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Showcasing Canadian Talent at VIFF 2023



by LILLIAN LIAO

The Vancouver International Film Festival (VIFF) returns on Sept. 28 to Oct. 8 with more than 140 films from around the world, live performances, and talks with industry experts. Amongst VIFF's celebration of international cinema is the BC Spotlight series, featuring local talent, scenery, and stories.

Directed by Canadian filmmaker Sherren Lee, *Float* is a romance film shot in British Columbia and adapted from Kate Marchant's popular novel by the same

name. Featuring a teenager, Waverly, who is sent to Florida following her parents' divorce, Marchant's version of *Float* was published on Wattpad, an online, self-publishing community, and is well-known as a beach romance, a genre that inspires self-proclaimed romantic Lee.

"I really wanted to tell a story that was modern and true to love," Lee says. "It wasn't just a summer fling – it could be true love, and ultimately, *Float* is a story of belonging."

After being asked by producers to read the novel, Lee, who spent time backpacking, found similarities between Waverly and her

own experiences, particularly how they both had to learn swimming because of their travels. Inspired by these connections, Lee, who co-wrote the screenplay with Jesse LaVercombe, adapted Waverly into a character with an Asian background.

"Because I saw so much of myself in the book, I wanted to bring that into the story," Lee, who was born in Taiwan, says while adding that the choice is also an homage to the need for representation.

While Marchant's novel was set in Florida, Lee's *Float* is filmed in and around Squamish and Vancouver. For its Sept. 30

and Oct. 2 screenings at VIFF, Lee looks forward to enjoying the moments with her mostly Canadian cast and crew. As for the viewers, Lee hopes that they will recognize *Float*'s message of personal agency and community.

"At the heart of the film is a girl who is going to create some space for herself," says Lee. "I hope that everybody can have a bit more courage to put their feelings out there and allow people to respond and be there."

Retelling a heated Vancouver story

For Kathleen Jayme, who also goes by Kat, and Asia Young-

man, directors of *I'm Just Here for the Riot*, the 2011 Stanley Cup riot is a story worth revisiting. After meeting at VIFF in 2018, Jayme and Youngman, who were both in Vancouver at the time of the riots, bonded over their desire to tell this story despite potential public opinions against doing so.

"We both felt like this was a story that hadn't been told," Youngman says. "And it's also a little bit scary to be telling this story."

Finding strength in numbers, they set out to explore different perspectives on the

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Museum of Vancouver

How to make room in Vancouver for those who need it most

by SAVA ROZSNYAI

The *GHETTO* exhibition, now showing at the Museum of Vancouver (MOV) until November 12, is “a theoretical rezoning project that proposes the development of housing for refugees through the transfer of wealth created by the sale of timeshare condominiums to American tourists.” The *GHETTO* concept is about innovative methods to accommodate new, rapidly growing urban populations by proposing potential solutions to numerous metropolises facing housing crises of different types.

Vancouver-based architectural studio Henriquez Partners Architects of Vancouver in collaboration with the United Nations High Commissioner for Refugees originally exhibited *GHETTO* at the European Cultural Centre’s 2021 Venice Architecture Biennale in Venice. With tens of mil-



▲ The new *GHETTO* exhibit at the Museum of Vancouver shows how we can create space for refugees.

lions of refugees on the move worldwide displaced by the tragedies of war or disaster, the current exhibit brings the resulting conversations of housing and displacement to Vancouver.

What could this project mean for Vancouver?

Mauro Vescera, the CEO of the MOV says that *GHETTO* is the

perfect fit for the museum: not only does it complement current exhibitions discussing design and community, but it has “its local manifestation here in our community [of Vancouver].”

According to the exhibit website, Vancouver is a city with similar challenges to Venice, including “housing unaffordability, economic depen-

dence on tourism, an influx of immigrants and the displacement of residents.”

To overcome the issues that face the project, such as inherent segregation in city-planning, *GHETTO* aims to promote as four “intentions”: inclusivity, advocacy, belonging and facilitation. As with any urban development within a city, the public

is consulted and provided with opportunity to engage, which is where the Museum of Vancouver comes in.

The MOV’s role, says Vescera, is to provide a gathering space that provides a platform that “fosters connection, learning, and new experiences of Vancouver’s diverse communities and

See “*GHETTO*” page 8 ➤

VIFF Vancouver International Film Festival

42nd Edition
More information at viff.org

28 Sept — 08 Oct

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A welcoming invitation for Truth and Reconciliation Day

by ALISON MACDONALD

For upcoming Truth and Reconciliation Day on September 30, the Nisga'a Ts'amiks Vancouver Society sends out an open and inclusive invitation to all for hope, healing, celebration of culture, tradition and storytelling. Held at John Hendry Park, Trout Lake from 1 pm, the event will commence with a land acknowledgment and opening remarks with a member of the Squamish Nation.

Teachings from the Elders, Nisga'a survivors whose lived experience with the Indian residential school

On hand at the event will be community partners and associations such as the Pacific Association of First Nations Women, the First Nations Health Authority, Vancouver Aboriginal Transformative Justice Services Society and Indigenous Innovations YVR, sharing educational resources and a presence for justice, equality and advocacy. Over 30 volunteers will be in attendance, and Gill is gracious and appreciative of the response and their involvement and wanting to be of service.

"Everyone is welcome, you don't have to feel uncomfortable, just be with us, stand with us and learn, learn what Nisga'a

“ There has been a resurgence in our community to celebrate our culture and identity, our cultural identity...

*Kelly Gill, events manager,
Nisga'a Ts'amiks Vancouver Society*

system will be shared onstage, while attendees will be offered an introduction to the Nisga'a language and dancing and drumming from a Nisga'a dance group, a first at the annual event. The event will also include a moment of silence to create a safe space and healing to truly ground oneself and reflect on the events of the day and what reconciliation means and the importance of sharing culture, values, teachings and customs.

There will also be appearances from various performers, including Nisga'a rap musician Justin Percival, as well as from Vancouver city councillors Sarah Kirby-Yung and Lisa Dominato. Food trucks sharing traditional and mainstream food and other community associations will also be participating.

Ms. Kelly Gill, events manager, with the Nisga'a Ts'amiks Vancouver Society emphasizes that the event is for all.

"It is for uplifting and hope, inclusivity and understanding of the trauma First Nations have experienced, the hope and uplifting of shared lived experiences and coming together as one," she says.

She speaks to the ethos of the Nisga'a as "One Heart, One Nation, One Path" or Sayt K'ilim Goot.

"[These events are] very important for restoring culture and roots, it's very important for the [Society] to share this sacred part of the culture and come together as one, with the Nisga'a and the broader community," she says. "Building equity, removing discrimination and the discussion of colonization is everyone's responsibility."

Sharing culture, heritage, storytelling and lived experiences

Building on the events from the past years for Truth and Reconciliation Day, language, culture and teachings will be a focus.

"[It will spotlight] the larger purpose of belonging and connecting our community with programs and services, to uplift our voices and share in one to one connection. Given the culture, the importance of family, coming together, taking care of each other [are central themes]," Gill comments.

teachings have for us," Gill says. "There has been a resurgence in our community to celebrate our culture and identity, our cultural identity - which has been stripped away through the residential school process. For Elders, it is the experience of just being seen, being heard, being together. So many stories are forgotten, it is a feeling of home. It is difficult still, but they are on the path to healing."

From Elders of the Nisga'a nation storytelling from the past and sharing teachings to those who have not attended a Truth and Reconciliation event before, a wide variety of people are expected on September 30th.

"We want people to be comfortable as we are growing and evolving understanding. Kindness, uplifting and the resilience in the human spirit, as we raise up our voices," Gill says. "We aren't going to be weakened. We are for inclusion and all our wel-



▲ Ts'amiks member Sam McKay (Sim'oogit T'am Yee Smax).

come. It is this ethos and our interactions with our community, the coming together and being open to collaboration."


Wear your orange T-shirt or buy one onsite for \$20, a design honouring the lost children and survivors from the Indian Residential School System, designed by Ts'amiks member Sam McKay (Sim'oogit T'am Yee Smax in Nisga'a) for Truth and Reconciliation Day. ✉

For more information, please see: www.tsamiks.com

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Photo courtesy of Sam McKay

Many people have biased perceptions of EDI leaders: study

For the past decade, companies across North America have paid more attention to supporting equity, diversity and inclusion (EDI). This has prompted many organizations to create a leadership role fully dedicated to advancing EDI – so much so that between 2015 and 2020, the job title “head of diversity” increased 107 percent on LinkedIn. By 2021, more than half of S&P 500 firms had named a chief diversity officer.

But a new study from the UBC Sauder School of Business shows many people have deeply held beliefs about who should be an EDI leader, and they are rooted in racial stereotypes.

For the study, published in the *Journal of Applied Psychology*, roughly 500 participants with hiring experience were given a press release announcing a new leader at a fictitious company; some were told the person was the head of finance, while others were told they were the head of EDI. They were then asked to identify the necessary traits for leaders in those positions and asked what they believed the race of the leader would be.

“We found that, even though the new leader had a generic name and description, people were significantly more likely to assume the finance leader would be white, while the EDI leader would be non-white,” says UBC Sauder assistant professor Dr. Rebecca Paluch (she/



▲ A new UBC study shows that racial stereotypes still affect our assumptions about leadership roles.

her), who co-authored the study with Dr. Vanessa Shum, assistant professor of business administration at California State University San Marcos.

In a second experiment, researchers asked respondents about which traits they associated with different racial groups and leader roles. They found people not only assumed non-white individuals were more likely to be committed to social justice and to have experienced discrimination but also viewed those traits as the most critical for successful EDI leadership.

In a final study, the researchers examined how hiring managers evaluate prospective EDI

leaders based on information from a candidate packet. They found hiring managers rated non-white candidates as having stronger leadership qualities for the role and were more likely to recommend hiring them over white candidates. Similar to the findings from the second experiment, this was because hiring managers assumed non-white candidates would be more social justice-minded and would have experienced discrimination.

“We were surprised by how strong the findings were,” says Dr. Paluch, who links the results to Role Theories, which suggest people associate certain groups with particular oc-

cupations because of their past and current experiences.

For decades, researchers have found that people often expect business leaders to be white and believe white employees are more likely to possess traits required for successful organizational leadership.

Dr. Paluch says the findings are promising in that they represent a shift in people’s perceptions of who leaders are. What’s more, when they see non-white people in EDI leadership roles, they will be more likely to expect non-white leaders in other top corporate spots as well.

At the same time, the study reveals continued race-based

stereotyping in hiring, adds Dr. Paluch, and as a result, EDI roles risk being perceived as less important. In fact, many businesses have already started reducing or eliminating EDI leadership spots as they look to cut costs.

“It’s never good to hire based on biased presumptions. We can’t assume things about people just because of the way they look,” she says. “Those biases could ultimately hurt equity, diversity and inclusion in the long run, particularly if there are racial minorities in the role.”

Dr. Paluch says leaders need to understand that discrimination is often built into employment systems. Once they’re aware of those biases, they’re more likely to bring in accountability measures and standardize hiring practices. They also need to prioritize equity, diversity and inclusion; see EDI leaders as central to the management team; clearly define their roles; and compensate EDI leaders equitably.

“Organizations should make sure they’re giving EDI leaders the same type of resources, prestige and attention as other leaders in the organization. Just like a Chief of Operations or a Chief of Finance, EDI leaders should be guaranteed a seat at the table.”

For more information, visit <https://news.ubc.ca/2023/09/07/biased-perceptions-of-edi-leaders-study>

Source: UBC News

► “VIFF” from page 1

riot. Youngman notes that they conducted 24 interviews with a diverse group of interviewees including rioters, bystanders, and news reporters, but only 22 made it into the film. After putting out a call for riot footage, Jayme, Youngman, and their



Photo by Elissa Crowe

▲ Asia Youngman and Kat Jayme.

team also sorted through an enormous archive that included never before seen footage, a process that brought about complex emotions.

“We would watch the footage and send each other clips – it was so infuriating and mindboggling,” says Jayme while highlighting that what attracted her to this story is the feeling of anger, mixed with a desire to understand the reasons for the riot.

“We didn’t want to point fingers at anyone, but to really gain an understanding as a whole and get a perspective on why the riots happened and how we can prevent it from happening again,” Youngman adds while also noting the importance of accountability.

For Jayme and Youngman, the hope is that viewers of their documentary, which will screen at VIFF on Oct. 2 and Oct. 5, will be encouraged to reflect on using social media for public shaming and consider what they would

have done if they were in the same situation as the rioters.

Unravelling emotional complexities

Set at a retreat, Meredith Hama-Brown’s *Seagrass* explores intergenerational trauma, motherhood, and racial identity through the marital struggles of an interracial couple – Japanese Canadian Judith and white Canadian Steve – and the sibling dynamic between their two daughters, the youngest of which believes that her late grandmother has returned as a ghost.

“I wasn’t so much interested in the theme of divorce, but more how the different events in the film impacted the emotional stability and sense of security all the characters are experiencing in different ways,” says Hama-Brown, who directed and wrote the screenplay.

According to Hama-Brown, in Judith’s case, that meant understanding her identity not only as



Photo by Norman Wong

▲ Meredith Hama-Brown.

a mother and a woman, but also as a Japanese Canadian. Even though the story is fictional, Hama-Brown finds the themes guiding *Seagrass* personally significant. Hama-Brown observes that because of the trauma, pain, and shame caused by the Japanese internment during WWII, it isn’t spoken about much.

“Because of that, a lot of history and culture has been lost for other generations,” says Hama-Brown. “Judith is not only grieving her mother, but her connection to this history as well.”

In addition to being the place where she grew up, Hama-Brown notes that BC was also chosen as the filming location because of its significance to Japanese Canadian history. Aside from pain, fear is another emotion heavily explored in *Seagrass*.

“The message around fear would be that it is something challenging to feel, but it has a message for us as well,” says Hama-Brown.

Hama-Brown hopes that *Seagrass*, which will screen at VIFF on Sept. 29 and Oct. 1, will inspire audiences to dig deeper into its themes and find personal connections.

For more information, please see: www.viff.org



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Photo by Markus Fahrner

Artists explore mental health today using a glimpse of the past

by CURTIS SEUFERT

On September 28, Coquitlam Heritage holds its opening reception to a new artist-led exhibit on the defunct mental health institute of Riverview. The exhibit sees local artists, Lolu Oyedele, Nadine Flagel and Haley Perry, as well as Coquitlam Heritage staff Naomi Fong and Markus Fahrner, reflecting on the challenging history of Riverview, drawing links between the past, present and future of mental health while reflecting on their own experience.

“By giving artists the ability to interpret the history of Riverview, it just shifts the narrative a little bit. It allows people to bring in their personal understanding, their personal relationship to it,” says exhibit manager, and artist Markus Fahrner. “I think that in doing so, it opens up history and the way we understand it in a much wider and more pluralistic way.”

Who gets to be ‘normal’

Lolu Oyedele has been thinking, and writing, about mental health for a while now. The Nigerian-born poet spent his adolescence in both South Africa and Canada, and, ever since that time in his life, he’s been writing about the challenges of navigating a social system that doesn’t accommodate people whose brains work somewhat differently.

“I was struggling with a lot of these things, and I didn’t understand why other people seemed to be fine,” says Oyedele.

Oyedele is fairly certain he has ADHD. While he’s never been formally diagnosed, get-

ting a diagnosis now as an adult can be challenging and very costly. Challenges like these have Oyedele thinking about how well society is able to accommodate people outside of what’s considered “normal” when it comes to mental illness, or neurodivergence – a term that encompasses conditions like ADHD which aren’t necessarily a mental illness.

It’s these thoughts and experiences that have informed his poetry and writing up until this point, including his poetry at

Much like that story, the histories and documents Oyedele found seemed to show that a lot of the ‘difference’ between those who were confined to Riverview and everyone else was often exacerbated by the institute itself.

“It felt like in a different system, in a different environment, a lot of these people would have the care needed to be integrated into normal society,” says Oyedele. “Riverview as an institution was sort of separated from everyday living, from ‘regular’ people.”

“Riverview as an institution was sort of separated from everyday living, from ‘regular’ people.”

Lolu Oyedele, artist

this new exhibit, as he looks to understand how individual experiences fit into broader patterns of how society treats anyone who falls outside the norm.

“I’m really interested in how as a society – and as a system of people – we engage with that when it comes to the personal,” says Oyedele. “I feel like sometimes with mental health and with there’s a separation between ‘normal’ people and [others].”

From past to present

Artists like Oyedele, drew upon historical documents and notes from Riverview’s history for this exhibit. One such story, says Fahrner, tells of a woman that was confined to Riverview for 40 years for what we now understand was postpartum depression.

And while there’s much that has changed between the past and the present, Oyedele feels there is still much to be learned from Riverview’s legacy about how we treat mental differences to this day.

For example, Oyedele says that the ‘social integration’ approach that became increasingly popular in Riverview’s later years had an ‘infantilizing’ tinge to it. Oyedele says that resonates in a way with his adulthood experiences with ADHD, a condition where resources and expertise are often easier to find for children.

“When people were being reintegrated, it was sort of a fallback to treating them like children again because there’s an understanding of how to approach that,” says Oyedele. “I think I do feel personally connected to a lot of those parallels.”

Overall, Oyedele hopes people come away from the exhibit thinking about other ways that the institutions of the past can have an effect on the present.

“A lot of the people who were admitted into these places, there was no choice. They did not have a choice as to whether or not they were seen as sane or even [rehabilitatable],” says Oyedele. “I would love for people to come out of this with the sense of, ‘what are other systems forcing individuals into a way of existing?’”

For more information about the exhibit, visit www.coquitlamheritage.ca



Photo by Markus Fahrner

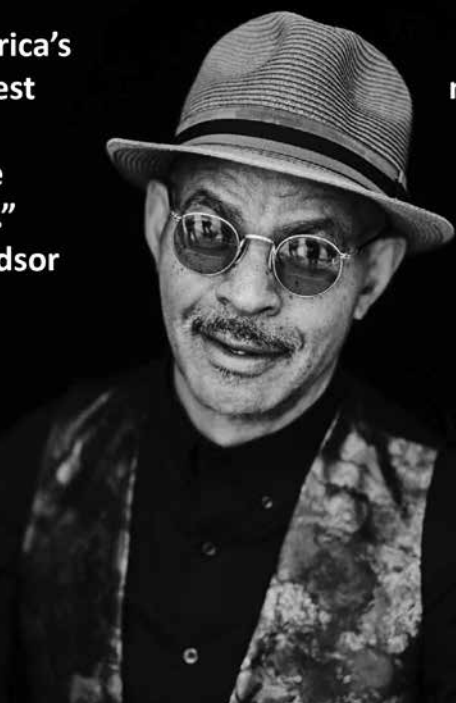
▲ A scene from the upcoming Riverview exhibit by Coquitlam Heritage.

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COVID-19 unleashed an ongoing crisis of delirium in hospitals

Older adults have borne the brunt of the COVID-19 pandemic. While Canadians aged 60 years and older make up only 20 per cent of the population, they account for 69.5 per cent of all COVID-19 hospitalizations, and most – 91.7 per cent – of all COVID-19 deaths.

One aspect of healthcare during the pandemic that has received considerably less attention is the failure of effective delirium care.

Delirium is a sudden and distressing state of confusion that occurs in up to half of hospitalized older people. It is usually triggered by a change in health, such as an infection or surgery, and is often short-lived but can sometimes cause long-term cognitive impairment leading to an increased risk of dementia.

Fortunately, delirium can be prevented or minimized using simple strategies. Within our own health practices, we have seen the effectiveness of promoting family caregiver presence, encouraging mobility and minimizing disruptions to eating, drinking and sleeping.

In May of 2020, an opinion piece written by geriatrician Dr. Sharon Inouye in the New York Times, warned of an epidemic within the pandemic that was leaving many hospitalized older patients more vulnerable to delirium by abandoning many simple care approaches. Unfortunately, she was right.

Our study recently published in JAMA Network Open showed that the fear of a delirium epidemic was realized. We found that during the first two years of the COVID-19 pandemic, older adults admitted to Ontario hos-

three years preceding the pandemic, our study shows a clear trend of declining prescriptions of harmful and addictive sleep medicines given to older people after they left the hospital.

COVID-19 disrupted this hard-fought progress. Even two years after the onset of the pandemic, the number of new sedative prescriptions being prescribed out in hospitals has not returned to pre-pandemic levels.

So how do we reverse these dangerous trends?

It is likely that the fall and winter will bring a seasonal wave of viral illness such as influenza, RSV – and COVID-19, among others. Hospital and healthcare systems will soon be faced with decisions about visitor and volunteer policies in the face of viral outbreaks.

We can minimize rates of delirium by implementing policies centered on delivering dignified care, especially to older persons with cognitive impairment who cannot always advocate for themselves; renewing nationwide hospital efforts to mandate flexible hospital visitation and implement the simple and evidence-based care strategies needed to prevent and manage delirium; and addressing national staffing shortages plaguing healthcare facilities across the country and redoubling our efforts to build and sustain senior-friendly healthcare environments.

Never again should sick patients with delirium be isolated from their family caregivers.

We must return to providing the standard of care for older people that reduces delirium and



▲ Never again should sick patients with delirium be isolated from their family.

pitals experienced more delirium and were discharged home with more sedating medications compared to before the pandemic.

Disruptions to delirium prevention care caused by the pandemic are in part to blame. A shortage of staff and volunteers, visitor restrictions and infection control rules created the perfect storm of less interaction with patients and fewer opportunities to use non-drug approaches for preventing and managing delirium.

Our study results are particularly alarming because we have made so much progress in delirium care over the last 30 years. Initiatives such as Senior Friendly hospitals, acute care of the elderly units and hospital elder life programs have flourished across Canada. In the

minimizes sedating drugs. We owe it to our aging population to provide the kind of humanistic care that helps older adults leave hospitals with their independence and cognition intact. ✂

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DR. NATHAN STALL is a geriatrician and clinician scientist at Sinai Health and Women's Age Lab at Women's College Hospital.

DR. PAULA ROCHON is a geriatrician and the founding director of Women's Age Lab at Women's College Hospital.

Source: Quoi Media Group



A Latin American Heritage Month celebration

Remembering Chilean history through art

by ELAHA AMANI

Celebrating Latin American Heritage Month, the Vancouver Latin American Cultural Centre (VLACC)'s second annual Latin Expressions program shines a spotlight on Chilean culture with Remembering the Future: Chile 1973-2023: An Evening of Music, Poetry and Art, a vibrant series of film, music, theater and dance performed by Chilean artists in the Vancouver arts community.

"In this second edition of Latin Expressions, we are shining a light on Chile with four events relating to the country," says Lili Vieira de Carvalho, Latin American Executive Director of VLACC. "Talented Chilean artists are all around us, and it's VLACC's mission to share this talent with a wider audience."

Running from Oct. 2–21, the Latin Expressions program will host this music, multimedia and spoken word event at the Orpheum Theater, and is pleased to offer five per cent of tickets free of cost to Indigenous groups and underserved communities. The event – led by Chilean-Canadian author Carmen Rodríguez and singer Hugo Guzmán and his band, Sumalao – features, alongside two Chilean film screenings, a sneak peek of theater creator/author Carmen Aguirre's

new play, and several more musicians and performers.

Chilean Musical Movement

Carvalho and the team at VLACC aim to commemorate the 50th anniversary of the Chilean military coup of Sept. 11, 1973; to recognize the arrival of Chileans and Latin Americans in Canada; and to celebrate their contributions to the country. Following the coup, approximately 30,000 Chilean refugees were taken in by Canada, many finding a safe haven within Vancouver to rebuild their lives.

The Nuevo Canción (New Song) movement emerged in the 1960's in Chile, and played a crucial role in mobilizing force

and strengthening the solidarity of movements in other Latin American countries. This musical movement sought to articulate the dreams of the masses for progressive social-political

change, and many pieces procured from this time period are accented in Remembering the Future: Chile 1973–2022, showing how timeless music really is.

has marked October as Latin American Heritage Month, and a ceremony will be held at City Hall on Oct. 17. For VLACC, this month allows them to increase

“Talented Chilean artists are all around us, and it's VLACC's mission to share this talent with a wider audience.

Lili Vieira de Carvalho, Latin American Executive Director of VLACC



Illustration courtesy of VLACC

▲ Remembering the Future shines a spotlight on Chile's past and present, as well as its relationship with Vancouver.

"We are proud to bring to the Orpheum stage Carmen Rodríguez, Sumalao and guest artists to prove that music and poetry can transcend space and time. It will be a powerful concert," says Carvalho.

An ambitious future

Chilean heritage in B.C. goes back at least as far back as far as the 1860's, when a Chilean settlement called North Valparaiso was established on Vancouver's North Shore. Histories like these show how deep the roots of Chilean heritage are in British Columbia, and the value in continuing to celebrate that long heritage.

With Latin American Heritage Month was proclaimed nationally five years ago, it shows the growth of the Latin American community in Canada more broadly, and their resilience in making their voices heard.

This year, upon VLACC's request, the Mayor of Vancouver

public awareness and share their message.

"For VLACC, Latin American Heritage Month is an opportunity to widen our audience while exercising our mandate of sharing a deeper understanding of Latin American arts and cultures," reflects Carvalho.

Members of the Vancouver Latin American art community can expect more culturally rich events such as the Latin Expressions program hosted by the VLACC, and should be excited for its aspiring future.

"Our main goal is to manage a space for Latin American arts, a cultural centre, here in Vancouver, to create even more opportunities for artists in our community and a place for members to experience a sense of belonging," says Carvalho. "It's an ambitious goal but one worth pursuing."

For more information, please visit www.vlacc.ca



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BCStats

September 26–October 17, 2023

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

Summer has ended for the year, but Autumn has just begun. Embracing autumn in Vancouver means immersing oneself in a cornucopia of events and festivals that ignite the senses and nourish the soul. As the leaves take on their fiery hues, our streets come alive with a vibrant tapestry of experiences. From the mesmerizing symphonies of dance concerts to the mouthwatering delights of food festivals, every corner reveals a new adventure. Why not check out some of the suggested events listed below?

* * *

**Fallen from Heaven
(Caída del Cielo)**Sept. 27–30, 8 p.m.
www.dancehouse.ca

The enfant terrible of Flamenco, Rocío Molina brings her masterwork *Fallen from Heaven (Caída del Cielo)* to Vancouver. Channeling multiple incarnations – fetishistic matador, bloodied avenging angel – Molina crushes expectations, reinventing classical form with anarchic punk energy and polymorphous perversity. Molina's mastery of contrast is on full display in this event. Accompanied by four male musicians, she moves in thunder and stillness. Powered by avant-garde theatricality, peerless technique and a gonzo sense of humour, Molina summons the deepest stuff of life – blood and earth, ferocity and fragility – demanding audiences bear witness to her acts of radical creation.

* * *

**International South Asian
Film Festival**Sept. 28–Oct. 1
www.isaff.ca

The International South Asian Film Festival is committed to contributing towards a strong, diverse and inclusive Canadian soci-

▲ *Empire of the Son* will be presented at the Pacific Theatre.

ety. Through arts and culture that play a critical role in strengthening communities and economies, the festival pursues progressive, innovative and inclusive ways to celebrate South Asian stories, artists and filmmakers of South Asian descent, and connect them to a global audience. For a complete list of feature films, short films and documentaries, please visit the festival's website.

* * *

Empire of the SonSept. 28–Oct. 21
www.pacifictheatre.org

The Pacific Theatre will be host to *Empire of the Son* from Sept. 28 to Oct. 21. Radio broadcaster Tetsuro Shigematsu wants to know his reserved, ailing father. As Tetsuro pieces Akira's story together, three generations of crossed radio signals ripple out in a transcontinental tale of familial love, grief and joy. Experience this Canadian storytelling classic, reimagined for the Pacific Theatre stage after nearly a decade of international touring. Please visit the theatre's website for tickets and more information.

* * *

**37th Annual Mid-Autumn
Moon Festival – A Circus
of Dreams**Sept. 29–30, 5–11 p.m.
www.vancouverchinesegarden.com

This year, the 37th Annual Mid-Autumn Moon Festival is bigger

and better than ever, with performances, food, tea ceremonies, art and activations curated throughout the Dr. Sun Yat-Sen Classical Chinese Garden, the Dr. Sun Yat-Sen Park and the Zodiac Courtyard. The Mid-Autumn Moon Festival is a time-honoured tradition celebrated by families around the world. This festival holds great significance as it marks a time for loved ones to come together, enjoy delicious food and bask in the enchanting glow of the full moon. The Mid-Autumn Moon Festival is not just a yearly event but a cherished occasion that strengthens familial bonds and encourages cultural preservation, connection and tradition.

* * *

Silver Apples of the MoonSept. 29, 7:30 p.m.
www.earlymusic.bc.ca

The concept of fantasy has a long history in music, and keyboard instruments are its main conduits. In the 18th century, composers were not only performers, but improvisers who would deploy their creative spirit for the public in real time by extemporizing on the keyboard. Inspired by this free form, and alongside fantasias by CPE Bach, Mozart, Koželuch and Beethoven, musician Mélisande McNabney adds her own improvisations which brings an introspective and expressive force to the programme.

* * *

The Tempest at Studio 58Oct. 5–22
www.langara.ca/studio-58/current-season/current-2023-the-tempest.html

A magical and ethereal tale, William Shakespeare's *The Tempest* tells the story of Prospero, the former leader of Milan, and their child, Miranda. While living on a deserted island, Prospero conjures a shipwreck to bring their usurpers to justice. The *Tempest* deals with the timeless themes of power, love and betrayal and Langara College's Studio 58 will be performing an adaptation of Shakespeare's classic this October.

* * *

**Latin American
Heritage Month**Oct. 6–Nov. 2
www.latincover.ca

For the fifth consecutive year Latincover celebrates Latino Heritage Month with a series of activities where audiences have the opportunity to learn part of the enriching Latino culture and connection and influence in B.C. and Canada. There will be a Brazilian Night opening ceremony on Oct. 6 and a Day of the Dead closing ceremony on Nov. 2. For more events, check out the Latincover website.

* * *

**Seventh Annual Vancouver
Outsider Arts Festival (VOAF)**Oct. 12–17
www.voaf.ca

The Vancouver Outsider Arts Festival showcases the work of visual artists and performers outside of mainstream art institutions. The festival strives to provide a platform for these artists to share their unique perspectives and artistic visions with the community. The artists may be self-taught or trained: they are all devoted to their cre-

ative practices, and come from a point of view that is outside the mainstream art world trends. For more information and artist bios, please visit the festival's website.

* * *

Peace CountryOct. 12–22
www.firehallartscentre.ca

Inspired by playwright Pedro Chamale's growing-up in Chetwynd, B.C., *Peace Country* is an examination of intercultural friendship, the realities of northern living and the vilification of northern communities in the fight against the climate crisis. Set in a small rural town in B.C.'s Northern interior, a new political party has swept into office with the promise of big changes: changes that could put the nail in the coffin for a little carbon-economy town, that is, if climate change doesn't wipe it out first. In a time where it feels easy to spit rhetoric and blame each other, a familiar face in the party forces childhood friends to have tough conversations and work together for change. Through *Peace Country*, we see a plea for dialogue around climate action, in a time of great division.

* * *

UBC Apple FestivalOct. 14–15
www.botanicalgarden.ubc.ca

The UBC Botanical Garden will be hosting the 32nd annual Apple Festival on Oct. 4 and 5. A family event for all ages, UBC Apple Festival celebrates one of B.C.'s favourite fruits. From learning about the diversity of apples to tasting rare and unusual varieties, the Apple Festival is a great opportunity to discover more about this delicious fruit. There will be food fairs and crafts, entertainment, activities and displays. For more information, check out the garden's website.

► "VIFF" from page 2

histories." Vescera highlights the opportunity for two-way communication and conversation-building between the developer and the public with the museum as the platform.

"This mission lays the foundation for a more socially connected and participatory organization with exhibitions, and programming that emphasize MOV's four thematic pillars: reconciliation through redress and decolonization; immigration and diversity; sustainability and environment, and contemporary urban issues," says Vescera.

**Sparking meaningful
dialogue**

Henriquez Partners proposes a development housing about 1000 displaced refugees in multiple locations throughout the city. The firm "aspires to spark a meaningful dialogue about the issues affecting all cities and our collective obligation to create inclusive and engaged communities where all are welcome and belong.

At first glance, the architectural project may appear to be a modernized take on refugee housing, but there's much more to it than meets the eye. It lays the groundwork for a novel economic model that

proposes a new way of seeing shared space.

As Henriquez Partners' manifesto explains, the project would be funded through a condominium vacation home timeshare model, a sort of sharing of ownership rights and wealth. This would "leverage the power of the development community to provide social benefit to [those] who have less."

The project would go by a 100 percent non-profit model, meaning that all the sales revenue of the condominium units would fund the refugee units. Mixed-use developments in Vancouver have been a running theme for Henriquez Partners, and *GHETTO* would be no different, providing compact housing for hundreds of refugees, complete with amenities such as banks, cafes, grocery stores, and even childcare spaces, which are desperately needed in Vancouver.

As Vancouver and the surrounding region is suffering from a serious housing supply shortage resulting in soaring costs, building more refugee housing and hotels can also ease pressure off local units, by reducing the need for short-term rentals and Airbnbs. ✍

For more information, visit www.museumofvancouver.ca

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