



The battle of Vimy Ridge: Aboriginal contribution to WWI  
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# The Source

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## Autism

# Minority children need more support

by FLORENCE HWANG

**Autism organizations across the world will celebrate World Autism Awareness Day April 2 with special fundraising events. Autism is now the fastest growing and most commonly diagnosed neurological disorder in Canada.**

According to Autism Speaks Canada, one in 68 children are currently diagnosed with autism spectrum disorder. In British Columbia, one in 61 children have been diagnosed with autism spectrum disorder (ASD). Statistics released in 2014 from the US-based Centre for Disease Control and Prevention show identical rates of autism across racial and ethnic groups. ASD is believed to be caused by a combination of genetic and environmental influences.

“But when you look at children and adults that actually get an autism diagnosis, white children are 30 per cent more likely to receive an autism diagnosis than black people and 50 per cent more likely than hispanic. So minority children are diagnosed less and significantly later than white children,” says Dione Constanzo, president of the Autism Support Network, a parent-run organization. She has a 14-year-old son with autism.

### Autism in South Asian community

District Behavior Specialist with the Surrey School District Action Team for Autism Preetinder Na-



Photo by Tandy Tam

rang says that one or two out of every 100 children in the South Asian community may be on the autism spectrum. She points out that for South Asian families, there are cultural variables that may create additional challenges or potential barriers to services for a child with autism.

“There are cultural beliefs about disability that are unique to South Asia, such as the belief that disability is a punishment from God for misdeeds in a previous life, or ‘karma.’ In some cases,

the mother is blamed for producing a child with a disability, and the diagnosis is concealed from extended family, friends, and the community,” says Narang.

She says there may be intense shame and stigma felt by members of the South Asian community, which can contribute to a delay in both receiving the initial diagnosis of autism and engaging the services of a trained professional.

In her experience, some Asian families are unfamiliar

with the defining features of autism, and therefore may miss the early signs of developmental delay.

“Autism is sometimes perceived of as a Western phenomenon, and therefore there may be less overall awareness of autism and the importance of early intervention in some Asian cultures,” says Narang.

Robin and Neetika Bains have a seven-year-old son who has autism.

See “Autism” page 9 >

## Verbatim

### Different, just like everyone else

by ANGÉLIQUE POCHET

I left my native France at the age of 18. Italy, England and then Thailand became my new homes. Every step was a breath of fresh air, a culture to adopt, a language to learn and each time I had that feeling of freedom where I could be who I wanted because I was different, I was “a stranger.” Despite the excitement of each adventure, I always felt that even if I stayed, I would never really fit in.

“ In a city where everyone is “a stranger,” why is it so hard to feel at home?

But when I arrived in Vancouver almost three years ago, I had a revelation: here, almost everyone is from somewhere else. Whether they come from another Canadian province or from the other side of the world, whether they are passing through or second generation Canadians, the majority of Vancouverites have a story to tell of their origins. I knew immediately that this would have a profound effect on my own adaptation. Here I am like everyone else: different. Like many, I have been influenced by several cultures, and I speak more than one language, my parents live far away, my partner is of another nationality and my friends come from all over the world. If, one day, I have the chance to have children, they will speak several languages and have classmates of English, Mexican, Chinese or German origin. Surprisingly, 90% of my friends have similar characteristics. We are all immigrants or children of immigrants, without feeling stig-

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# Community Profile

## South African community connects through film

by JANMIE GUNAWARDENA

The Vancouver South African Film Festival (VSAFF), which runs from March 31 to April 2, first began as a movie night amongst friends at the cinema in South Africa. It was after watching *Skin* (2008) – a film that tells the story of a girl labeled as ‘coloured’ despite being born to Afrikaner parents during the apartheid in South Africa – that David Chudnovsky, co-founder of the VSAFF, brought this movie to Vancouver.



▲ The Thinking Garden is a short film that will be shown at VSAFF.

“We should know and understand and celebrate cultures and nationalities from all over the world. Having said that, South Africa is a really interesting and complicated place,” says Chudnovsky.

The history of South Africa is filled with fascinating events, movements and peoples. South Africa suffered under 50 years of coordinated racism and 300 years of disorganized racism prior to that. People were divided based on the colour of their skin and ethnic background. According to Chudnovsky, it is an example of a country that pulled itself out of a horrible situation – a system of organized and legalized racism: the apartheid.

Despite this conflict, South Africa is also rich in culture. The music, dance, literature and films of South Africa are captivating. Its complicated history is what makes it an interesting place to learn about.

“It is a land of contrast. On one hand, it is the inspiring story of the struggle against the apartheid, but it is also horrifying. People lived and still live in terrible conditions. It’s beautiful –



▲ Sink will be shown on April 2 Goldcorp Centre for the Arts, SFU Woodward’s.

unbelievably beautiful – but it is also ugly. It is a fascinating, complicated, inspiring and horrific country,” he says.

### The turn of the film industry

From the 1940s to the turn of the 21st century, film in South Africa was dominated by the old ‘Elite’ called the Afrikaners. They were the descendants of the Dutch settlers in South Africa, who came in the 1600s. They were the dominant culture in South Africa; they held political power and oppressed people who were not of the same skin colour through unspeakable methods.

“You couldn’t swim in the same swimming pool, live in the same place, go to the same schools. Unlike a lot of racism in the world, which is informal in a way. In South Africa, it was codified and legalized. These people weren’t apologizing for it. It was that culture that dominated the film culture,” admits Chudnovsky.

Naturally, the film industry produced many propaganda films at this time. However, in the last 20 years, there has been a shift in the industry. Chudnovsky states that there has been an explosion of films from the many other African cultures. In South Africa, there are eleven national languages, each of them representing a nation, such as Zulu, Xhosa and Venda. These cultures that have been

oppressed and suppressed have begun to become involved in the film industry as well now.

### A close community

The South African community in Vancouver is not one that is large in numbers. There are less than 10,000 South Africans living in the Vancouver area. This community is made of people who left South Africa at the time of the apartheid and others that immigrated since democracy had developed.

“There is a loyal audience for our festival,” says Chudnovsky. “These immigrants want to remember South Africa, hear their languages and see their culture.”

This annual festival is one that brings together the South African community in Vancouver. Like the diverse population in South Africa, the community itself is made of differing people who once lived incredibly different lives in their motherland as well.

“It’s the one time that people get together, visit and connect. They’re very different people. Our festival provides people with the opportunity to come together, remember and think about where they came from,” notes Chudnovsky. ✉

Tickets to the Vancouver South African Film Festival can be bought on [www.vsaaff.org](http://www.vsaaff.org).



▲ Vaya is the gala opening film for VSAFF.



#### THE SOURCE NEWSPAPER

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# Education with a touch of empathy and compassion

by WENJIE SHEN

**In Dar es Salaam, the largest city in Tanzania, Alim Fakirani met with a local teacher during his work at the Aga Khan University-Institute for Educational Development. Although from different cultural backgrounds, a sense of understanding gradually sparked between them.**

“Even though we came from different contexts, we were still able to relate to one another’s profession,” says Fakirani, an international education consultant.

After seven years teaching, researching and developing programs, Fakirani sees education as playing a fundamental role in bettering society.

“I believe education has a huge role in improving our society. Without a strong, robust system, teachers in a society don’t function as well,” he says.

As part of the *Together: Stories about the Impact of Global Development* series and in collaboration with the Aga Khan Foundation, Fakirani will share his story at the Vancouver Public Library on Apr. 4.

## Delivering Canadian values through education

Fakirani attaches a lot of value to expressing empathy, com-

passion and love, which he says are also core Canadian values. Teaching Canadian values, he says, shouldn’t be restricted to school projects. Empathy and compassion could be taught in a math class, a history class or a science class. Schools and educators have the chance to help students better understand the world around them.

“I think education has a very fundamental role in making us better aware of one another, who you are, what our needs are, what our interests are, what our values are,” Fakirani says, “I think education also has the potential to foster em-

pathy, a sense of understanding and a sense of compassion with one another.”

great teachers and excellent administrators, but also remarkable leaders.

One of the components of the program’s requirement was to teach in class, which became

“I think education also has the potential to foster empathy, a sense of understanding and a sense of compassion with one another.

*Alim Fakirani, educator and researcher*

While working in Tanzania, where the Aga Khan University offers a Master’s program in education, Fakirani witnessed local individuals not just become

“I have met so many wonderful people [there, that] speaking of their wonderful experience crossed my mind. It’s just a wonderful opportunity for teachers from Canada to understand education from a completely different perspective,” says Fakirani, who established himself in Vancouver in 2015.

## An accidental career

Born and raised in Montreal, Quebec, Fakirani was doing his undergraduate Bachelor of Arts degree with a double-major in world religions and political science at McGill University. He never thought he would choose to become a teacher.

After completing three years of undergraduate study, Fakirani started a Secondary Teacher Education Program.

the turning point in Fakirani’s life.

“When I was teaching, I thought ‘this is for me,’ this is something I actually am very passionate about. I was teaching in Montreal, then I also taught in London. Those two combined experiences helped me get to know students better,” he says.

Fakirani has high expectations for students. From his perspective, the future of the planet lies in their hands.

“The reality is they are going to become the leaders of tomorrow, and for me, to become someone who could potentially have an influence on their life, was an opportunity I didn’t want to miss out on,” says Fakirani. ✉

For more information, visit [www.vpl.bibliocommons.com/events](http://www.vpl.bibliocommons.com/events).



▲ Alim Fakirani, education consultant.

Photo by Arzina Zaver

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## Left Bank



DERRICK O'KEEFE

# Politicians who ignore renters could face eviction from office

Tenants' issues shouldn't be neglected in upcoming B.C. election campaign

There are more than half a million renters in British Columbia. In Vancouver fully half of us rent, although you wouldn't know it from the way homeowners, developers, and real estate agents dominate the media and political discussion of housing. While those in the market get all the attention, the worst victims of our city's out-of-control housing market are those who can't afford to own and can barely afford to rent.

As I've written before, tens of thousands of Vancouverites live one paycheque or one renovation notice away from losing their homes. If you can't make rent, or can't afford your landlord's rent hikes, homelessness or at least relocation out of the city looms. Countless low- and middle-income people have already left the city, heading either to the slightly-cheaper suburbs or out of the Lower Mainland altogether.

and then effectively shrugged its shoulders.

In a sense, it's understandable the government just couldn't find the time to get a simple measure implemented to help protect renters. A lot of MLAs own multiple properties, so as landlords themselves it might be hard for them to empathise with lowly tenants. Let's remember, also, that it can be hard for constituents to get a politician's attention at the best of times, and renters don't tend to be able to buy \$1000 tickets to attend B.C. Liberal fundraisers.

More seriously, the organization of this provincial government's cabinet suggests a lack of focused ministerial attention on the housing crisis. Coleman, in addition to being in charge of housing, also happens to be the minister in charge of natural gas development. It must be hard to find time to deal with housing issues when you're also



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Photo by Scott Johnson

▲ Apartment renting: dreaming the impossible dream.

Renters in Victoria are also feeling the squeeze, and the crisis is no longer even confined to the province's major cities. Too many simply can't afford to live in B.C., and for those who still can too much of our lives is spent working, often at multiple jobs, to pay the rent.

Despite this crisis, the B.C. Liberal government has shown precious little interest in offering meaningful support to renters. Take, for example, the issue of fixed-term leases with vacate clauses, a tactic landlords have been using to jack up rents way above the legislated annual limit (currently 3.7 per cent for 2017). Back in October, Rich Coleman, the minister in charge of the housing portfolio, told the *Globe and Mail* he was looking into a remedy to close this loophole, "If they're using something that's a legal document to game the system – because of a shortage of supply – that's where I get concerned."

At the time, Coleman said his staff would have an answer on how to fix the situation in 30 days. Five months later, as a brief pre-election session of the legislature was winding down earlier this month, Coleman conceded that there would be no solution brought in until sometime after the upcoming vote in May. In other words the government, when confronted with numerous reports of rent-gouging by landlords, dithered

in charge of desperately courting foreign investors to follow through on their plans to export B.C.'s liquefied natural gas. The B.C. Liberals won the 2013 election on a flagship promise of an LNG "bonanza" which has yet to materialize, and the oil and gas industry is a huge source of corporate donations to the governing party, so perhaps it makes sense that the needs of renters have been neglected.

While the government's treatment of renters can be explained, it cannot be excused. As a renter myself, I've recently been in touch with others in Vancouver who are fed up and are planning to raise these issues with all parties during the upcoming election campaign by holding town hall forums and by going door-to-door and talking to other tenants. Whoever wins in May, they need to be pushed to build more affordable and social housing and to open up the Residential Tenancy Act to close loopholes that landlords are abusing.

All politicians in B.C. need to know that there'll be a price to pay for ignoring renters' concerns. It's not like renters are a marginal group that can easily be ignored. There are more than 520,000 of us. With a little more collective organization, we can have a lot more power. If politicians don't heed the demands of renters this May, they might even find themselves evicted from office. ✂

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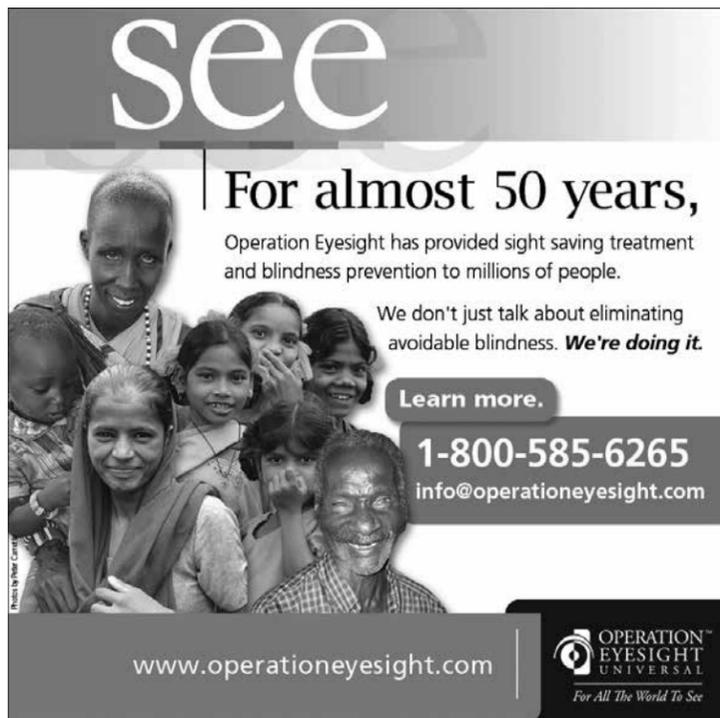
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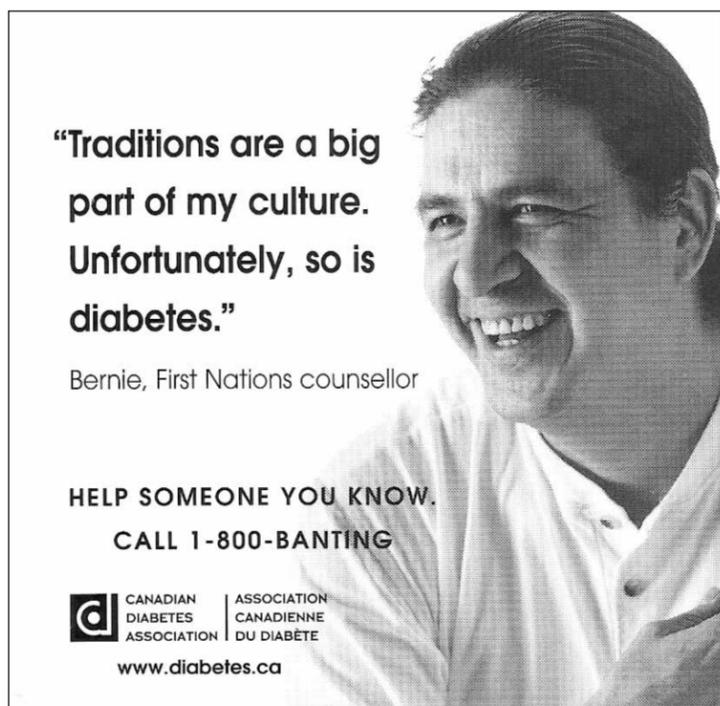
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Photo by Annie Hong



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# Kizuna – a way of healing

by ALISON CHIANG  
**Yoriko Gillard has always used art as a way to deal with pain or anxiety. She will be presenting Creative Practices as Healing Aids for Human Suffering at Capilano University on March 28. As an only child, Gillard lived with the fear of losing her mother who had a heart condition and other health problems to overcome.**

Gillard first came to Vancouver in 1995 from Gifu, Japan, as a student and traveled between the two countries before starting to focus more on creative things in 2005. She says in Gifu, the environment helps people to think creatively; nature isn't detached but serves as an inspiration.

*Obachaan's Garden* is very important in understanding what happened to Japanese-Canadians during the war, internment and after the war.

“I had heard about it but wasn't very aware of the voice I had,” says Gillard. “My teacher encouraged me to miss my class to see the film, and the film changed my perspective to have a voice and help others going through hardships.”

“In Gifu, [we] are strong supporters of the arts, we appreciate anything creative in society

“I behaved ‘normally’ in front of her, other friends and teachers, but when it came to art – when I could really express my feelings – I could express it in my art. I had this tool to heal. I could concentrate my anxiety and sadness into that. Once I did that, I was okay,” says Gillard, a Japanese instructor at Capilano University and a UBC PhD candidate.

“I had this tool to heal. I could concentrate my anxiety and sadness into that. Once I did that, I was okay

*Yoriko Gillard, presenter of Creative Practices as Healing Aids for Human Suffering*

### Learning to cope

Drawing on the Japanese concept of *Kizuna*, Gillard uses the bond between humans and nature as a tool for healing.

“*Kizuna* is a Japanese word [that means] ‘bond’ in English. I would interpret it as a ‘human to human and human to nature connection.’ The word *kizuna* became a symbol of these connections and was embraced in Japan after the Great East Japan Earthquake tragedy that occurred on March 11, 2011,” she says.

and all areas of art,” says Gillard who is a poet, artist, educational researcher and teacher.

While working on her Bachelor of Fine Arts at the University of British Columbia, she says she endured obstacles with people saying her (visual art) wasn't the right fit or was “too Japanese.”

“I was really shocked going to UBC, a diverse place, [to discover] that they were not more accepting in areas such as film and the visual arts – they were against each other,” says Gillard.

Gillard says she felt something had to be done to cultivate change so she gathered people together, approached the department and formed a student body, the Visual Arts Students Association of UBC where she served as president from 2010 to 2011. The student body published monthly newsletters and had events to connect film, music and theatre students.

“That really gave the department an idea of how students can come together and work as a collective,” says Gillard

### Documentary spurred change

A documentary by Vancouver independent filmmaker Lisa Ohama, *Obachaan's Garden*, caused her to want to ignite change. Gillard believes

Gillard was at UBC during the 2011 Japanese earthquake and says she almost quit school.

“I was broken when the tragedy hit and I wanted to return to Japan to volunteer to help with charity,” says Gillard.

Through Ohama, Gillard found out about Tonari Gumi, a Japanese-Canadian volunteer community centre. She says there were over 40 people there, including artists and students, and it was a place of brainstorming and sharing of feelings.

“I realized that day, this is my destiny,” says Gillard when witnessing not only Japanese people but Canadians come together like that. “What can I do for other people?”

For Gillard some things can't be helped, like the 2011 Earthquake, but people have to move on.

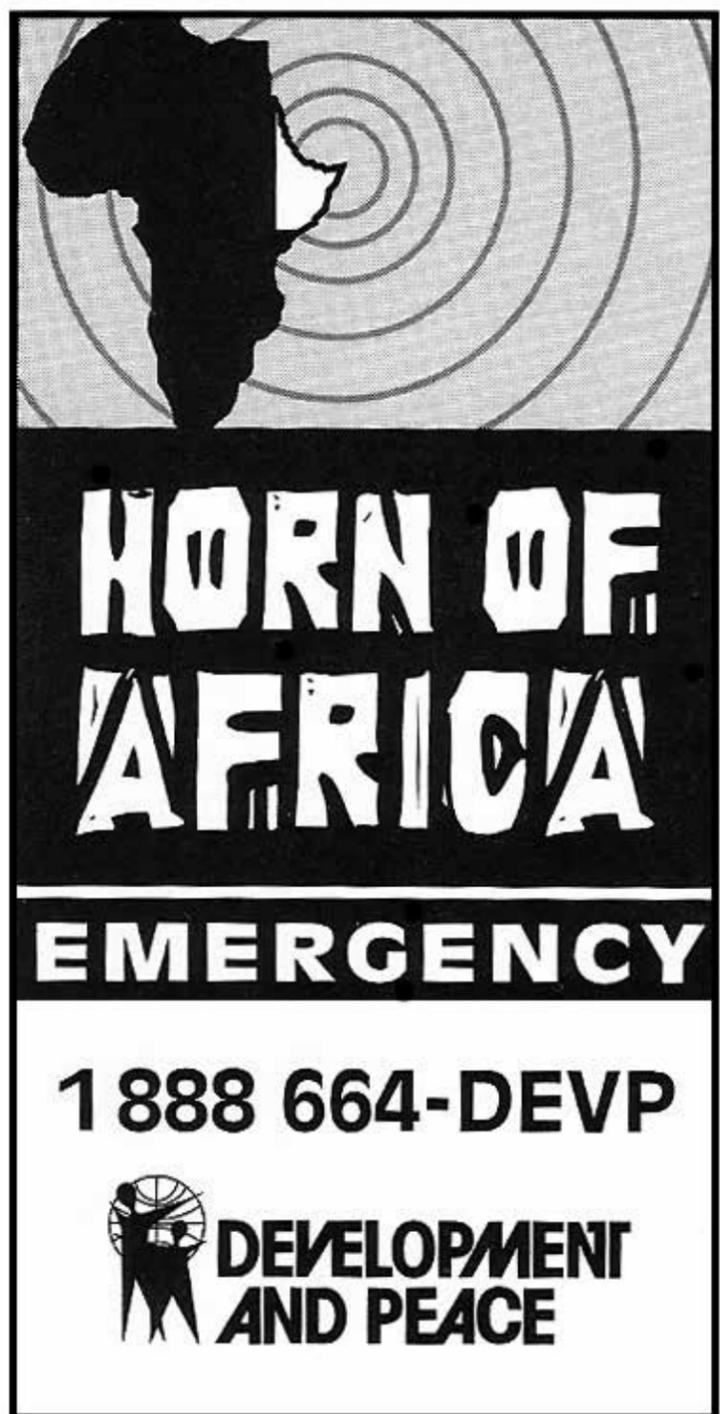
“Since the tragedy, Japanese people have been using the word *kizuna* more to express their sincere care for others. I have been inspired by this phenomenon and have been using the word *kizuna* to gather people outside Japan to heal together by sharing stories of hardships. This is what I will talk about,” says Gillard. ☞

For more information: [www.capilanou.ca/calendar.aspx](http://www.capilanou.ca/calendar.aspx)



Photo courtesy of Capilano University

▲ Yoriko Gillard, Japanese instructor at Capilano University.



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# Just Film Festival unveils talented Langara graduates

by BETTY SHEA

Three graduates of Langara College will participate at a Vancouver film festival alongside award-winning international documentaries. Jeff Berg, Amy Psyden, and Mariah Kennedy each directed student films that will be screened at the Just Film Festival taking place at VanCity Theatre between March 30 and April 1.

The Just Film Festival is jointly organized by CoDevelopment Canada, Amnesty International Vancouver, Village Vancouver and VanCity Theatre. The festival has a tradition of hosting the Langara Student Film Festival. Annat Kennet, Program Coordinator of the Documentary Film Production Program at Langara College, was involved in selecting the student films. “[The films] are well-shot, edited and have a strong sense of themselves with clear structures that stand out,” she says.

## Documentaries and exploration

In *Human Rules*, Berg explores the topic of gender expression through a film on drag artists. Originally from Calgary, Berg moved to Vancouver to study counseling. After some soul searching, Berg realized that documentary films could facilitate the same process of self



Photo by Jeff Berg

▲ Director Jeff Berg (left) and drag artist David Cutting (right) during the filming of *Human Rules*.

exploration that exists in counseling. “I saw documentaries as a way to get into people’s heads and to challenge their perspective,” says Berg.

Berg approaches filming as an explorer. He takes an idea that speaks to him and starts filming to see where the project leads him. The idea for *Human Rules* came from conversations he had with friends about who drag queens are. Berg then collected video clips of drag shows he attended, as well as recordings of conversations with performers as they were getting into drag.

One resulting theme of Berg’s film is the concept of gender as

man Rules came from conversations he had with friends about who drag queens are. Berg then collected video clips of drag shows he attended, as well as recordings of conversations with performers as they were getting into drag.

a complex and personal topic that defies traditional masculine and feminine norms. “My main aim was to have people who watched the film question what their own rules around masculinity and femininity were,” he explains.

This will be the first film festival that Berg is involved in. He welcomes the exposure of his film to a wider audience. “Putting [the film] together, it’s just this thing that I think is cool and you don’t really know how others are going to feel about it,” he says. “It’s good to put it out in a creative community and get that acknowledgement and validation, to hear that it really fits with something they are doing.”

Berg’s film is paired with *Queen of Ireland*, a film about performance artist Rory O’Neill that has won the Irish Film and Television Academy award for Best Feature Documentary in 2016. “It’ll be really great to see my film on a giant screen,” says Berg. “And terrifying.”

## Documentaries and storytelling

Psyden’s film, *Lucila*, tells the story of Lucila Munaretto, an Argentinian ballerina who came to Vancouver on a dance scholarship. A rollerblading accident in North Vancouver left Munaretto with multiple fractures, brain and spinal injuries. Psyden felt that Munaretto

would be a good subject for her film after watching a news interview of the dancer.

“She has such a sense of overwhelming positivity and strength that contrasts with her tiny physical frame,” says Psyden. “I knew her story of beating all odds would resonate with a large audience.”

Kennedy’s film, *On Crows*, is a poetic examination of crows and their kinship to humans. From the story of a simple friendship between a man and the crow that visits him daily, to the beautiful shots of crows making their way across twilight skies to roost together, the film reveals surprising similarities between humans and these intelligent birds.

Psyden and Kennedy have since moved back to Australia. Along with her partner Daniel Clarke, Psyden hopes to apply the range of new techniques she learnt at Langara to their company NTinti Media. The company focuses on exposing indigenous Australian youth to filmmaking and photography. “We ultimately hope to work in both areas,” says Psyden. “As educators and mentors for indigenous filmmaking youth and as documentary makers tackling issues of social change and unique individual stories that appeal to audiences around the world.”

For more information, visit [www.justfilm.ca](http://www.justfilm.ca).

## ► “Verbatim” from page 1

matized as we would in Europe, for example.

What has always disturbed me in my country of origin is the way of judging and commenting on all that surrounds us. In Vancouver I discovered an open-minded and non-judgmental culture that warmed my heart. Mistrust is almost non-existent. One simply assumes that people are good. Once, when the adjoining parking meter was down to two minutes, my friend inserted money so that its owner would avoid a fine. Another time, a young man gave me twenty dollars at the supermarket check-out when I realized that I had forgotten my wallet. This never would have happened in my native country.

preferences or cultural habits. This does not mean that everyone agrees with everyone, but rather that we understand, and especially, that we accept that others live differently. Professionally speaking, in my country, a picture is mandatory on a CV. As if the employer could judge an individual’s skills by gender or ethnicity. Here, job discrimination is prohibited. Women, people with disabilities and visible and aboriginal minorities are encouraged to apply and sometimes even have an advantage in the hiring process. Experience, personal values and motivation seem to be as important as diplomas.

However, in my dark days, I cannot help but see the other side of the coin. I sometimes think that this openness is hyp-



▲ Living in a city where everyone is different.

Here, one can be what one wants and no one judges or is surprised. Bilingual? Not really impressive. Blue hair? No problem! Actor by day and waiter by night? Totally normal! Divorced, two children and remarried with a person of the same sex? No reason to be offended either. Everyone lives their life without feeling the need to explain their professional choices, sexual

ocritical, just a facade built on the easy use of the politically correct in order to save face. Vancouverites are friendly, open and helpful, yet the major problem faced by newcomers is the difficulty of integrating and creating friendships. In a city where everyone is “a stranger,” why is it so hard to feel at home? ✍

Translation by Barry Brisebois



## INTERNATIONAL WOMEN’S DAY CELEBRATION

MARCH 25<sup>th</sup>, 2017

SHAKTI AWARDS 2017

Do you know a woman who deserves to be recognized as a leader, advocate, artist, visionary or a source of strength? This is your opportunity to have them celebrated by nominating them for the Shakti Award.

The Shakti Awards were founded in 2000 to recognize and honour women who have displayed Shakti-strength and energy, in their community, locally and/or globally. Shakti is the mother Goddess, the source of all, the universal principle of energy, power and creativity and represents the dynamic forces that are thought to move through the entire universe. Not only is Shakti responsible for creation, it is also the agent of all change. Similarly, the Shakti that resides within every woman is a force to reckon with and to celebrate on this International Women’s Day.

The women who have displayed Shakti amongst us represent an inspiring account of positive social, cultural and economic change in the world. The Shakti Awards are an opportunity for us to recognize these women and share their vibrant stories.

If you would like to nominate a woman that embodies Shakti, please use the information below and email your nomination to [shaktisociety2000@gmail.com](mailto:shaktisociety2000@gmail.com) no later than March 8<sup>th</sup>, 2017. Awards will be announced at the Shakti Awards Gala on March 25<sup>th</sup> at Bollywood Banquet Hall at 6:30 p.m..

Please note that nominations must be submitted via email. Submissions sent through other means, (social media, in-person or phone/text messages will not be considered).

Ensure that the description of the nominee’s accomplishments reflect the category in which she is being nominated and provide clear examples of how the nominee has excelled in the specific field and why you feel she deserves the Shakti Award in that specific category.

### Categories:

♀ Academic Achievement Award (High School or University/College student)

♀ Public Service/Volunteer Award

♀ Business Entrepreneur Award

♀ Artistic Achievement Award

♀ Sports and Recreational Award

♀ Resilience Award - A woman who has overcome adversity and has used her personal journey in a way to inspire and motivate others to be positive despite challenges and setbacks. Her achievements may reflect one of the above categories or she can simply be a woman who takes care of her children, parents or herself.

### Nomination Information

• Name

• Age

• Address, phone number(s) and email

• Name, phone number and email of nominator

• Brief summary of reason for nomination - how the nominee’s accomplishments relate to the stated category, the impact of their role, and why they should be chosen to receive a specific award.

• Identify how the nominee will contribute to Shakti: Empowerment of Women, Children and Families Society

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## Stories moving from the beyond

by THERESA K. HOWELL

**The *Rock, Paper, Scissors* exhibition is being shown in the Nikkei National Museum and Cultural Centre during the 150th anniversary of Canada and on the 75th anniversary of the internment of Japanese-Canadians.**

Cindy Mochizuki's exhibit visualizes a time long ago and moves forward into a destiny not yet known. Although her works often live in the past, this time around she is looking ahead.

"This is the first time that I have brought in the future, but this work is not necessarily chronological," she says.

### The picture

Inside the three-dimensional theatre space, a story entices the listener. Moving through the room, an animated video

geographical migrations from Japan to BC plus conceptual evolutions from boat to museum.

Mochizuki's works are often layered with symbolic meanings achieved through contemplation and reflection. The sculptural pieces paid careful concentration to the chosen materials. Hara explains that the title, *Rock, Paper, Scissors*, echoes back to the resources that "bind the two countries' connection as well the immigration" of Japanese citizens. Throughout the last two centuries, the immigration of Japanese-Canadians stemmed in large part from the need for workers in the mines and lumber camps. As part of BC's dark history, Japanese internment camps have also been a component of this relationship. With the exploration of this project, Mochizuki is trying to find a way to bridge the two cul-



▲ *Paper.*

plays on the screened wall of a storybook "Ryotei" restaurant. A sculpture represents *Paper*, the initial story that began Mochizuki's project journey. Walking deeper into the space to the left, a constructed brown, vintage wooden stand-up Kodak camera is propped atop a small volcanic rock mound. Inside the peep hole is an animation of Japanese-Canadian coal miners walking through a mine. Here the story of *Rock* is illustrated. Alongside *Rock*, a large projection screen alternates vintage video footage of men working in the various resource industries – such as coal, lumber and steel – with a futuristic standalone film called *Scissors*. This video features a 30' Giant and an aged ghost named "K."

### The story

It is said that Japanese men crossed the Pacific Ocean to work on the coastal B.C. islands by way of "Yobiyose" letters.

"The Yobiyose letters mentioned were used to convince families to move to Canada from Japan," says Mochizuki.

Meanwhile, the twin landscapes are echoed within the storylines. The environment played a major role for the inception of the project.

While touring around the coastline of Tottori prefecture, the 'shadow-side' of Japan, Makiko Hara, curator of *Paper*, saw a commonality to BC's coastline.

"Initially, the landscape is what inspired me with its similarity to the Sunshine Coast," she says.

Hara then discussed a possible project with Mochizuki. Combined with a Japanese boat tour, the idea was the breakthrough for *Paper*, the first audio component. The narrative exhibit has evolved and transformed through various



▲ *Rock & Scissors.*

tures through narratives about shared commonalities in everyday life.

### The ending?

Mochizuki says the key to listening to narratives is "to come back to the story again because it has a capacity to change because you have changed." The stories float between different geographies as well as time; concepts become malleable.

In relation to its larger meaning, the series relates to the migration of immigrants coming over from Yonago, Japan to the shores of BC.

"There are historic details especially in the story of *Rock*, which relates to Cumberland where Japanese and Chinese workers had worked for very low wages in dangerous conditions back in the 1900s," Mochizuki says.

This exhibit explores present day conversations but arises from memories, which inevitably remain timeless. It currently runs until April 30 with an artist talk on April 1.

For more information, please visit [www.centre.nikkeiplace.org](http://www.centre.nikkeiplace.org).

Photo by Theresa K. Howell

Photo by Theresa K. Howell



Photo by Mark Halliday

## On stage: Canadian Aboriginal soldiers

by JAKE MCGRAIL

**One hundred years ago, the battle of Vimy Ridge was fought in France. REDPATCH is a historical drama that focuses on this battle, as well as the contributions made by Aboriginal soldiers and their communities for Canada during the First World War.**

The play will be presented March 29–Apr. 9 at Presentation House Theatre in North Vancouver and Apr. 12–16 at Studio 16 in Vancouver.

### Aboriginal soldiers in Canada

A show five years in the making, *REDPATCH*, written and created by Raes Calvert and Sean Harris Oliver, co-artistic directors of Hardline Productions, follows a young soldier from the Nuu-chah-nulth nation of Vancouver Island who signs up to fight in the battlefields of France. While the character was created by Calvert and Harris Oliver, it was inspired by the Aboriginal soldiers who did fight for Canada.

"I saw a show that Sean was in called *Vimy*," says Calvert, "in it there was an Aboriginal soldier character, and I was really interested in his story."

Calvert – whose grandfather was an Aboriginal soldier who fought for Canada in World War Two – and Harris Oliver did a lot of research on the contributions

of the war. One of the main themes explored is simply, why? Why would someone sign up to fight for a country in which they are marginalized?

"There were a few different reasons why they travelled to fight," says Calvert, "in some cases I would liken it to them reclaiming what it meant to be a warrior, to have something to fight for."

Young men from all over Canada enlisted and travelled to Europe's battlefields.

"There was something about World War One, about proving your worth as a man," says Harris Oliver. "There was a romantic idea around fighting, it seemed

"The battle of Vimy itself is heavily featured," says Harris Oliver, "we don't shy away from the battles, we want to investigate them."

Sound, light, smoke and other effects will be used to try and immerse the audience into the action on stage.

"We want to convey how brutal this war was," says Calvert, "and how important it was for Canada as a nation."

The play also focuses on the question 'Does someone have to change in order to survive something like war?' While many soldiers at the beginning of WWI were eager to fight, they quickly realized that they



Photo by Mark Halliday

▲ The play focuses on the realities of war.



Photo by Mark Halliday

▲ Cultural identity shaped through wartime.

of Aboriginal soldiers and their communities for Canada's war effort, which has often gone unrecognized.

"Growing up in Richmond, I didn't learn about it in schools," says Calvert, "so I was really surprised and excited by these stories. We really wanted to highlight the contributions that they made during the war."

Most of the show takes place in Europe, on the front lines of

like a lot of Aboriginal soldiers wanted to prove their worth as an individual by showing how much of a fighter they could be."

### Reality set in

The war was anything but romantic. The trench battles of First World War was the most brutal fighting the world had ever seen, and *REDPATCH* puts the battles front and centre with physical theatre.

had gotten themselves into something far different than they had expected.

"We hope to convey our character's frame of mind," says Calvert, "seeing how it weighs on him physically and emotionally. You can read so much about the war, but the predominant feeling is we want out of here."

Battles like Vimy Ridge were horrific for those who fought in them as well as for their families back home. Creating a performance that tries to encapsulate their stories is a tall order, which Calvert and Harris Oliver recognize.

"We've had to be very responsible with how we attended all of this," says Calvert, "this is a story of such a huge magnitude. We have to respect what all these people, Aboriginal or not, went through during this war. This show is about respecting where we as a nation have come from, and that we are comprised of so many different people." ✉

For more information, visit [www.redpatch.ca](http://www.redpatch.ca).



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# Play gives voice to refugee experiences

by NAOMI TSE

**In 1998, Chilean dictator Augusto Pinochet was arrested by the international police and charged with crimes against humanity. Playwright Carmen Aguirre says that this was a turning point for Chileans in Chile and in Vancouver as well.**

"It led to all kinds of informal gatherings and Chilean refugees here started to talk about everything we've been through during the coup and coming to Vancouver as refugees," says Aguirre who herself came to Canada from Santiago, Chile as a political refugee in 1974 when she was six-years-old.

Studio 58/Langara College will be presenting the West Coast premiere of *The Refugee Hotel*, a play inspired by actor



▲ Carmen Aguirre, author, playwright and director.

and director Aguirre's experience as a refugee, from March 23–April 9.

## Portraying the refugee experience

Pinochet's arrest was the impetus that drove Aguirre to write *The Refugee Hotel*, which premiered in 2009.

The play is set in 1974 and follows the lives of eight Chilean refugees who have just arrived in Canada and tracks their stay at the refugee hotel over the course of a week in February. Aguirre describes the play as a dark comedy about exile, trauma and healing.

"There's a lot of humour in it even though there's a lot of darkness," says Aguirre.

*The Refugee Hotel* takes the audience through flashbacks as the characters get to know one another, hear about their lives back home and wonder what lies ahead in their future.

"It's a very timely play because currently in Vancouver a lot of our refugee hotels are full of Syrian refugees," says Aguirre.

Aguirre, who graduated from Studio 58 at Langara College in 1993 has worked as an actor, director and playwright across Canada, the USA and South America with eighty film, television and stage acting credits.

"I think you have to be drawn to the theatre; it has to feel like your calling," says Aguirre. "I



▲ *The Refugee Hotel* follows the lives of 8 Chilean refugees after they arrive in Canada.

knew when I was about three that I wanted to become an actor."

## An untold story

Mason Temple, a theatre student at Studio 58 in his last year of studies will be playing the character of Manuel, a distressed Chilean refugee who was taken from a concentration camp. He describes Aguirre's directive style as very research-based, providing the cast with many resources to learn from. Temple says that working on the play with Aguirre has taught him

a lot about the Chilean coup, something that he never learned in school.

"It's an incredibly important story to tell, especially with the refugee ban in the USA," says Temple. "There is lots of ignorance, fear and hatred directed towards refugees and this piece gives a voice to that kind of person coming to this country. Being a refugee isn't the same as immigration: it's not a choice."

In addition to her work as a playwright, Aguirre has also published two memoirs: *Some-*

*thing Fierce: Memoirs of a Revolutionary Daughter* and *Mexican Hooker #1 and My Other Roles Since the Revolution*. She is currently working on a novel titled *Three Virgins* about her family stories from Chile.

"It became obvious to me in theatre school to tell stories that I wasn't seeing in Canadian books and media about working class people, people of colour and people in exile," says Aguirre. ✍

For more information, please visit [www.langara.ca/studio-58](http://www.langara.ca/studio-58).

Photo by Emily Cooper



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### ► "Autism" from page 1

Originally, when their son was diagnosed at age two-and-a-half, he didn't make eye contact and wasn't very good in social situations. Neetika believes early diagnosis and intervention has made all the difference. "He's now talking. He's very social. He loves having company over or going out and playing with other children. He makes eye contact. He's very loving and affectionate," says Bains.

Robin says that many new immigrant South Asian families may not question authority, such as doctors.

"They come from a culture where they are basically told to accept it. They're probably scared of losing access to funding. In other cultures or countries, they don't understand that you have a right to [funding]. You have options. You have recourse and appeal and you have steps to take to get the desired outcome," says Robin.

### Advocacy for Autism

Dave Chan is a first generation Chinese immigrant. His family has been in Canada since 1972. His son who has autism is now 25.

In 1997, Dave Chan and 27 other families sued the provincial government for treatment funding. The process took eight years and led them to the Supreme Court of Canada.

"In the Supreme Court of Canada, there was no question of the effectiveness of the autism treatment, but the court said it was a political issue. It wasn't up to the courts to tell the provinces to spend the money. So they told parents to get political," says Constanzo.

Chan and the other families sued the NDP government for autism treatment funding. Autism, to these families, was a neurological disorder and

a health concern. Therefore, Chan feels that the health ministry should be funding services for individuals with autism.

Currently in British Columbia, if a child is diagnosed with autism, the funding model comes from Ministry of Children and Family Development, which is a social service organization and not qualified to treat a neurological disorder, says Chan.

"They're there to help you get through the day because you're in need of a social service. So there's not a view [of] treatment," he says.

As a result of the lawsuit, the BC government now provides diagnostic treatment funding for children with autism for up to \$22,000 a year until they reach the age of six. At six, the funding drops to \$6,000 per year until they are an adult. A comprehensive treatment program for children with autism back in 1997 would range anywhere from from \$50,000 to \$60,000.

He feels that the government has a responsibility to offer more support for people with autism. Chan points to the American government that has legislation providing Free Appropriate Public Education for individuals with disabilities (physical and cognitive) up to the age of 22.

"There's no such legislation in Canada because the education system is under the provincial government. Province to province, there's no uniformity," says Chan.

Even as a young adult, Chan's son still receives professional help from a behavioural consultant even though he no longer receives any funding.

"It's about human dignity. We feel his life is better because we are able to have professionals help him move on in his life. It ain't done," he says. ✍

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# The serious pleasure of performing

by CURTIS SEUFERT

**Comprised mostly of strings and percussion, Sultans of String (led by guitarist Kevin Laliberté and violinist Chris McKhool) will perform original compositions from their newest album *Subcontinental Drift*. The music brings together a whole host of sounds and colours from around the world. Along with special guest sitar master Anwar Khurshid, the quintet will be performing at the Centennial Theatre on March 31.**

“We use those styles like paints in a paint box,” says McKhool, “When we bring it all together, that’s what really makes Sultans

A longtime fan of Canadian rock, Laliberté found his curiosity evolving and made his way to listening to and playing jazz, which in turn led him to touring with Jesse Cook, playing more flamenco and South American music.

McKhool has also been influenced and exposed to both Canadian and world music. While McKhool and his father before him were born in Canada, with his grandfather being from Lebanon, and his pianist mother being from Cairo, there was no shortage of exposure to his Middle Eastern roots through music.

“My parents are well traveled and exposed us to a lot of great art and ideas when we were growing up. Everyone in our

“When we bring it all together, that’s what really makes Sultans of String a fun band to compose, arrange and perform with.

*Chris McKhool, Sultans of String violinist*

of String a fun band to compose, arrange and perform with.”

## Beginnings of the band

For both Laliberté and McKhool, music filled their homes and was practised by the two from a young age. In Laliberté’s case, he practised the banjo and ukelele around the age of eight or nine before switching to guitar a few years later.

For McKhool, the choice of violin was made for him; despite his wishes to play the ‘biggest instrument he could find’ at a trip to the orchestra, circumstances outside of his control – that is,

family had to learn music, we even went to camp together to play recorder together. That’s not something you see a lot now, and I think that really shows the focus my family had on the arts growing up,” he says

For both Laliberté and McKhool, it is the heavy exposure to all kinds of music that inform the philosophy behind composing and performing with Sultans of String.

“I’ve only got one life, so I don’t have enough time to master any of these styles. But I have enough time to pick some melodies that really resonate with me and to



Photo by Kevin Kelly

▲ *The Sultans of String.*

his parents – would dictate otherwise.

It would be circumstances similarly outside McKhool’s control that would bring him to meet the impressive talent of Laliberté.

“I had a jazz quartet gig going on in Toronto at a club, but one day the guitar player had to bail, and he sent Kevin in his stead. And once I heard Kevin, who had already been exploring with Rumba Flamenco guitar and world music sounds, I heard him warming up with that Rumba sound and fell in love immediately with the guitar playing, stopped hiring the other guy and started playing with Kevin!” says McKhool with a laugh.

## Diverse influences and styles

Sultans of String draws on a number of different genres and regions of music. For one, Laliberté had been making his way through various musical genres and styles.

work on them enough to do them justice, to respect the tradition behind it but also to breathe life into what we’re trying to do as a band, which is to try and mix all these things together and put out something that’s hopefully new,” says Laliberté.

There’s always a goal to get better, but for Laliberté and the Sultans of String, it’s about embracing the moment, experiencing and exploring with as much music as possible and to find enjoyment throughout.

“The kind of big overarching theme to this band is that we’re a lot of fun to watch, and I say that because we constantly get that kind of feedback like ‘We had a blast watching you guys,’” says Laliberté. “We take it seriously, but we also take having a good time seriously.”

For more information on the event and Sultans of String, visit [www.sultansofstring.com](http://www.sultansofstring.com).

MOSAIC’s 6th Annual

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2016 was the first year in which MOSAIC hosted on-site workshops. Each workshop focused on a different employment sector and attracted capacity attendance.

The following information is from surveys conducted with the companies who participated in MOSAIC’s 2016 Job and Career Fair:

- 85% had current job openings they were hoping to fill
- 27% were following up with 20-40 candidates they met at the event
- 38.5% were following up with 11-20 candidates they met at the event
- 35% were following up with 1-10 candidates they met at the event

## Event details

Tuesday, April 11, 2017  
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*“When the parent-child relationship is positive, children develop a sense of security, explore with confidence, and learn to communicate effectively.”*

*Lori Roggman*



The Vancouver Early Years Refugee Program supports refugee parents to have fun with their children and learn about their development. Parents will get information and support about parenting and have access to community resources and services related to their concerns and settlement process.

The program provides a structured home based program linked to a Refugee Strong Start program. Home Visitors will work with parents to actively identify and plan activities for their young children. The focus will be on the parent’s role in providing affection, responding to the child’s cues, encouraging and teaching.

This program accepts refugee families with young children who may not be eligible for IRCC funded programs.

For more information and to register, please contact Ana at 604-298-5888  
[amachado@pirs.bc.ca](mailto:amachado@pirs.bc.ca)

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# Cultural Calendar

March 21–April 4, 2017

by SIMON YEE

Spring is here! If you're like me, you may need to stock up on allergy medicine. Otherwise, it's a great time of the year, with warmer weather, sunnier days and, of course, plenty of dances, film fests, theatre, roundtables and other festivals and events happening around town. Oh, and be sure to enjoy and take pictures of the amazing cherry blossoms in bloom throughout Vancouver: submit a great photo to the Vancouver Cherry Blossom Festival's photo contest for a chance to win a prize!

\*\*\*

## Challenges and complexities in wastewater reuse in peri-urban Bangalore, India

Mar. 23, 12:30–1:30 p.m.  
Aquatic Ecosystems  
Research Laboratory,  
University of British Columbia  
www.liu.arts.ubc.ca

The Institute for Resources, Environment, and Sustainability, and the Centre for Sustainable Food Systems welcomes Indian social scientist Bejoy K. Thomas to speak on the issue of water in urban areas, especially in and around Bangalore. Wastewater reuse presents multiple challenges: water treatment infrastructure is limited, food crops grown and irrigated with contaminated urban wastewater poses health risks and demands for and claims over wastewater aggravate conflicts between various users. Thomas will address the Indian-specific issues as well as the general role of urban wastewater throughout the world. For more information, please check out the website.

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## OURO

Mar. 23–25, 7 p.m.  
Roundhouse Exhibition Hall,  
Vancouver  
www.vidf.ca

OURO is an eclectic, Vancouver-based dance collective that employs hip-hop, breaking, popping and contemporary dance to inspire the creation and production of new work. They'll be performing at the closing days of this year's Vancouver International Dance Festival, Mar. 23–25. This month's performance is *PACE*, a unique dance hybrid which explores each dance member's personal relationship with anxiety, competition, suppression and isolation. For tickets

and more information, please visit the VIDF website.

\*\*\*

## Clouds

Mar. 23–April 22  
CityScape Community Art Space,  
North Vancouver  
www.nvartscouncil.ca

The North Vancouver Community Art Council will be honouring spring with *Clouds*, an exhibition dedicated to the many forms and characters of clouds. Using media like oil, acrylic, photography, and bead installation, 51 artists explore the power and awe of the darkest stormy cloud to the sheer wonder of a big prairie sky. Visit the gallery to spot altocumulus, stratocumulus and many more types of clouds. The opening reception takes place on Mar. 23, 7–9 p.m.

\*\*\*

## Martha Nussbaum: Anger & Revolutionary Justice

Mar. 24, 7–9 p.m.  
Djavad Mowafaghian Cinema,  
Vancouver  
www.gls.sfu.ca

Esteemed philosopher Martha Nussbaum is one of the foremost analytic philosophers working in academia today, writing, publishing and musing on topics from Plato, Aristotle and ancient philosophy to feminism and animal rights. She will be at the Djavad Mowafaghian Cinema here in Vancouver on Mar. 24 to present a lecture on anger in the public sphere. In this lecture, Nussbaum will clarify the concept of anger and argue that this emotion is neither appropriate nor productive in either personal and political life. For tickets and further information, please visit SFU's website.

\*\*\*

## Valley Song

Mar. 24–April 8  
Pacific Theatre, Vancouver  
www.pacifictheatre.org

Director Jovanni Sy and the Pacific Theatre will present South African playwright Athol Fugard's 1996 work *Valley Song* from Mar. 24 to April 8. Fugard is best known for his plays set in apartheid South Africa depicting how racism, bigotry and hatred affects those who live in such a place. A heartfelt story of tradition, change, and the resilience of the human spirit, *Valley Song* features a farmer and his grand-



▲ Cherry blossoms at Art Phillips Park, site of the Cherry Jam Downtown Concert on Mar. 30.

daughter striving to survive and prosper in the post-apartheid era. For tickets, showtimes and further information, check out the theatre's website.

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## The Lost Fleet

Opening Mar. 24  
Vancouver Maritime Museum  
www.vancouvermaritimemuseum.com

The Vancouver Maritime Museum will be opening an exhibit examining the lives and boats of Japanese-Canadian fishermen and how racism played a major part in the seizure of their property and the internment of an entire people. The exhibit will feature photographs, models, replicas, shells and other artifacts detailing the lived experiences of both the fishermen and the community at large. Curator Duncan MacLeod hopes the exhibit creates connections between the past and the present political and economic climate today. For more information, please visit their website.

\*\*\*

## Multicultural Women's Conference and Fair

Mar. 25, 10 a.m.–4 p.m.  
Croatian Cultural Centre,  
Vancouver  
www.canadianimmigrant.ca/womensfair

Canadian Immigrant will host the Multicultural Women's Conference and Fair at the Croatian Cultural Centre on Mar. 25, providing a space for women to interact and network to enrich and empower their lives. Motivational speaker sessions, art therapy, exhibits and tradeshow and more will be on

hand to enhance women fitness, careers and personal success. For registration and further details, please visit their website.

\*\*\*

## Cherry Jam Downtown Concert

Mar. 30, 12–1:30 p.m.  
Art Phillips Park, Vancouver  
www.vcbf.ca

The Vancouver Cherry Blossom Festival starts on March 30, and one of the first free festival events is the Cherry Jam Downtown Concert at Art Phillips Park, just outside Burrard SkyTrain Station. The outdoor concourse is home to just one of many parks throughout the city with cherry blossom trees, and here's hoping it will be in bloom that day. Featured performers include Uzume Taiko, South Asian Arts, Lions Gate Sinfonia Brass Sextet with West End Chamber Choir and Son de Maple. For more information, visit the VCBF website.

\*\*\*

## Raymond Boisjoly: Listening to Fugazi's In On The Kill Taker

Mar. 30, 7 p.m.  
Western Front, Vancouver  
www.front.bc.ca

Western Front will be hosting Haida artist and Emily Carr professor Raymond Boisjoly as he uses the conceptual tools of "discrepant" reading on the post-hardcore band Fugazi's 1993 album *In On the Kill Taker*. He hopes to draw out the relevance of the lyrical content on contemporary Indigenous art. For further information, please visit Western Front's website.

\*\*\*

## Vancouver South African Film Festival

Mar. 31–April 2  
SFU Goldcorp Centre for the Arts,  
Vancouver  
www.vsaff.org

For the seventh time, the Vancouver South African Film Festival returns to the city to present features and documentaries exploring the culture, history and politics of South Africa – films that both entertain and inform. Watch films about topics as diverse as South African identity, rhino horn poaching, anti-apartheid activism and energy extraction, and about people from all walks of life, including comedians, satirists, dancers and more. For tickets, showtimes and more information, please visit the festival website.

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## MEICON-BC Student Conference

April 1, 9 a.m.–5 p.m.  
SFU Segal Building, Vancouver  
www.sfu.ca/ccsmc

Since 2008, The MEICON-BC Student Conference has been hosting academic speakers and discussion on Middle East and Islamic themes. This year's conferences focuses on the Ottomans, examining diasporas, minorities, citizenship, identity, architecture, art and the social and political contexts of the old Eurasian empire and the modern state of Turkey. The conference will be preceded by a keynote address on Mar. 31, 7 p.m., by University of Washington professor Walter Andrews, speaking on Ottoman poetry and history. For registration and more information, please visit the SFU website.



The BC Federal Council's Official Languages Committee is pleased to invite you to participate in the 2017 edition of the **VANCOUVER CELEBRATIONS OF LA FRANCOPHONIE**, on **Monday, March 20th**, at the **Vancouver Public Library**, 350 West Georgia Street in Vancouver. From 10:00 a.m. to 3:00 p.m., Federal institutions and Francophone organizations from the Lower Mainland will invite the public to visit their information booths in the Promenade of the Vancouver Public Library.

Again this year, the *Federation des francophones de la Colombie-Britannique* will award its annual *Cornouiller d'or* and the BC Federal Council will present the *Official Languages Excellence Award* to honour outstanding contributions of federal public service employees to the advancement of Official Languages in British Columbia.

This event is part of [Rendez vous de la francophonie](#) and the theme for this year is "La francophonie in 3D: Diversity, Duality and Dynamism". This theme is an invitation to discover our *francophonie* by focusing on cultural exchanges designed to bring francophones and francophiles closer together.



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# Spring through the looking glass

This fish eye mirror at Ocean Concrete on Granville Island enables drivers of the company's cement mixers to see what's behind them as they enter the premises. But it also transforms reality. Regard the distorted shapes of the Granville Bridge, cement truck and even the photographer. What intrigues me, though, are the colourful leaves both inside and outside of the mirror.

These leaves represent a transformation in themselves. We see the dying old leaves, some still in their fall colours aside the green leaves which are always a harbinger of spring. As the green leaves gradually replace the old leaves they bring all that spring promises: renewal and growth in nature and ourselves, hope for stability in a rapidly changing world, seeing all the negativity currently abounding as

something distorted behind us, and looking forward toward a future, clear and bright. It sometimes seems spring is a long time coming and there is always a struggle before the shoots push through or the new leaves unfold, but spring will come and with it the hope to believe and the energy to act on the belief that we can positively change the world.

Ocean Concrete, in its own way, has tried to brighten the

world with its support of the arts. This can be witnessed by the colourful transformation of its cement mixers, which have been painted at times with giant asparagus and colourful suns. Ocean Concrete often has art installations in front of its premises and holds annual open houses. Their six 23-metre silos were painted by Brazilian brothers, Gustavo and Otavio Pandolfo. You can see one in the left background.

They are part of a series called *Giants*. The Pandolfo brothers feel their work to be deeply spiritual and their mission is to transform public spaces with positive uplifting images.

For more information on the *Giants*, see *Transformational* encounter in the September 9–23, 2014 edition of *The Source* in Street Photography.

DON RICHARDSON

## Exhibit

# Crossroads of DiverCITY

The exhibition *Crossroads of DiverCITY* opened last Thursday, March 16 at the Centre culturel francophone de Vancouver and will run until April 30.



▲ Denis Bouvier.



▲ Don Richardson.



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