

The Deaf and Hard of Hearing
community gets a helping hand
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The Source

forum of diversity

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Photo by Ariella Horvath

Verbatim

Finding a multilingual Eden

by AMÉLIE LEBRUN

I remember very well the penetrating feeling I had when disembarking at YVR airport, the impression of having won a destination lottery: a maple leaf freshly inked in my passport, and a Canadian work permit. After spending months hoping for a positive response from immigration officials, I found myself on the other side of the Pacific, my bag overflowing with clothing far too light for Canadian temperatures and some hastily chosen novels. The walk in the forest that followed, breathing in the mountain air, and plunging my hands into the crystal clear water, made the almost surreal four hours of waiting at customs – all crammed and condensed together – well worth it.

Pineapple buns and milk tea

No matter how long one dreams or prepares for a moment, there is always some apprehension when you are thrown into the unknown. I reassured myself by saying that speaking Mandarin, French and English, I would be fine, but I was far from imagining that I would be so well supported so quickly. Shortly after putting down my luggage, many hands reached out to give me work, clothes (including the infamous yoga pants, which were missing from my Parisian wardrobe not yet adapted to the Vancouver lifestyle). Pineapple buns and lots of milk tea welcomed me to Vancouver in Cantonese. This city is unique in its ability to absorb all kinds of cultures, dialects and influences, while welcoming each newcomer without judgment, just by that embrace that Canadians appreciate so much, not to mention the fresh breeze

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Shades of sustainability – Towards climate justice for BIPOC communities

by DANIELA COHEN

COVID-19 has shifted the nature of the world as we once knew it. The upcoming *Climate Change Reset: Learning from the Global Pandemic* event series hosted by Simon Fraser University's Faculty of Environment aims to facilitate a discussion on how emerging insights can be applied to climate change.

The June 10 panel, the fourth in the five-session series, is focused on *Climate Justice and Vulnerable Communities: Investing in Resilience*, and is a critical piece

of this conversation. Featured presenters Jestinne Punzalan and Jocelle Refol are two of the seven founders of the Shades of

of us will experience the effects differently," Refol notes. Shades of Sustainability emerged from the RISE project,

"Shades of Sustainability aimed to center the voices of Black, Indigenous, and People of Colour (BIPOC), specifically youth 18–30, within

“...if we talk about the environment without acknowledging the disproportionate effects that it has on certain populations, then we're not really solving the problem.

Jocelle Refol, co-founder of the Shades of Sustainability project

Sustainability project. "Climate justice is acknowledging that we're all interconnected and also acknowledging that each

an initiative by Apathy is Boring, which brings together youth in different hubs across Canada to co-create community projects.

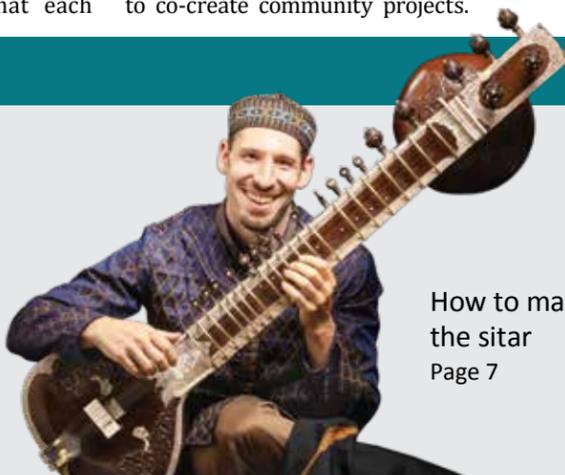
the environmental movement," Punzalan explains. Refol adds that the project's mission grew out of

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GRATUIT

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Cultural Spotlight

Shavuot celebration embracing online format for 2020

by DAN WALTON

Although social distancing measures are beginning to ease, too many restrictions are still in place to allow celebrations for Shavuot to take place at synagogues (synagogues).

“One of the main reasons behind the festival: we celebrate the receiving of Torah from God to Moses on Mount Sinai,” says Rabbi Carey Brown from Temple Sho-

lom in Vancouver. “It’s when we went from oppression and slavery, to Torah and revelation. Very powerful. Traditionally, we would gather together in the community and do a lot of learning.”

blintzes being among the traditional favourites. Beyond the celebration itself, there are 49 days – which begin as soon as Passover ends – leading up to the event called the Omer.

“There’s a real sense of build up to Shavuot,” says Brown.

An international online celebration

Since large gatherings aren’t allowed to happen for the foresee-

able future, adjustments have to be made for this year’s Shavuot celebration.

of COVID, the new tradition will continue in 2020 – albeit this year’s gathering will have to take place online.

“This year we’ll be doing it on Zoom instead of [in] person. People from the Jewish community can come together, hear from different Rabbis,” says Brown.

This year the learning will focus on the teachings of Rabbi Abraham Joshua Heschel.

“Many modern Rabbis of today find him to be one of the most inspirational rabbis in modern times – most of us were impacted by his teachings in some way,” says Brown. “His interpretation and implementation of those teachings to the world – just to be able to share a little bit about his teachings, the different perspectives, and things we draw from his life – we think the community finds that very interesting.”

For this year’s celebration, an online community gathering will include the breakout groups, followed by an evening service.

“Kind of what we would have done in person, but it will be done through technology,” says Brown.

The story of Ruth

One section of the Hebrew Bible that receives extra focus during Shavuot is the Book of Ruth, a widow who remained loyal to her mother-in-law and their Jewish faith.

“Ruth is a very interesting woman...Known as the First Convert,” explains Brown. “After losing her husband, her mother-in-law Naomi told her she can go back home, but Ruth said no.

“Where you go I will go, and where you stay I will stay. Your people will be my people and your God my God. Where you die I will die, and there I will be buried. May the Lord deal with me, be it ever so severely, if even death separates you and me.” (Ruth 1:16 in the Hebrew Bible)

This year’s services are streamed on Temple Sholom’s Facebook and YouTube pages, and on cable through Telus. ✉

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able future, adjustments have to be made for this year’s Shavuot celebration.

“There are going to be quite a few big changes, many of them are changes that we’ve been adapting to,” says Brown.

Temple Sholom has been offering worship services online on the Sabbath each week over the past two months; and most of this year’s Shavuot ceremonies will take place online as well. And while it’s preferred to hold ceremonies in person rather than online, one benefit of the temporary format is it gives Jewish followers living outside of the Lower Mainland the opportunity to be included in the service.

“That’s been really nice for accessibility – people from all over the world have been able to join us and celebrate the Sabbath, and it will be the same with Shavuot,” she adds.

During Shavuot 2019, there was a new element added to local celebrations. Numerous other Jewish communities gathered from around the Lower Mainland for an evening to study together and exchange ideas. And despite the challenges in place because

“Many modern Rabbis of today find [Rabbi Abraham Joshua Heschel] to be one of the most inspirational rabbis in modern times – most of us were impacted by his teachings in some way.”

Carey Brown, Rabbi at Temple Sholom, Vancouver



▲ Rabbi Carey Brown from Temple Sholom in Vancouver.

calendar, begins this year on the evening of May 28 until the evening of May 30. The two days are filled with prayers and blessings, chanting from the Torah scroll, all-night Hebrew Bible study, and delicacies from the dairy food group – with cheesecake and



Erratum

An amended version of *An exploration into the digital realm: how museums are coping with the pandemic* by Simryn Atwal can be found on-line at www.thelasource.com/en. We apologise for the inaccuracies found in the original article.

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

Office
204-825 Granville St., Vancouver, BC

Telephone (604) 682-5545
Email info@thelasource.com

www.thelasource.com

Founding Publisher and Editor-in-Chief
Mamadou Gangué
Associate Publishers Saeed Dyanatkar (Digital),
Monique Kroeger (Print)
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Layout Artist Yvone Kwok
Illustrator Joseph Laquerre
Writers Nathalie Astruc, Simryn Atwal, Xi Chen, Daniela Cohen, Jen dela Luna, Anindita Gupta, Michael Huenefeld, Amélie Lebrun, Kylie Lung, Laury-Ann Mahieu, Andreina Romero, Dan Walton, Simon Yee, Robert Zajtmann

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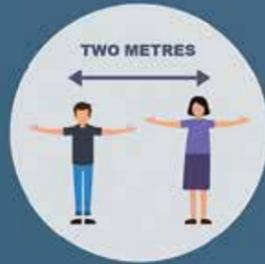
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April 6, 2020

fraserhealth

Design and technology unite for a good cause

by SIMRYN ATWAL

A charity for the Deaf and Hard of Hearing and a 3D Printing company seem like an unexpected partnership, but during this pandemic they have come together to tackle community-based issues.

Tinkerine Studios, a technology and design company, is working on a surprising new project with The Wavefront Centre for Communication Accessibility, a charitable organization focused on eliminating barriers for the Deaf and Hard of Hearing communities. Tinkerine has created a clear visor face shield which allows those who are Deaf or Hard of Hearing to stay safe while also having access to communication. The company is donating both funds and shields to support the Wavefront Centre's mission.

Pivoting design into community work

Eugene Suyu, CEO of Tinkerine Studios, did not set out to create solutions for the Deaf and Hard of Hearing community. He originally intended the company to be a business that sees education to “foster twenty-first-century skills sets.” However, during the pandemic as schools have had to shut their doors Tinkerine has pivoted into new territory. “We take design as a process to tackle real-life problems, and right now it is focused on the pandemic,” Suyu explains. “We started to look at where we could help, and a face shield became the immediate thing that we could service.”

Tinkerine first produced the clear visor face shields to help

rely not only on physical gestures but also facial cues, nuances and signing. All of that can be lost virtually with an online call, through video relay services, and behind face masks” explains Yat Li, head of communications and marketing at the Wavefront Centre. “When people wear obscuring PPEs it hinders those who rely on lip reading because they are unable to see and have that communication that you and I are privileged to have. During this pandemic it has been especially difficult for this community to communicate in traditional ways,” he says.

To address these new limitations, the Centre partnered with Tinkerine in two ways. Individuals can purchase the face shields for themselves with twenty percent of the sale donated to the Centre. Or people can purchase face shields that Tinkerine can provide to the Centre for distribution to the Deaf and Hard of Hearing community. Tinkerine is also sending face shields to audiologists and audiology clinics to continue to provide service to this community.

The money donated to the Wavefront Centre helps support essential services they provide for people dealing with communication-related disabilities. “We are an audiology clinic, but we are more than that,” Li explains. Tinkerine provides counselling, helps people return to work, gives skills training and sign language interpretation instruction “We have counselling, help people return back to work and provide skill training and sign language interpreting. We also support people who cannot afford hearing aids to obtain a refurbished one,” he says.

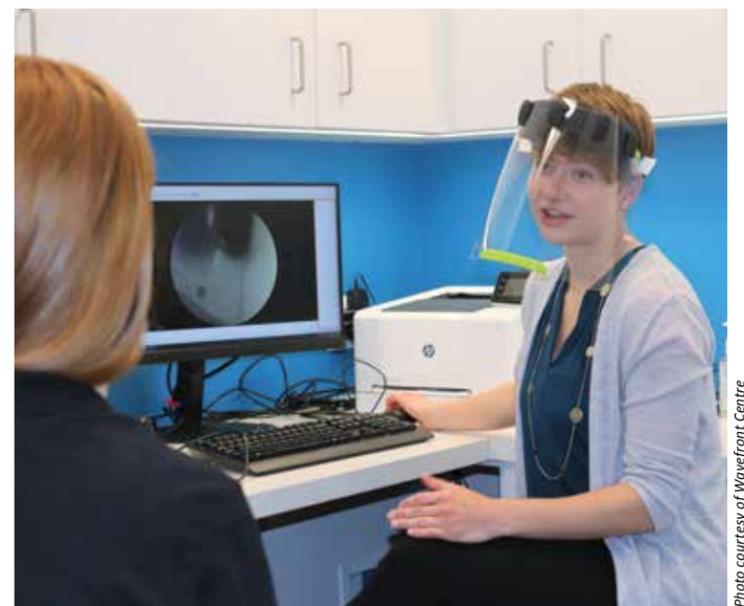


Photo courtesy of Wavefront Centre

▲ The Wavefront Centre provides essential services for people dealing with communication-related disabilities.

front line workers gain access to personal protective equipment (PPE), but quickly realized that a secondary benefit served a whole other purpose. “One thing that we didn't realize when we were creating the face shields was that there was this whole community of the Deaf and Hard of Hearing that actually can't communicate properly when the whole world has face masks on,” Suyu explains. “The clear visor allows for the transparency of the face, the lips and all your expressions, so the community can access communication.”

No cookie-cutting solution

“During this pandemic, the deaf and hard of hearing community

This campaign has helped people in an already marginalized community maintain autonomy.

Being able to communicate via the face shield allows people to read lips and facial cues if they chose. The project has resulted in a longer lasting outreach as well. “This entire campaign has started an advocacy movement to allow people to recognize that some people in this community rely on lipreading or signing and need to see faces and that there are no cookie-cutter solutions out there,” says Li. ✉

For more information, please visit www.tinkerine.com and www.wavefrontcentre.ca.

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Photo by Cordevanorth

Heritage Buildings

Vancouver Japanese Language School and Japanese Hall

by ANINDITA GUPTA

The Vancouver Japanese Language School and Japanese Hall (VJLS-JH) has the unique distinction of being the only example of confiscated property, including cars, boats, homes, and businesses, that was returned to the Japanese Canadian community at the end of the Internment period during and after World War II.

As one of the only physical links between the land and the community, this building “symbolized courage, perseverance, and resilient spirit of the Japanese-Canadian community” and it continues to represent the same to this day.

The original building was established in 1906 at 438 Alexander Street as a regular school. In 1919, the Japanese community recognized that its growing population meant that it needed an established school to focus on teaching their children the Japanese language. The same year, the school switched from teaching a comprehensive curriculum to focusing on only the Japanese language and culture. It was later destroyed in a fire but soon was rebuilt where it currently stands, at 475 Alexander Street, in 1928.

After the fire, VJLS-JH moved into the building it currently occupies. 475 Alexander Street is a Spanish-Mission Revival building, an architectural style that was popularized in the late 19th century, designed and built by



Photo by Roland Tangilo

▲ After 100 years of sharing the Japanese heritage, the Vancouver Japanese Language School and Japanese Hall hopes to continue to do so for another 100 years.

the Sharp and Thompson Architects. Other buildings designed and built by Sharp and Thompson include the Vancouver Club, the Sciences Building at UBC, and the university’s Main Library.

The Internment period faced by Japanese Canadians

The school, like the community that built it, suffered during World War II. Early in 1942

shortly after Canada declared war on Japan, the government decided to intern all people of Japanese descent most of whom lived in British Columbia. In the name of national security, approximately 22,000 Japanese Canadians were sent into exile in the British Columbia interior 100 miles east of the coast. The Canadian government stripped the Japanese Canadians of their properties including cars, homes, and businesses, and many were deported.

As a result, from 1942 to 1947, the school, with 1000 students enrolled, was shut. The Canadian Armed Forces occupied half of the building for planning and administration; the other half was sold to pay for war expenses. From 1947 to 1952, the Army and Navy Department Store rented the army-owned building.

In 1953, thanks to the efforts of the community, the building was returned to the Japanese community and the school was reopened.

Vancouver Japanese Language School and Japanese Hall today

The school may have started out with only students from the members of the Japanese Canadian community who came to the school to hear about their own heritage, but things are different today.

The space doubles as a school and a cultural center. Children attend the institution after their regular English schools or on weekends to learn more about their heritage. To this day, the VJLS-JH is dedicated to teaching the art, culture, language, and history of Japan.

Now, the school believes that its role in society is to act as a bridge between Canada and Japan. At a more international level, with students from at least 12 different countries, the school spreads the art, culture, and history of Japan to people who come to learn from all over the. The VJLS currently offer classes and programs for all age groups, from toddlers to adults. For the adults, they offer private and group lessons and programs including beginner to advance level courses.

After 100 years of proudly sharing the Japanese heritage with people of Japanese descent and others, the school hopes to continue doing the same, spreading its wings wider in the next 100 years. ✉

Find out more about the school and cultural centre at www.vjls-jh.com



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From the stage to the page

Goosefeather lands in Vancouver

by KYLIE LUNG

Naomi Steinberg is back in her hometown to unveil *Goosefeather*. The local performer, and now author, plans to share her adventures of world travel and performance through her debut book.

When most are stuck at home, *Goosefeather* allows for travelling the world on an adventure of a lifetime. On June 9, 2020, a virtual book launch of *Goosefeather* will take place on Steinberg's artist Facebook page where the new author will share passages and field questions.

A Performative background

Steinberg has been active in the Vancouver drama and art scene since 2001. Her workshops and art projects have been written about in publications such as the Huffington Post and Plank Magazine. Before it hit the page, *Goosefeather* was a one-woman play that Steinberg wrote and performed. She got the idea for the play from a series of conversations with her grandfather in Paris. In these discussions, Steinberg learned about the intricacies of her family's history and how her grandpar-

ents survived World War II as Jewish citizens.

The writer harnessed her grandfather's tenacity and

Steinberg toured her play all around the world, performing for audiences of all backgrounds and walks of life.

"The trip around the planet was a discreet moment in time in some ways," says Steinberg. "Most definitely the show is

mad's ethics. It was important that I try to capture some of the experience in tangible form. That was the project of the moment, the effort to make a trace of my gesture towards time-space visible for other people. I have made an attempt to artfully aggregate my memory in order for you to enjoy reading."

Goosefeather can act as the perfect balm to soothe the need for travel in a time of quarantine. Steinberg hopes her book can help everyone appreciate the beauty and joy of past experiences and use those memories for beneficial transformation on the other side of this pandemic.

"*Goosefeather* is a memoir with literary aspirations," says Steinberg. "I have tried to bring my strength as an oral storyteller from the stage to the page. I hope the readers of *Goosefeather* feel included in a process of emergence and discovery. That a lightness and delight is found in the journey and that there is emotional resonance with humanity and with the planet. In some ways, I want to position the book as an antidote to the propagation of fear and the dangers of isolation." ✍

For more information on the virtual book launch, visit www.goosefeather.ca.

“ During *Goosefeather's* journey around the planet, I was committed to performing right-relation and to living by a nomad's ethics.

Naomi Steinberg, author of *Goosefeather*

love for maps to create a wide-sweeping tale of relationships with people as well as destinations. The play was showcased at the Vancouver Fringe Festival, a place near and dear to her heart.

"I was about 16 or 17 when I saw my first Fringe show," she says. "There was a sense of underground and marginal artists coming together to make interesting things happen. We were discovering spaces that could be used in innovative ways, and being maverick was part of the game. It still is! When I produced my first Fringe show in 2009 these early edgy experiences were a strong influence and I chose to go with a DIY venue – in fact, I was the first person to use the mound near the Granville Island Hotel."

These experiences would become the basis for *Goosefeather* the book.

"The diversity of audiences brought me such gifts," she says. "It meant performing across language barriers, therefore needing to relax into empathic and gestural conversation. I learned to practice an inclusive style. To find comfort in the familiar discomfort of what is unknown and emergent."

Breaking into the literary world

Once her tour around the world came to an end, Steinberg wanted to capture those fleeting memories on page as a remembrance of her travels as well as her grandfather.

over. During *Goosefeather's* journey around the planet, I was committed to performing right-relation and to living by a no-



Photo courtesy of Naomi Steinberg

▲ Naomi Steinberg.

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Issues and Ideas

Fostering a different kind of virus

Shortly after the stay at home order was issued here in British Columbia, my Zumba instructor sent an email offering free online classes. It inspired me to think about what I could do. Since one of my passions is writing, I decided to start a blog focused on kindness.

One of the goals of the blog was to highlight people spreading kindness, the 'infectious agents' I believe the world needs, particularly right now. I have talked to a range of people so far: people offering dance, yoga and meditation; people creating a movement beyond the stigma of mental illness, providing midwives and healthcare workers with much needed PPE, starting a podcast to give

voice to women in music. I have been struck by the humility of each person. Their initiatives grew out of a genuine desire to serve, to use their gifts to help others and therefore the world.

And the impact has been profound. At first glance, offering a free Zumba class, for example, may not seem like a big endeavour, but I can personally attest to the difference it makes. Seeing the instructor's smiling face, laughing as I sometimes fumble with the moves, uplifts me in a way that is incomparable. It brings light and joy into my day and my heart. And it creates a space from which I can, in turn, uplift others.

I have also been moved by the different interpretations people

have of kindness. Each time I ask why kindness counts, another layer of its power is revealed. Some reflected on how it helps people feel useful during a time where there is a sense of powerlessness. Others highlighted that it is a coming home to our essence or emphasized making it our default setting. Feeling uncertainty, fear, a sense of helplessness under these circumstances is normal, but where do we want to channel this? Instead of unleashing these feelings in acts of anger and fear, we can choose to direct them towards creating caring and compassion.

As I devote my energy towards spreading the Kindness Virus, my stomach churns at another kind of virus spreading – that of racism, xenophobia and hate. True kindness does not discriminate. Choosing to be kind is not a selective process. It doesn't mean I'm only kind to those I know and like or those of the same race or cultural background. It is not exclusive or exclusionary. It means I practice that way of being out in the world. It means when I see unkindness, I don't look the other way. It may be the select few that are committing overt acts of racism and violence, but it is

up to the rest of us to create an environment where this is not tolerated. And to come together and strive towards eliminating systemic inequalities that have been starkly highlighted during this period.

Safety, belonging, acceptance, respect. These are things every human being wants and deserves. Kindness means we uphold these values and create communities where the most prevalent virus is the one that builds our immunity, calms our nervous system and continues to spread to and through each and every one of us to unite rather than divide us.

The Annual Meleé of Kindness run by Random Acts from May 23 to 31 provides an opportunity to focus daily on kindness and magnify it as much as possible. I am committed to participating and challenge you to do the same!

Do you know someone spreading kindness in your community? Have you seen an act of kindness you'd like to share? Get in touch! For more information, visit The Kindness Virus. ✍

DANIELA COHEN is passionate about themes of division and connection, displacement and belonging. Published in the Source Newspaper, the Canadian Immigrant online magazine and the African blog, her writing aims to open a window into worlds that may otherwise remain unseen.



▲ Zumba participants united through their love of dancing.

Photo courtesy of Zabi Khan

► “Climate Justice” from page 1 gaps they identified in the Vancouver community.

Disproportionate effects of climate change

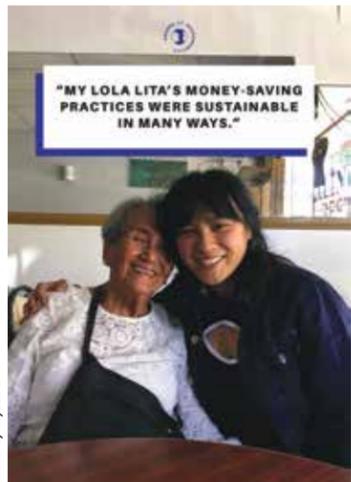
Clarifying that she is by no means an expert, Refol emphasizes that her personal experiences have highlighted that marginalized groups are the most impacted by climate change. “When we talk about the environmental movement, we talk about recycling or lowering your carbon footprint, but all the time the people who are out there literally protecting the land from harm are BIPOC folks, and specifically Indigenous folks in Canada. And that isn’t recognized enough,” she says. “That’s why climate justice is so important, because if we talk about the environment without acknowledging the disproportionate effects that it has on certain populations, then we’re not really solving the problem.”

Refol adds that while here the climate movement is focused on our location, we cannot forget that the entire world is being impacted: “And it’s always going to be the countries that are most vulnerable that are going to experience poor impacts.”

“For some people getting involved in environmental action is a choice, whereas for others, such as BIPOC folks, it isn’t,” she stresses.

Safe spaces within environmentalism

In spite of the significant impacts of climate change on BIPOC communities, there is a lack of corre-



▲ Lola Lita shares her sustainable practices.

sponding representation in the environmental movement. In order to address this, Shades of Sustainability created a dinner dialogue for BIPOC youth age 18-30 to come together to share their personal connections to, and experiences with, the climate movement. Punzalan highlights that as food is a celebrated cultural aspect in many BIPOC communities, it was an important part of the event. “It was really important to have a safe space for BIPOC youth to be in,” she says. “Especially in the environmental movement, it’s hard for a BIPOC person to figure out how they can get involved in an organization that represents their own values. The dinner dialogue was a way for them to reclaim their own identity and share and exchange knowledge about that too.”

Refol elaborates, explaining that participants also found it meaningful to hear other BIPOC youth share about the topics most important to them: “In a lot of panels and other events, they don’t see themselves in those who are speaking or attending. So it was super important to have that space and representation.”

Bridging the intergenerational gap

Refol explains that sustainability “could look and sound totally different” for people coming to Canada from other countries. This makes

it challenging for youth who are passionate about climate change to have these conversations with their families. “We decided that we wanted to bridge that conversation in an intergenerational way by having people interview their families or elders about ways that they approach sustainability or being environmentally conscious, or how they interact with the environment, beyond what we know as here,” Refol says. “We had many submissions of folks celebrating intergenerational dialogue of their ancestors. For example, we had one submission about their grandmother’s sustainable practices of doing laundry by hand and hanging it to dry outside, and transforming week-old leftovers from the fridge by folding them

into omelettes or fried rice. What Shades does, is celebrate those stories that have been passed on and present but not necessarily seen as sustainable in those communities.”

As well as facilitating intergenerational participation, the digital storytelling component of the project enables people to get involved beyond attending events – the sharing of stories online also builds a virtual community.

“Community care is so valuable,” Punzalan stresses. “When I met the other seven individuals in the project, I thought I was the only one who had these thoughts that BIPOC folks were not represented in the environmental movement. So when we agreed on the same values and beliefs, I felt so happy and a sense of belonging.”



Photo by Ariella Horvath

▲ The Shades of Sustainability team! (From left to right: Neha, Trisha, Jocelle, Jestinne, Melisa, Cherrie).

For both Punzalan and Refol, the project has fostered a deeper appreciation of the importance of their cultural traditions and intergenerational story sharing. They encourage people who identify as BIPOC to submit a digital story on the Shades of Sustainability website. Others outside the BIPOC community can provide support through following the project on social media, and sharing with their networks. They are also open to potential collaboration with other relevant projects. “Everyone should always be learners and un-learners in this ongoing journey of environmental movement,” says Punzalan. ☞

For more information, visit www.shadesofsustainability.com.



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Recipe by Jen dela Luna

Gyoza

This delicious snack is a staple appetizer at every Japanese restaurant, and can be found in the frozen-food section of your neighbourhood supermarket... but it's just as easy to make them from scratch at home. In fact, if you're having company over, I suggest bringing the party into the kitchen and having everyone lend a hand to make these. They cook in no time, and the taste and texture of fresh-made gyoza is incomparable.

Once you've mastered the technique, it's easy to change up the fillings to your taste. My recipe below has a classic garlic and pork filling, but this is just as delicious with some ginger, or switched up with shrimp or all-veggies. No matter what you choose to do, have fun with it, and enjoy!

Ingredients

- 1 pack round dumpling wrappers
- Water for sealing
- 500 g Napa cabbage, finely sliced
- 500 g lean ground pork
- 4–5 fresh shiitake mushrooms, finely minced
- 3 stalks green onions, finely minced
- 4 cloves garlic, finely minced
- 1 tbsp soy sauce
- 1 tbsp sesame oil
- 1 egg white
- 1 tsp corn starch
- 4 tsp vegetable oil
- Salt and pepper to taste

Method

1. Bring a saucepan half full of water to a boil. Add all the Napa cabbage and blanch, just until the water comes back to a boil.

2. Drain the napa in a colander and immerse into a bowl of ice water to stop the cooking process.
3. Gather the Napa in your hands and squeeze out the excess water, measuring and shredding about 1 cup.
4. Combine all the gyoza ingredients, including the mushrooms and cabbage, and mix thoroughly. This filling can be refrigerated for the next day or even frozen.
5. Fill the centre of each wrapper with about 1 teaspoon of filling. Place one wrapper with filling in one hand. After dipping a finger in a water bowl, wet the top half of the circumference of the wrapper and fold over the meat, creating a half moon shape. You can press the edges together flat, or create pleats to fold over each other for a more elevated look.
6. Heat a large non-stick pan on medium high heat. Add about a tablespoon or two of oil and fry gyoza until brown and crisp, about 5 minutes, making sure they do not stick or touch.
7. Turn each gyoza over, then add 2–3 tablespoons of water. As soon as you do this, cover the pan with a lid so the gyoza steam for 2–3 minutes.
8. Remove the lid once the water has evaporated and turn the gyoza again, letting the bottoms crisp up for another few minutes.
9. Serve hot, with dipping sauce – I personally enjoy a sauce made with equal parts soy and lemon juice and a dash of chili oil.

Joshua Feinberg

Musical migration

by XI CHEN

Joshua Feinberg, a New Yorker who started learning piano at age four, didn't expect his musical journey would lead to the faraway land of India. However, drawn to music improvisation and composition, he found his love for sitar and Hindustani music in his teenage years and since describes himself as a musical immigrant.

"Indian classical music and jazz are the two most highly regarded improvised music traditions in the world," Feinberg says, explaining why he made a shift to Hindustani music.

A leading minority sitarist

After years of learning with leading Hindustani music maestros and performing with top tabla artists in the world, Feinberg now is considered as one of the very few non-Indian sitarists to be accepted as a leading performer of Indian classical music.

"At the end of the day, if you perform well and you represent the tradition respectfully, then you are accepted," says Feinberg. "Learning about the context is very important. I had to learn it more explicitly than a native Indian would have. I think it is as much about being a respectful practitioner of the art form as the art form itself. You don't want to get into cultural appropriation."

To master the difficult instrument – sitar – Feinberg credits pure handwork, where he used to practice a minimum 4 to 6 hours a day and sometimes up to 12 hours a day.

The musician says he feels fortunate that he has found excellent teachers in the United States for this kind of music, as it is mostly based on oral traditions. He has also been to India many times to further his study, with the first trip as a Fulbright scholar.

Since 2014, Feinberg has launched three albums, collaborating with leading tabla players who are his childhood music idols. He also just debuted his fourth album this month, which was his first international re-

lease, by an Australian record company that approached him while he was on tour.

"The album is called *Time does not exist for light*. The title is a reference to relativity as I am very interested in science and physics. Time stops when you travel at the speed of light and photons are emitted at the speed of light. So it could be billions of years from our perspective, but from the photon's perspective it is the same instant. It is a metaphor for the timelessness of creation, things that bring light to people are timeless," Feinberg explains.

He adds that music at this point for him is closer to meditation or a path of self-realization.

has had a special royal place. Feinberg says it was previously kept in the courts for kings, guarded by family traditions and passed on from father to son and was not available widely to the general public until around 100 years ago.

Familiar with both the eastern and the western classical music traditions, Feinberg adds that a lot can be learned from each other.

"I think western musicians can learn things about mathematics and depths of spirituality from Indian music. Indian classical musicians can learn about orchestration, dynamics, sound volume and maybe elements of



▲ Joshua Feinberg.

"I use music to try to go within myself and discover about my own mind and my own world; music has just become a medium for that," he says.

Hindustani music in a brief

Feinberg says that Indian classical music, like many aspects of Indian culture, also finds its roots in religion and spirituality.

According to Feinberg, Hindustani music, the North Indian music tradition, is a hybrid of South Indian music and Persian Music, with many practitioners traditionally being Muslims. South Indian classical music, namely Carnatic music, has always had a strong association with Hinduism.

Straddling religions since the 16th century, Hindustani music

harmony in ensemble playing," he says.

As a universal language, Feinberg believes that music in this moment of global crisis can help to bridge our differences.

"Music has the capacity to reach across cultures and unite people, and I think that is priceless and incredibly needed right now in the world," he explains. "I encourage readers to do a bit of exploring musically and check out all the amazing music traditions around the world."

Feinberg was scheduled to perform at the Surrey Arts Centre on May 30, 2020, however, due to COVID-19 his performance has been delayed until May 2021. ✉

To learn more about Feinberg, please visit www.joshsitar.com.

► "Verbatim" from page 1 that reminds us that we should invest in one of those flashy windbreakers.

A creole of English, French and Mandarin

I quickly became part of a colourful and cosmopolitan group. We exchanged red envelopes for Lunar New Year before going to a Drag Queens show at the famous Commodore Ballroom, accompanied by the amazed gaze of my Taiwanese friend. We shared sweets and stories in a creole of English, French and Mandarin, all while waiting for the end of the snowstorm, only to find myself witnessing a Korean wedding for Valentine's Day. Here we can meet around kare-kare, sing Teresa Teng at the top of our lungs at a karaoke in Richmond, try mushroom macaroons or cotton candy at

the Granville Island market and enjoy the latest Bollywood film at the cinema, all in the same day. I quickly learned to distinguish snippets of sentences in Farsi, Cantonese, Tagalog, Punjabi and even Russian in the hubbub of the SkyTrain at rush hour. This can help one remove inhibitions about speaking with an accent or a creative and unconventional use of the language of Shake-

speare. Everyone is left with their own cultural references using English as the language of connection. There is no judgment.

Different horizons

As far back as I can remember, I've always been immersed in multiculturalism. I'm French, from a father fascinated by Mandingo culture and West Africa, and a welcoming and open-

minded mother. My parents surrounded themselves with people from different backgrounds, sharing their customs, traditions and the history of their country. The vast majority of my relatives and friends speak at least two or three languages fluently, through cultural heritage or passion, resulting in lively conversations with a unique melody. My many trips have taught me the rich-

ness of cultural difference and the beauty of cities that have become cultural melting pots. I speak English, German, Mandarin and my next challenge is to learn literary Arabic. These are all assets to settle in quickly in Vancouver, I tell myself. And yet, I always have fun seeing a customer jump in amazement when they hear me speaking Mandarin. My friends may have gotten into the habit of having a blonde quoting Confucius in the original version, but it remains a curiosity for most eavesdroppers in restaurants. Still, it's a phenomenon that has spread rapidly in recent years, and I am sure that these Chinese expressions, as well as parts of the Farsi and Punjabi vocabulary, will become part of Vancouver English before long. ✉



▲ "I quickly learned to distinguish snippets of sentences in Farsi, Cantonese, Tagalog, Punjabi and even Russian in the hubbub of the SkyTrain at rush hour."

Translation by Barry Brisebois

Cultural Calendar

May 26–June 9, 2020

by SIMON YEE
CONTRIBUTING EDITOR

The Spring of 2020 has definitely been a spring for the history books. Arts and culture has taken a backseat to ensure the health and safety of patrons during the COVID-19 pandemic. However, after almost three months of lockdown, the Government of B.C. will implement Phase Two of their Restart Plan to re-open museums, art galleries, libraries and recreational sites which observe social distancing. Some of the sites below will be opening by June, while others will continue to remain closed but offer virtual exhibits and limited activities. Either way, these local institutions could definitely use our patronage and community support. Stay safe everyone and I'll see in you the summer!

* * *

Evergreen Cultural Centre, Coquitlam

www.evergreenculturalcentre.ca

The Evergreen Cultural Centre in Coquitlam aims to provide quality arts experiences and cultural programming to the Tri-Cities area of the Lower Mainland. Following the B.C. Restart Plan, the Evergreen Centre is planning to re-open the Art Gallery to visitors in June. Programming details will be announced closer to June; for more information, please check out their website!

* * *

Fort Langley National Historic Site, Fort Langley

www.pc.gc.ca/en/lhn-nhs/bc/langley/visit/covid-19-info

The Fort Langley National Historic Site was originally a fur trading post of the Hudson's Bay Company in the early 19th century, which helped bring trade and commerce to the Fraser Valley. Parks Canada announced that the historic site will be re-opening on a limited basis in mid-June for a limited number of visitors to explore the historic and recon-



▲ This summer, drive straight up to the big screen.

structed buildings of the early fur trade in the Pacific Northwest.

* * *

Indian Summer Festival: Digital Season

www.indiansummerfest.ca

In the face of the global pandemic, the Indian Summer Festival is going online with digital events from May 16 to July 18. On May 30, they will host *It Could Be Verse: Poetry for a Pandemic* on Facebook and YouTube. For centuries, poetry has been the literary form that has told the stories of our times. Poets have been the chroniclers of our battles, the heralds of our celebrations and the ones who have offered us solace in times of need. A series of intimate readings by outstanding poets from around the world, will offer viewers literature as shelter, medicine and mirror.



▲ The Indian Summer Festival is going on-line for two months of culture and entertainment

Nikkei National Museum & Cultural Centre, Burnaby

www.centre.nikkeiplace.org

The Nikkei National Museum is dedicated to promoting the arts and culture of the Japanese Canadian community. They currently feature a number of on-line exhibits detailing the lives of the Japanese diaspora in B.C. in the war and interwar period of the early 20th century. In the month of June, the museum will be hosting a Book Sale every Wednesday to Saturday from 11 a.m. to 4 p.m. with sales going to support the museum and cultural centre. Lineups and social distancing will be observed during the sale.

Place des Arts, Coquitlam

www.placedesarts.ca/events/june-exhibitions

Situated in the Franco-Columbian community of Maillardville in Coquitlam, the Place des Arts has been home to the Coquitlam Arts Educational community, providing a variety of events and performances, classes and lessons and artwork from burgeoning local artists since 1972. While the arts educational centre plans to remain closed until July, the centre will launch its June digital exhibit on June 5, featuring various mediums by current and past Place des Arts students, teachers and staff.

PoCo Heritage Museum and Archives, Port Coquitlam

www.pocoheritage.org

The PoCo Heritage Museum was formed in 1988 to provide its community with a place to celebrate and preserve the culture and history of Port Coquitlam. During the pandemic, they've expanded their online presence to help engage the community into sharing their stories of pandemic life in the Tri-Cities. The museum will be hosting the *Rhymes of Times*, a poem and story-sharing session, on June 8 virtually over the Zoom video conferencing platform. To register for the session, please check out their website.

The Reach Gallery Museum, Abbotsford

www.thereach.ca/athome

The Reach Gallery Museum in Abbotsford aims to be an important hub of art and culture in the Fraser Valley, preserving and sharing the stories of Abbotsford's rich and diverse cultural heritage and showcasing the best in arts from both inside and outside the community. During the COVID-19 pandemic, the museum has been forced to close its doors, but they've also unveiled The Reach@Home, bringing exhibitions, education programs and interactive activities right to your living room. Take a virtual video tour of their exhibits, try your hand at art-making activities and participate and respond to contemporary art inspired by

the rapidly changing social conditions wrought by COVID-19.

Richmond Art Gallery, Richmond

www.richmondartgallery.org

The City of Richmond's Art Gallery remains closed until further notice during the pandemic. However, the gallery continues to have its @Home exhibits and digital presentations. In late May, the gallery will be hosting an artist salon webinar, with interdisciplinary artist Lou Sheppard discussing being an artist-in-residence during a pandemic, and a digital exhibition featuring artists from Hong Kong, Beijing and Manila discussing shared concerns germane to the pandemic and locational contexts.

Twilight Drive-In, Langley

www.twilightdrivein.net

At its height in the 1950s and 60s, there were thousands of drive-in theatres across Canada and the United States. Today, the Twilight Drive-In Theatre has been the only theatre operating in Metro Vancouver during the COVID-19 pandemic, screening a mixture of classic and contemporary movies like *Back to the Future* and *Wonder Woman*. Because movie patrons are, in effect, self-isolating in their cars in an outdoor setting, the drive-in theatre is poised to make a comeback in the pandemic-era. So why not bring your family and drive on down to watch a movie in the comfort of your family car?



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