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Decoda is set to improve literacy skills one person at a time

by ALEXANDRA BRADFORD-PATTERSON

The United Nations (UN) has declared September 8 International Literacy Day and in British Columbia, the entire month is dedicated to literacy.

Literacy is crucial for people to operate in society at the most basic level for everyone every day, in almost every aspect of life. Everyone who enters a shop to buy a carton of milk needs the ability to read the label, and every person who drives a car needs to be able to read traffic signs.

Surprisingly, this is an ability that many Canadians lack.

According to data collected in 2013 by the OECD Programme for the International Assess-

ment of Adult Competencies, 48 per cent of adult Canadians have literacy skills that fall below a high school level and 17 per cent can only function

at the lowest level, lacking the ability to read the basic instructions written on the side of a medicine bottle. And these low literacy levels are correlated

directly with unemployment, poverty, and poor health.

How are British Columbians fairing? Decoda, an organisation that works with 100 Lit-

eracy Outreach Coordinators (LOCs) across the province, has found that those who lack core literacy skills are deeply impaired by it. Decoda, wants

to make a difference by improving literacy skills in children and adults throughout British Columbia. Its vision is of "a British Colombia where

everyone has the literacy skills they need."

Community outreach and services

Decoda provides community-based services through the use of resources, training, and funding to 400 communities in B.C. which includes 51,200 children and 18,891 adults.

"Our job is to increase the capacity of communities to do literacy work," Maureen Kehler, program manager at Decoda explains. "It is foundational, it is everything, you need basic literacy to work, to live your life, to connect. It's a huge piece in equi-

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“ It is foundational, it is everything, you need basic literacy to work, to live your life, to connect.

Maureen Kehler, program manager at Decoda



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Photo courtesy of Fire Dragon Festival

A dragon in Vancouver

by STAFF WRITER

The Fire Dragon Festival returns Saturday, September 17, 2022 in Chinatown, which will be magnificently decorated for the occasion, in order to welcome visitors old and new. The event will bring Chinatown's community together, highlighting the past and present through celebration, cultural activities, performances and culinary exploration.

The second annual Fire Dragon Festival, held at the Chinese Cultural Centre Courtyard, will offer free workshops and tours throughout the day. A new AR (augmented reality) fire dragon awaits the public. A unique spectacular Fire Dragon dance, rich in cultural traditions, will close the festival.

The legend of the Fire Dragon

Originating in Tai Hang, Hong Kong, the Fire Dragon Dance can

nity. The villagers were able to catch and kill the snake but a few days after the snake's death, a plague broke out in Tai Hang.

After a village elder proclaimed being visited by Buddha in a dream. He was told that to stop the misfortune, the villagers had to perform a fire dragon dance around the village for three days and three nights. The villagers followed the advice and the plague miraculously went away. Thus began the tradition of the Fire Dragon Dance.

Since then, the Fire Dragon Dance has been the main activity of the mid-autumn celebration in Pok Fu Lam and is a traditional custom of the Hakka ethnic group from China.

Activities and education

#Elimin8Hate, a group that strives to foster racial equity and an inclusive society for all Asian Canadians will be offering various games. For the scavenger at heart, an AR hunt with the Vancouver Chinatown Business

For a fee, Bob Sung will offer a culinary and cultural tour, A Walk around Chinatown. All proceeds will go to support the Yarrow Society and their COVID-19 Senior Support Program offering culturally appropriate groceries.

For the sporty types, a Chinese chopstick race is planned, organized by the Yarrow Inter-generational Society for Justice, an organization that supports youth and low-income immigrant seniors in Chinatown and the Downtown Eastside.

In some chopstick races, participants use a pair of chopsticks to pick up a number of objects.



Photo courtesy of Fire Dragon Festival

▲ The Fire Dragon Dance originated in Tai Hang, Hong Kong over a hundred years ago.

The chosen objects are placed in one of two bowls then transferred to the other as fast as possible, moving all objects safely across. Hands must not be used at any time. If an object is dropped, it must be picked up and put back in the first bowl. Only one object can be moved at a time.

In honour of the Fire Dragon, members of all Metro Vancouver's various communities are invited to celebrate the Mid-Autumn Moon with Chinatown's own community. The Chinese Cultural Centre's vision is to establish a community tradition through partnership and collaboration in order to strengthen awareness and education about Chinatown's cultural legacy for years ahead. ✨

www.firedragonfestival.com



Photo courtesy of Fire Dragon Festival

▲ Lanterns, dance and good food are to be found at the Mid-Autumn Festival.

be traced back to over 100 years ago. Following stormy weather, the villagers of Pok Fu Lam were attacked by a snake, destroying the village's peaceful commu-

Improvement Area Society (BIA) is on the agenda.

Language Arts Base (LAB), an art and academic studio for children and adults, will enable participants to create their own arts and crafts. Colouring workshops will be offered by the Chinese-Canadian Museum.

If hungry, the public can join instructor Jessica Yue, for a taste and a little education on Chinese-style Mooncakes.



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Photo courtesy of ACT Arts Centre

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A fresh look at immigration policies

by STAFF WRITER

How did Indigenous communities historically view immigration to Canada? As immigration is predicted to rise in the following decades, it is important for fresh voices to join in on matters of global importance.

Marking its 50th anniversary, the Immigrant Society Services of BC (ISSofBC) will offer, in a joint effort with the Ismail Centre Vancouver, three public events to be held between September 2022 and March 2023.

The *New Perspectives* series delves into pressing issues likely to shape Canada's future immigration policies, including Indigenous voices on immigration: How can greater inclusion of Indigenous communities improve immigration policies today and in the future?

The series will be open to anyone interested in the topic of immigration wherever they may be based across the globe.

Getting to know Turtle Island

The first webinar of the series, Indigenous views on immigration to Turtle Island, online Sept. 13, 2022, will feature a panel of Indigenous leaders from



across Canada. Moderated by ISSofBC's Indigenous advisor, Kwakwaka'wakw Kory Wilson, who is the executive director of Indigenous Initiatives and Partnerships at BCIT.

As a lawyer, writer, speaker and educator, Wilson has developed and taught several innovative programs and courses such as Langara College's Haida Gwaii Field School and Aboriginal Studies program and SFU's Good Governance, Moving Beyond the Indian Act course, among many others.

She was instrumental in the creation of six open-sourced BC Campus Indigenization Guides and recently created and launched the BCIT Indigenous Vision. Wilson assists BCIT in Indigenous awareness training, cultural activities, policy reviews, hiring and student support. As a founding member of UBC's President's Advisory Committee, she has been involved in two UBC Indigenous Strategic Plans.

A varied panel

Wilson will be accompanied by four other panelists from across Canada, including Celeste Haldane, who is of Musqueam (Coast Salish) and Metlakatla

(Tsimshian) from the Sparrow and Haldane families and also has European ancestry. She is a practicing lawyer who was appointed Queen's Counsel in 2019. She specializes in Indigenous law and corporate governance. Haldane is in her second term as Chief Commissioner of the BC Treaty Commission.

Another panelist, Brenda Gunn, is academic and research director for the National Centre for Truth and Reconciliation. As a Metis woman, she combines her academic research with her activism pushing for greater recognition of Indigenous peoples' inherent rights as determined by Indigenous peoples' own legal traditions. She teaches at the University of Manitoba.

Serving as the executive director for the Vancouver Aboriginal Community Policing Centre (VACPC) since May 2016, guest panelist Norm Leech is trained in facilitation with the Canadian Human Rights Foundation (now

Nations Governance to develop Indigenous governance models. Algonquin Anishinabe from Kitigan Zibi Anishinabeg and Syrian Shady Hafez: (he/him), currently a PhD student in Sociology at the University of Toronto, a Yellowhead Institute Research Fellow, will also be part of the panel. Rich with over 15 years experience working directly with and for Indigenous communities, he has assisted communities in the development of programs and services relating to health and social well-being, cultural resurgence, political and economic autonomy. He is also the special projects advisor to the National Association of Friendship Centres.

This event will be recorded and will include a Q&A session. The public is invited to send their own questions – immigration in Canada and impact of climate change – to the panelists ahead of the webinar.

The chosen time ensures everyone across Canada can attend. The panelists also welcome participation from anywhere in the world.

For more information visit: <https://issbc.org/blog/new-perspectives-series>



Photo courtesy of ISS of BC

▲ Kory Wilson.



Photo courtesy of ISS of BC

▲ Brenda Gunn.



Photo courtesy of ISS of BC

▲ Norm Leech.

Equitas) and with St'at'imc Restorative Justice in Lillooet. A well-known speaker, facilitator, and storyteller, Leech worked with the National Centre for First




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Why is no one talking about for-profit homecare?

The global pandemic drew attention to decades-long problems in long-term residential care in Canada – resulting in tragic loss of life for thousands, and loss of quality of life for the many more who experienced isolation and inadequate care during pandemic lockdowns.

Research has demonstrated that COVID-19 related mortality and inadequate care during the pandemic was most pronounced within for-profit long-term care facilities.

Unsurprisingly, political organizations and advocates have called for the elimination of for-profit provision of residential care across the country. Many of the same critics have called on increased provision of homecare as a solution. But there has been relative silence about the for-profit model in homecare too.

Why is no one talking about for-profit homecare in Canada?

Given the rise in demand for homecare, the acceleration of

private homecare services, and our rapidly aging population, the role of profit in homecare should also be front and centre in our public discourse.

to top-up publicly funded services or replace them.

Poorly funded public services can mean wealthier families turn more frequently towards

dressing the issue of homecare emphasized the safety, desirability and comfort of homecare compared to residential care, but never questioned the

given the lack of oversight of this sector.

We should not give this sector a free pass – from media scrutiny or academic research. It's

“As homecare is more and more frequently turned to as the fix for long-term residential care woes, we need to more carefully assess the profit-model of homecare.

In Canada, homecare involves a complex and often confusing mix of public, for-profit and not-for-profit organizations delivering services across the country, often, but not always using a kind of managed competition model. Although publicly funded to varying degrees by the provinces, many Canadians pay personally for services, either

for-profit agencies. Although there is heavy reliance on not-for-profit care providers in this sector, some regions (particularly Ontario) have seen expansion of for-profit homecare delivery.

With colleagues, we conducted a review of mainstream media articles on homecare in Canada. We found that during the pandemic, articles ad-

profit-model in homecare the way they do in residential care. We also found overwhelmingly homecare agencies, often for-profit ones, were the ones interviewed and quoted in the articles. Frequently the articles were supplied by the for-profit agencies themselves.

Problematically, we also found that despite the considerable variability in homecare across Canada, media articles conveyed a sense of homecare as a singular entity.

The outlier was a newly released CBC Marketplace investigation which revealed disturbing concerns with homecare quality and accountability in Ontario (where for-profit companies play a significant role in delivery).

Media is not the only place where the discussion has been largely ignored. Analyses of for-profit homecare in Canada are also largely ignored in academic research.

In the 1990s, when Manitoba shifted a small portion of its homecare from public to for-profit delivery, it was found not only to be more expensive for government but had higher worker turnover. Yet despite these findings, little academic research has been done on the for-profit model in homecare across Canada.

There is also concern for potential conflicts of interest amidst the expansion of for-profit care delivery, especially

time the nation turned its eyes to for-profit homecare. Is this the path we want to traverse?

As homecare is more and more frequently turned to as the fix for long-term residen-



▲ Laura Funk.

tial care woes, we need to more carefully assess the profit-model of homecare. It appears we are rapidly heading in this direction – so, it's long past time for a public discussion. ✉

LAURA FUNK is a Professor in the Department of Sociology and Criminology at the University of Manitoba.

CYNTHIA YAMAMOTO is an occupational therapist and interdisciplinary studies doctoral student at the University of Manitoba.

Source: Quoi Media



Photo courtesy of Quoi Media

▲ In Canada, homecare involves a complex and often confusing mix of public, for-profit and not-or-profit organizations delivering services.

► “Literacy” from page 1

ty and inclusion. You are excluded from so much in the community, from so much work. But not just work, it's about contributing to the community, and the rest of the community who receives that contribution. Because people have other skills, and if literacy is missing, it's hard for them to use those skills. We live in a print-based society, and reading and writing are necessary”.

Many people have been unable to gain these skills as children through the formal education system, due to a range of factors. Some barriers to literacy include learning disabilities or difficulty learning in a traditional school setting, or movement from one school to another, resulting in students losing part of their education in the process. Other factors can be trauma, family poverty, domestic disharmony, and often a basic lack of nutrition. If a child is not reading at a third-grade level by the time they are in third grade, they will be educationally stunted for the rest of their lives.

“They are more likely to drop out of school and not have a good job or to go to university, so their pre-school education is necessary too, which is why parents and families need to know to support their children in literacy,” Kehler explains.

Literacy in children and adults

To combat child illiteracy, and as preventative measures, Decoda runs programs that engage parents and caregivers as literacy supporters. The program allows families to look at literacy in their daily lives and to involve themselves in strengthening it.

“We focus on families. If we help families realize that they are the best teachers for their children, and enhance their own teaching, then we'll have more children reading at a grade three level at grade three, and we'll have more children staying in school, who will become adults who will have the literacy skills that they need,” Kehler explains.

Decoda runs programs such as this one by employing its network of literacy outreach coordinators across the 400 communities that they support. To increase the capacity of literacy practitioners across the province, Decoda's outreach coordinators bring together diverse groups, from multiple sectors, to discuss community development from the standpoint of literacy.

The organisation's on-the-ground coordinators are the

lynchpin of its program. This is of particular importance for their Displaced Worker program which works to address the needs of adult workers who have been displaced from their jobs and to develop practices and programs to support them.

“It's focused on adults with lower literacy skills, who are unemployed or underemployed. They are people from groups who are not serviced well with other social ser-

vices, people in remote places without digital access or devices and the knowledge to use them,” Kehler explains.

However, even with programs such as this one, there are still problems aiding everyone who needs help. Other difficulties come from people's fear of being stigmatized and their reluctance to admit the need for help.

“It is really hard for people to say ‘I don't know how to read. It is changing and people are realizing that it doesn't mean anything about intelligence, but it is a big stigma piece,’ Kehler says. It is these barriers that make Decodas' work meaningful.

“Our reason for being is to help people with lower literacy skills. It is fundamental, it is a human right, and everyone should have the literacy skills they need to participate in society,” Kehler says. ✉

For more information visit:
www.decoda.ca
www.oecd.org/canada



Photo by Kayla Wilson

▲ CBAL tutor Lori helps Delila learn to read through the Fostering Literacy program.



Art exhibition explores Ukrainian history in Canada

by XI CHEN

Drawing together works from three artists, Ayla Dmyterko, Sonya Iwasiuk and Darlene Kalynka, the ACT art gallery is presenting a Ukrainian themed art exhibition from Sept. 10 to Oct. 29.

Titled *Labour and Memory – Ukrainian-Canadian Contexts*, it is a timely exhibition that explores the different facets of Ukrainian immigration through multiple mediums such as sculpture, installation, printmaking, books and moving images.

An intertwined history

Canada is home to 1.4 million people of Ukrainian descent, giving it the world's third largest Ukrainian population after Ukraine itself and Russia. Ukrainian and Canadian history are deeply intertwined, with waves of Ukrainians settling in Canada since the 19th century. With the current Ukrainian war in the spotlight, Canada is expecting another wave of Ukrainian immigrants fleeing from their homeland.

"My great-great-grandfather came to Canada during the first wave [of migration]. There are actually four waves and we are now in the fifth wave," says artist Sonya Iwasiuk.

According to historical records, approximately 170,000 Ukrainians from the Austro-Hungarian Empire arrived in Canada from September 1891 to August 1914 and they settled mostly in the prairie provinces: Alberta, Saskatchewan and Manitoba.

"Especially where I grew up, in the small town in Alberta, it was almost like 30 per cent Ukrainian, 30 per cent First Nations and just a smattering of others," adds Iwasiuk.

A resilient people

The Ukrainians didn't have it easy in Canada when they first arrived, according to Iwasiuk's research. She cites a 1897

during World War I, and they were disenfranchised and forced to register like criminals. Official reconciliation only occurred when Bill C-331 was passed in 2005.

The harsh history inspired Iwasiuk's work. One of her series is named *A New Resilience*, part of which will be exhibited in the upcoming show.

She says one of her favourite pieces is a mixed-media artwork made with acrylic on



▲ Resilience and The Moon by Sonya Iwasiuk.

Photo courtesy of Sonya Iwasiuk

cheesecloth with wire. It incorporates a historical photograph of a stoic little girl who just disembarked the ship and arrived on shore. It is a story not only of immigration but also of survival. The journey on the ships was long and strenuous but the strong little girl and her family somehow made it through.

Iwasiuk says part of the Ukrainian cultural character is that they are tough and she is proud of that. She says Ukrainians also work very hard, and they are very helpful to others. This is the heritage that she carries forward with herself.

The artist's statement

Growing up in the prairies, Iwasiuk says she had a happy childhood roaming around the lands and playing with animals. Her childhood memories made a deep impression on her work as some of her series depict dreamy abandoned farm barns and idyllic sceneries.

A total of six pieces of her artwork will be showcased, and, as Iwasiuk explains, she initially put together the installation with immigration in mind.

"I just can't imagine how hard it must be to leave your home and your culture and everything you know and just start a new life completely from scratch, so I did that by using my own story," she says.

With this upcoming exhibition, and with regards to her work in general, she says, as an artist, she would love it if people could be more accepting of new immigrants, helping them to be their friends and neighbours.

"I just hate to see racism and prejudiced remarks. You know, nobody was here first, except for the First Nations," says Iwasiuk. ✍️

To learn more about the exhibition, please go to: <https://theactmapleridge.org/labour-and-memory>



▲ Sonya Iwasiuk.

Photo courtesy of Sonya Iwasiuk

Winnipeg editorial where the Ukrainian arrival is described as such: "The dumping of these filthy, penniless and ignorant foreigners into progressive and intelligent communities is a serious hardship to such a community. These people bring with them disease and almost everything." – credit Minority Rights Group International.

She adds that over 5,000 Ukrainians were also interned

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Recipe by Ben Kiely



Mussels steamed in cider with devon cream and thyme

The flavour combination of cider with the mussels for me is a perfect one. The west coast of Canada has some amazing apple orchards that produce a very unique tasting cider that is being used more in restaurants all over B.C. so please give this a try.

Ingredients

- 1 kg mussels, debearded and scrubbed clean
- 1 clove garlic, finely sliced
- 2 tbsp of finely chopped shallots or onion
- 2 tbsp of diced apple
- 2 tbsp of diced celery
- 150 mL cider
- 2 tbsp Devon cream
- 3 sprigs of fresh thyme
- 1 small bunch fresh flat-leaf parsley, roughly chopped

Method

1. Take a medium size pot that

has a lid to fit and place it on a medium to high heat add the mussels to the hot pot with the garlic, apples, celery, thyme and cider. Cover with a lid and leave to steam for 3 to 4 minutes, or until the mussels have opened and are soft, juicy and delicious. Shake the pan occasionally.

2. When all of the mussels have opened, they're ready. Transfer them to a large platter, leaving the juices behind in the pot. If any of the mussels have remained closed, throw those away, they're no good.

3. Stir the Devon cream into the pan then let it come to the boil and bubble away for a couple of minutes. Add parsley and give the pan a jiggle then pour the sauce over your mussels and enjoy with crusty bread.

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ʔəm̓i ce:p xʷiwəl (Come Toward the Fire)

Reflections and new directions in Indigenous creativity

by CURTIS SEUFERT

The Chan Centre at UBC and Musqueam are hosting ʔəm̓i ce:p xʷiwəl (Come Toward the Fire), an inaugural Indigenous festival-style concert, from September 17–18 which aims to celebrate creativity, culture and community. The show, which takes place ahead of Orange Shirt Day and the National Day for Truth

and his friends figured they knew enough to create something of their own.

“We initially started it [as] a way to showcase our culture. I’ve always seen Native dance troupes,” he says. “But I didn’t know any of them, so I kind of figured, ‘why not start our own?’”

Since its founding in 2015, Indigenous Enterprise has had big opportunities to do that showcas-

it gives them a good feeling, something that goes beyond words,” he says. “Words can’t really describe it. You have just got to be there in person to be able to really take it all in.”

Debra Sparrow: reconciliation blanket composition

Many people might see what Debra Sparrow creates and call her an ‘artist.’ After all, the ac-

“Because music is numbers, all I have to do is number all of the patterns and find some strings to accommodate it, and [make] music from the blanket.

Debra Sparrow, Musqueam weaver

& Reconciliation, will include a host of musical performances from various Indigenous artists and groups.

Among others, these acts include a powwow dance performance by Indigenous Enterprise, as well as a string-based performance in a collaboration between Vancouver-based composer Ruby Singh and Musqueam weaver Debra Sparrow.

Indigenous Enterprise: preservation and progression

Kenneth Shirley says he’s been dancing ever since he could walk. Hailing from the Navajo Nation, he’s attended and performed powwow dance for as long as he can remember and says he’s always felt blessed to be able to connect with his culture and heritage through the healing practice of dance.

So, with years of experience under his belt, when the time came to start thinking about joining a dance troupe, Shir-

ing, including being featured in a music video by Black Eyed Peas member Taboo and performing in the virtual inauguration parade for U.S. President Joe Biden.

But Indigenous Enterprise isn’t just about powwow performance either. With an upcoming clothing line with Indigenous-owned brand Section 35 and plans to branch into the world of film, Shirley says that the goal, from the beginning, was always to be able to go beyond just dancing.

“That’s why we came up with the name Indigenous Enterprise, so we could have an umbrella of different businesses under that name,” says Shirley.

Nonetheless, powwow is still an important focus for the group. With cultural preservation being one of the core values of Indigenous Enterprise, Shirley says he’s both excited for newer ventures, while keeping an emphasis on a practice that still means so much to him and the audiences that watch him.

“It kind of gives them joy, and

claimed Musqueam weaver’s work has been displayed everywhere from YVR to UBC to the 2010 Canadian Men’s Olympic hockey jerseys. But Sparrow says that the term ‘artist’ is far from the first label she would assign herself.

“I think what I am is a woman who [is] creating what I would have created pre-contact,” Sparrow explains. “I’ve always been kind of labelled as a Musqueam artist, but for me it was never about art. It was about creative intellectual property, the way in which our people reflected themselves in their communities or villages and their ceremonies.”

Over the years, Sparrow has undertaken a process of cultural rediscovery through weaving and other practices by researching on her own and learning through others. And at Come Toward the Fire, she’s hoping to share the beauty of the waving by bringing it together with another medium: music.



Photo by Athia Jefferson

▲ Kenneth Shirley of Indigenous Enterprise.

Sparrow is working with Vancouver-based composer Ruby Singh on a string-based composition for the event. She explains that since weaving is a very pattern-based, mathematical process, she’s been able to translate the patterns of a Reconciliation Blanket she once wove and provide a numerical template for Singh to compose in his signature string-based style.

“Because music is numbers, all I have to do is number all of the patterns and find some strings to accommodate it, and [make] music from the blanket,” she says.

What’s exciting for Sparrow is the process of creating music in

a way that hasn’t really been explored before. Using this new approach, she hopes that the pair’s work can create a truly new and unique sound: something universal but also unlike anything that’s been made before.

“I’m really excited because patterns are in the universe, patterns are in life. What’s exciting is that I feel like the universe is a part of this blanket and this song,” says Sparrow. “I hope it speaks to all of us, but also that it’s coming from a place we haven’t been before.”

For more information visit: www.chancentre.com/events/evening-concert-toward-the-fire



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September 6–20, 2022

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

Enjoy the last two weeks of the Summer 2022 season before we welcome the Fall season. Check out the various events and festivals happening this month, or just even go out and take in the summer sun! See all of you in the fall!

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Vancouver Fringe Festival
Sept. 8–18
www.vancouverfringe.com

One of Vancouver's most beloved festivals returns to Granville Island to delight, entertain and inspire independent theatre goers of all ages. Featuring over 70 bold, daring and dynamic acts across nine venues, the festival will showcase everything from the humorous to the intellectual, the tear-jerking to the naughty – there's something for everyone. For a complete list of performances and schedule of events, please visit their website.

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Murder on the Orient Express
Sept. 8–24
www.theatreinthecountry.com

The Theatre in the Country will be hosting a production of Agatha Christie's classic novel, *Murder on the Orient Express* this month. Famous detective Hercule Poirot tries to solve a murder on an exclusive train trip aboard the mysterious Orient Express. A snowdrift stops the train in its tracks leaving everyone trapped with a murderer desperate to get away. For tickets and more information, please visit the theatre's website.

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Peter Pan Goes Wrong
Sept. 8–Oct. 16
www.artsclub.com

The Arts Club will be featuring a production of *Peter Pan Goes Wrong* from Sept. 8 to Oct. 16 at the Stanley Industrial Alliance Stage in South Granville. The Cornley Drama Society tries to mount a production of J.M. Barrie's fantastic tale Peter Pan but anything that can go wrong, well, does. You've never seen anything like this brilliant display of sheer comedic mayhem. For tickets, cast information and more details, please check out the Arts Club website.

* * *

That Other Hunger
Sept. 9–Nov. 6
www.richmondartgallery.org

The idea of the hole is a potent point of access for artist Vanessa Brown's evocative new solo exhibition *That Other Hunger*, on display at the Richmond Art Gallery until November, which features a series of video works, textiles, sculptures and sound. Brown mines the depths of this surprisingly rich subject matter in her eclectic research that ranges from the Pantheon's oculus and geographical craters and caves to celestial black holes and the body's orifices. Visitors enter into an atmospheric environment that overflows with a sense of magic and mystery. The installation encompasses original work and found footage on various types of holes, spanning from the minute to the meta. Brown offers reflec-



▲ Anything that can go wrong goes wrong for Peter Pan and cast in this comedic mayhem.

tions on such questions as the relativity of time in conjunction with the very human desire to stop its passing. As much a philosophical and existential journey as it is an artistic one, the exhibit oscillates between inner and outer worlds, transforming the hole into a powerfully imagined site of longing and escape, respite and refuge.

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Vancouver IMPACTFest Conference
Sept. 12–16
www.vancouver.impactfestglobal.org

The Vancouver IMPACTFest Conference is brought to you by IMPACTFest, a non-profit organization, who believe that advances in technology are continually shaping our future and the way we connect to each other. The Vancouver IMPACTFest is the "first of its kind" educational and engaging conference to showcase the latest emerging technologies of Virtual Reality (VR) and Augmented Reality (AR). Virtual Reality games and films will bring new immersive experiences to people like never before. Their focus is utilizing breakthrough technologies in the fields of robotics and holographics as well as virtual and augmented reality, to capture audiences of all ages and abilities, and educate the next generation.

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Vancouver ImprovFest
Sept. 13–18
www.vancouverimprovfest.com

The 24th Vancouver Improv Festival runs from Sept. 13–18 at The Cultch and Tightrope Theatres in East Vancouver. The festival will have fantastic local, national and international groups playing every night, a one-of-a-kind festival ensemble, public workshops for all levels of experience and even a 50-50 raffle. Join them for a week filled with laughter and joy, all created entirely on the spot!

* * *

I see; I breathe; I am!
Sept. 17–Dec. 11
www.surrey.ca/arts-culture/surrey-art-gallery/exhibitions/i-see-i-breathe-i-am

Curated by the Black Arts Centre and hosted at the Surrey Art Gallery, this exhibition builds on the theme of plurality of Blackness. Going beyond the theme of representation, artists Nancy Aino-mugisha and Olúwásọlá Kẹ̀híndé Olówó-Aké use storytelling, photography and film to expand the conversation on how society interprets Blackness. A thought-provoking dialogue emerges from

the personal narratives of these two artists that highlights the multifaceted nature of the Black female and femme experience.

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Light Up Chinatown
Sept. 10–11
www.chinatownfoundation.org

Come join the Vancouver Chinatown Foundation for a free two-day outdoor community celebration with live entertainment, food trucks, self-guided walking food tour, lights and colourful decorations, while exploring specialty offerings from local merchants and restaurants in Chinatown. Please check out the foundation's website for details and more information.

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Namwayut – We Are All One: A Pathway to Reconciliation
Sept. 14, 7:30–9:00 p.m.
www.writersfest.bc.ca

We all share a common humanity. No matter how long or difficult the path ahead, we are all one. In *Namwayut*, Chief Robert Joseph, globally recognized peacebuilder and Hereditary Chief of the Gwawaenuk People, traces his journey from his childhood surviving residential school to his present-day role as a leader who inspires individual hope, collective change, and global transformation. His dedication to reconciliation has been recognized with multiple honorary degrees and awards. In this momentous event, Vancouver Writers Fest invites the community to celebrate Chief Joseph's legacy, advocacy, and wisdom on the eve of his 83rd birthday, in conversation with his collaborator, Lisa Thomas-Tench.

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Marx and Democracy
Sept. 20, 7–9 p.m.
[www.sfu.ca/humanities-](http://www.sfu.ca/humanities-institute/public-events/public-events/2022/marx-dem.html)

[institute/public-events/public-events/2022/marx-dem.html](http://www.sfu.ca/humanities-institute/public-events/public-events/2022/marx-dem.html)

Karl Marx argues that representative democracy and authoritarian/military dictatorship are not poles apart as political constructions, but rather balanced 'on a knife's edge' by ever-present political forces. His account of French revolutionary and counter-revolutionary politics points to the crucial role of elected politicians in representative democracies and how easily they can be turned to abolish the very institutions that they had sworn to uphold. This theory clarifies many of the conflicts and struggles that have taken place since that time – and indeed are occurring in the present – in apparently 'democratic' countries worldwide. Join British professor Terrell Carver who will be giving a talk about this topic at SFU Harbour Centre on Sept. 20.

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