

# The Source

forum of diversity

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Photo courtesy of VIFF

## VIFF 2022 – back to normal and better

by XI CHEN

**With 135 feature films and 102 shorts on offer across seven Vancouver venues, the 41st edition of the Vancouver International Film Festival (VIFF) will kick off on Sept. 29 this year and run till Oct. 9.**

The festival will open with *Bones of Crows* by Métis filmmaker Marie Clements, an epic tale of Aline Spears, a Cree matriarch who survives the residential school system and becomes a code talker for the Canadian Air Force during WWII.

**Film highlights**

“There is a number of films that deal with kind of lost histories

that are being brought back to the surface,” says Curtis Woloschuk, VIFF’s director of programming, “be that about marginalized communities or other groups, I think that’s a really interesting through-line in a number of films.”

He highlights the film *After Sun* by Charlotte Wells, a feature about a woman’s memory of a holiday she took with her father 20 years prior. Another one he recommends is *Riceboy Sleeps*, a story about a Korean single mother who is determined to provide a better life for her young son in their new home country Canada.

“The stories draw on autobiographical details and yet manage to be incredibly universal,” he says.

He adds that female protagonists are often featured in this year’s film selections. They are usually at the frontlines of various battles, whether those are moments of societal change or in a literal sense such as in the Ukrainian film *Klondike*.

“A lot of films are also about found families, people building their own communities, which I think resonates really strongly. After the last couple of years, a lot of people have relied upon their own personal networks to see through some tough times.”

**A documentary about communal grieving**

A great example of a film about loss, memory, family and community is back home – a beau-

tiful, touching and meditative documentary made by Vancouver-born filmmaker Nisha Platzer. The film will have its world premiere at VIFF on Sept. 30.

Platzer lost her brother, Josh, to suicide when he was 15 years old and she was 11. After she moved back to Vancouver a few years ago, a series of coincidences led her to her brother’s circle and eventually gave birth to this documentary – a tribute to her late brother, but also a meditation on life, memory, grief and the power of human relationships.

“I was seeking medical care for a pain condition after I moved back. Eventually, I was referred to this woman who taught a very

specialized type of yoga and she was the only person in the city teaching it. And it turned out she was someone very close to my brother. So that was like a sign from the universe that I was meant to connect with her. It felt meaningful to connect with more of Josh’s friends and the conversations kind of started to build as my desire to know more about my brother grew,” Platzer tells of the incredible story of how the documentary came about.

The documentary features intimate interviews with Josh’s close friends and parents about memories of him and the events surrounding his passing. It explores Josh’s personality, hopes

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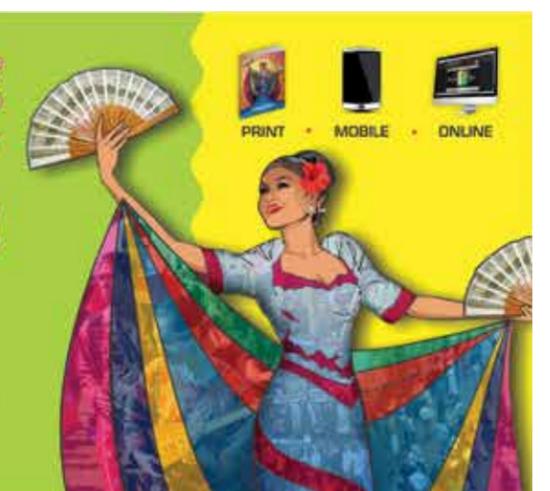


Kathak, a traditional dance from Northern India  
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# Orange Shirt Day – a look back

by STAFF WRITER

**For several years now, Orange Shirt Day and its call for justice, ‘Every Child Matters’ has been commemorated by Canadians to honour Indian Residential School survivors, the children who never made it back home, their families and the broader Indigenous community who still bear the scars from a legacy of harm.**

The Truth and Reconciliation Commission has labeled the policies that brought about the Residential school system a cultural genocide. The schools were run by Canada and the churches, with over 60 per cent of them Catholic churches. An estimated 150,000 Indigenous children were, in some cases forcibly, removed from their homes by the RCMP to attend these schools between the 1870s and 1990s. The last Indian Residential school closed in 1996.

## Every Child Matters

September 30 is a day to honour the healing journeys of residential school survivors and their families. It is also a time to engage in meaningful discussions about the history and legacy of the residential school system.

Originally envisioned as a way to keep the conversations going about all aspects of Residential Schools in Williams Lake and the Cariboo Region of British-Columbia, Canada in May 2013, Orange Shirt Day has since expanded into a movement across Canada and beyond.

The recognition grew out of Phyllis (Jack) Webstad's experiences and that of other residential school survivors who attended St. Joseph's Mission near Williams Lake. Webstad, a Northern Secwepemc (Shuswap) from the Stswecem'c Xgat'tem First Nation (Canoe Creek Indian Band), who comes from mixed Secwepemc and Irish/French heritage, was born in Dog Creek and lives in Williams Lake, B.C.

Over the years, Webstad has earned diplomas in business administration from the Nicola Valley Institute of Technology and in accounting from Thompson Rivers University. Webstad received the 2017 TRU Distinguished Alumni Award for her unprecedented impact on local, provincial, national and international communities through the sharing of her orange shirt story.

## An orange shirt to go to school

Orange Shirt Day's story centres around the experience of Web-



▲ September 30 is a day to honour Every Child Matters.

stad (and others) who attended the Mission Indian Residential School in 1973/1974. She was six years old at the time and lived with her grandmother on the Dog Creek reserve. Her grandmother never had much money yet she managed to buy her granddaughter a new outfit to go to the Mission school. At the Robinson's store Webstad picked out a nice shiny orange shirt. But once she got to school, all her clothes were taken away including her orange shirt. She never wore it again and she didn't understand why they wouldn't give back since it was hers.

Since then, the colour orange has reminded her of that

episode in her life and how her feelings didn't seem to matter at all, that no one cared. It left her feeling worthless.

If at first the colour orange symbolized that she did not matter, it has since become a symbol of hope and reconciliation.

## Orange Shirt Day books

Webstad has now published two books, the Orange Shirt Story and Phyllis's Orange Shirt for younger children.

The Orange Shirt Story is designed as a textbook for students in Grades 5 and older and is also an excellent resource for parents and the general public.

The publisher, Medicine Wheel Education, has an optional companion resource for teachers who are looking for more information on how to use the book with their students.

15 per cent of the book proceeds go to the Orange Shirt Society to help support their work.

As founder and ambassador of the Orange Shirt Society, Webstad now tours the country telling her story, raising awareness about the impacts of the residential school system.

For more information visit:  
[www.orangeshirtday.org](http://www.orangeshirtday.org)  
[www.medicinewheelpublishing.com](http://www.medicinewheelpublishing.com)



▲ Two books by Phyllis Webstad: The Orange Shirt Story and Phyllis's Orange Shirt for younger children.

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and wishes as we learn about him through his journals. Platzer also hand-processed segments of the film stock in a variety of mediums that were important or personal to Josh, adding an ethereal and artistic flair to the documentary.

“It made sense to me from the beginning to include hand-made film elements. There is something about the surreality of grief and loss that it just felt natural and honest to do it that way,” says Platzer. “The saltwater from the ocean gives a sort of sparkling texture to some parts of the film. And there are some sections that I processed with plants from the mountains, And

then part of it with soils from places that were significant to Josh. So then I began to wonder what if the film were treated with Josh's ashes? How would that turn out? I think it adds to the materiality of the film to have him physically in it.”

She says her grieving process was quite lonely back then as she was much younger than her brother. Now, connecting with her brother's community in her adulthood made her realize how healing it can be to grieve communally.

“Making this film allowed me to get a glimpse of what it would be like to know him as more of a peer. I think we would have been really close. We share a lot of the same values and beliefs about the world and he was a writer and a poet. I'm sure we would have created together,” she says.

The documentary also sheds light on a difficult topic – teenage suicide. Platzer says there

is still a huge amount of shame and stigma around this topic and it is under-discussed.

“The film is about the process of getting to know my brother and less about looking for reasons why or how it could have been prevented. Having said that, I do think that by opening up a space for dialogue, it will help people know that they're not alone,” she explains.

As a young female filmmaker, Platzer has already made a number of short experimental films. She reckons that her experience of losing her brother in her youth did shape her as a person. She says she's drawn to stories of youth and ways of understanding the variances of people at that age, and she would like to explore more of that in her work.

“I really love films about coming of age and how we evolve into our ways of being in the world. Though I don't necessarily believe in stories per se. I

think there's a freedom for me in getting away from that beginning-to-end structure. Because life is not like that, we don't necessarily have a resolution at the end of every life moment.”

## Re-envisioned programming

“The focus of this year's festival is on the in-person elements. We will be back at the Centre of Performing Arts, which is our marquee venue for the galas and special presentations,” says Woloschuk, “We will also be back at the International Village multiplex in three cinemas there, which really allows people who want to see multiple films to move between venues easily and take a deep dive into international cinema in just one space,” he adds.

All films will be presented in cinema this year with a small selection of titles still available for streaming.

Woloschuk adds that the festival has also re-envisioned the

programming, introducing a new series called *Showcase* and a new international competition series for rising filmmakers called *Vanguard*.

“The Showcase films are all timely films that demonstrate the breadth of our programming, but also will really connect with our audiences,” he says, “There will also be eight films in the Vanguard series, and I think those are films that really draw heavily from the culture and the history of the regions they originate from, but at the same time demonstrate some really exciting new voices.”

Another new lineup in VIFF's events this year is Signals – a unique interactive exhibition that explores the potential of creative technologies such as holograms and VR/AR in storytelling.

To learn more about VIFF's programs, please go to [www.viff.org](http://www.viff.org)



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# Global citizenship and its Canadian award

*"Adrienne Clarkson asked me to create the medal for the Prize for Global Citizenship. I had the idea of bringing together the world of creation with that of the great mythological winged deities. Sedna is the Inuit goddess from whom all creatures of the sea spring. Atalanta, Nike, Lilith and the winged bearers of souls in Norse lore, the Valkyrie, each exist in an imperfect world. But through their strength, intelligence, independence, and compassion, they have created an iconography of champions and dissenters. Each in their own way is unyielding and stands apart as they chart a new course against buffeting waves. In the narrative of this medal, Sedna the creator emerges from the waves to pass a vulnerable world to the outstretched arms of our winged guardian." - Anna Williams, sculptor*

The Adrienne Clarkson Prize for Global Citizenship is awarded annually to a leader whose life has demonstrated a steadfast commitment to the ideals of belonging and inclusion. Through words, actions, and results, this individual has encouraged thought and dialogue, approaches, and strategies that strive to remove barriers, change attitudes, and reinforce the principles of tolerance and respect.

The symbolic importance of this prize has never been greater. In a time of unprecedented movement, displacement, and re-settlement by immigrants and refugees, our central challenge is how we are all to live together. This must involve upholding human rights, while both engendering inclusion and respect for each other, and celebrating the cultural differences that make us unique. This challenge of weaving together human rights and cultural differences will permit us to leave behind the old racial and religious divisions. This is

Margaret Atwood received the Adrienne Clarkson Prize for Global Citizenship in Toronto on September 26, 2018, becoming the first woman and first Canadian to do so.

Atwood's literary works and social activism galvanize people everywhere. Her brilliant writing and dedication to civic participation demonstrate a fearless commitment to the ideals of belonging and citizenship, and to the principles of tolerance and respect.

2019 saw the 4th Adrienne Clarkson Prize for Global Citizenship go to General Romeo Dallaire, whose lifetime of work is woven together by a common thread. He brings to light issues too often ignored. He forces us to acknowledge and act on uncomfortable truths. He works to make the world a better place for its most vulnerable.

In recognition of this work and to honour his courage and resilience in transforming trauma into action, he received the on September 25, 2019.



▲ His Highness The Aga Khan and Adrienne Clarkson, former Governor General of Canada, in 2016.

the basis for true citizenship – meaningful engagement by citizens for citizens founded on shared principles and values.

### Five recipients so far

On September 21, 2016, His Highness The Aga Khan was named the inaugural recipient of the Adrienne Clarkson Prize for Global Citizenship.

For his constant and steadfast championing of human rights, Ai Weiwei was celebrated with the Adrienne Clarkson Prize for Global Citizenship in Toronto on September 27, 2017. Ai Weiwei is one of the most influential artists of our time. He is equally admired for his fearless activism on behalf of human rights, freedom of expression, and the plight of regular people, whether earthquake victims in China or refugees in the Mediterranean. Consistent in his art and activism alike is a critique of the dehumanizing effects of systems, and an insistence on the moral necessity for individuals to speak out. "Citizens," Ai Weiwei writes, "should bear the responsibility to act."

In 2020 The Honourable Senator Murray Sinclair, best known for his role as the chair of the Truth and Reconciliation Commission (TRC), was named the recipient of the 5th Adrienne Clarkson Prize for Global Citizenship.

After leading inquiries on racism in Manitoba, and residential schools and police discrimination in Thunder Bay, Senator Sinclair took on a role that redefined Canada. Under his leadership the TRC heard from over 6500 witnesses over 4 years. The brutal honesty of the revelations meant that people could not look away. He continues to be a powerful force leading the way for fundamental change in the relationship between Indigenous peoples and Canada through his work in the Senate. In doing so he has reshaped our nation's future.

Source: Institute for Canadian Citizenship <https://inclusion.ca/research-ideas/adrienne-clarkson-prize-for-global-citizenship>



**RACISM AND HATE HURT US ALL**

CITY OF VANCOUVER



Photo by Craig Adderley

## Family diversities framework

Developed by the Vanier Institute of the Family through consultation with academic and government policy partners, the Family Diversities Framework is a roadmap for understanding family diversity. Based on three intersecting lenses – of Family Structure, Family Work, and Family Identity – the framework provides a focal point for discussion, knowledge creation, and decision-making to improve the wellbeing of families in Canada.

### Why Family Diversities?

Many of our contemporary conversations about families in Canada are about how they have changed in ways that make them more diverse. There is much to celebrate in these diversities and in the family mosaic that they create. Yet we also see that while some families are thriving, others are marginalized.

To date, we have not had a way of systematically thinking about family diversities or about the inequalities that may be inherent in them. Across the variety of families in Canada, it is important to map what is known, where knowledge gaps exist and where we need to create evidence that can inform policies, programs and services to better support family wellbeing.

Grounded in family research, the framework views family diversity through three lenses: Family Structure, Family Work and Family Identity. Each lens focuses on a different way of seeing families. Each illuminates factors that can either enhance or detract from family wellbeing. Each provides a way of highlighting where our understanding is currently limited. Below, we outline what each lens means, why it matters and priority areas for consideration based on current issues in Canadian society.

We understand that these priorities will evolve in response to broader social and cultural changes.

### Family Structure Lens

The Family Structure lens helps us see how people are linked in families through their relationships to each other. It motivates us to examine how our laws and policies about family formation and dissolution shape families and family life.

Why it matters: The way families are structured reflects values and legislation around union formation and dissolution, childbearing, and economic and social responsibilities to members. Family structure also has consequences for legal responsibilities for children, including with whom they reside, and who

can make decisions about their health care and education.

Priority areas of focus: Generational structures (e.g., skip and multi-generation), parenting structures (e.g., single parents, shared custody) and non-kin structures (e.g., foster and chosen families).

### Family Work Lens

The Family Work lens helps us see patterns of paid and unpaid work in families. It motivates us to examine how public and workplace policies support diverse work arrangements and the differential impact of these arrangements on family life.

Why it matters: The division of paid and unpaid work among family members influences opportunities for workforce participation and access to benefits, such as pensions and parental and caregiver leaves. The ways in which work is apportioned provide insights into how formal and informal work are valued and supported.

Priority areas of focus: High-risk work (e.g., military and first responder families), work defined by periods of absence (e.g., fishing and resource extraction, long-distance commuting), precarious or marginalized work (e.g., low-wage/seasonal/short-term contracts), and care work (e.g., to dependent children and

larger community with which families share common features and experiences. Yet identities may be imposed on families in ways that create stigma and lead to marginalization and exclusion.

Priority areas of focus: Race/ethnicity (e.g., Indigenous families, Black families), citizenship (e.g., refugees), religion (e.g., Muslim, Jewish), and sex and gender (e.g., LGBTQ2S+).

### Family Wellbeing

Guided by earlier research on the wellbeing of individuals and groups,<sup>1</sup> we view family wellbeing as having three dimensions: material (what people have), relational (their social connections) and subjective (their sense of the fit between their aspirations and goals and their experiences).

Why it matters: Wellbeing is the desired outcome for all family forms. By understanding family diversities, factors that may enhance or detract from family wellbeing can be addressed through policies and services, and unintended consequences are thus more easily avoided.

The Vanier Institute is committed to sharing evidence about family diversities to inform decision making that supports family wellbeing. Our stakeholders require up-to-date information to respond to changing social conditions where family life reflects evolving notions of what constitutes a family, the sharing of work among family members, the influence of workplace poli-

### 3 FAMILY IDENTITY

Lenses through which families are viewed

- Race/ethnicity
- Citizenship
- Religion
- Sex and gender

cies and practices, and the ways in which families construct their identities. As Canadian society becomes increasingly diverse, this framework offers enough flexibility to examine, through a family lens, the wide range of experiences that matter to the Vanier Institute community and constituents.

This framework was developed by Margo Hilbrecht, PhD; Kim de Laat, PhD; and Norah Keating, PhD, of the Vanier Institute of the Family in consultation with Vanier Institute partners.

Source: Vanier Institute  
<https://vanierinstitute.ca/family-diversities-framework>

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Saturday, September 24, 10 a.m. to 2 p.m., in the Comox – cycle or walk to honour lifelong volunteer Alinda Ware and raise funds to educate bright, financially needy youth in Kenya, E. Africa through KEEF (Kenya Education Endowment Fund), [www.kenyaeducation.org](http://www.kenyaeducation.org). Registration is by donation and all donations – from participants and others – are eligible for tax-deductible receipts.

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# “Brave Spaces” launches new podcast series

The Pierre Elliott Trudeau Foundation is pleased to announce the launch of a new *Brave Spaces* Podcast series on the theme of diversity. The Podcast series is hosted by Dr. Margarida Garcia, 2004 Scholar and Chair of the Foundation’s Advisory Committee on Diversity.

During these conversations, at times uncomfortable but nevertheless necessary, Dr. Garcia explores with the Scholars, Fellows and Mentors of the Foundation’s Diversity Committee the possible blind spots and unintended consequences of EDI (Equity, Diversity, Inclusion) while trying to

present a plurality of perspectives...at the risk of taking the listener out of his or her comfort zone.

Why is it important to embrace diversity and inclusion

and encouraging participants to share their experience and come to new understandings. In our program, community members accept to take risks as we choose

a plurality of perspectives, this Podcast promotes dialogue beyond differences and brings an authentic debate of ideas rooted in academic openness and critical thinking.

The Foundation also fosters the development of engaged leadership skills through a three-year program centered on curriculum taught by Fellows and Mentors in settings

“Through a plurality of perspectives, this Podcast promotes dialogue beyond differences and brings an authentic debate of ideas rooted in academic openness and critical thinking.”

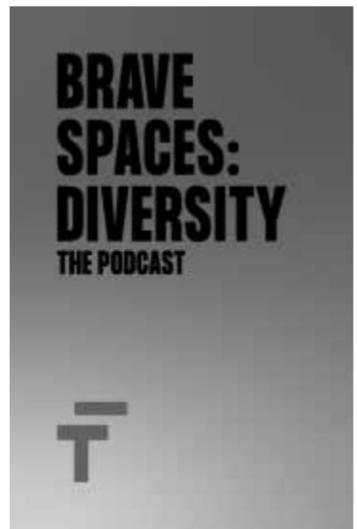


Photo courtesy of Pierre Elliott Trudeau Foundation

▲ Engaged Leadership is at the centre of new podcast series.

in various professional settings, including in our daily lives? What are the biggest challenges or paradoxes that we currently face when it comes to diversity? When we talk about diversity and inclusion, what aspects are less visible in the public realm which we would benefit from debating? What are the implications for democracy and academic freedom of making certain topics of discussion taboo?

Diversity, an essential element in tomorrow’s researchers’ toolbox when seeking answers to complex problems, is one of six values identified by the Foundation in its Leadership Curriculum. At the Foundation, Brave Spaces are environments that are accountable and democratic, valuing dif-

a path that – although it may elicit discomfort – ultimately prompts creativity, freedom, and greater dialogue. In this context, Scholars are not only highly talented researchers but they are selected because of their curiosity, their courage and their human qualities. The leadership journey they undertake, which is supported by our Mentors and Fellows, will allow them to take advantage of a 360° view in order to acquire the tools and skills of engaged leaders.

The new *Diversity* Podcast series is a continuation of the *Brave Spaces* podcast, which explores the concept of engaged leadership through the experiences of Pierre Elliott Trudeau Foundation Scholars, Fellows and Mentors. Through

The Foundation would like to sincerely thank the sponsors of the *Brave Spaces: Diversity* series: the University of Ottawa, York University and the University of Calgary.

The first 8 episodes are available on the Foundation’s website and on most broadcasting platforms.

The Pierre Elliott Trudeau Foundation is an independent and non-partisan charity established in 2001 as a living memorial to the former prime minister.

Besides offering a scholarship, the Foundation is a gateway for bold, cutting-edge doctoral researchers to become engaged leaders who have meaningful impact in their community and institutions.

that take Scholars outside of a traditional university setting.

By working alongside others who have a diversity of perspectives and come from different backgrounds, Scholars can learn leadership by stepping outside their comfort zone.

Beyond providing generous financial support, the doctoral research of outstanding scholars, the Foundation supports the development of future Engaged Leaders who inspire innovative approaches as they blaze new trails in Social Sciences and Humanities. ✎

For more information visit: [www.trudeaufoundation.ca/updates/news/diversity-launch-new-brave-spaces-podcast-series](http://www.trudeaufoundation.ca/updates/news/diversity-launch-new-brave-spaces-podcast-series)

## VIFF Vancouver International Film Festival

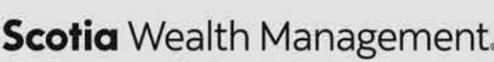
## 41st Festival

Find out more [viff.org](http://viff.org)

29 Sept — 09 Oct

 <p><b>Nayola</b> JOSE MIGUEL RIBEIRO, PORTUGAL/BELGIUM/FRANCE/NETHERLANDS, 2022, 83 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>THU SEP 29</td> <td>6:15 PM</td> <td>IN08</td> </tr> <tr> <td>SAT OCT 1</td> <td>10:30 AM</td> <td>IN09</td> </tr> </table>	THU SEP 29	6:15 PM	IN08	SAT OCT 1	10:30 AM	IN09	 <p><b>Nanny</b> NIKYATU JUSU, USA, 2022, 99 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>FRI SEP 30</td> <td>6:30 PM</td> <td>RIO</td> </tr> <tr> <td>SAT OCT 8</td> <td>9:00 PM</td> <td>SFU</td> </tr> </table>	FRI SEP 30	6:30 PM	RIO	SAT OCT 8	9:00 PM	SFU	 <p><b>Brother</b> CLEMENT VIRGO, CANADA, 2022, 119 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>SAT OCT 1</td> <td>6:00 PM</td> <td>PLAY</td> </tr> <tr> <td>TUE OCT 4</td> <td>9:15 PM</td> <td>RIO</td> </tr> </table>	SAT OCT 1	6:00 PM	PLAY	TUE OCT 4	9:15 PM	RIO	 <p><b>If You Are a Man</b> SIMON PANAY, FRANCE/BURKINA FASO, 2022, 74 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>FRI OCT 7</td> <td>4:15 PM</td> <td>IN08</td> </tr> <tr> <td>SUN OCT 9</td> <td>6:15 PM</td> <td>IN08</td> </tr> <tr> <td colspan="2">FROM SUN OCT 2</td> <td>CONN</td> </tr> </table>	FRI OCT 7	4:15 PM	IN08	SUN OCT 9	6:15 PM	IN08	FROM SUN OCT 2		CONN									
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 <p><b>Day After...</b> KAMAR AHMAD SIMON, BANGLADESH/FRANCE/NORWAY, 2021, 115 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>THU SEP 29</td> <td>3:45 PM</td> <td>VCT</td> </tr> <tr> <td>SAT OCT 1</td> <td>12:15 PM</td> <td>IN08</td> </tr> <tr> <td>SAT OCT 8</td> <td>6:15 PM</td> <td>CINE</td> </tr> <tr> <td colspan="2">FROM SAT OCT 1</td> <td>CONN</td> </tr> </table>	THU SEP 29	3:45 PM	VCT	SAT OCT 1	12:15 PM	IN08	SAT OCT 8	6:15 PM	CINE	FROM SAT OCT 1		CONN	 <p><b>Tori and Lokita</b> JEAN-PIERRE AND LUC DARDENNE, BELGIUM, 2022, 88 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>THU SEP 29</td> <td>6:30 PM</td> <td>PLAY</td> </tr> <tr> <td>SAT OCT 1</td> <td>11:00 AM</td> <td>IN10</td> </tr> </table>	THU SEP 29	6:30 PM	PLAY	SAT OCT 1	11:00 AM	IN10	 <p><b>The Melt Goes On Forever: The Art and Times of David Hammons</b> JUDD TULLY, HAROLD CROOKS, USA/CANADA, 2022, 101 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>FRI SEP 30</td> <td>6:15 PM</td> <td>IN10</td> </tr> <tr> <td>SUN OCT 2</td> <td>4:00 PM</td> <td>IN09</td> </tr> <tr> <td colspan="2">FROM SUN OCT 2</td> <td>CONN</td> </tr> </table>	FRI SEP 30	6:15 PM	IN10	SUN OCT 2	4:00 PM	IN09	FROM SUN OCT 2		CONN	 <p><b>What We Do Next</b> STEPHEN BELBER, USA, 2022, 77 MIN.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>FRI SEP 30</td> <td>9:30 PM</td> <td>IN10</td> </tr> <tr> <td>SUN OCT 2</td> <td>3:45 PM</td> <td>RIO</td> </tr> <tr> <td colspan="2">FROM MON OCT 3</td> <td>CONN</td> </tr> </table>	FRI SEP 30	9:30 PM	IN10	SUN OCT 2	3:45 PM	RIO	FROM MON OCT 3		CONN
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Recipe by Selma Van Halder

# Challah bread pudding with apples and honey

Here is a recipe that combines several Jewish favourites into one beautiful breakfast dish. The wonderful eggy deliciousness that is Challah bread is comparable to the French brioche and lends itself very well for day-old bread dishes. According to mitzvah (Jewish law) Challah is bread that has been 'separated'. Part of the dough of each loaf needs to be offered to the priests. These days that usually means that a little ball of dough will be burnt



▲ A bread pudding sweet enough to lift the soul.

in the oven next to the bread. Honey, apples and walnuts have a special place in Jewish culinary tradition. Apples dipped in honey are consumed at the Jewish New Year (Rosh Hashana) and symbolize the wish for a sweet new year. A mixture of chopped walnuts, honey and apple is traditionally served at Seder dinner during Passover and symbolizes the mortar used by Jewish slaves to build the Egyptian pyramids. What better way to combine all of these traditional ingredients than a dish that will make your house smell absolutely divine?

## Ingredients

- 1 tbsp cinnamon
- 1/2 tsp ground ginger
- 1 apple, cubed
- 6 eggs, beaten
- 2/3 cup sugar
- 1 cup half & half
- 2 tbsp melted butter
- 1/2 cup chopped walnuts
- 1/4 cup sultana raisins
- 1 tsp vanilla
- Honey, to serve

- 1 small loaf of challah, day old, ripped into 2 inch pieces

If you're using fresh Challah, you can spread the pieces out on a couple of rimmed baking sheets, and bake them in a 275°F oven until slightly dry, about 10 minutes.

## Method

1. Butter a ceramic baking dish, 9 in. by 13 in.
2. In a bowl, toss cubed apple in cinnamon, add raisins and chopped walnuts
3. In a separate bowl, mix eggs, half and half, vanilla, and butter together, add the sugar.
4. Add the ripped up bread to the egg mix. make sure all pieces are covered and let stand for a couple minutes to soak up all of the liquid.
5. Layer the soaked bread and apple filling into the baking dish, until snugly filled.
6. Bake in a 325°F oven for 35–40 minutes, or until slightly wobbly but not wet in the middle. Best served warm, drizzled with honey to serve.

## THE ROGUE FOLK CLUB PRESENTS Sharon Shannon



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## Kathak: a mix of story-telling and dance

by ELAHA AMANI

Search for the beauty within an unshaped space, says Usha Upta when she brings *Khoj – A Contemporary Kathak Dance Extravaganza* to The Firehall from Wednesday, Sept. 21 to Saturday, Sept. 24.

“Just like how the ocean is always moving with the currents and the flow of the waves, we also move endlessly, from our beating heart to our breathing,” says Gupta.

The Firehall Arts Centre celebrates its 40th anniversary season, and Gupta is known for her artistic innovation to showcase humanity. Edmonton’s Usha Gupta

different costumes and style of presentation.

“Kathak means to tell a story through hand movements and facial expressions,” explains Gupta. “Through this, I was able to incorporate my feelings and thoughts into the dance style.”

### Footwork and facial expressions

Kathak is said to be divided into two categories: nritya (pure dance) and abhinaya (expressions). The facial technique is concentrated mainly on the eyebrows, but the footwork and use of pirouettes is what stands out the most physically.

The footwork in kathak is based on the “flatfoot” technique,



▲ Kathak originated within Hindu temples as a means to retell stories.

ta Dance Entourage will reimagine a traditional Indian dance to show the power of diversity through the beauty of movement.

### A traditional North Indian dance

Kathak is a traditional North Indian dance, its intricate footwork and sharp pirouettes from its skirt clad dancers, which entrances audiences with its fluidity and elegance. The dancers often wear bells around their ankles to chime melodically during the dance as they tell the story of the search for inner spirituality.

“[The] spirit of the dance will be expressed,” says Gupta, explaining how the hidden is only revealed through the physical body (firehallartscentre website).

Kathak is believed to have been practiced for centuries – not only in India, but other parts of Asia as well. It originated within Hindu temples as a means to retell stories, specifically ones from Hindu scriptures, but made its way across India travelling with nomadic kathakars.

Kathakars, roughly translating to “the one who tells a story,” specialized in narrating stories of the great epics through song, dance and music. As they carried kathak with them on their journey across India, they further developed the dance by incorporating elements such as mime and theatricality.

Emotion and facial expressions became a key component of the dance, and it was soon adopted by communities outside of those who followed Hinduism as it became increasingly inclusive.

Kathak was considerably popular during the medieval period, performed under the patronage of India’s Persian kings and Muslim moguls as a court dance. Performers from Persia and Central Asia were also invited to perform kathak, resulting in the blending of both Hindu and Muslim cultures that manifests as

in which the dancer touches the whole soles of their feet onto the ground. Accentuated by the ankle bells, the loud footwork of kathak is a memorable characteristic of the dance.

Pirouettes, or spins, in kathak are executed on the heel of the foot, usually increasing in speed with the number of turns before it reaches a climax. They bring intensity to the dance whilst maintaining that signature fluidity, making kathak truly unlike any other dance.

### In a dancer’s words

For three decades, Gupta has played many roles in her community, such as an artist, teacher, choreographer, community advocate and peer supporter.

Gupta has influenced the Edmonton dance community and is a well-respected, cherished artist being the recipient of many awards. With her 2022 lifetime achievement award for the Council of India Societies in Edmonton, she is known as an ambassador of cultural diversity both in Edmonton and across Canada.

The dancer wants to tell all inspiring artists that one should utilize different paths and tools to bring their goals and motives into the limelight. She would also like to stress her pride and joy in this project, in the dancers and the whole team involved.

“In the end I would like to say that this is a beautiful project with dancers from India, and it would be a great pleasure if those in Canada and abroad would come and see it,” says Gupta.

All audiences, especially those of South Asian descent, are invited for an evening of dance highlighting themes such as romance, the inner search of spirituality and the never-ending dance in nature. ☞

Tickets can be purchased online/ phone 604-689-0926. For more information, please visit: [www.firehallartscentre.ca](http://www.firehallartscentre.ca)



September 20–October 4, 2022

## Cultural Calendar

by SIMON YEE  
CONTRIBUTING EDITOR

The Fall Season is here! Enjoy the crisp autumn weather by checking out the many events and festivals happening all across Metro Vancouver. The Vancouver International Film Festival is probably among the biggest events happening right now, but why not also check out some of the other events and shows below?

\* \* \*

**Stan Douglas: 2011 # 1848**  
Sept. 9–Nov. 6  
[www.thepolygon.ca](http://www.thepolygon.ca)

*Stan Douglas: 2011 # 1848* presents a series of works inspired by historical events of social and political turbulence. Vancouver artist Douglas connects points of social rupture, rendering in minute detail and with technical ingenuity historic moments of protest, riot and occupation from 2011 that echoed upheavals that swept Europe in 1848. The exhibition features five large-scale panoramic photographs depicting different protests and riots from 2011. Douglas created the images by combining meticulous and elaborate re-enactments of the events, high-resolution plate shots of each city site, together with aerial documentary footage.

\* \* \*

**Labour and Memory – Ukrainian-Canadian Contexts**  
Sept. 10–Oct. 29  
[www.theactmapleridge.org](http://www.theactmapleridge.org)

Ukrainian and Canadian history are intertwined through immigration, settlement and displacement, with Canada having the largest population of Ukrainian descendants outside Europe. Reflecting on the current war in Ukraine, Canada is experiencing another wave of immigration from Ukrainians dispossessed of their homelands. This exhibit draws together three artists – Ayla Dmyterko, Sonya Iwasiuk and Darlene Kalynka – whose work addresses individual ties to



▲ Experience fun and buzz to the tunes of Star Band.

Ukrainian migration. The exhibition combines mediums of sculpture, installation, printmaking, books and moving images to layer the past and present of Ukrainian-Canadian realities. Each of the artists' unique perspectives in *Labour and Memory* demonstrate the complexities of culture.

\* \* \*

**Ed Pien: Tracing Water**  
Sept. 16–Nov. 12  
[www.centrea.org](http://www.centrea.org)

*Tracing Water* presents an extensive assembly of work by Toronto-based artist Ed Pien. Ranging from drawing to lithography to prints and video, the works span over 20 years and explore and incorporate water in these artistic creations. Recent works by Pien included in the exhibition delve more deeply into exploring the sentience of water, that water has co-agency, liveliness and creativity. According to Pien, water is a material that is highly process-based and plays a significant role in how a drawing can unfold. These explorations include photographs entitled *Breath* that capture ephemeral drawings made by the artist's breath in minus 45 degrees.

\* \* \*

**RiverFest 2022**  
Sept. 20–25  
[www.fraserriverdiscovery.org](http://www.fraserriverdiscovery.org)

RiverFest returns to New Westminster once again! This week-long, free, family-friendly festival is a great way to enjoy the begin-

nings of fall on the New Westminster waterfront by the Quay. Since its inception, the festival has continued to grow steadily with new and exciting components that highlight and celebrate the environmental, economic and socio-cultural importance of the Fraser River. This year the festival includes vendors whose products embody the Fraser, a diverse assortment of exhibitors, children's activities and live music. For a scheduled list of events, check out the festival's website.

\* \* \*

**Khoj – A Contemporary Kathak Dance Extravaganza**  
Sept. 21–24  
[www.firehallartscentre.ca](http://www.firehallartscentre.ca)

*Khoj – A Contemporary Kathak Dance Extravaganza* blends traditional and modern movement through the different forms of the ocean, romance, rhythmic pattern, inner search for spirituality and finishes with Sufi (divine truth). In this performance, Usha Gupta's dance ensemble reimagines Kathak, the classical form of dance from northern India. For cast info, tickets and more details, please visit the Firehall Arts Centre website.

\* \* \*

**Harrison Mooney: Invisible Boy**  
Sept. 22, 7–8 p.m.  
[www.vpl.ca/events](http://www.vpl.ca/events)

Join writer and journalist Harrison Mooney, Vancouver Public Library's 18th Writer in Residence,

as he launches his residency with a discussion about his new memoir, *Invisible Boy*. In this powerful coming-of-age book, Harrison shares his story of growing up as a Black child in a white evangelical family, getting abused for his colour while finding his Black consciousness, and finally reuniting with his biological mother after twenty five years. Harrison will appear in conversation with Melanie Green, former journalist and podcaster, and the new program director at the Ouano Foundation. Check out the VPL's website for more details.

\* \* \*

**Lebanese Film Festival in Canada**  
Sept. 23–26  
[www.lffcanada.com](http://www.lffcanada.com)

The Lebanese Film Festival in Canada (LFFC) is one of the world's premier Film Festivals dedicated to showcasing Lebanese films, as well as international standouts. Since its founding in 2017, the LFFC has helped promote the Lebanese film industry beyond its borders. The programming offers screenings, lectures, discussions, workshops, interviews and one-on-one meetings with filmmakers from Lebanon, Canada and across the world. The annual program includes dramatic and documentary features, short films, as well as daily conversations and panel discussions. For a complete list of films being shown, check out the festival's website.

\* \* \*

**Culture Days Celebration Concert featuring Star Band**  
Sept. 24, 2–3 p.m.  
[www.gatewaytheatre.com](http://www.gatewaytheatre.com)

Gateway Theatre will have Star Band back after wowing a full house crowd in 2019. Don't miss your chance to catch Star Band on Sept. 24 as they play your favourite pop music from past decades, as well as present-day hits in English, Cantonese, Mandarin and even Japanese! Whether you

understand none, one of, or all three languages, come experience the fun and buzz of live music at Gateway. Check out the theatre's website to reserve tickets and for more information.

\* \* \*

**11th Annual Mushtari Begum Festival**  
Sept. 24, 7–10 p.m.  
[www.masseytheatre.com](http://www.masseytheatre.com)

The Massey Theatre will present Canada's Premiere Indian Classical Music and Dance event, the 11th Annual Mushtari Begum Festival of Indian Classical Music and Dance. The MBF is taking place on Sept. 24 at 7 p.m. featuring the Kathak/Harmonium maestra Amika Kushwaha, who will dazzle the audience with her trademark "Poetry in Motion" Kathak performance, where she will present stupendous footwork patterns and blinding pirouettes. For tickets and more information, please visit the Massey Theatre's website.

\* \* \*

**Frozen River: nīkwatin sipiy**  
Sept. 28–Oct. 16  
[www.carouseltheatre.ca](http://www.carouseltheatre.ca)

The Carousel Theatre for Young People will present the west coast premiere of Manitoba Theatre for Young People's award-winning play *Frozen River*, on stage Sept. 28 to Oct. 16 at the Waterfront Theatre. With an opening performance on National Day of Truth and Reconciliation (Sept. 30), this poignant and powerful play about reconciliation, environmentalism and interconnectedness tackles meaningful issues through engaging storytelling, whimsical puppetry and an age-appropriate narrative about the generational impact of our actions on the environment and our communities. *Frozen River* examines how we can all play an active role in honouring Indigenous reconciliation and protecting our environment. For tickets and more information, check out the theatre's website.

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