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World Philosophy Day 2022

## The forthcoming human

by XI CHEN

**A runaway trolley is on course to collide with and kill five people down the track. A bystander can intervene and divert the vehicle to kill just one person on a different track. What should the bystander do?**

This classic thought experiment in philosophy and its many variations perfectly illustrates the moral dilemmas in human decision-making.

### The value of philosophy

There is no easy or right answer to the trolley problem, but the

philosophical thought process propels us to ask the right questions and to consider all the possible perspectives.

“The benefit of philosophy for the average person, as Bertrand Russell would say, is that it allows you to free yourself from beliefs that you might not have a justification for; it also lets you look at the world in a new way and reminds you that you don’t have to accept things as they are,” says Rana Ahmad, Chair of the Department of Philosophy at Langara College, “It makes you more tolerant; you have to go beyond yourself and consider what other people

think and why we dismiss some people and pay attention to others? It can open you to solutions that you might not have thought of before.”

Because of the enduring importance of philosophy in developing human thought and wisdom, UNESCO celebrates World Philosophy Day every year on the third Thursday of November.

This year’s theme is the Forthcoming Human. With an eye on the future, a host of ethical and epistemological dilemmas associated with technology will be examined and discussed as the fate of humanity is in-

creasingly intertwined with technological advances.

### AI and its ethical implications

The trolley problem was a thought experiment, but if the bystander is swapped with an autonomous car, the imagined scenario is soon to become a real-life situation waiting both for an engineering solution and some deep philosophical soul searching.

If a self-driving car finds itself in a situation where it must swerve to save its driver, should it swerve to the left if there is a young girl, or to the right if there is a grandma?

“The standard way of looking at the ethics of autonomous cars is to consider dilemmas such as having to choose between killing a child or an older person. Typically, the answer is to save the child because they have more years to live,” Ahmad says, “But the ethical question is not just about which person should the car kill. The question we should be asking is why are we designing these cars to kill at all? This suggests there is something wrong with our current approach. We should change our current infrastructure so that there are no car accidents in-

See “Philosophy” page 7 ➤



Juno Beach and the Battle of Normandy's Memorial  
Page 2



The impacts of the global pandemic on mental health and substance use are complex and persistent  
Page 4



Fire and mayhem in the forest  
Page 5

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# The Canadian and the French governments, and local French authorities secure long-term protection of Juno Beach in France

“Canadians came ashore at Juno Beach as part of the most ambitious military operation that the world has ever seen and in turn, helped liberate a continent. The story of Juno Beach and the Battle of Normandy, and the brave folks who fought there, represent a vitally important chapter in our history. This agreement will safeguard and preserve this portion of Juno Beach for future generations”, says the Honourable Lawrence MacAulay, Minister of Veterans Affairs and Associate Minister of National Defence

On 6 June 1944, Canadians landed on Juno Beach as part of the D-Day invasion that marked a turning point for Allied forces during the Second World War. Since then, The Juno Beach Centre has become a place of remembrance and emotion for Veterans, their families, Canadians and French citizens. This iconic site must be preserved and respected, as it commemorates the Canadians who served their country and helped liberate France.

“The city of Courseulles-sur-Mer supports the Juno Beach Centre in its desire to honour the memory of the Veterans of June 6, 1944, and to ensure the protection of the historic site

erations. The issue has captured the hearts and minds of concerned citizens in Canada and France who have written tens of thousands of letters and emails calling for the site’s protection.

Today, the Honourable Lawrence MacAulay, Minister of Veterans Affairs and Associate Minister of National Defence, Patricia Miralles, Secretary of State to the Minister for the Armed Forces, in charge of Veterans Affairs and Memory, and Anne-Marie Philippeaux, Mayor of Courseulles-sur-Mer, confirmed their collaboration and steadfast long-term commitment to protect the Juno Beach site in France.

The Canadian and French governments worked in close collaboration to find a positive solution. Contributions from the Canadian and French governments, the town of Courseulles-sur-Mer, the conseil régional de Normandie, the conseil départemental du Calvados, and the communauté de communes Cœur de Nacre will allow the preservation of the parcel of land identified for development. It will be re-united with two other parcels of land adjacent to form one site, and a 99-year lease will be negotiated. This investment secures the long-term protection of Juno Beach and the



▲ The Juno Beach Centre.

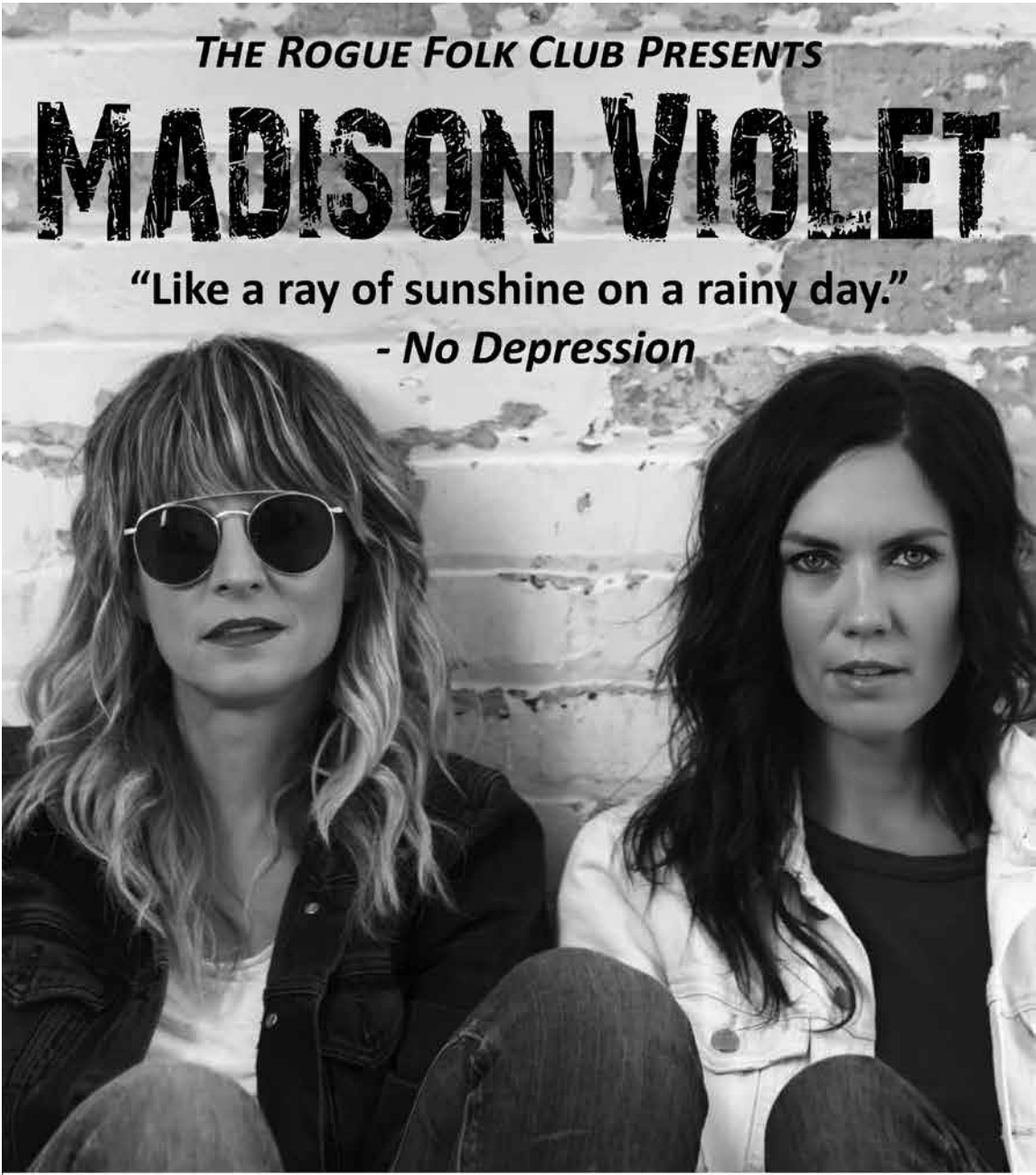
that is Juno Beach. By purchasing this land in the Juno sector, with the intent to make it available to Canadians, the elected officials of Courseulles-sur-Mer are continuing the commitment of the elected officials who, on November 10, 2001, made land available to the Juno Beach Center on the beaches of the Juno sector for the purpose of setting up a memorial in honor of all those who served in the Canadian military during the Second World War,” says Anne-Marie Philippeaux, Mayor Of Courseulles Sur Mer, First Vice-President of Cœur de Nacre.

A proposed condominium development on land adjacent to the site had posed a threat to both the integrity of Juno Beach itself and Juno Beach Centre op-

use of the site for commemorative purposes, and supports the Juno Beach Centre’s work in honouring the achievements and sacrifices of those who fought for our freedom and democracy.

“The settlement will ensure that the Juno Beach Centre and the Canadian memorial presence in Normandy are preserved for generations to come. The Juno Beach Centre Association is extraordinarily grateful for the time, effort, and energy put forward by the Minister of Veterans Affairs, his staff, and diplomats at the Embassy of Canada to France to resolve this dispute in an amicable manner for all parties,” says Don Cooper, President, Juno Beach Centre Association. ✂

Source: Veterans Affairs Canada [www.canada.ca/en/veterans-affairs-canada/news/2022/10/the-canadian-and-the-french-governments-and-local-french-authorities-secure-long-term-protection-of-juno-beach-in-france.html](http://www.canada.ca/en/veterans-affairs-canada/news/2022/10/the-canadian-and-the-french-governments-and-local-french-authorities-secure-long-term-protection-of-juno-beach-in-france.html)



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# Charming European Films at the EUFF 2022

The European Union Film Festival returns to the big screen in Canada! EUFF draws the best films from the European Union to Canada, engaging 27 Consulates and Cultural Institutes in collaboration. Driven by excellence since it was founded in 2004, the festival has thrived by showcasing hidden gem and award-winning films for 18 years now, to the great delight of Canadian audiences.

This year’s edition of the EUFF features film from participating EU countries: Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain and Sweden.

The Canadian Film Institute in Ottawa, the European Union Film Festival in Toronto, and The Cinematheque in Vancouver join forces with the Delegation of the European Union and the Embassies and Consulates of EU Member States to present screenings at selected theaters in Toronto, Ottawa and Vancouver. But, once again, every film-lover in Canada can enjoy a huge selection of EUFF films on-line. Grab your tickets at [www.euffonline.ca](http://www.euffonline.ca)!

In-person or online, the goals of EUFF remain the same:

- Reflect the excellence and innovation of European independent cinema
- Give award-winning films their Canadian premieres
- Give voice to relevant European filmmakers in Canada
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## About the Charming Taste of Europe

The Charming Taste of Europe is a special project that introduces exquisite items to the United States and Canada, such as Italian and French wine and fresh fruit from Greece, that showcase all of Europe’s charm, beauty, culture, history, art, heritage, and unmistakable tastes.

The mission of The Charming taste of Europe, co-funded by the European Union, is to increase awareness of the merits and quality standards of select European wines and fresh fruits with promotional activities in the competitive markets of the United States of America and Canada.

The Charming Taste of Europe project is promoted by the Consortium for the Protection of Wines of Abruzzo, the Union of Agricultural Cooperatives of Kavala (Kavala COOP), Agricultural Cooperative of Rachi Pieria “AGIOS LOUKAS,” and the Union of Sweet Bordeaux Wines. These European agricultural products, famous around the world for their outstanding properties,

will continue to promote with initiatives and events dedicated to consumers, journalists and professionals. Through the superb high quality Italian wines, the juicy kiwis and cherries from Greece, and the melodious French golden wines produced with the artistry of agricultural traditions, this campaign will awaken the senses and a new culinary consciousness by connecting food, cultures, and territories and will undoubtedly bring European charm into the lives of many.

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# Mental health and substance use health workforce needs policy attention

**More than one in three Canadians report serious mental health concerns, and one in four report problematic substance use, according to the most recent data from the Mental Health Commission of Canada and the Canadian Centre on Substance Use and Addiction. These are staggering numbers.**

The impacts of the global pandemic on the mental health and substance use of the Canadian population are proving to be complex – and persistent. The mental health and substance use health workforce is the backbone of the critical response but is at risk of being overshadowed by the crisis in the broader health workforce.

Regulation of this field would help provide Canadians with more equitable access and enable needed critical workforce planning. The federal government has an important role streamlining this process in partnership with the provinces and territories – and in creating a new national health workforce registry, which would help the health system as a whole.

Mental health and substance use health counselling in some parts of Canada right now is a bit of a wild west.

If you go to a regulated psychotherapist or counselling therapist in Nova Scotia, New Brunswick, Quebec, Ontario or PEI, you will know what kind of service to expect, who is provid-

ing it and what kind of accreditation they've received. You are also more likely to get these regulated services paid for by the province, or at least partially covered by your workplace benefits program if you are fortunate enough to have one.

But if you live elsewhere in Canada, many provinces and territories have yet to move forward with psychotherapy regulation. This means you won't know what you've signed up for.

Some protections are in place through the voluntary certification and competency frameworks of provincial associations, but services from these providers may not qualify for public and private funding. And from a health planning perspective, understanding the supply of these mental health and substance use providers is more difficult.

In this way, the fragmented regulatory landscape for mental health and substance use health providers across Canada is undermining equitable access to services and inhibiting our capacity to undertake workforce planning.

Our current research, led by Athabasca University in collaboration with the University of Ottawa and the Mental Health Commission of Canada, is zeroing in on both key barriers and facilitators to these critical regulatory reforms.

For example, progress in New Brunswick was helped by a unique approach. Since 1950, regulation for each new health



▲ There is an urgent need to strengthen the capacity of the mental health and substance use health workforce.

profession in the province has been introduced through a private member's bill rather than through the more complex public legislation used in other provinces.

In Alberta, proposed legislation to regulate the mental health and substance use workforce has been stalled since 2018 due to concerns about the impact on addiction counsellors and Indigenous practitioners, whose training and competencies draw more on lived experience and cultural knowledge.

We hear similar concerns from our partners in the peer support and addiction sectors, who have developed robust competency and certification frameworks but are wary of regulatory frameworks that privilege graduate-level professional education above other forms of lived knowledge and training.

In 2021, we held a virtual policy dialogue with diverse provider groups, frontline workers, and policy makers. Sixty participants from across the country met and identified a number of other key priorities that need immediate attention in this critical landscape. Firstly, they recommended better mental health and substance use workforce data collection. They also recommend coordinated workforce planning that includes employment-based benefit programs and publicly-funded services. They also stressed the need for increased diversity and cultural competence and access to regulation that recognizes lived experience and cultural knowledge.

So, what's the solution?

Regulatory reform is needed urgently on two tracks. First, psychotherapy and counsel-

ling therapy should be regulated across the country as soon as possible.

Second, policy makers need to listen to the full range of providers to develop modern, flexible approaches to regulation and certification that work for the workforce as a whole.

A modern regulatory framework will be key for implementing federal commitments to develop mental health and substance use healthcare standards and ensure equitable access to high-quality services for all.

Each province and territory could continue their own approach to workforce regulation. But there is also an opportunity for the federal government to spearhead a less fragmented approach by fully integrating flexible, modern workforce regulation into a new national health workforce registry. This registry would facilitate robust workforce planning to help ensure the future workforce can meet the population's needs.

Regulation is a key priority for strengthening the capacity of the mental health and substance use health workforce. Next up, we need a broader health workforce strategy for Canada. ✍

MARY BARTRAM is the Director of Policy at the Mental Health Commission of Canada.

KATHLEEN LESLIE is an Assistant Professor at Athabasca University.

Source: Quoi Media

# Fifty years later, Ismaili Muslims are still giving back to the country that gave them hope: Senator Jaffer

**Being an Ismaili Muslim woman is a very important part of my identity. On numerous occasions I have spoken in the Senate Chamber, on conference stages and in media interviews about my Ismaili heritage. I do this because I have an immense debt of gratitude to the community and His Highness the Aga Khan, the spiritual leader of more than 15 million Ismaili Muslims around the world. I believe I owe my success, honours, awards and milestones to the values instilled in me as an Ismaili Muslim.**



▲ His Highness the Aga Khan.

Recently, the Ismaili Muslim community in Canada marked the 50th anniversary of its substantial presence in Canada. In August 1972, then-Ugandan president and military dictator Idi Amin announced that the 60,000 South Asians in the country were to leave Uganda within 90 days. Thousands lost their lives or endured unspeakable trauma under his brutal regime. My father Sherali Bandali Jaffer, a former member of Parliament, had to flee earlier as his life was in danger. The Aga Khan and Prince Sadruddin Aga Khan, then the United Nations High Commissioner for Refugees,

came to our rescue with the aid of many countries.

Along with 6,000 other South Asians from Uganda, my family and I were able to seek asylum in Canada. Despite our struggles, it was the kindness and openness of Canadians that provided us with a chance at building a new life.

I was privileged to be able to turn that adversity into success. I became the first practising female South Asian lawyer in Canada, I was appointed as Queen's (now King's) Counsel, and I was privileged to be appointed the first Muslim member of the Senate of Canada, the first African-

born senator and the first senator of South Asian descent.

But I was certainly not the last. The story of struggle, hard work and progress is that of thousands of Canadian Ismailis, and of many others who chose to call Canada their home.

But the story of generosity is not unidirectional. Over the last 50 years, Ismailis from all walks of life have worked tirelessly to give back to this country that has given them so much: former Calgary mayor Naheed Nenshi; broadcast anchors Omar Sachedina and Farah Nasser; novelist M.G. Vassanji; Ms. Marvel's Iman Vellani are but a few. Inspired by the guidance of the Aga Khan, thousands of Canadian Ismailis have been strong and active contributors to the civic, cultural and social lives of the communities in which they live.

The notion of giving oneself for the betterment of others is also quintessentially Canadian – one that helps to reinforce a strong national psyche of connectedness and mutual responsibility.

The Aga Khan is the 49th hereditary Imam-of-the-time (spiritual leader) of the Shia Ismaili Muslim community. As part of the mandate of his role, he has been a significant contributor to improvement in our

quality of life: showcasing Muslim art and intellect through the Aga Khan Museum in Toronto, bringing together East and West at the Aga Khan Garden in Alberta and Aga Khan Park in Toronto, working to alleviate poverty through the Aga Khan Foundation Canada, and building societies of mutual respect and understanding through the Global Centre for Pluralism in Ottawa, in partnership with the federal government.

Recently, members of the Aga Khan's family including his brother, Prince Ameen, and his children, Princess Zahra and Prince Rahim, were in Canada for ceremonies to commemorate the Ismaili community's 50-year anniversary and to launch initiatives for the next 50 years. In Toronto, the Aga Khan received the key to the city for his contributions to Toronto and his global humanitarian work. In Edmonton, the new Diwan Pavilion supports the Aga Khan Garden's mandate of providing a venue for dialogue and engagement. In Vancouver, an Agreement of Cooperation between the Government of British Columbia and the Ismaili Imam solidifies a partnership with a focus on addressing climate change issues in B.C. and around the world.

The significance of these events goes beyond the buildings, the agreements or their ensuing accolades. What is truly to be celebrated is that, in a world wracked with insular and sectarian thinking, there are reassuring forces propelling us in kinder, gentler directions.

I am lucky to be in a position where my two greatest blessings, being Canadian and Ismaili Muslim, are not only able to peacefully co-exist but can actively interact and build upon one another. Today and every day, I am grateful for these multiple identities, and also for the acceptance and deep commitment to equal opportunity that this country continues to expound. May Canada continue to serve as a beacon of hope for all.

Senator Mobina Jaffer represents British Columbia in the Senate. ✍

A version of this article appeared in the October 12, 2022 edition of the Ottawa Citizen.

Source: Senate of Canada  
<https://sencanada.ca/en/sencaplus/opinion/fifty-years-later-ismaili-muslims-are-still-giving-back-to-the-country-that-gave-them-hope-senator-jaffer>





# Help Furnish a Classroom in Africa

BC volunteers for Coquitlam-based Shiloh Place Orphanage Society (SPO) are fundraising to furnish a fifth classroom at their low-barrier school in Lubumbashi, DRC, Africa. “We do not require the uniform and leather shoes needed for state or other private schools. Our tuition is minimal so families in this low-income area of the city can afford to send their children to school”, said founder Chantal Kasongo. “We accept students at any age – so those previously unable to attend school due to family poverty or health issues can enroll and progress at their own pace until they are caught up with their peers. The government of the DRC has thus certified the SPO school as a “centre of rehabilitation”.

Since 2018, through the kindness of BC donors, service groups, foundations and some DRC businesses, four classrooms have been built, furnished and are in use, along with a safe water source. The fifth classroom is due to be completed in November. SPO is seeking donations toward a teacher’s desk and chair (total cost \$250) and student desks (seating, as is usual in Africa, three students each) at a cost of \$60/desk. “Every donation, whatever the amount, is important to reach our goal”, Kasongo said. “Donations over \$25 can receive a tax deductible receipt and every gift, large or small, will be gratefully received and thoughtfully used.”

For more information about the Shiloh Place School or receiving a tax deductible receipt, please call Shelagh at 604-415-9397 or email [shelaghag@shaw.ca](mailto:shelaghag@shaw.ca). E-transfers [silohplace@gmail.com](mailto:silohplace@gmail.com) or Shiloh Place Orphanage Society c/o #211 - 615 North Rd. Coquitlam, B.C., V3J 1P1. Please put Shiloh Place Classroom on the message line. Thank you for caring about children who need extra assistance to receive an education and the hope of a route out of poverty!



Photo by Cassandra Popescu

# A fire in the forest

by RAMAN KANG

**Never in nature does one see different animals come together in a small space with tolerance. Then again, never in nature has anyone seen so many forest fires.**

JMar Electric’s *The Cave* explores the effects of climate change through the point of view of animals whose home is being engulfed in flames. Displaced and fearful, some animals find refuge in a bear’s cave, others try to save their children and some try to get to their loved ones.

With music by John Millard, lyrics by Tomson Highway and book by Martha Ross, *The Cave*, being performed in Vancouver from Nov. 10 to Nov. 20, 2022 at the Cultch, contrasts the glitz and glamour of the cabaret world with the raw and emotional power of animals, says director Adam Paolozza.

“It will definitely be a marvel for the eyes and ears,” he adds.

## A fire in the forest

“Everyone knows about climate change, so how do you engage people emotionally about a topic that people have a lot of different emotions about?” asks Paolozza.

So, animals are being used in the play.

“There’s something about animals going through these emotions of losing their children, losing their homes, trying to hold on to moments of joy and happiness in the face of possible disaster that gives people a

way to process their emotions,” Paolozza explains.

Night is both a place where evil can grow and love can spark to light, sings the moose.

As their home is burning down, the bear allows others to take refuge in its cave. Other animals like the snake desperately try to save her children. The crow tries to reach their beloved fox. The beaver ignores

shouldn’t mean we let the joy become impoverished.”

## Becoming the animals

“My wheelhouse is creating theatrical images that use the human body in very interesting ways,” says Paolozza.

In *The Cave*, he was challenged with combining animal movement and animality with the physicality of a cabaret singer.

“We don’t want to ignore the tragedy, but engaging with the serious side of life shouldn’t mean we let the joy become impoverished.”

Adam Paolozza, director of *The Cave*

the threat entirely and continues working, while the lynx tries to go against instinct and be a good neighbour to the other animals in the cave. As the fire ravages their homes, evil grows and love sparks to light.

While the fire is at its worst, all the animals are trying to get to their lovers, save family, worry about other animals in the forest and starving. Finally, a mouse comes in and sings a song in cree to create a moment of joy, describes Paolozza.

“The thing that’s amazing about Thomson Highway’s writing is that he very much wants to make it known that laughter, joy and exuberance are part of the human experience as well,” he says. “We don’t want to ignore the tragedy, but engaging with the serious side of life

“Humans speak with subtext, but animals don’t have subtext. They say what they’re thinking so it was a mixture of those two approaches and thinking about how the body moves,” he explains.

In order to reflect the urgency of the fire in the muscular gestures of the animals while maintaining the sultriness of cabaret, Paolozza had the four performers who play multiple animals be 100 per cent animal in their bodies as an exercise.

By tapping into the inner emotional state of the animals they were able to explore what the world looks like from their viewpoint, he says.

Then little by little he had the performers add human physicality to their characters.

Since 2019, the show has worked with Bruce Alcock, an animation artist from Vancouver to really bring the fire to life.

## A balancing act

Paolozza shares that they are really using animals to talk about themselves.

“I think people are really responding to being able to share emotions in public. It doesn’t matter what your political affiliations are. On a human level, the animals allow us to access these emotions and I think it’s really special,” he says. “We don’t have any answers, but we try to raise questions in a space where you feel safe to feel all these strong emotions in an uncritical way and to start a conversation.”

Learn more here:  
[www.thecultch.com](http://www.thecultch.com)



Photo by Delia Hagos

▲ The Cave explores climate change through the point of view of animals who are losing their home to a fire.

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Recipe by Jen dela Luna

# Selsig Morgannwg – Glamorgan Sausages

Ah, yes, Vancouver in November. The weather outside is frightful – good thing these Glamorgan sausages are very, very delightful! I was lucky enough to try this dish whilst in a pub in Britain this past summer, so getting Wales as my next assignment was a delightful surprise.

This vegetarian dish has humble origins dating back to as early as mid-19th century Wales; the first written record of it is found in the book *Wild Wales: Its People, Language, and Scenery*, published in 1862. Meat in Victorian Britain was no cheap ingredient, but cheese and homegrown vegetables were easy enough to acquire as a farmer. Thus, this “poor man’s sausage” was born. Originally made with Glamorgan cheese (from Glamorgan cows, now a very rare breed), a good Caerphilly or, in my case, a Welsh Cheddar, suffices beautifully for us here on the other side of the world.

Whether eaten at brunch or breakfast with a full fry-up or on a Friday night with a pint at a party, these treats are a cinch to make (even in large

- Salt and freshly cracked black pepper

### Method

1. Heat up some oil or butter in a small pan and sweat the leeks until softened. Keep this on a lower heat so the leeks don’t colour. Once done, set aside.
2. In a large bowl, mix the cheese, breadcrumbs, powdered mustard, and thyme. Be sure to only get the thyme leaves, not the twigs!
3. In a separate bowl, crack two eggs and one egg yolk, and set the third egg white aside. Mix salt and pepper into the eggs, then pour this mix over the cheese.
4. Stir to incorporate, followed by the leeks. The eggs along with the warmth of the leeks will cause the mixture to bind. If you pick up some of this “dough,” it should be able to hold its shape unaided. If it requires some more moisture, add a splash of milk.
5. With clean hands, scoop out golf ball sized chunks of the mixture and shape into logs or patties – whichever your preference.



▲ And since we have the sausages – Let us eat! Let us eat! Let us eat!

batches!) and will definitely be a crowd favourite. Crisp and golden on the outside, gooey and melty on the inside... even the biggest of carnivores won’t be able to say no. Enjoy!

### Ingredients

- 200 g Welsh cheddar or caerphilly, grated/crumbled
- 150 g breadcrumbs, plus more for breading
- 1.5 tsp powdered English mustard (Colman’s is optimum!)
- A few sprigs of fresh thyme
- 1 leek, finely chopped
- 3 eggs

6. Using the egg white you set aside earlier as coating, dip each shape into the egg white, followed by a coating of breadcrumbs, and repeat for all the pieces (this recipe ought to yield approximately 20).
7. Set these aside in the refrigerator for at least 15 minutes just to let them set and firm up.
8. In a skillet on medium-high heat, fry the patties – no more than 1.5 minutes on each side, until golden brown, then transfer onto paper towels to drain excess oil.
9. Serve immediately!

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Children’s classical music

A different world of sound

by CURTIS SEUFERT

**Music is an experience. Unfamiliar sound, such as classical, allows the listener a chance to explore says David Bui. Bui leads the third and final show, Nov 20, in the *Music is a Theme Park* series, a kids-focused concert series presented by the Vancouver Symphony Orchestra.**

Leading the VSO as its RBC assistant conductor, Bui says the show is meant to be an accessible introduction for kids to learn about classical music. Aside from playing pieces familiar to children, Bui says it’s best to take the same approach as any other performance.

“The way I approach a kids concert is not much different to a normal concert to me. I take it just as seriously... just talk to those kids on eye level, and I think that they really like it,” says Bui. “We had two shows and both groups of children were amazingly attentive. They were so curious and interested in the music.”

A world of possibilities

Bui had never expected to become a conductor growing up. In fact, despite growing up playing piano and loving music, he never expected music to be a part of his career path at all.

While his parents thought learning the piano would be a valuable social boon growing up, Bui initially thought his life path would take him towards a more conventional career in engineering and business. But in his first year at post-secondary, he felt as if something was “missing,” and

he decided that making a go at music would be worth a try.

“Music was a big part of my life,” he says. “So I decided to go for it. If I hadn’t made it, I would not regret it. But I did make it.”

“ We had two shows and both groups of children were amazingly attentive. They were so curious and interested in the music.

David Bui, assistant conductor, Vancouver Symphony Orchestra

As for how Bui got into conducting, the switch from piano was partly borne out of curiosity, as well as developing a sense that a career in piano might indeed be a little too “solo.”

“Orchestra has much more colour, so the possibilities in what you can do with music, it’s much richer than playing the piano,” he says. “I just went for conducting. This was my



▲ David Bui, conductor.

Photo courtesy of Vancouver Symphony Orchestra

only idea... If I hadn’t made it, I would still be doing business.”

Conducting in Canada

Having only led a few shows in Canada, since completing

date, he has even more time to explore and explain the music which allows kids to be introduced to what is, for many of them, a totally different world of sound.

his studies in Germany earlier this year, Bui has already noticed some of the expectations to conducting in Canada are a little different than in Europe.

“People really like the conductor to talk to the audience. The audience really loves when you address them directly and speak to them,” he says. “While in Europe, it’s pretty much, ‘get on stage, take a bow, make the music, go home’, and everyone is happy. So it’s a new challenge.”

For Bui those new expectations aren’t too hard to deal with, with audiences here being relatively receptive to whatever he has to say about the music.

“I think the Canadian audience in some ways is very generous. They’re very open to what you’re saying, and they really like to laugh,” he says. “So even if you make a really bad joke, they still laugh. It’s quite nice.”

For the kids-focussed *Music is a Theme Park* series, Bui says, given the show’s man-

“Classical music is not as close to people’s lives nowadays as let’s say pop music, rock music or rap music. So you need to somehow establish an entrance for those children, and these kinds of programs are the perfect step for the children,” he says.

Overall, while classical music can sometimes feel a little unfamiliar or inaccessible, in addition to featuring a suite of familiar music – including his favourite, the theme from E.T. – Bui says shows like these are able to introduce new audiences by highlighting the most important thing: the music itself.

“It’s not only like learning theory, or what is a theme, what is a symphony, but actually really experiencing it,” says Bui. “Because music can be a lot of theory, but in the end music is about music, listening to it, experiencing it.”

For more information visit: [www.vancouversymphony.ca/series/kids-concerts](http://www.vancouversymphony.ca/series/kids-concerts)

►“Philosophy” from page 1  
volving pedestrians rather than developing autonomous cars that must make these decisions.”

Ahmad adds that autonomous cars present a range of interesting ethical issues. For example, if facing a difficult situation, does



▲ Rana Ahmad, Chair of the Department of Philosophy at Langara College.

the car save the driver or does it save the pedestrian? Since no consumer would buy a car that might choose to kill them, the possible result is that the ‘safest’ autonomous cars would be designed to protect the wealthy consumers who can afford them.

The self-driving car is just one example of the ethical implications of Artificial Intelligence (AI) in our society. Ahmad has developed a whole course around such ethical issues.

Ethical decision making

Having studied molecular biology as an undergraduate, Ahmad has an unusually broad background as a philosopher. Her main area of expertise is in ethical decision-making under risk and uncertainty, with a focus

on new and emerging science and technology.

Parallel to autonomous cars, another area of major ethical concern according to Ahmad is the development and use of autonomous weapons and drones.

“Ethics is about holding people responsible for their actions based on the assumption that we all experience similar harms and benefits. For example, just war theory has certain rules of engagement based, in part, on this idea. The rise of autonomous weapons has challenged this,” she says. “A ‘just war’ assumes that we all can be harmed so we have an interest in not getting too violent. But autonomous weapons mean that I now can kill people from a distance without immediate

risk. And it is much more difficult to hold people accountable for their actions when they are so far removed from the consequences.”

She adds that operating weapons and drones from a distance over a screen will also have a desensitizing effect on people as they are not seeing the actual consequences of their actions.

The use of AI for data collection and surveillance also raises ethical concerns as the technology can easily be abused.

“Governments want data that they can use to maintain power, but also to shape society in ways that they think are beneficial. One would hope the government is collecting data for the public good but it is very hard to say that private companies are

interested in the public good,” Ahmad says, “and many of us have consented to losing our privacy and having our information shared with others. Most of us did not know we consented to this.”

Given the growing prevalence of AI in many aspects of our lives, UNESCO has embarked for the first time also to develop a legal and global document on the ethics of AI.

Most ethical problems don’t have an easy answer, says Ahmad, but she believes it is important to look at an issue from all sides and grapple flexibly with them.

For more information visit: [www.unesco.org/en/days/philosophy](http://www.unesco.org/en/days/philosophy)

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November 8–22, 2022

# Cultural Calendar

by SIMON YEE  
CONTRIBUTING EDITOR

Remembrance Day is November 11, where Canadians honour soldiers who served in the war and gave their lives to protect the freedoms we enjoy today. Check out the Legion website at legion.ca to find a Remembrance Day ceremony near you.

\*\*\*

**Seventeen**  
Nov. 3–20  
[www.westerngoldtheatre.org](http://www.westerngoldtheatre.org)

Western Gold Theatre presents the North American premiere of Matthew Whittet’s ground-breaking play *Seventeen!* Come and see veteran senior stage actors taking on the roles of present-day teenagers – young and on the brink of life at a pivotal moment. Picture a playground after the end of the very last day of school just before everyone moves on. As dawn approaches, through a fog of cheap beer dreams are shared, insecurities aired and secrets spilled. For each character it is a phoenix moment – everything is about to change! But tonight, they drink, they dance, they shout, and they love. *Seventeen* provides a sense of déjà vu and brilliantly turns our notions of adulthood and adolescence on their head.

\*\*\*

**We Sang Our Songs**  
Nov. 10–11  
[www.chorleoni.org](http://www.chorleoni.org)

Chor Leoni begins their season with their 31st annual Remembrance Day observance at the gorgeous St. Andrew’s-Wesley United. Both haunting and healing, this program of music and readings features diverse perspectives on war and injustice. Chor Leoni gathers the community together and honours those who sang their songs so that today, we all might sing ours. Check out the Chor Leoni website for tickets and more information.

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**Vancouver Christmas Market**  
Nov. 12–Dec. 24  
[vancouverchristmasmarket.com](http://vancouverchristmasmarket.com)

At the Vancouver Christmas Market, returning to the Jack Poole Plaza in Downtown Vancouver this year, holiday cheer is around every corner. Enjoy gourmet food, authentic German drinks and festive sweets that keep your heart warm and belly full. The Market has something for everyone – from family Carousel rides to treasured moments amongst friends – the holiday festivities are yours to enjoy.

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**Ninth Annual Vancouver Turkish Film Festival**  
Nov. 17–20  
[www.vtff.ca](http://www.vtff.ca)

The Turkish Canadian Society and SFU Woodward’s Cultural Programs will host the Ninth Annual Vancouver Turkish Film Festival from Nov. 17 to 20. The festival opens on the 17th at the Vancity Theatre and continues on the 19th and the 20th at the SFU Goldcorp Centre for the Arts. There will be an opening gala, discussion panels, feature-length and short films during the festival. For showtimes, tickets and more information, please visit the festival’s website.



Photo by Emily Cooper

▲ *Metamorphoses* is inspired by Roman poet Ovid’s powerful myths and reimagined for our current times

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**2022 Eastside Culture Crawl**  
Nov. 17–20  
<https://culturecrawl.ca>

Vancouver’s Eastside Culture Crawl is an annual four-day visual arts festival in November that involves 500+ artists on Vancouver’s Eastside opening their studio to the public. The event is focused on the area bounded by Columbia Street, First Ave, Victoria Drive and the Waterfront and involves painters, jewellers, sculptors, furniture makers, weavers, potters, print-makers, photographers, glass-blowers and more; from emerging artists to those internationally established. Check out their website for more information.

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**Metamorphoses**  
Nov. 17–24  
[www.langara.ca/studio-58](http://www.langara.ca/studio-58)

Studio 58, the professional theatre training program at Langara College, is sharing its second work of the season out in the community! *Metamorphoses* is a magical and enchanting show that defies traditional interpretations of classical texts. Inspired by Roman poet Ovid’s powerful myths and reimagined for our current times, *Metamorphoses* is a collection of transformative and gripping tales of grand proportion. This epic and playful piece, devised by the ensemble, uses the power of storytelling to expose our basic needs and desires. Experience glorious chaos and humbling adventures with familiar characters like Orpheus and Eurydice, Medea and her doomed children, ancient Gods and audacious heroes. “Just when you think it can’t get weirder, it does,” said director Daniela Atencia. “These are not the myths as you know and remember them.”

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**Courage Now**  
Nov. 19–Dec. 4  
[www.firehallartscentre.ca](http://www.firehallartscentre.ca)

The world premiere of Manami Hara’s new work, *Courage Now*,



Photo courtesy of Firehall Arts Centre

▲ *Courage Now* tells the story of Japanese Consul Chiune Sugihara, who helped over 6000 Polish and Lithuanian Jews escape the Nazis in 1940.

runs Nov. 19–Dec. 4. Produced by The Firehall and presented in association with Vancouver Asian Canadian Theatre (VACT), *Courage Now* tells the story of Japanese Consul Chiune Sugihara, who helped over 6000 Polish and Lithuanian Jews escape the Nazis in 1940. Going against his government orders, he issued more than 2000 handwritten visas, risking both his life and his career. Some of those whose lives were saved have families living in British Columbia today. Check out the Firehall Arts Centre website for tickets and more information.

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**The Salento Great War**  
Nov. 20, 2:30 p.m.  
[www.italianculturalcentre.ca](http://www.italianculturalcentre.ca)

The Apulian Federation of British Columbia and its President Vito Bruno, announce the Canadian premiere of the film *The Salento*

*Great War* directed by Marco Pollini (Ahora Films 2022). The film, which has already enjoyed remarkable success with audiences and critics in Italy, is set in Puglia in 1948 and tells the story of the rivalry between the football teams of two small towns in the Salento area, which resulted in tragedy. The screening will take place at the Italian Cultural Centre in Vancouver during a gala evening at the conclusion of the Apulian Gastronomic Week. It includes the traditional Apulian Market food specialties, food tasting with the Apulian creations of local Chef Delbert and imported Apulian food products. A banquet, music and dance will be followed by the screening of the film.

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**Angel’s Bone**  
Nov. 25–27  
IndieFest 2022  
[www.reopera.ca](http://www.reopera.ca)

The Canadian premiere of *Angel’s Bone*. The Pulitzer-Prize winning opera *Angel’s Bone* aims to generate conversation and awareness about human trafficking and sexual exploitation, issues that are often overlooked in Canada. The opera follows two youths who are lured and trapped into exploitation by their captors, Mr. and Mrs. XE. Some of the country’s most innovative and respected companies in the contemporary music scene are collaborating on this important project, including re:Naissance Opera, Sound the Alarm: Music/Theatre, Turn-

ing Point Ensemble, Arraymusic, and Loose Tea Music Theatre. “Many people don’t realize that trafficking and sexual exploitation of youth happens in our local communities at an alarming rate,” says Debi Wong, founder of re:Naissance Opera and IndieFest. Prior to each performance, a pre-show chat with the production’s social context committee will provide audiences with insight on the various causes and effects of human trafficking and exploitation.

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**Szepty/Whispers**  
Dec. 1–4, 2022  
[www.pitheatre.com](http://www.pitheatre.com)

Pi Theatre presents *Szepty/Whispers* a play in which a neurodivergent, mad, chronically ill and non-binary artist probes their family’s silence around mental health, as they question how culture, migration, and trauma shape generational perspectives on disability. Through fragments of personal narrative, documentary material, and multimedia design, *Szepty/Whispers* attempts to connect across silence – to find kinship without a shared language. Written by Veronique West and co-produced by Rumble Theatre and V West. The creative team includes intersectional deaf, disabled, mad, and neurodivergent artists. The project strives to centre their realities, bringing communities together, while recognizing our diverse and sometimes contrasting needs.

## Recruiting BIPOC youth (ages 15 to 19) in BC!

Attend events held specifically for youth of racialized backgrounds. Make new friends and connect virtually to explore the theme of:

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CENTRE FOR DIALOGUE