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forum of diversity

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Creating the new with old materials at the Eastside Culture Crawl

by AMÉLIE LEBRUN

Discarded items are getting a second life from artists embracing the past but creating a valuable new product. Upcycling – creative reusing of an unwanted object or material to produce an item of higher quality or value than the original – are modern designs that tell as much the stories of the collective pasts as they inspire new narratives through the eye of the beholder.

This year's Eastside Culture Crawl (ECC), happening Nov. 14–17 in open studios across the Eastside, is full of surprises and shines a spotlight on local talents, promoting "art for Everyone."

Different life backgrounds and choice of eclectic material creations allow artists – such as Arnt Arntzen, Corinne Leroux, and Sei Campbell – to showcase their thrills of creative discovery and stress the deeper meaning to them when choosing to work with upcycled or locally sourced material.

Fragment of stories

Arntzen (Paneficio Studios, 800 Keefer St.) uses a lot of reclaimed wood and upcycled aeronautical pieces found on his treasure hunts. The fragments of metal and wood found in Vancouver

allow his own artistic crawls to feel like he's fishing for new inspirations, and stories to tell through his craft.

"Looking for inexpensive materials to build metal furniture, [I] went to the scrap yard where I found many unusual objects that informed my pieces," the artist recalls. "I found my first aeronautical pieces like heli blades and propellers from a scrap yard near the airport."

From his 1980s artistic beginnings in Los Angeles up to the present in Vancouver, Arntzen has created and told many stories through his work.

This year's standout studio piece is "Adrift" – a challenge-



▲ Arnt Arntzen.

ing piece which forced the artist to make the best use of his problem-solving skills and his creativity. Made of reclaimed

mahogany and salvaged marine hardware – including an aluminum fishing float and stainless-steel standing rigging – this unique hall table marries the rich mahogany wood to shiny aluminum and steel.

Arntzen developed new techniques and honed some boat building techniques to complete this work. But the challenge of working with those unique materials is always rewarding, according to the artist.

"I want [the public] to learn one of the most sustainable things you can do is to design and build objects that will last many generations and not become dated," he says. "Because I use reclaimed materials they can continue to be recycled."

He invites others to join in the thrills of upcycling, giving a new breath of life to materials carrying stories of the past.

Creations of joy

Leroux of Awesome Sauce Designs (MAKERLABS, 780 East Cordova St.), makes pieces of art using stained glass, and a lot of colours to bring joy to others. For her, the challenge of telling new stories from fragments makes working with stained glass fascinating.

"I like that it's both technical and creative," she says. "I've al-

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▲ Corinne Leroux of Awesome Sauce Designs.



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thecinematheque.ca/euff2024

Commemorating Lebanese Heritage Month

Building a thriving Lebanese community

by RAHAT SANDHU

As Vancouver's multicultural landscape continues to evolve, the Lebanese community has woven itself into the city's fabric, leaving a remarkable legacy. With the return of Lebanese Heritage Month in November, Dr. Nick Kahwaji, the honorary consul at the Honorary Consulate of Lebanon in Vancouver, believes language is the key to preserving cultural heritage.

"Language is an open door to culture," he explains.

While the recent Israel-Palestine conflict has prompted the cancellation of Lebanese Heritage Month celebrations, the community is actively engaged

in fundraising efforts to support those affected.

A collective commitment

Dr. Kahwaji's own journey to Canada is a story showcasing

of the Lebanese Civil War taking force in Lebanon.

"The country accepted me, gave me a chance to learn English, and start working as a dentist," Dr. Kahwaji says, re-

Kahlil Gibran, erected at Simon Fraser University's Burnaby campus. This enduring tribute honours the renowned Lebanese American philosopher and poet, whose profound insights

authentic Lebanese cuisine to a wider audience.

"It's open only in Vancouver," Dr. Kahwaji points out, praising the restaurant for its authentic Lebanese fast food and coffee.

“Our children walk on two feet – one is Western culture and one is Lebanese culture.”

Dr. Nick Kahwaji, honorary consul of Lebanon

the resilience and adaptability of the Lebanese people. Arriving in 1989 with no intention of immigrating, he found himself unexpectedly staying due to the last phase

membering his early years in Canada.

He eventually became the President of The Lebanese Canadian Society of BC, an organization working to represent and support the local Lebanese diaspora.

"We were a group of people who wanted to put the community on a cultural track," he adds.

Together with the Lebanese community in Victoria, they established the World Lebanese Cultural Union's BC Chapter to connect young Lebanese Canadians with their heritage.

"We created a group for the youth – for our children who were born here – to get together, know each other and stay under the umbrella of Lebanese society," Dr. Kahwaji explains.

Under his leadership, the Consulate plays a pivotal role in promoting Lebanese culture and heritage. One notable initiative is the monument to

continue to inspire people worldwide.

Embracing duality

Despite the ongoing challenges faced by Lebanon, the Lebanese community in Vancouver remains resilient and hopeful.

"It's heartbreaking to enjoy and celebrate while our people are suffering back home," Dr. Kahwaji says, adding that the community has decided to keep celebrations to a minimum. "We will host two fundraising events, and we have proposed to Vancouver and Burnaby Public Libraries to offer Lebanese books in Arabic as a gesture to celebrate Lebanese culture."

The Consulate plans to hold a flag-raising event in Vancouver, and a Music Without Borders concert to celebrate Lebanese music.

However, the Lebanese presence in Vancouver continues to grow. The rise of Lebanese restaurants, such as the eatery Zaatar w Zeit, has introduced

According to him, the increasing demand for Lebanese ingredients has led to the growth of Lebanese shipping companies, further strengthening the economic ties between Vancouver and Lebanon. Dr. Kahwaji thinks that the presence of Lebanese businesses is now unmissable.

Most Lebanese immigrants in Vancouver are fluent in English and French, and the Consulate remains committed to promoting language and culture within their community.

"Our children walk on two feet – one is Western culture and one is Lebanese culture," Dr. Kahwaji says. "They need both cultures, they cannot walk on one foot."

This year the Lebanese community celebrates 136 years of presence in British Columbia.

For more information, see <https://lebanonembassy.ca/consulates.html>



▲ Dr. Nick Kahwaji.

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ways enjoyed puzzles. And it's like you're building a puzzle, but making the pieces."

She adds that the limitations induced by this common material – glass – makes the creation more interesting. It is like pushing the mind outside of the box to adapt to what material is available, and appreciating one's own creativity to make new works out of it.

"This can either be in the way that some of my work is cutesy and happy, and literally meant to bring a smile to your face," she says. "Or it can be in the way that the colours of the glass reflect and dance in the light to make beautiful images."

With a background in design and illustration, Leroux puts her experience, as well as her eye for colours and patterns in service of her passion. Getting into stained glass after taking a new class, she never looked back and now wants to share the bliss of this gratifying work with the rest of the city.

One of her recent works, on display during the 2024 Eastside Culture Crawl is also a tribute to the great city of Vancouver. "Majestic Leap" depicts an orca in front of the north shore mountains. The orca is pictured jumping in front of the mountains commonly referred to as "The Lions" on this colourful window panel.



▲ "Majestic Leap" by Corinne Leroux.

"The glass used to depict those mountains was donated to me, and came out of St. Andrews Church in North Vancouver," she explains. "I think it's kind of neat how the glass depicting the north shore was returned to the north shore in a way."

Newfound purpose

Campbell (432 Columbia Street) mends the past, giving it a newfound purpose, and sews together cultures and inspirations in wearable works of art. With close to ten years of experience designing and making clothing and accessories, Campbell found a new way to work on leather during the Covid-19 pandemic.

"Around the same time I started getting a lot of my grandparents' kimonos," he says. "I couldn't really do anything with them but wanted to celebrate them somehow."

Campbell took to his sewing machine and decided to line all the leather jackets he had made

for himself with the inherited kimono materials. This unexpected opportunity was the seed for his new venture: custom leatherwork.

"I'm a bit of a storyteller and that naturally translates to clothing that's been preloved," he adds. "How it ended up in your hands is an interesting thing to think about when you're getting dressed."

Campbell finds inspiration in both his daily life and his Japanese heritage, particularly the qualitative and simple methods of Japanese design. The designer wants to inspire other Vancouverites to pick up sewing again and find appreciation for this rewarding life skill and the work that comes into it.

"Chinatown has some cool places. I know we're rough around the edges, but there's cool stuff happening down here," promises Campbell, noting how the community is also very supportive. "There's a cool mix of



▲ Sei Campbell.

merchants and people of all ages that bring a special vibrancy to the area."

This is the 28th edition of the cultural event, and over 500 artists and designers will take part.

For more information on the Eastside Culture Crawl, the artists, the studios map and the hours visit: www.culturecrawl.ca

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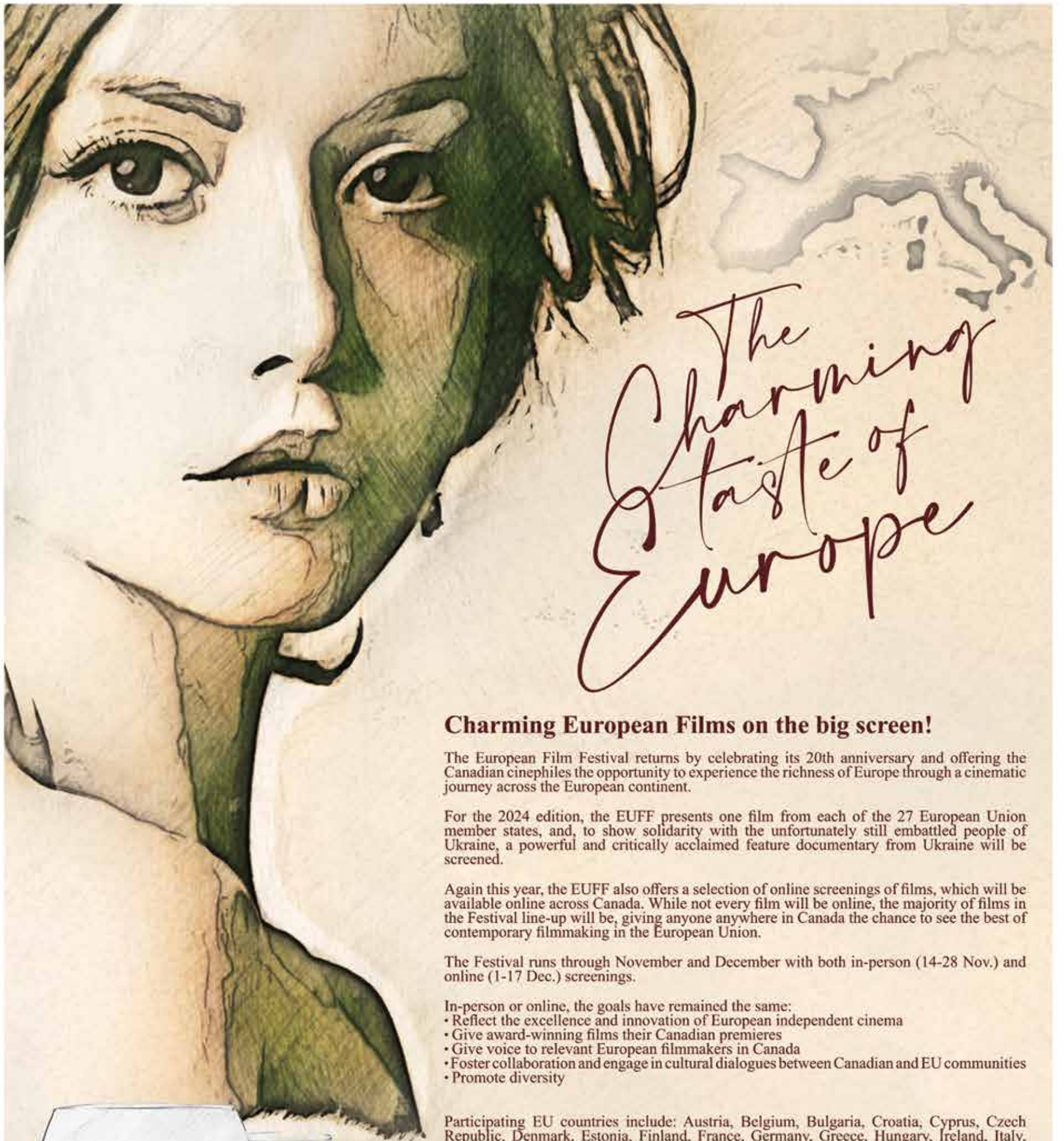
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The Charming Taste of Europe

Charming European Films on the big screen!

The European Film Festival returns by celebrating its 20th anniversary and offering the Canadian cinephiles the opportunity to experience the richness of Europe through a cinematic journey across the European continent.

For the 2024 edition, the EUFF presents one film from each of the 27 European Union member states, and, to show solidarity with the unfortunately still embattled people of Ukraine, a powerful and critically acclaimed feature documentary from Ukraine will be screened.

Again this year, the EUFF also offers a selection of online screenings of films, which will be available online across Canada. While not every film will be online, the majority of films in the Festival line-up will be, giving anyone anywhere in Canada the chance to see the best of contemporary filmmaking in the European Union.

The Festival runs through November and December with both in-person (14-28 Nov.) and online (1-17 Dec.) screenings.

In-person or online, the goals have remained 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
- Foster collaboration and engage in cultural dialogues between Canadian and EU communities
- Promote diversity

Participating EU countries include: 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.

Not to be missed: "The Charming Taste of Europe" is the Major Sponsor of EUFF 2024 and will host a wine tasting event at Spadina Theatre, on November 20th (7:30pm- 8:15pm), just before the screening of the Italian film "A Hundred Sundays".

See you at the movies!

About the Charming Taste of Europe

The Charming Taste of Europe is an EU co-funded campaign that introduces exquisite European products to the United States and Canada, such as Italian and French wine and fresh fruit from Greece. Products that showcase all of Europe's charm, beauty, culture, history, art, heritage, and unmistakable tastes.

The mission of The Charming Taste of Europe 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 (Italy), the Association of Imathias's Agricultural Cooperatives (Greece), and the Union of Sweet Bordeaux Wines (France). By celebrating the exceptional quality and diversity of European agricultural products, namely Italian wines, Greek fruits, and French wines, the campaign aims to enhance the culinary experiences of consumers and food professionals in Canada. Through its initiatives and events, "The Charming Taste of Europe" inspire a deeper appreciation for European flavors.



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A humanitarian response to resettling Gazans

by HELEN WU

“Canada’s Immigration Levels Plan 2024–2026 saw a significant decrease in immigration levels over the next three years, but that does not excuse Canada from fulfilling our humanitarian obligations,” says Katie Crocker, CEO of the Affiliation of Multicultural Societies and Service Agencies of BC (AMSSA).

By overseeing more than 90 member agencies and hundreds of community stakeholder organizations serving newcomers, AMSSA has supported asylum seekers from Syria, Ukraine, and now supports those coming from the Gaza strip.

“We are trying to understand the complexities for people who are trying to leave Gaza and how they make their way to Canada,” she says.

A challenging path

According to an Immigration, Refugee and Citizenship Canada

hold our international humanitarian commitments.”

Crocker highlights medical care as another major challenge in resettlement services. She notes that Gazans currently have limited health coverage under the Interim Federal Health Program for three months upon arrival; in contrast, Ukrainian refugees can receive additional health benefits through the Canada-Ukraine Authorization for Emergency Travel (CUAET) visa. Mental health supports for anyone fleeing conflict zones are accessed through organizations like Vancouver Association for Survivors of Torture (VAST).

“It’s been very quiet as to whether there’s going to be any additional funding or aid to support Gazans accessing settlement services,” Crocker adds.

In addition to human conflict and violence, Crocker emphasized that climate change, the impact of which has already started to show, will also drive humanitarian needs.

“We convene to discuss the current settlement infrastructure within the city because a lot of service providers operate in silos.

Manvir Aujla, manager of Research and Knowledge Sharing, Surrey LIP

(IRCC) press release, as of Oct. 5, 2024, 4,245 applications have been accepted into processing, 733 people have been approved to come to Canada and 334 people have arrived. Crocker explains that the financial and logistical barriers add to the difficulties Gazans face when fleeing the area.

“The Canadian government had initially put measures in place for temporary resident visas up to 1,000 and it’s now been increased up to 5,000,” she adds. “Getting everything in place to be able to come to Canada is so difficult that 5,000 at this point, when we’ve only seen 334 arrive, seems like it’s a really big deal.”

Following IRCC’s Oct. 16 announcement of financial assistance for Gazan asylum seekers, AMSSA, along with other settlement organizations, are coordinating resources to support their transition to Canadian life.

“We need to be able to be responsive for humanitarian movements due to climate emergencies as well,” she says. “It’s going to be a matter of time before the next big humanitarian movement is rooted in a climate emergency.”

Assessing resettlement needs and services

Alongside AMSSA, Surrey Local Immigration Partnership (LIP) is conducting research to identify community needs and gaps in their services for newcomers. Manvir Aujla, manager of Research and Knowledge Sharing at Surrey LIP, describes the need assessment as a twofold process.

“What are the needs and challenges that newcomers are facing in accessing those services, and how can we make sure there’s more of a coordinated approach for the services? We try to fill the gaps,” he says.

On one hand, Surrey LIP engages with the newcomers to understand their level of participation and satisfaction as well as potential barriers in accessing these services. On the other hand, the team closely works with their council members – direct service providers – to maintain an updated service map.

“We convene to discuss the current settlement infrastructure within the city because a lot of service providers operate in silos,” says Aujla.

The goal is to allocate resources effectively and avoid service duplication. The service map can help them visualize gaps, needs, challenges and areas of resource overflow. Once the assessment is completed, the IRCC will have a better idea of how to address those challenges and understand the nuances of those issues in each city.

For more information, see www.amssa.org and www.surreylip.ca



European Union Film Festival 2024

Europe without the jet lag!

Sample the latest in Europe’s cinematic achievements at the annual European Union Film Festival, celebrating its 27th edition at The Cinematheque this fall. Proudly presented in partnership with the Canadian Film Institute (Ottawa) and the European Union Film Festival – Toronto, along with the member states of the European Union and the Delegation of the European Union to Canada, this year’s festival features in-theatre offerings from all 27 EU members. A selection of films will also be available to rent online at euffonline.ca following the conclusion of our in-person festival.

Since the 2022 escalation of war in Ukraine, EUFF has concluded with a fundraiser screening organized in partnership with the Embassy of Ukraine to Canada. Proceeds from this year’s film, the crowdsourced documentary *The Hardest Hour*, will benefit the Ukraine Harmony Foundation, a non-profit organization dedicated to raising awareness about Ukraine both in Canada and globally.

Be it your first or, heck, 27th EUFF, this eclectic showcase of contemporary European cinema promises a movie or two (or many) suited to your personal cinephilic palate. Enjoy.

Film notes written by Tom McSorley

Acknowledgments

For assistance in making Vancouver’s European Union Film Festival possible, The Cinematheque is grateful to Diodora Bucur, press officer, Delegation of the European Union to Canada (Ottawa); Tom McSorley, executive director, Canadian Film Institute (Ottawa); Jérémie Abessira, executive director, European Union Film Festival – Toronto; and the embassies and consulates of all European Union member states.

Media Partners



Upcoming Screenings



Some Birds



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Un Amor



Fathers & Sons



Scarborn



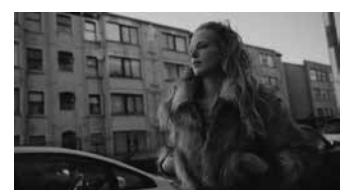
A Blue Flower



Cats of Malta



Freedom



Verdigrisvv



▲ Katie Crocker AMSSA CEO giving opening remarks at the 2024 AMSSA Leadership Forum.

To qualify for these temporary permits, applicants must have family connections in Canada. Crocker cautions that this might lead to the assumption of family members providing housing.

“There is always an issue around housing,” she says. “Our position on this is that we cannot continue to blame our own atrocious lack of planning in this country and use that as a scapegoat as to why we should not up-

A program supporting immigrant women in the trades

by MAX WHITEMAN

“The future I see is very bright,” says Ish Kumar, manager of employment programs at the Progressive Intercultural Community Services (PICS) Society, referring to immigrant women’s participation in the trades. Through their Immigrant Women Trades Apprenticeship (IWTA) program, PICS provides opportunities for immigrant women to gain employment in five Red Seal trades.

“120 women [are] to be trained in the five different Red Seal trades,” says Kumar. “They will be going through an introductory training from the college [ACE Trades and Technical Institute], [in] for example, introduction to electrical trade, introduction to plumbing, weld-



▲ Raj Hundal.

ing, construction craft worker and construction electrician.”

Encouraging diversity in the trades

With funding from Employment and Social Development Canada, PICS operates the IWTA program over a ten-week period. The program is divided into two parts: a six-week introductory training and a four-week work experience stream. The six-week of introductory training is taught at the ACE Trades and Technical Institute (ATTI), a private training provider for Red Seal trade professions.

Raj Hundal, senior director of employment, planning, and program development at PICS, notes that the organization is responsible for recruiting participants, arranging work experience opportunities and securing potential employment. The program started in August 2023 and aims to train 120 immigrant women over two years through 10 cohorts of 12 students each.

“Not even a single cohort till now, of any program, has gotten less than 100 per cent recruitment,” Kumar emphasizes. “So, we always have 100 percent recruitment, with the buffer of even, you can say, 20–30 percent more candidates [who want to participate].”

Kumar also notes that the diversity of participants involved in the program reflect their wide and fair recruitment process, which involves going to community hubs, such as

rec centers, libraries and other service providers, and showcasing their programs. Participants in the IWTA program include immigrant women from Europe, West Asia, South Asia and Africa.

Kumar also says that “the employment rate is 85 plus percent,” adding that the other 15 percent can be accounted for by students seeking further training in their chosen trade profession.

Breaking down barriers

According to Hundal, potential participants face various barriers to accessing the IWTA program, including financial constraints and the lack of childcare. He notes that although participants are offered a \$450 bonus for completing the program, the lack of pay during the full-time 10-week training program de-incentivizes some women who would otherwise have been interested.

“As part of our program, we have built in childcare ... [where] individuals who may be single mothers or might have a situation where they don’t have childcare ... can drop the child off here, and we don’t charge a fee for that,” he adds.

Hundal’s hope is that the government will continue to support this program beyond the initial agreement of two years. For him, the program provides PICS with an opportunity to serve the community – a goal that the organization is continuously working towards.



▲ Construction cohort participants of the IWTA program.

“If you’re saying a wish list, perhaps an opportunity to provide individuals more of an hourly wage, if possible, while participating in this program,” says Hundal. “Because we recognize that they’re taking time away where they could potentially be working while studying.”

The program organizers note that barriers to employment in the trade professions, for women, center around the historical dominance of such sectors by men, and the remaining percep-

tion that they are exclusively male professions. This is changing slowly, however, as more women are exposed to the opportunities of working in the trade professions.

“We want to make the program as low cost ... as possible,” says Hundal. “When I say that, I mean, make it affordable.”

For more information, see <https://pics.bc.ca/free-programs-services/immigrant-women-trades-apprenticeship-program>

Community is cornerstone

WildResearch engages communities in conservation efforts

by KYLIE XI

Connecting people to nature through citizen science is an important first step in empowering local members to protect the region’s ecology. During Canada History Week this November, WildResearch, a volunteer-run organization in British Columbia, wants the public to engage with the nature around them.

“Getting people involved in science, research, and conservation – particularly people without a scientific background – helps us build a community of people who value science and research,” says Vinci Au, president of the organization’s board of directors.

WildResearch honours the cultural heritage of Indigenous communities through fostering a deeper respect for the history and natural dynamics of the spaces they work to protect.

Building relationships

Based in Vancouver, WildResearch offers citizen science programs and field study experiences to a diverse group of over 250 volunteers, including many early career biologists.

“Our mission at WildResearch is to build, train, and educate a community that contributes to

conservation science,” says vice-president Kiirsti Owen.

Led by a group of dedicated professional biologists conducting long-term and large-scale field research, WildResearch provides young biologists, mostly graduate students, with practical research skills and career connections.

“This kind of field learning doesn’t come around quite frequently, and these kinds of skills are hard to gain,” explains Au. “You don’t get them in class.”

WildResearch’s board of directors – working to break down barriers and ensure equal opportunities for all – has always embraced diversity: varying backgrounds, identities, ages, and other underrepresented minorities. Au points out that the gender demographics at WildResearch has been “predominately women” and the organization works to build connections with Indigenous communities.

“Building relationships takes time, especially for those who have not worked with Indigenous groups before,” she adds.

Inspired by movements like Black Birders Week, WildResearch is making birding more accessible to all through its British Columbia Marsh Monitoring Program (BCMPP). The program, which focuses on preserving marsh birds and amphib-



▲ WildResearch member conducting volunteer work.

ians, connects with Indigenous groups – a chance to promote inclusivity in conservation communities – to foster partnerships and seek permission for research on traditional lands.

“As the survey regions expand, the leaders in each of those regions have attempted to reach out to Indigenous groups: to either partner with them, or to get approval from them to be on their land,” explains Au.

Engaging the public

Incorporating the principles of citizen science, WildResearch is not only advancing conservation efforts but also working to create a welcoming, equitable community for all nature enthusiasts.

“Through citizen or community science, we’re making conservation science accessible to almost anyone and I think that’s amazing,” says Owen.

Au recalls a birdwatching experience at Terra Nova in Richmond: beyond the scientific of the land is the lost culture and history. “Terra Nova” was a name given by settlers, but the area’s traditional name from the Musqueam people is Spul’ukwuks, which means “bubbling river.” The name refers to natural gas bubbles rising from beneath the river’s surface – an element of the landscape Indigenous knowledge has preserved over generations.

“Incorporating these historical and cultural tidbits into our

walks is important to us,” Au says, noting how there is much to learn from Indigenous peoples. “It anchors us in place and time, and helps us recognize that we were not the first here.”

As WildResearch looks to the future, Au envisions continued public engagement– where motivated individuals rally together to advocate for strong governmental policies to protect nature.

Recently, WildResearch published a paper based on all volunteer gathered data in collaboration with Environment Canada. Au underscores the capacity of volunteers to move beyond gathering data and push forward rational conservation decisions that leave a lasting impact.

“Now, right after we publish this paper, the Vancouver wastewater treatment plant is about to receive an upgrade, and we are right on that property,” Au says. “So, they’re going to do ecological restoration, but also a giant infrastructure project; [and] we will monitor it for 10 years.”

WildResearch, which was established in 2010 by a group of six biologists and graduate students from Simon Fraser University, sees community as the key to conservation science.

For more information, see www.wildresearch.ca

A safe space for processing ecological grief

by ALISON MACDONALD

National Grief and Bereavement Day returns on Nov. 19., encouraging discussion around access to grief and bereavement support. For Jason M. Brown, Simon Fraser University's (SFU) first ecological chaplain, grief is a normal part of the lived experience.

"Grief is a companion," he says. "It is not something you have to pathologize.... but [something] to cultivate a relationship with."

A spiritual connection

With education in anthropology, forestry, and theology, Brown came to Vancouver to pursue doctoral studies in ecological humanities from the University of British Columbia. Working in partnership with SFU's Multi-faith Centre, he now offers spiritual guidance that helps students manage their anxiety and grief towards climate change.

"[Students are] sardonic about their future and with the future looking so bleak, they wonder why they went into the environmental field at all," he says of his experience teaching an ecological ethics course.

He stresses that his role as an ecological chaplain "doesn't have to be attached to any religion," but is about connecting spirituality, religion and ecology to help students "build resili-

ence to ecological uncertainty." At SFU, he hopes to provide a safe, non-judgemental space for students to express their anxieties and grief over ecological loss.

"In teaching, my full-time vocation, I care about students, their success and happiness," he says. "[I was looking] for a spiritual vocation and [recognized] a need at the university level to process environmental change."

Brown also sees grief manifest different for everyone from cynicism to intense range, depression, and generalized anxiety. In contrast to Elisabeth Kübler-Ross's commonly referenced stages of grief—denial, anger, bargaining, depression and acceptance, Brown argues for seeing grief as a continuum, not five neat stages, and connecting with this continuum allows people to act rather than becoming numb.

"Grief is a normal part of life," he says. "[We need] to be tuning into the natural response of grief and loss [in contrast to the habit] to tune out or numb reality."

Harnessing positive change

Brown has planned several events to help students deal with emotions arising from the climate crisis. These events include the Climate Café, a space for participants to share their feelings, and Journaling Our Ecological Grief, a writing workshop guiding participants to reflect through journaling exercises.



▲ Jason M. Brown.

"We're going to keep tinkering with our Climate Café and bringing grief more space on campus and give presentations to display their grief in public," he says.

Brown, in collaboration with SFU Library, has also created a collection of resources, titled "Solastalgia: Resourcing Resil-

ience to Climate Anxiety and Grief," for dealing with ecological grief. The collection will be displayed at SFU Surrey campus' Fraser Library for the first half of November. It will then move to SFU's Belzberg Library in Downtown Vancouver. In addition to communal reflections, Brown

suggests "silent meditation, contemplative forest walks...and connecting with ancestral religious tradition" – all of which focus on building a spiritual connection with the world.

"There is a deep sense of meaning and purpose that religion and spirituality cultivates," he says.

He also encourages people to explore nature beyond its biological frameworks by remaining open to a spiritual perspective. Brown further highlights the City of Vancouver's vision of making Vancouver the greenest city in the world, but notes that it also carries the moniker of the loneliest city. For him, partaking in the sharing of grief may also alleviate loneliness.

In collaboration with SFU's Faculty of Environment, Brown will host "Grief Shrine: Sitting with Personal and Ecological Loss" for the SFU community on Nov. 19 to commemorate the National Grief and Bereavement Day. Participants are invited to share their feelings of loss and grief by bringing a photograph that represents their loss, whether it be a loved one or an ecosystem. ✉

For more information, please see: <https://events.sfu.ca/event/42108-grief-shrine-sitting-with-personal-and-ecological> www.sfu.ca/fenv/about/ecological-chaplaincy.html

VANCOUVER Vinyl Record Show

EST. 2017

SUNDAY NOVEMBER 24TH
2024

Heritage Hall

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\$5 Admission

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Live in the Hall and Livestreamed

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

www.roguefolk.com



Issues and Ideas



Photo courtesy of Deposit Photos

Canada needs solutions-focused innovation to tackle social and environmental challenges

An independent social innovation agency could help make this happen

The traditional view of innovation focused on technology must now be leveraged to address the critical social and environmental problems confronting Canada and the globe. Whether tackling the housing crisis, mental health, or climate change, these issues require solutions-based innovation that directly benefits communities and the country's long-term prosperity.

Canada has a history of finding practical solutions to tough problems. Now, we need to bring that spirit to today's complex challenges.

Across the country, communities are finding solutions for housing, poverty, food security and more. But sustaining and scaling these efforts requires

nizations, purpose-driven businesses and governments to collaborate on shared missions and support local solutions.

This model has been successful elsewhere: the UK's Nesta, Finland's SITRA and Sweden's Vinnova are all examples of independent agencies that foster cross-sector collaboration to tackle large-scale societal challenges.

Such an agency would be a catalyst for Canada's Social Innovation ecosystem, which is rich in ideas but fragmented, underfunded and disconnected from national strategies. It would provide funding, knowledge-sharing and collaboration opportunities, enabling local solutions to scale and drive systemic change.

This approach would increase

The agency would work in partnership with Indigenous-led organizations to ensure that Indigenous innovation labs receive the resources and support they need to scale their impact.

Through outcomes-based financing and innovative investment models, we can create pathways for economic sovereignty, wealth creation and sustainable development in Indigenous communities.

By fostering collaboration between Indigenous and non-Indigenous innovators, we ensure that economic reconciliation becomes a core component of our national innovation efforts. The agency would serve as a bridge, helping to integrate Indigenous innovation into the broader ecosystem and supporting Indigenous leaders in co-designing solutions that reflect their communities' unique needs and aspirations.

We need mechanisms that ensure innovation and research dollars are driving clear social and environmental outcomes. This agency would help distribute funding across portfolios of mission-driven projects and ensure alignment with government priorities.

Working with higher education, the agency could also provide the evidence base needed to inform policymaking, ensuring government investments are both efficient and effective in achieving long-term goals.

Canada's challenges are vast, but so is our capacity for innovation. We have the talent, ideas and passion to make meaningful change. What we need now is the infrastructure and financial models to turn those ideas into lasting solutions that benefit everyone. ✍️

ANDREA NEMTIN is the CEO of Social Innovation Canada, a leader in social finance and innovation, dedicated to driving systemic change through mission-based strategies and collaboration across sectors.

DIANE ROUSSIN is a community leader and social innovator, known for her work as the Director of the Winnipeg Boldness Project, focusing on creating systems-level change to support Indigenous families and children in Winnipeg's North End.

Source: <https://quoimedia.com>

Fathers & Sons at the European Union Film Festival

The imprints of influence

by ELAHA AMANI

As part of the European Union Film Festival (EUFF), The Cinematheque presents director and screenwriter Jörgen Scholtens' *Fathers & Sons*, a darkly compelling and emotional tale about the lasting impacts of parenting – and finding family in the most unexpected way.

"[*Fathers & Sons*] is about how parenting shapes you as a person," says Scholtens. "The movie demonstrates that, even at forty, when a good father figure enters your life, you can still change."

Celebrating its 27th edition at The Cinematheque, this year's festival (Nov. 14–28) will feature films from all 27 EU members, inviting audiences to experience the diverse excellence of European filmmakers.

Behind the camera

Scholtens' journey into filmmaking and acting began in a childhood immersed in the vibrant world of theatre and film. At about nine years old, Scholtens took a role in the classic Dutch play *The Chameleon*, igniting his passion for acting. He soon began acting lessons and joined theater groups in his hometown of Leeuwarden, Netherlands.

His ambition for filmmaking began several years later, when he was a teenager watching a horror movie. The movie sparked his desire to produce film, a passion intertwined with his acting.

"It was a terrible film, but for some reason it sparked something in me. And that's where it all began," he says.

When film producers approached Scholtens and his team with a movie request about *Fa-*

The brothers decide to keep their father's death a secret and devise a plan to deceive others by hiring a temporary replacement.

"This is the story we came up with, and we really liked it," he recalls. "Later, I realized that it was inspired by my own life in a way."

The director draws connections between his film and his own experience growing up with two fathers. Scholtens' parents divorced when he was six years old, leaving him with two fathers. In the film, the brothers discover that the temporary stand-in for their father becomes someone irreplaceable himself, demonstrating that family can be found at any stage in life.

"Fortunately, in my case, neither father was 'bad'; they just taught me different things," he reflects. "Both shaped me in different ways, and I wouldn't be who I am now without either of them."

Capturing creative triumphs

Along with a nine-month time constraint on the production of *Fathers & Sons*, a big challenge was finding tonal balance. Scholtens struggled to find the right tone for the film, one in which the acting, styling and production design balances the realistic and the stylized. *Fathers & Sons* ultimately reflects this balance in an innovative, multi-genre style – an aspect of pride for Scholtens.

"If it's too realistic, it distances the audience from the story; if it's too stylized, it can feel artificial," he explains. "I'm happy with how it turned out."

Scholtens is most proud of the scene where the main character, Loet, seeing his brother and new father singing a duet at the

“ We need mechanisms that ensure innovation and research dollars are driving clear social and environmental outcomes.

more than good ideas – it demands new financial models, cross-sector collaboration and approaches that bring new voices to the table.

To drive this forward, Canada needs a national solutions-based innovation strategy – one that applies innovation to social and environmental goals just as it does for economic growth. Our current ways of working are not enough.

At the heart of this strategy should be a national solutions-based innovation agency. This agency would serve as a central hub, acting as a bridge to communities, coordinating the best ideas from across sectors and ensuring the financial tools are in place to scale successful solutions.

Operating independently from governments, it would have the flexibility to experiment, iterate and adapt to society's evolving needs.

An innovation agency would use innovative financing models that blend public, private and philanthropic investments to address critical issues like affordable housing, economic reconciliation and climate solutions. Bringing together the strengths of philanthropy, academia, social sector orga-

the capacity of existing social innovation labs and create a networked infrastructure that could drive systemic change. Canada's ecosystem is rich with potential, but without the right mechanisms to support it, we risk losing the solutions already being developed.

For example, a social innovation agency could help address challenges like transit-oriented affordable housing, when needed investment in transit unintentionally worsens affordable housing shortages. The agency could bridge this gap by ensuring investments in transit don't create affordability problems but instead integrate housing solutions.

Aligned with the work of this agency, Canada's national innovation strategy must also recognize the unique role of Indigenous innovation and the importance of economic reconciliation.

Indigenous-led initiatives and organizations, such as the Winnipeg Boldness Project and Raven Indigenous Capital Partners, are driving forward new models of innovation that are deeply rooted in community and cultural values. These efforts are critical to addressing both social and economic inequalities within Indigenous communities while contributing to broader national prosperity.



▲ *Fathers & Sons*.



▲ Scene from *Fathers & Sons*.

organ, is tempted to join them. For him, this impactful moment is comic, absurd, and dramatic.

"You can see that, for the first time in his life, Loet dares to experience something and try something new," he explains.

A common thread in Scholtens' films is the behaviours of different groups of people, and the interpersonal dynamics acting upon them. He is excited to further explore these themes in future projects, and even more so to share them with others.

"It's a real honour to have *Fathers & Sons* screening in Canada, and I hope Canadians enjoy it," the director says. "I look forward to sharing my next film with you soon." ✍️

For more information, please visit: <https://thecinematheque.ca/series/european-union-film-festival-2024>

ther's Day, they began brainstorming ideas about, unsurprisingly, fathers and sons. And so, the plot of the film began to take shape: two brothers with an awful father find themselves in a bind when he passes away.

November 12–26, 2024

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

Take the time this November to revel in the warmth of community and the excitement building toward the December holidays. With festivals and events in full swing, the city becomes a lively haven against the early winter's chill, welcoming people to enjoy its unique cultural spirit. From film screenings to live theatre, there's a bit of magic here for everyone.

STAND Festival
Now until Nov. 17
www.phtheatre.org/stand-festival-nov-2024

Presentation House Theatre will co-present the Theatre Series of the fourth annual STAND Festival, a celebration of immigrant and refugee performing artists. With intriguing performances by artists from around the world, STAND offers the chance to connect with inspiring newcomer artists and their stories. The goal of STAND Festival is to centre and support immigrant and refugee voices while addressing social issues concerning race, class and gender. The programming offers the chance to connect with inspiring newcomer artists who share their stories of survival, courage, failure and hope.

Tom Crean - Discovering Antarctica
Now until Nov. 24
www.westerngoldtheatre.org

Tom Crean, the intrepid Antarctic explorer and one of Ireland's unsung heroes, is brought to life in *Discovering Antarctica*, a dramatic and humorous solo performance held by the Western Gold Theatre by Aidan Dooley. Set during The Golden Age of Antarctic

Exploration (1901–1916), discover the riveting stories of the only man who served standing alongside Scott and Shackleton in three of the most daring and challenging expeditions to the great white continent, including Shackleton's ill-fated Endurance expedition. For more information, please check out the theatre's website.

Vancouver International Mountain Film Festival
Nov. 12–Dec. 8
www.vimff.org

The VIMFF connects the global outdoor community with international filmmakers, creators and speakers, so that they can inspire, entertain and bring mountain adventure into the homes of viewers. The festival offers mountain film screenings, live multimedia presentations, photography exhibitions, workshops, seminars & other special events. Get inspired for your next adventure with some of the best mountain films of the year. For tickets and showtimes, check out the festival's website.

The Hobbit
Nov. 13–Dec. 21
www.pacifictheatre.org

J. R. R. Tolkien's first storytelling masterpiece comes to fresh life on the Pacific Theatre stage from Nov. 13 to Dec. 21. When unassuming hobbit Bilbo Baggins opens his door to the mysterious wizard Gandalf, he cannot imagine the saga in store for him. Join Peter Carlone and Tim Carlson as they bring Tolkien's rich tale of adventures, perils and second breakfasts to life in this reimagined two-person staging that is certain to send the whole family trekking through Middle Earth.

Romeo and Juliet
Nov. 14–23, 7:30–9:30 p.m.
www.capilanou.ca/blushorefinancialcentre

Take a seat in the future and gaze to the past where the words of Shakespeare ignite eternal love. *Romeo and Juliet* show no boundaries to love as they navigate their way around a dystopian setting, where their new world and classic families hold equal danger. The world may have ended but love will never die. As the forbidden Montagues invade the Capulet's closed party, sworn enemies' eyes lock in love, rather than bloodlust. This forbidden love does not stop two young hearts from fighting for fire, no matter if they live or die. You may know this story but you don't know this world. The graduating class of the Acting for Stage and Screen and Musical Theatre Capilano University students jump right into their future with *The Most Excellent And Lamentable Tragedy Of Romeo And Juliet*.

IndieFest
Nov. 15–23
www.reopera.ca/indiefest

IndieFest is a gathering that brings together artists and audiences from all walks of life to expand artistic practices, experience new works of art and express creative voices. Marking its fifth year in 2024, IndieFest celebrates an emerging field in the performing arts sector. From immersive experiences, to powerful vocal performances, to Indigenous practice, to drag, the festival continues to celebrate local creatives, amplifying the voices of IBPOC and LGBTQ2S+ artists, and the imaginative forms of storytelling unique to the Pacific Northwest. IndieFest promises to be an artistic and cultural experience like no other. This year's theme is "Transformation and Transcendence," inviting you to engage with the world in new ways, and holding space for multiplicity and intersectionality.

Positively Petite: Annual Miniature Exhibition
Nov. 15–Dec. 19
www.placedesarts.ca/events/positively-petite-annual-miniature-exhibition-2

Positively Petite is an annual exhibition unique to Place des Arts that showcases small artwork created by local artists. All two-dimensional artwork on exhibit is 30 square inches or smaller and all three-dimensional artwork is 60 cubic inches or smaller. This year's show features artworks in various mediums



Photo courtesy of Place des arts

▲ Pot #1, Azadeh Mehryar, raku fired ceramic, 2.25 x 3.25 x 3.25 inches

including painting, ceramics, fibre arts, sculpture, photography and mixed media from 38 local artists. The pieces in this exhibition make unique gifts for the art lover on your list or those you want to introduce to the beautiful world of art.

Dance In Vancouver
Nov. 20–24
www.thedancecentre.ca/event/dance-in-vancouver-2024

The 14th biennial Dance In Vancouver celebrates the energy and innovation of B.C.'s contemporary dance scene: join us for five days of performances, studio showings and events. Initiated by The Dance Centre in 1997, DIV is also the leading opportunity for presenters and curators from around the world to experience the dynamic contemporary dance of the Canadian West Coast – nurturing the potential for tours, exchanges and partnerships for local artists. For more information about the series, check out their website.

East Van Panto: Robin Hood
Nov. 20, 2024–Jan. 5, 2025
<https://thecultch.com/event/east-van-panto>

It's a beautiful day in Trout Lake for Robin Hood and the Merry-Thems – or it should have been! Alas, the naughty Sheriff has other plans – the parks have been privatized! Now everyone, including the birds and animals, has to pay to use the park. A trip to the library to read up on their rights leads Robin and friends on a grand adventure to invade Britannia, to retrieve the keys to the city's public amenities, and try to steal back our neighbourhood from the rich and powerful. Theatre Replacement's East Van Panto returns for its twelfth year, welcoming back the creative team behind last year's hit: *Beauty and the Beast*. Co-Playwrights Jivesh Parasram & Christine Quintana, Composer & Musical Director Veda Hille, and Director Anita Rochon return to bring you East Van's wackiest all-ages tradition!

Eleventh Vancouver Turkish Film Festival
Nov. 21–24
www.vtff.ca

The Vancouver Turkish Film Festival takes pride in showcasing the best of contemporary Turkish cinema, featuring both popular mainstream favourites and internationally acclaimed, award-winning films. It has also been a community partner to some of the Turkish films that premiered at the Vancouver International Film Festival. There will be an opening gala, feature-length and short films during the festival. For showtimes, tickets and more information, please visit the festival's website.

Merry/Happy/Jolly
Nov. 21–Dec. 29, 7:30 p.m.
www.granvilleisland.com/event/merry-happy-jolly

Tis' the Season for love, laughter, and hilariously predictable yet heartwarming holiday specials! ... But what if this year's yuletide tale WASN'T so predictable? What if YOU could choose all the elements of the Ho-Ho-Whole thing? Help our performers create the perfect holiday show through this cheery choose-your-own-adventure! For tickets, show and performer information, please check out the Granville Island website.

Les jolies choses (The Pretty Things)
Nov. 22–23, 8 p.m.
www.dancehouse.ca/event/gaudet

The power of endurance and exhaustion, of bodies sodden with effort, but somehow continuing is the raw material of Montreal choreographer Catherine Gaudet. Synchronized, metronomic rhythms offer no means of respite, but inside these mechanistic rituals something else begins to emerge. Gaudet's work presents the body as a contested site, a place of divergent, often contradictory demands. In *Les jolies choses (The Pretty Things)*, this fascination with extremity evolves into choreographic work that operates on a visceral level. Within the broader context of performance, both dancers and audience are active participants, as the body itself becomes the spectacle. As the rigorous repetition of Gaudet's choreographic language draws forth a state of shared empathy and catharsis, the mandatory conformity and cohesion of the machine are challenged. The gaudy stuff of cheap entertainment falls away, and what is left is the broken poetry of human struggle. Fragile, desolate and achingly beautiful.



▲ Aidan Dooley in Tom Crean.

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