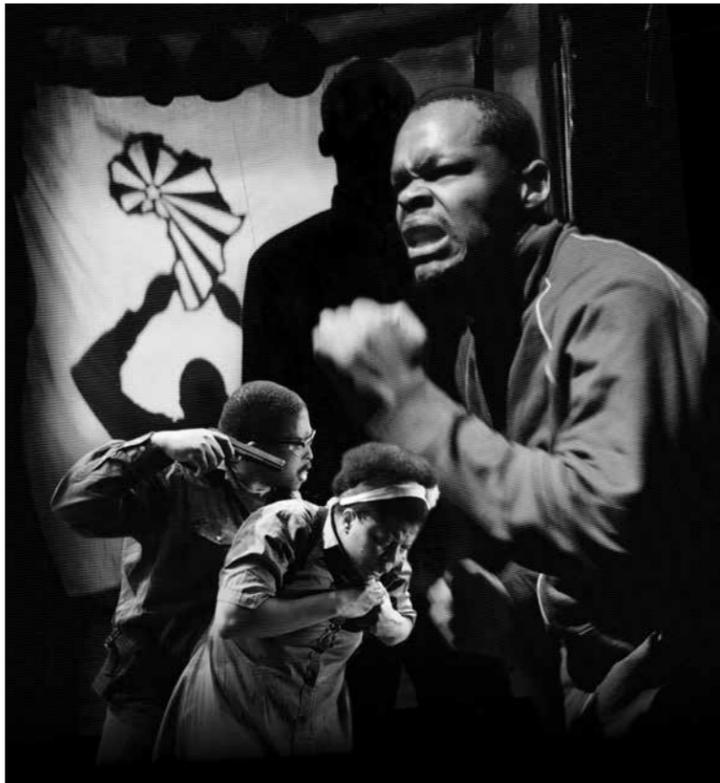
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Cezanne and the Modern: Masterpieces of European Art from the Pearlman Collection

Feb. 14–May 18
Vancouver Art Gallery
750 Hornby St., Vancouver
www.vanartgallery.bc.ca
604-662-4719

Held at the Vancouver Art Gallery, come experience and see for yourself the most famous artists of the Impressionist and Post-Impressionist movements. This large exhibition contains paintings and watercolours by Paul Cezanne and features a variety of other works from an array of famous artists.

* * *



▲ Cadre is a South African story of dreams and change.

The Cultch Presents: Cadre

Feb. 24–March 8
The Cultch Theatre
1895 Venables St., Vancouver
www.thecultch.com

Following the hit from last year, *Mies Julie*, the Cultch brings to life another mesmerizing story from South Africa. Taking place during a time of turmoil, *Cadre* is a story of dreams and change. The actors and actresses portray an incredible story that will bring the audiences to tears. For more information on tickets, please visit the website.

* * *

After Hours at the Vancouver Aquarium

Feb. 26, 6–10 p.m.
Vancouver Aquarium
845 Avison Way., Vancouver
www.vanaqua.org/after-hours
604-659-3400

Only one day a year do you get to explore Vancouver's famous Aquarium after hours! This event

allows spectators to watch the wildlife during the darkness of night. Explore and watch as the sea creatures come alive, and experience the Aquarium like never before. With special programming on tropical animals, there won't be a dull moment. This event is 19+. For ticket purchases, please visit the website.

* * *

Vancouver Opera Presents: Die Fledermaus (The Bat)

Feb. 28–March 8
Queen Elizabeth Theatre
630 Hamilton St., Vancouver
www.vancouveropera.ca

Enjoy this exciting performance that combines opera, waltz and a romantic storyline. This event, presented by the Vancouver Opera, is light-hearted and will surely have the audience laughing and dancing along. For more information on ticket pricing and scheduling, please visit the website.

* * *

Vancouver Symphony Orchestra Presents: Pacific Rim Celebration

Feb. 28–March 1
Orpheum Theatre
601 Smithe St., Vancouver
www.vancouver-symphony.ca
604-876-3434

This year's Pacific Rim Celebration consists of two concerts that focus on Chinese New Year and musical artists from Japan! Join conductor Perry So as he leads an exciting concert that revolves around the Year of the Sheep. Then, for a second performance, join a variety of musical guests from Japan as they explore the land of the rising sun through music.

* * *

Remembering Steel Skies Raining Tears

March 1, 1 p.m.
Norman & Annette Theatre
950 W. 41st Ave., Vancouver
www.chutzpahfestival.com

A part of the Chutzpah! Festival, the talented composer Paul Alexander works in partnership with a variety of musical guests to create a masterpiece. Based on Eastern European Jewish, Hungarian and Armenian melodies, this performance is full of explosive percussion and includes a variety of musical instruments from around the world.

* * *

Gateway Theatre Presents: Miss Caledonia

March 5–14
Gateway Theatre
6500 Gilbert Rd., Richmond
www.gatewaytheatre.com

This one-woman show takes place in 1955 when Peggy Ann Douglas hitches her wagon to the pageant circuit. Melody A. Johnson brings a variety of characters to life as she performs multiple personalities on stage. Sure to bring the audience to laughter, this is a performance theatre enthusiasts won't want to miss.

* * *

Ribcage: This Wide Passage

March 3–8
Firehall Arts Centre
280 E. Cordova St., Vancouver
www.firehallartscentre.ca

Based on a true story, Esther Brandeau is a Jewish woman who arrives in 18th century Quebec City and poses as a Christian male labourer. Outed from her identity, Brandeau is brought to the authorities upon arrival in Canada. Heather Hermant brings Brandeau's story to life in this haunting performance of displacement and identity.

* * *

Vancouver International Dance Festival

March 8–28
Multiple Venues
www.vidf.ca
604-662-4966

With multiple venues located all across Vancouver, this year's Vancouver International Dance Festival is back with famous contemporary dancers on stage. This year's festival includes dancers from all around the world to perform their signature dances. Ranging from Hungarian dancers to Japanese dancers, the festival promises diversity and fierce dance moves!

* * *

Burnaby Village Museum Presents: Spring Break Scavenger Hunt-Games

March 9–20
Burnaby Village Museum & Carousel
6501 Deer Lake Ave., Burnaby
www.burnabyvillagemuseum.ca
604-297-4565

Fun for the whole family, the Burnaby Village Museum holds an adventurous scavenger hunt! Let the kids use their detective skills to decipher clues and locate answers. The store clerk will have a prize for those who solve the puzzle. Not only will the fun scavenger hunt take place, but there will also be a crafts table and special children's entertainers!

Quirk-A-Palooza!
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Discover Way to Go, A New Interactive Web Experience by Vincent Morisset

Using hand-made animation, music, 360-degree capture technology and "webGL sorcery," Vincent Morisset (BLA BLA, Just A Reflektor) has created a free-to-play dream-world of journeys. Walk, run, fly; crouch in the grass and remember what's hidden all around. Visit a-way-to-go.com to explore the exhibit.

The Source needs a cartoonist!

The Source is currently looking for a cartoonist for the English section to replace our regular "Spencie's View" feature. Candidates should have previous experience creating politically-oriented cartoons and knowledge of British Columbian/Canadian politics and current events. Send your resume and samples of your previous work to info@thelasource.com or monique.kroeger@gmail.com.

Meet Jeri

This extraordinary bronze sculpture sits outside the landscape architectural firm of Paul Sangha at 1622 West 7th Ave., Vancouver, about a block west of Le Centre, the Franco-phone cultural centre. Jeri is at least life-size and very life-like. His veins and musculature are very pronounced. Although he sits calmly in a contemplative squatting position, he exerts a powerful force. The longer you study Jeri, the more animated he appears to be. Although he seems deep in thought, it's easy to imagine he senses your presence.

Jeri was created by the Canadian sculptor, James Stewart. He employs the "cire perdue" method. This is the lost wax technique that dates back to the times of ancient Greece. The figure is sculpted with oil-based clay. A mould is then made from the finished piece to be cast in bronze. A patina is hand-applied at the final step at each stage of the work. An "edition" of nine is created for each of Stewart's sculptures and then he oversees the destruction of the mould. Only the finest of foundries is used to cast the mould in bronze: Artworks in Berkeley, California, which excels in "lost wax casting."

Jeri was part of Pangea, an exhibit of eight pieces of Stewart's sculptures, which took place in Vancouver in 2011. Having traveled the world extensively, Stewart became impressed with the nobility of the human spirit especially among the downtrodden. Pangea was the name for the single landmass that later formed all the world's continents when they drifted apart. His concept is that although different cultures have evolved they still share a commonality like the potential continents that formed Pangea. That com-



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monality is represented in the figures he sculpts which exhibit a primal strength, dignity and pride in spite of oppressive conditions that may have forged their lives.

Each sculpture is named after an actual place and is based on photographs of people he encounters on his travels. The figure sculpted becomes a representation of the spirit not only of an individual but personi-

fies the spirit of the local people or even the region itself. Jeri is based on a capoeira dancer in Brazil. It is also the nickname of Jericoaquara, an isolated fishing village in the Brazilian state of Ceará. The area has incredibly beautiful beaches, more recently in its history has attracted tourists, but the surrounding area is environmentally protected. Consequently, the village has no street lights and the streets are

filled with sands from nearby dunes.

Stewart did have a former life before he decided to devote his life to sculpting full time. After graduating from the Vancouver Film School, he created visual effects, especially those of the "creatures" in many films like that of the lion Aslan in *The Chronicles of Narnia*, and the prawn-like aliens in *District 9*. Other films he's worked on in-

clude *Reboot*, *Shrek 2*, *Harry Potter and Order of Phoenix*.

Stewart now lives full time in Whistler where he can practice his art and be close to the natural world he loves. Although Jeri is the only sculpture of Stewart's in Vancouver, you can visit his gallery: James Stewart Sculpture located at 4295 Blackcomb Way, Whistler, B.C..

Don Richardson

Recipe by Selma van Halder

Tomato chutney

Chutney is the sweet and sour flavour bomb served as a condiment at any Indian meal. This tomato chutney is tangy and sweet and carries a spicy punch. If you like spicy, add some dried chilli flakes to up the ante. Next to serving it with the traditional curry and rice spread, chutneys are great accompaniments to other dishes. Try it on your veggie burger, cheese platter, or as a dip with naan.

Ingredients

- Canola oil
- ½ red onion
- 1 clove garlic
- 5 tomatoes
- 1 tbsp tomato paste
- 1 dried chilli
- ¼ cup red wine vinegar
- 1 tbsp brown sugar
- 1 tsp coriander seeds, ground
- 1 tsp cumin seeds, ground
- 1 tsp mustard seeds
- 1 lemon, juice and zest
- Black pepper
- Salt

Method

1. Heat about a tablespoon of canola oil in a pot. Add the coriander seeds, cumin



▲ A sweet, tangy condiment.

2. Chop the onion and garlic finely and add them. Sweat them over medium low heat for about five minutes. Meanwhile, chop the tomatoes finely. I don't bother taking off the skin or seeding them.
3. Add the red wine vinegar, tomato paste, and brown sugar to the pot and stir. Let simmer for about 3 minutes before adding the tomatoes.
4. Simmer the mixture until it resembles a compote, about ten minutes. Add salt and pepper to taste. Finish your chutney with a squeeze of lemon and some lemon zest for freshness.

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

