

# The Source

forum of diversity

The Source – www.thelasource.com – Since 1999

## Exploring horror, romance, and the North at the Vancouver Writers Fest

by LILLIAN LIAO

With the theme of connecting people through books, Vancouver Writers Fest returns for its 37th rendition from Oct. 21 to 27. Guest curated by Kim Thúy, the festival celebrates literature through 88 events exploring how books inspire readers in creating compassionate communities.

Korean-Canadian writer Yeji Y. Ham will share her debut novel, *The Invisible Hotel*, during the Scarily Brilliant: An Evening of Literary Horror panel on Oct. 22 at The Nest. Inspired by her grandfather's experience of the Korean War, Ham's novel explores grief, intergenerational trauma and unresolved fear.

"During the war, [my grandfather] endured torture, and he had no choice but to leave his home, leaving behind his mother, wife and four children, whom he never saw again," she says. "Growing up, I felt this invisible yet grappling tie that binds generations through shared heritage."

Through the five-year process of writing this novel, Ham found herself connecting with her protagonist's struggles to understand the shared heritage and trauma inherited from her



Photo by Fran Hurcomb

See "Writers" page 3 ▶ ▲ Pages from graphic novel *Degrees of Separation: A Decade North of 60* by Alison McCreesh.

**Persons Day**

Expanding definitions of personhood  
Page 4

October 18

Building intimacy with strangers  
Page 5

Revisiting a Chinese myth  
Page 6

**Visit The Source Online**  
[www.thelasource.com](http://www.thelasource.com)  
 Twitter/Facebook: **thelasource**

## Issues and Ideas

# To meet climate targets, we must prioritize sustainable procurement

Do you know how the printer at your office was purchased? Or the materials for the road you take to drive home? Or what prompts your city or town to boast about its zero-carbon buses over its old fleet of gas-line buses?

From 2022-2023, per capita spending by federal, provincial, territorial and local governments combined was \$24,225 per Canadian. Do everyday citizens understand how much of this total \$950 billion was spent in line with our values – from children's education to healthcare to roadworks and more?

The truth is, not very much. Certainly, not enough.

Our modern industrial economy has historically focused our procurement practices on the "tyranny of the lowest price," and in Canada, this rarely includes any sustainability criteria. On the occasions when we do include sustainability, the criteria are weak, and sustainability is often not considered in the scoring of the bid or weighted very low against other considerations.

This sends a clear signal to suppliers that sustainability performance of the supplier and the services or goods provided, is unimportant. It's time we prioritized sustainable procurement – and fast.

short of the projected requirement of \$140 billion per year.

Sustainable procurement could have a profound impact on climate change mitigation and climate adaptation and remains the simplest lever for all levels of government and blue-chip corporations to get right.

Here's how we can get there:

- **Prioritize local communities in large-scale procurement:**

Put local communities first. The focus on lower prices has led to procurement being offshored, even for commoditized products. Energy, cement, steel, plastics and often chemicals can often be produced cheaply offshore but producing them locally can help revitalize local communities and build national expertise and pride.

- **Small, immediate procurement signals are just as critical as large, long-term ones:**

Starting smart, articulating clear, complete and unambiguous procurement mandates that progressively increase sustainable consumption from today to 2030 create critical market signals to kickstart the

most hydrogen, fuel cell, CarbonTech, and green chemical suppliers are still extremely small in volumes they can deliver in the market. These volumes should still be absorbed quickly to encourage scale.

- **Procurement is the new Skunkworks:**

World-changing tech solutions can start from anywhere be it in a garage or a remote research lab and innovators are now rightly celebrated for their resourcefulness. We need a similar view on creative and innovative procurement, championing it as an essential pathway toward sustainability.

- **Public procurement needs to see itself as a market mover vs. price taker:**

Mandate procurement to consider many important factors, such as sustainable infrastructure, innovation and long-term consequences, including best value, before taking initial price into account.

Procurement has too often been a race to the bottom. Price matters but it cannot be the first (and only) thing that does.

A mandate of adopting new technologies in low-risk areas to accelerate the energy transition on five per cent of the budget would be both financially and practically feasible. One study found that even doubling the price paid for cement or concrete from a sustainable source would only impact total project costs by less than two per cent, with positive long-term sustainability outcomes.

Our values shape who we are. If we are going to realize a net zero future, we need to deeply consider what we value and what it's worth to us.

We are faced with fundamental questions on how the world's largest institutions view price and value, and the interplay between them. Let's empower our procurement professionals with organizational and societal backing to make the necessary changes and get on with tackling the wicked problems of our time through the power of sustainable procurement. ✍️

FRANCES EDMONDS is the Head of Sustainable Impact at HP Canada.

APOORV SINHA is the founder and CEO of Carbon Upcycling Technologies based in Calgary.

Source: QUOIMEDIA.COM



Photo courtesy of Quoi Media

▲ There exists a need for Canada to develop sustainable procurement practices.

Canada is significantly behind on its 2030 emissions reduction targets – an international commitment. According to the Climate Change Performance Index, Canada ranks 62nd in the world on climate action and energy transition, behind Indonesia and Uzbekistan. While policies on energy transition are being debated, billions of dollars are allocated, every day, on products and services that could be helping us realize our low carbon future now.

The government is not alone – large multinational organizations have also avoided the urgent need to bring sustainability mandates into their day-to-day procurement activities. Total government and private investment on net-zero initiatives in Canada is roughly \$25 billion, well

mobilization towards a circular economy, just like it did for renewables and biofuels.

2030 targets for procurement standards do not do enough, take too long to roll out, and fall into the middle management "valley of death."

- **Meet sustainable technologies where they are:**

Flexible procurement standards that allow adoption at small volumes can be instrumental in helping startups build sustainable business cases for large scale adoption.

Often procurement ships are so big that they can immediately overwhelm green product suppliers. For example,



## Errata

Volume 25, Issue 06

Touching base with experience: Tactile Memories makes the abstract tangible

The article inaccurately states that the artist talk is happening on Sept. 26. The talk occurred on Sept. 28. The article also inaccurately references "rock canvas" when the accurate description is "raw canvas." We apologize for these errors.

## Join The Source

We are always looking for layout artists, photographers, illustrators, journalists and copyeditors. Email your resume, cover letter and work samples to [info@thelastsource.com](mailto:info@thelastsource.com)

THE SOURCE – LA SOURCE MEDIA INC.

THE SOURCE NEWSPAPER

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

Office  
204-825 Granville St., Vancouver, BC

Telephone (604) 682-5545  
Email [info@thelastsource.com](mailto:info@thelastsource.com)

[www.thelastsource.com](http://www.thelastsource.com)

Founding Publisher and Editor-in-Chief  
Mamadou Gangué

Deputy Editor (English section) Lillian Liao  
French Local Journalism Initiative Coordinator  
Paul T. Tshilolo

Art Director Laura R. Copes  
Copy Editors (English) Frank Abbott, Deanna Choi,  
Melodie Wendel-Cook

Senior Copy Editor (French) Louise T. Dawson  
Executive Assistant Kevin Paré

Website Coordinator Pavle Culajevic  
Website Sepand Dyanatkar, Vitor Libardi,  
Silvia Pascale

Social Media Nathalie Astruc, Sava Rozsnyai

Editorial Content Advisors Denis Bouvier,  
Alexandre Gangué, Monique Kroeger

Contributing Editor Simon Yee

IT Helper Amir Karimian

Illustrator Joseph Laquerre

Writers Marc Béliveau,  
Apsara Cordonnier, Sandrine Jacquot, Ashley  
Kim, Amélie Lebrun, Suzanne Leenhardt, Xiao  
Qing Wan, Lin Weaver, Helen Wu, Kylie Xi, Simon  
Yee, Robert Zajtmann

Translation Barry Brisebois, Louise Dawson  
Distribution Joseph Laquerre, Kevin Paré

Photo credits for front cover

Page 4: Courtesy of the Government of Canada

Page 5: Courtesy of Rhea Tregebov

Page 6: Courtesy of Katrina Kwan

LEGALITIES

The Source shall not be liable for slight changes or typographical errors that do not lessen the value of an advertisement. The Source's liability for other errors or omissions in connection to any published advertisement is strictly limited to the repeat of the advertisement in future publications or for the refund of any monies paid for the advertisement. We welcome appropriate, unsolicited editorial submissions if accompanied by the author's real name, address and telephone number. The author should retain the original as we cannot return submissions without prior agreement, nor does submission guarantee publication.

For advertising call: (604) 682-5545



# Digital technologies mark UNESCO's 2024 Global Media and Information Literacy Week

by SANDRINE JACQUOT

**The United Nations Educational, Scientific, and Cultural Organization (UNESCO) will commemorate Global Media and Information Literacy Week from Oct. 24 to 31. This event has been celebrated annually since 2011, highlighting the need to increase digital media and information literacy. This year's event explores the theme of how new technologies, including generative artificial intelligence (AI), impact public information distribution.**

"Being news literate is challenging in the current media environment, where content is produced, shared, and interpreted by various users inside and outside of journalism and the boundaries are blurred between news and other types of content," says Ori Tenenboim, assistant professor in the School of Journalism, Writing, and Media at the University of British Columbia.

## A complex digital landscape

Tenenboim says that these boundaries between news and

other content are blurred on social media as all different types of content may appear on a timeline or in a newsfeed. He further notes that the addition of multiple platforms, applications, and access points for news makes it more difficult for one to become media and information literate.

"Even though young people tend to use social media frequently, it doesn't necessarily mean that they are highly news literate," says Tenenboim.

He points to the different facets of news literacy, such as



▲ Ori Tenenboim

recognizing political bias and identifying sponsored posts. In fact, UNESCO's definition of consumer's media and information literacy includes not only skills to critically assess news and content, but also understanding digital rights and how to thoughtfully contribute content.

"Research has shown that young people from more vulnerable socioeconomic backgrounds are more likely to lack such skills," Tenenboim adds.

## Adding in artificial intelligence

The digital landscape is not only complicated to navigate – it is also everchanging. As technologies like generative AI become commonplace, media literacy skills and user empowerment are all the more important to discern AI from human-made content, according to a 2024 UNESCO policy brief.

"Artificial intelligence could make it more difficult even for experienced news users to identify manipulations and to distinguish between true and false," Tenenboim says.

The UNESCO policy brief further notes how AI can help expedite content production and increase access to information, but it also poses serious risks of proliferating misinformation and breaches of data privacy. Tenenboim states that we are now seeing the risks of generative AI unfold in the context of elections around the world as well as the wars in Ukraine and the Middle East.

"I think that more could be done to help news users to critically assess content they are exposed to," Tenenboim adds.

## Media literacy policies in practice

With many players involved in news consumption, from large media corporations to independent digital journalists, and various communication filters, such as sponsored content, navigating today's information environment is complicated. While resources educating digital media consumers do exist, Tenenboim emphasizes that this media literacy responsibility is also shared with both news producers and digital platforms.

"News outlets could be more transparent about sources on which they rely and the news production process, including by explicitly acknowledging what they don't know and based on what different factual claims are made," he adds.

To navigate AI and media content, both traditional newsrooms and digital platforms are developing policies and practices. To support its digital literacy initiatives, UNESCO is also offering tools to help consumers discern AI in their everyday media and information content.

"Digital platforms may further experiment with ways to label manipulated content or claims that have been debunked by reliable actors," Tenenboim says.

For more information on UNESCO's Global Media and Information Literacy Week, see <https://www.unesco.org/en/articles/celebrating-global-media-and-information-literacy-week-2024>

For more information on the UNESCO policy brief, see <https://unesdoc.unesco.org/ark:/48223/pf0000388547.locale=en>

## ► "Writers" from page 1

country's history. She notes how her own lingering fear of the Korean War resurfaced, resulting in an unplanned Gothic horror narrative.

"Looking back, I do see that those frames are actually really perfect for this book," she says. "The dark undercurrents of the Korean war, its atrocities, its lingering and pervasive fear of the invisible conflict fit so well in this horror and Gothic framework."

She highlights the use of space to represent characters' repressed psychological states as a key gothic element in *The Invisible Hotel*. Combined with horror details, such as a scene with a bathtub of bones, her protagonist is forced to confront past traumas – even those that may be invisible at first glance. For Ham, unearthing the past is crucial to forming connections through literature.



▲ Yeji Y. Ham.

"I do see writing as an intergenerational bridge," she says. "It connects the past and the present, and it's also a place where the voiceless and the people who are forgotten are brought to the surface again."

One of these uncommon narratives lies in her character Ms. Han, a homesick North Korean escapee struggling to resettle in South Korea. Ham hopes that her work provides readers with a token – be it an image, phrase or sentence – that they can reflect upon.

## Deciding to choose

UK-based writer Holly Gramazio brings her debut novel *The Husbands* to the panels, *Romancing the Page*, on Oct. 22 at the Revue Stage and Good Reads on Oct. 25 at the Waterfront Theatre. Combining romance and comedy, Gramazio's debut novel explores decision-making, identity and relationships through an inventive premise – an attic that generates husbands.

"[*The Husbands*] is about the way our circumstances, friends and partners affect who we are and how hard it is to tell what the core version of ourselves is and what it means to share our version with someone," she says.

Gramazio, who has a background in game design, has long been interested in exploring how characters interact in relationships beyond that initial stage of excitement. While she first played with the theme through game writing, the idea culminated into *The Husbands* following her curiosity towards

the attic's significance in British culture.

"I ended up setting [the game idea] aside, only to come back to it a few years later with the idea of the attic and this image of someone standing in the landing beneath the attic with the ladder coming down," she adds, noting that attics are uncommon in her home country of Australia.

For Gramazio, a relationship's later stages are distinctly different from their beginnings because of their potential rippling effects on one's direction and identity. While *The Husbands* contains romance and comedy,



▲ Holly Gramazio.

she emphasizes that it is not a romantic comedy because it does not follow the genre's conventional trope of a destined couple. In contrast, the novel investigates the challenges of making a choice when there isn't a clear correct one.

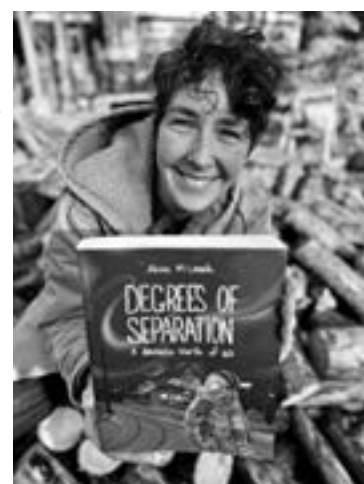
"Most of the time there are some good options, some bad options, some middle options

and probably most of the good options would be fine" she says. "There isn't a single best way to live your life, but you've got to pick anyways."

## Mapping the North

Alison McCreesh, author of the graphic novel *Degrees of Separation: A Decade North of 60*, will share her stories of the North during The Craft of Graphic Novels panel on Oct. 22 at Waterfront Theatre and the Blending Genres: VMI Betsy Warland Between Genres Award panel on Oct. 26 at The Nest. Drawn from her personal stories of living and traveling around the circumpolar arctic, her graphic novel embodies a surprising turn in genre: that of memoir writing.

"It would never have crossed my mind to write a memoir in the traditional sense, to sit down and, in prose, write a book," she says, noting that the graphic novel format made it possible



▲ Alison McCreesh.

to share her stories through humour and anecdotes.

Having grown up in Quebec, McCreesh was first exposed to graphic novels from the Franco-Belgium tradition. In her late teenage and university years, she became more attracted to the genre through works that combined the personal with the informative. Personal narratives, for McCreesh, are channels to exploring places and topics outside of ourselves.

"[*Degrees of Separation*] is intimate in the sense that these are the stories that are happening to me," she adds. "But at the same time, bringing together the historical context. You end up touching on themes like colonialism, resource extraction, militarization of the arctic and climate change."

An example of this blended storytelling is her portrayal of visiting Nunavut's Resolute Bay, where the Canadian government forcibly relocated Inuit people from Northern Quebec as a military strategy. With awareness of the North's history and present vulnerability to climate change, McCreesh hopes that readers recognize its diversity – in landscapes, languages, cultures, demographics and even climates.

"Once you are connected to something in a more personal way, it becomes less abstract," she adds. "If I can get the North and the people who live there slightly more on people's radar, then that'll be a win."

For more information, see [www.writersfest.bc.ca](http://www.writersfest.bc.ca)

# Beyond Persons Day: Women of colour and gender equality

by XIAO QING WAN

Canada has made significant strides in advancing gender equality over the years, and one of the key milestones we commemorate is Persons Day, celebrated on Oct. 18. It recognizes the 1929 decision from Canada's highest court of appeal to include women in the legal definition of "persons," laying the foundation for women's greater political participation. However, this decision notably excluded women of colour, including Indigenous women and women of Asian descent.

According to Sunera Thobani, professor in the Department of Asian Studies at the University of British Columbia, the result has been an uneven narrative about the advancement of women's rights in Canada. She argues that there needs to be a greater focus on the rights of women of colour and more support for their progress.

## An uneven narrative about the rights of women

"Middle-class white women secured their own personhood and their rights in this transformation that took place in 1929," Thobani says. "But what's important is that the white women who fought for this right didn't even think of [women of colour] as real women."

Her perspective highlights how women of colour, including those from Indigenous and

*dian Encyclopedia*, even when the right was legally granted, other factors, such as regional

determines who is considered a "real" Canadian – those of British, French or European

they are often marginalized, as these movements typically privilege whiteness, which fur-

“Certainly, there have been many changes, but these inequalities amongst women continue to be reproduced.

*Sunera Thobani, professor in the Department of Asian Studies at the University of British Columbia*

Asian descent, did not obtain the right to vote until much later. According to *The Cana-*

isolation, made it difficult for them to exercise this right. The professor emphasizes that despite the existence of feminism in Canada, these women were not included in the legal understanding of women as persons.

"Since then, [they] have been fighting against this racialisation that is embedded in the structure of citizenship [as well as] the feminist movements in this country," she adds. "Certainly, there have been many changes, but these inequalities amongst women continue to be reproduced."

## The root of the issue

One of the biggest issues faced by Canadian women of colour, Thobani argues, is that they are often alienated and seen as outsiders despite holding Canadian citizenship. She explains that Canada continues to define itself through its British and French colonial heritage, which

descent. This marginalization of non-white groups lays the groundwork for ongoing discrimination and injustices against women of colour.

"Many are second- or third-generation [Canadians]," she points out. "Yet, in state discourses, political terms, and social terms, they get constructed as immigrant communities."

Even though Canada embraces multiculturalism and celebrates its diverse heritage, Thobani argues that the concept often masks ongoing racial inequalities. Racial hierarchies and discrimination continue under the guise of cultural diversity, reinforcing systemic challenges.

She contends that the struggles women of colour face are deeply intertwined with broader systems of racial and gendered discrimination that persist today. Even within gender equality movements,

ther exacerbates the exclusion and marginalization of women of colour.

When asked about her hopes for her students, Thobani wishes that they understand racialisation as a historical process. She encourages students to recognise how racial hierarchies are constructed and to see how these same patterns continue to be perpetuated today.

"I hope my students will learn from the [historical struggles] of women of colour and Indigenous women," she says. "And [I hope] they try to think about how they might advance 'this resistance' in their own lives, careers, and academic and professional work." ✍

For more information on Persons Day, see <https://www.canada.ca/en/women-gender-equality/commemorations-celebrations/womens-history-month/persons-day.html>



▲ Sunera Thobani.



www.metrotheatre.com

OCTOBER 11 - NOVEMBER 2, 2024

THE  
WOMAN  
IN  
BLACK

BY STEPHEN MALATRATT  
BASED ON THE NOVEL BY SUSAN HILL

METRO THEATRE

DIRECTED BY BERNARD CUFFLING



Tregebov's *Talking to Strangers*

# An exploration of human interactions and connections

by ASHLEY KIM

What determines whether an attraction is harmful or benign? Acclaimed poet and writer Rhea Tregebov's 8th collection of poetry, *Talking to Strangers*, reflects her ongoing fascination for human interactions. Tregebov – in conversation with poet and lecturer Sheryda Warrenner – will be discussing her book (Oct. 16) at UBC's Green College.

"The filter of language has always seemed to me the best way of understanding human experience, understanding how we are with each other, understanding the natural world," Tregebov says.

Her new collection observes current affairs, love, mortality, tastes, and its titular experience – talking to strangers. It is also a heartfelt elegy dedicated to Tregebov's late sister.

**More than just an anecdote**

Tregebov's interest in poetry stemmed from high school, where she discovered her affinity for dwelling on the present and observing small, daily moments.

"I think I'm more interested in moments and interior experiences, than in what happened [sic] next," she says.

For her, the work is "more than just an anecdote." She strives to accomplish something unique and different for each poem, and raise questions about social interactions. Warrenner hopes to create a space for Tregebov to share her poetry and give context to her as a poet.

"She has such a beautiful sensibility, her own style of poetry, that I find really moving and contemplative. I want to hear from her about the poems, the

Tangle," dated 2021, her interaction with a stranger is indirect, yet still impactful.

"In many cases, it's a moment of trust, in treating a stranger like not-a-stranger, but there's one in which I'm eavesdropping on a woman at a café; I never talked to her, but my approach to her changes," the poet says.

**Human experience and connectivity**

Tregebov and Warrenner share a fondness for finding the surprises in daily moments rather than dramatic events.

"We look at the quiet moments in life and see that if we spend more time with them, discoveries can be made," Warrenner says.

At the center of Tregebov's poems lies her curiosity about 'how people are with each other.'

"Why we are the way we are? What does it mean to be human?" she says, adding humorously, "A very narrow small question."

Tregebov and Warrenner's conversation will discuss this idea of human connections and how it is augmented by simple, daily interactions with people unfamiliar to you. At this event that will host an audience of strangers, the poet hopes to engage with dialogues that already exist in the thoughts of the audience members and connect with their own fields of interest.

"It's in those unexpected connections where we open up our understanding of the world, and there's an opportunity for new ideas to come through," Tregebov says.

THE ROGUE FOLK CLUB PRESENTS

# Brandon Isaak

## and the Saints of Swing

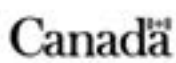
2024 Juno Award Nomination for Blues Album

Sunday, October 27 at 8pm

Live in the Hall and Livestreamed

Mel Lehan Hall at St. James - 3214 West 10th Ave

[www.roguefolk.com](http://www.roguefolk.com)



LIQUID AMBER TATTOO & ART COLLECTIVE PRESENTS:

## WITCHES OF VANCOUVER ART SOCIAL

ART MARKET | DOOR PRIZES  
FLASH TATTOOS | CASH BAR

OCT 26 | 7-10PM | FREE ENTRY  
902 COMMERCIAL DRIVE

SHOWCASE BY MATIA MEYER



▲ Rhea Tregebov.

making of the poems, and the context of the poems – talking to strangers," Warrenner says.

*Talking to Strangers* is divided into six sections, with each section centered on different themes and inspirations. The ten poems under the section "Talking to Strangers" are all inspired by the poet's genuine conversations and encounters with strangers over the span of 11 years. The conversation from her first poem "Talk: White Night" took place in summer of 2011, in a bar in Whitehorse, Yukon. In her other poem "Talk:



▲ Sheryda Warrenner.

Even for those who are unfamiliar with poetry or have yet to read Tregebov's works, Warrenner believes anyone who is looking to find company, or a community should join the upcoming event.

"Poetry can be great company," she says.

For Tregebov, she invites all who are curious about strangers, conversation and poetry to attend.

"I hope that the discussion will stimulate questions in their minds, or even complicate questions that they already have" she says.

For more information about the event, visit: <https://greencollege.ubc.ca/civcrm/event/info%3Fid%3D1762%26reset%3D1>

Photo by Jackie Dives

Photo by Belle Anceille



Photo courtesy of Katrina Kwan

▲ Katrina Kwan.

# Red string and the threads of fate

Chinese myths in Katrina Kwan's fantasy debut

by HELEN WU

Being fully immersed with Roman and Greek mythology as a youth, Vancouver author Katrina Kwan searched for more exposure to the culture behind her Chinese heritage. Kwan will bring *The Last Dragon of the East* to the Vancouver Public Library's central branch on Oct. 16 and join in conversation with author Sarah Suk.

"As long as we follow our hearts and do the right things, we will

Vancouver as a first-generation Canadian, she grew up with a western education.

"I stumbled upon the red thread of fate. I was aware of it, from the anime I watched as a kid, but didn't know the origins of it," she says.

Wondering about what stories her Chinese parents read and listened to when they were growing up, she decided to explore on her own.

"Doing my research, I found out one version of the original myth. I thought, I don't know if I can retell the specific myth be-

“ This book is more than just a romance. It's an adventure.

Katrina Kwan, author of *The Last Dragon of the East*

hopefully end up feeling at home – not only with ourselves but with people around us," says Kwan, about her debut story.

Writing *The Last Dragon of the East* allowed Kwan to achieve her goal of diving into her own roots. She hopes readers not familiar with these myths will be intrigued to learn more.

### Invisible red thread

The invisible red thread is not a superstition. It is a romantic East Asian belief that stems from a Chinese myth about love and fate. And it is the core of Kwan's fantasy tale, but it didn't come to her naturally. Born and raised in

cause it's so short, but maybe I can use it as a building block in my own world," she explains.

Although the red string is invisible in the original myth, the protagonist in her story, Sai, was born with the ability to see these threads between soulmates. It becomes his superpower to be a matchmaker. However, his own thread is always grey and unknown to him, until one day it finally starts to move when he goes on a challenging journey to hunt down a dragon.

"This book is more than just a romance. It's an adventure," points out Kwan, "It's about understanding our place in the world."

She describes her main character Sai as someone "relatable, often using humour as a defense mechanism." And while most male figures in fantasies are tough and strong, Sai's unusual softness – not a weakness – brings out a new but equally powerful definition of masculinity.

Kwan has just finished another fantasy which also incorporates Chinese myth, *The Legend of the Nine-Tailed Fox*, a dark story inspired by the myth of Houyi and the Ten Suns. ✍

For more information about the Vancouver Public Library event, see <https://vpl.bibliocommons.com/events/66c36e5c7cf6463600e36012>

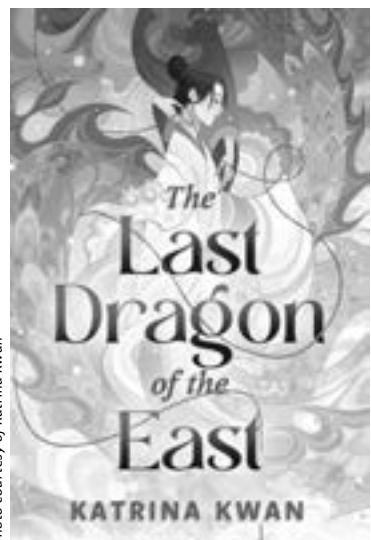


Photo courtesy of Katrina Kwan

# ROY FORBES

"A HIGH KEENING VOICE THAT HAS NO EQUAL IN POPULAR MUSIC."  
- TORONTO STAR

Friday, October 25 at 8pm  
Live in the Hall and Livestreamed  
Mel Lehan Hall at St. James - 3214 West 10th Ave  
[www.roguefolk.com](http://www.roguefolk.com)



21st Annual Downtown Eastside  
**Heart of the City Festival**  
OCTOBER 30 TO NOVEMBER 10

**RACISM AND HATE HURT US ALL**

Place your ad in The Source newspaper or on our website  
[info@thelasource.com](mailto:info@thelasource.com)

SFU's celebration of Italian culture

# The journey from printmaking to AI

by KYLIE XI

Simon Fraser University's (SFU) Department of World Languages and Literatures, in collaboration with the Italian Chamber of Commerce in Canada – West, is hosting Italian Culture and Books: The World Between the Lines on Oct. 18 at SFU Venture Labs. Celebrating the 2024 Week of Italian Language in the World and Italian Design Weeks, this event traces the evolution of Italian printmaking and typography.

"It's about finding ways for innovation to enrich and extend the legacy of Italian craftsmanship in the modern world," says one of the event's speakers, Dionysios Arkadianos, SFU's digital learning specialist.

The event also explores how Italy's printmaking legacy intertwines and extends modern language learning, including the use of artificial intelligence (AI) technologies. It further highlights the contributions of Italian language and culture to the broader, global society.

## An Italian legacy in printing

"They are transferable, and they have been transferred many times over since their origin, which is one of the wonderful things about Italian culture; [it] permeates many other cultures that is part of a global vocabulary, whether it be [in] design, printmaking, culinary, unique sciences, [and] so on," Arkadianos says.

The event's keynote speaker, Enrico Tallone, inherited the love and expertise of printmaking from his father, Alberto Tallone. Alberto is widely recognized for having developed the "Tallone typeface," which remains exclusive to his family's press. Raised in this family of craftsmen, Enrico's passion for letters and printing emerged early on.



▲ Enrico Tallone.

"Innovation is a publisher's daily bread, since each new translation, every new line of poetry he publishes, represents the latest frontier of contemporary thought," says Enrico.

Enrico understands the significance of typography in transmitting culture and communication. Adapting to the contemporary with a myriad of innovations, he treats each title as a work of art – distinctive in format and style. His continual exploration in editorial design keeps his work creative while preserving the ancient roots of Italy's typographical heritage.

## New frontiers in learning

The event will also showcase

SFU's exploration of incorporating AI into literature learning and translation, while acknowledging its limitations. It does so by featuring a student project from an advanced Italian course that engages AI technologies, like Chatgpt and DeepL, to research Dino Buzzati's *Incontro Notturmo* for conducting applied learning.

"What expectations it created, and how these expectations came to fruition or not, and how things have been tempering as we approach a more rationalized implementation of AI in different aspects of learning, even in literature and translation," says Arkadianos.

Students apply AI-based prompts to translate texts, summarize content, and analyze characters and themes. Comparing the results driven by different prompts, they then develop a group idea to envision the possibility of AI technologies in the framework of foreign language learning. One limitation of AI has already emerged.

"A cultural insight that has been discovered over the course of our preliminary research has been the specific dialect of this literary piece," says student Eric Dye, who is minoring in Italian. "The difficulty with the AI has been the 'incorrect' translation of region-specific terminology."

With respect to cultural traditions, Arkadianos suggests a cautious introduction and implementation when using new technologies in learning. Event coordinator Vlad Vintila adds that attendees might have the opportunity to appreciate some rare Renaissance books, specifically illustrated epics.

"I foresee, that these new technologies, at some point, will start to transform in order to complement the traditional way," Arkadianos explains.

For more information, see <https://events.sfu.ca/event/41667-italian-culture-and-books-the-world-between-the>

Photo by Ottavio Atti



October 8–29, 2024

## Cultural Calendar

by SIMON YEE  
CONTRIBUTING EDITOR

I hope everyone's having a great start to October! For me, the cool autumn air is the most soothing – perfectly balanced, not too hot or too cold. You can almost watch the leaves change colour day by day as they turn brown and gently fall from the trees. Plus, there are plenty of Fall events to enjoy, so why not take a look at the ones listed below?

\* \* \*

**Betrayers**

Fridays & Saturdays  
until Nov. 2, 7:30 p.m.  
[www.theimprovcentre.ca](http://www.theimprovcentre.ca)

Join the Improv Centre for an evening of deception, deceit, lying and laughter! Venture into a competition fuelled by falsities and faux-friendships, where improvisors use their wits to convince you they should be the last performer standing! For tickets, showtimes and more information, visit the Improv Centre's website.

\* \* \*

**Eighth Annual Vancouver Outsider Arts Festival**

Oct. 11–13  
[www.voaf.ca](http://www.voaf.ca)

Celebrate the opening of the Eighth Annual Vancouver Outsider Arts Festival – an event that's free and open to the community, inviting everyone to come together and celebrate this year's exceptional artists! Attendees will be able to have a sneak-peek of over 400 artworks on display in the exhibition hall, before moving into the theatre for talks, and performances by Terreane Derrick and M'Girl Music. The grand opening event is not just a celebration; it's an invitation to step outside the confines of convention and embrace the unfiltered beauty of artistic diversity. For more information, check out the festival's website.

\* \* \*

**Canyon Frights**

Oct. 11–31  
[www.capbridge.com/events/canyon-frights](http://www.capbridge.com/events/canyon-frights)

Looking for Halloween activities in Vancouver that the whole family can enjoy? Then look no further! Take a thrilling journey through Capilano Suspension Bridge Park's Canyon Frights – if you dare! Step into the frightful forest and meet your haunted hosts, Elizabeth and Mac, the former owners of Capilano Suspension Bridge Park. The spirited duo will pop up throughout the park, adding a spooky charm to your visit. For more information, check out their website.



▲ Agustina Videla's Social Tango hits the DanceHouse stage from Oct. 24 to 26.

\* \* \*  
**Latin American Heritage Month**  
Oct. 15–Nov. 3  
[www.latincover.ca/lahm](http://www.latincover.ca/lahm)

Celebrating Latin American Heritage Month in British Columbia for the sixth year, Latincover presents a mix of artist performances, art exhibitions, workshops, forums and events in person and online to honour Latin America's rich culture and its influence in B.C. and Canada. Check out the Latincover website for more information.

\* \* \*

**Copy/Paste Culture**  
Oct. 18, 6 p.m.  
[www.fingerprintgallery.ca](http://www.fingerprintgallery.ca)

Fingerprint Gallery will present *Copy/Paste Culture*, the highly anticipated debut solo show of Julian Thom opening on Oct. 18 at 6 p.m. Julian Thom's debut solo show will present a vibrant exploration of repetition, transformation and the influence of patterns in contemporary art. Drawing from people and places that have shaped his experiences, Julian employs an iterative process that brings depth and familiarity to his work, inviting viewers to reflect on the broader implications of "copy and paste" in society. Check out the gallery's website for more information.

\* \* \*

**UBC Apple Festival**  
Oct. 19–20  
[www.botanicalgarden.ubc.ca/news-events/events-activities/apple-festival](http://www.botanicalgarden.ubc.ca/news-events/events-activities/apple-festival)

UBC Botanical Garden's Apple Festival is back celebrating one of B.C.'s favourite fruits! This family-friendly day out at the garden includes the sale of over 33,000 pounds of apples – all listed by variety and grown right

here in British Columbia. At the event, you'll find a myriad of local food vendors, a Children's Area, and the always popular Tasting Tent. New this year, Cooking Demonstrations! The Apple Festival is a fantastic opportunity to explore the versatility of this delicious fruit.

\* \* \*

**Social Tango**  
Oct. 24–26, 8 p.m.  
[www.dancehouse.ca/event/videla](http://www.dancehouse.ca/event/videla)

In milongas (sites where tango is performed) disparate groups of people come together in an embrace of sensuality, beauty and connection. Choreographer Agustina Videla invites dance lovers around the globe to experience an evening of this incendiary, immersive dance, sharing the value of social dance and inspiring individuals to join the

**Yaga**  
Oct. 24–Nov. 2  
[www.gatewaytheatre.com/events/yaga-2024](http://www.gatewaytheatre.com/events/yaga-2024)

Don't miss *Yaga* by Kat Sandler, the perfect show to immerse yourself in the Halloween spirit! The mysterious disappearance and suspected murder of a college bad boy leads a local small-town sheriff, a young private detective, and an unsettling university professor into a labyrinth of secret lives, ancient magic and multiple suspects. *Yaga* is the re-envisioning of a legendary folk anti-hero through Sandler's razor-sharp feminist wit. Part thriller, part comedy, part nightmare fairy-tale, *Yaga* leads us into an unforgettable world of trickery and revenge – just in time for Halloween! Please visit the Gateway Theatre's website for tickets and more information.



▲ Kat Sandler's Yaga takes over Gateway Theatre from Oct. 24 to Nov. 2.

dance floor. *Social Tango* offers a space for spontaneous eruptions of music and joy, transforming each venue where the work is performed into a timeless place where the past and present side up to each other in an evocative mix of reverberating symmetry and silken melancholy.

\* \* \*

\* \* \*  
**DanteNova: Music from Dante's Commedia**  
Oct. 25, 7:30 p.m.  
[www.earlymusic.bc.ca/events/dantenova-music-from-dantes-commedia](http://www.earlymusic.bc.ca/events/dantenova-music-from-dantes-commedia)

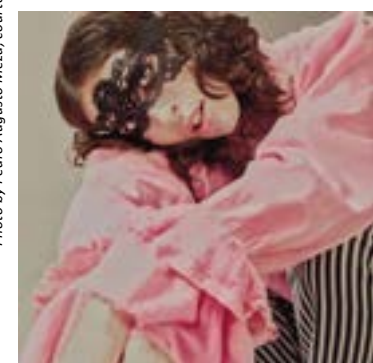
From the wailing cries and silences of Inferno to the angelic con-

certs of Paradiso, this programme revisits the pages of Dante's *Divine Comedy* where music resounds throughout. Dante wrote his Comedy around the time when a new musical style, the Ars Nova ("New Art") spread throughout France and Italy. La Fonte Musica, an ensemble whose artistic journey is to unveil the roots of the music composed during the transition from the Middle Ages to Renaissance humanism, takes listeners on a musical journey through the Ars Nova and Dante's timeless masterpiece, to Heaven from Hell. Check out the Early Music Vancouver's website for programme information.

\* \* \*

**Die Fledermaus**  
Oct. 26–Nov. 3  
[www.vancouveropera.ca](http://www.vancouveropera.ca)

An audience favourite since its 1874 premiere, *Die Fledermaus* remains the most-performed opera in the world for good reason. This vaudeville and farce-inspired comedy masterwork revels in effervescent odes to drinking, dancing, dining, laughing and, well, more drinking, while a madcap plot pinballs through masquerade



▲ Vancouver Opera brings a classic, *Die Fledermaus*, to its stage from Oct. 26 to Nov. 3.

and mistaken identities, romantic dalliances, pranks and payback. For tickets, showtimes and more information, check out the Vancouver Opera's website.



## Reach the growing FILIPINO COMMUNITY in British Columbia!

Advertise in *Dahong Pilipino*  
THE ONLY FILIPINO CANADIAN  
PRINT/ONLINE COMMUNITY DIRECTORY IN BC

604.737.8074 or 778.223.4394

  
MOBILE

  
PRINT

  
WEB

# 1

TIME ADVERTISING  
1 YEAR EXPOSURE

[www.dahongpilipino.ca](http://www.dahongpilipino.ca)