



Metro Vancouver's Premier
Social Justice Film Festival

2023

PEOPLE.PLACES.POWER.

FESTIVAL PROGRAM



KWANTLEN
POLYTECHNIC
UNIVERSITY



**SIGNATURE
PRESENTING
PARTNER**

Program of Events

FEBRUARY

22

Vancity Theatre

3:45 pm **Welcome and Introductions**

DOUBLE FEATURE:

4:20 pm *The YouTube Effect*
Keynote Speaker:
 Alex Winter, Director

6:25 pm *Backlash: Misogyny in the Digital Age*
Keynote Speaker:
 Carol Todd, Founder, Amanda Todd Legacy Society

8:00 pm Joint Panel Discussion/Q&A

8:50 pm **Opening Night Reception**

FEBRUARY

23

DOUBLE FEATURE:

12:30 pm *DƏNE YI'INJETL: The Scattering of Man*
Keynote Speaker:
 Luke Gleeson, Director

2:15 pm *Wochiigii lo: End of the Peace*
Keynote Speaker:
 Heather Hatch, Director

3:55 pm Joint Panel Discussion/Q&A

5:00 pm *Love in the Time of Fentanyl*

Keynote Speaker:
 Colin Askey, Director

6:35 pm Panel Discussion/Q&A

7:40 pm *Navalny*

Keynote Speaker:
 Lisa Sundstrom, Political Science, UBC

FEBRUARY

24

DOUBLE FEATURE:

12:30 pm *Returning Home*
Keynote Speaker:
 Phyllis Jack-Webstad, Film Subject

2:15 pm *The Doctrine of Recovery*
Keynote Speaker:
 Rain, Director

3:45 pm Joint Panel Discussion/Q&A

4:50 pm *Into the Weeds: Dewayne "Lee" Johnson vs. Monsanto Company*

Keynote Speaker:
 Jennifer Baichwal, Director

6:45 pm Panel Discussion/Q&A

7:50 pm *A Story of Bones*

Keynote Speaker:
 Annina van Neel, Film Subject

FEBRUARY

25

DOUBLE FEATURE:

12:30 pm *The Monopoly of Violence*
Keynote Speaker:
 David Dufresne, Director

2:30 pm *The Cost of Freedom: Refugee Journalists in Canada*
Keynote Speaker:
 James Cullingham, Director

4:00 pm Joint Panel Discussion/Q&A

5:05 pm *Category: Woman*
Keynote Speaker:
 Phyllis Ellis, Director

6:40 pm Panel Discussion/Q&A

7:45 pm *TikTok, Boom.*
Keynote Speaker:
 Avriel Epps-Darling

FEBRUARY

26

DOUBLE FEATURE:

12:30 pm *Unarchived*
Keynote Speaker:
 Grace Wong, Film Subject

2:25 pm *Writing with Fire*
Keynote Speaker:
 Rintu Thomas, Director

4:15 pm Joint Panel Discussion/Q&A

5:20 pm *Alice Street + Jean Swanson: We Need a New Map (short)*

Keynote Speaker:
 Teresa Alfeld, Director

Keynote Speaker:
 Spencer Wilkinson, Director

7:10 pm Panel Discussion/Q&A

8:00 pm **Closing Night Reception**

Studio Theatre

FEBRUARY

23

1:30 pm *The Cartel Project*
Keynote Speaker:
 Jules Giraudat, Director

3:20 pm *The Territory*
Keynote Speaker:
 Alessandra Santos, Latin American Studies, UBC

FEBRUARY

24

1:30 pm *The Shadow of Gold*
Keynote Speaker:
 Jamie Kneen, Mining Watch

3:20 pm *Coextinction*
Keynote Speaker:
 Swaysan (Will George), Film Subject

5:25 pm *Rebellion*
Keynote Speaker:
 Farhana Yamin, Film Subject

7:20 pm *The Happy Worker, or How Work Was Sabotaged*
Keynote Speaker:
 Liudmila (Lucy) Jdanova, Psychology, KPU

Welcome to KDocsFF 2023



PEOPLE. PLACES. POWER.

Well, well, well, well, well. Look who's back.

What a privilege it is to be back, live and in-person at the beautiful Vancity Theatre.

It's been three years since we last sat together over a shared passion for documentary film, social justice, and our collective futures.

And what a three years it's been.

We aren't the same people we were three years ago. Perhaps we are more weary, more fragile. But perhaps we also have emerged more compassionate, committed, and focussed than ever before.

I choose the latter.

I won't lie. Producing this year's festival has been, at times, exhausting. KDocsFF 2023's scope more than doubles our last in-person festival, with the addition of double features, a new second theatre, and a whole extra day!

I still choose the latter.

True, some days, the world's problems feel more insurmountable than ever. Tragedy and suffering abound.

I still choose the latter.

This year's festival theme — "People. Places. Power." — derives from the ways in which speaking back to injustice is always rooted in the power of individuals and their unbreakable ties to place and space and how people and place are inextricably linked in the fight against oppression, inequality, and discrimination. Certainly, you will see this power on full display in this year's Official Selections, two dozen films that were chosen from over 450.

So, too, do these films call into question the very notion of power in a world that seemingly prioritizes profits over people and growth over healing.

I hope you will find amongst this year's films, speakers, and exhibitors your own power and consider how to best use it in creating and sustaining the relationships and communities that matter to you.

Thank you, friends.

Janice Morris
 Founder and Festival Director
janice.morris@kpu.ca

“Uniting learners through social justice, global citizenship, and creative solution-building”

As Metro Vancouver's premier social justice film festival, KDocsFF celebrates the power of documentary film and documentary activism. The annual film festival showcases award-winning films, filmmakers, keynote speakers, panelists, audience Q&As, exhibitors, performances, and community partners. Participants engage in lively discussions, debates, and dialogues as they investigate today's most pressing global issues.

KDocsFF is proud to operate five engagement streams: our Annual Film Festival, our Year-round Program, our Community Outreach Program, our YouTube Channel ("KDocs Talks"), and coming in 2023, our new Social Justice Lab.

Over 2,000 people will attend KDocsFF 2023: People. Places. Power. With this audience, KDocsFF provokes engagement, dialogue, and creativity, stimulating a critical examination of our complex world. Indeed, it is this kind of interdisciplinary dialogue—within and across KPU's many communities—that makes KPU exactly the kind of institution where critical debate flourishes and global citizenship takes flight.

To learn more or to partner with KDocsFF, visit us at

KDocsFF.com [in](#) [f](#) [i](#) [t](#) [t](#) KDocsFF | #KDocsFF [v](#) KDocsTalks

Meet the KDocsFF Team



Janice Morris | Founder and Festival Director

My love of film is equaled only by my love of learners and learning, so KDocsFF is the perfect way for me to do what I truly love in every way. As the KDocsFF Festival Director, I am responsible for overseeing film curation/programming, sponsorships, partnerships, speaker development/curation, exhibitor development/curation, financial management, logistics, venue management, marketing/promotion, and community liaison. When not organizing the KDocsFF Annual Documentary Film Festival and other KDocsFF film events, I am incredibly fortunate and grateful to teach English literature, critical reading, critical writing, and critical thinking at KPU, a place I have called home since 2006. My other research interests include graphic novels, visual culture, film studies, media studies, and critical approaches to historicizing and theorizing "holocomics" — graphic novels and representations of the Holocaust. I am also an Advisory Board Member/Section Editor for *Mise-en-scène: The Journal of Film and Visual Narration*, KPU's official film studies journal. I was recently honoured as the 2022 recipient of KPU's Justice, Equity, Diversity, and Inclusion (JEDI) Award, as well as a 2020 YWCA Women of Distinction Award nominee (Arts, Culture, & Design), and as the winner of the 2019 Allies of Muslim Women Award from Voices of Muslim Women. Outside of work, I am a huge Canucks fan (Go Canucks!) who enjoys travel, cycling, and binge-watching my favourite TV series (best ever? *The Wire* ... and *Breaking Bad*). I am so proud of KDocsFF, now in its second decade! janice.morris@kpu.ca



Greg Chan | Community Outreach Director

As a BIPOC member of the LGBTQ2S+ community and son of a political refugee, my lived experience has become an integral part of my teaching, scholarship, and activism at KPU, where I lead KDocsFF's Community Outreach Program and KDocs Talks. I am proud that our programming embodies intersectional social justice, with all of the documentaries we screen and the events we produce centering anti-oppression, sustainability, human and animal rights, resistance, and diversity. I am the founder and editor-in-chief of the KDocsFF-sponsored film studies journal, *Mise-en-scène: The Journal of Film & Visual Narration*, and my research interests include BIPOC/Asian representation in film, transtextuality, fandoms, and documentary activism — all frequent topics of my presentations at various conferences like the Popular Culture Association's annual meeting. In the classroom, I have been teaching film studies courses in the English Department since 2012 and enjoy taking my students on field studies to the Rio Theatre; I also co-curated an English/Fine Arts ceramics exhibit on the Japanese Canadian internment that is now on permanent display at Historic Joy Kogawa House. Learning about privilege alongside students, colleagues, and community members—and how to break down our unearned advantages in the name of justice—continues to be my role as an educator/documentary activist. Proudly, I am the recipient of the Faculty of Arts Equity, Diversity and Inclusion Award for 2021. greg.chan@kpu.ca



Bogdan Bryja | Volunteer

My passion for film began early in my childhood. I lived in a relatively small city, and movies — watching them, thinking about them, even vicariously living through them — was a way for me to transcend my geographic and socio-cultural boundaries. I have studied and worked in different countries, but now I am fully determined to stay put in our beautiful British Columbia ... and be a part of the KDocsFF team for years to come. Apart from watching films, of course, and teaching undergraduate students at KPU, I enjoy hiking, kayaking, and camping. bogdan.bryja@kpu.ca



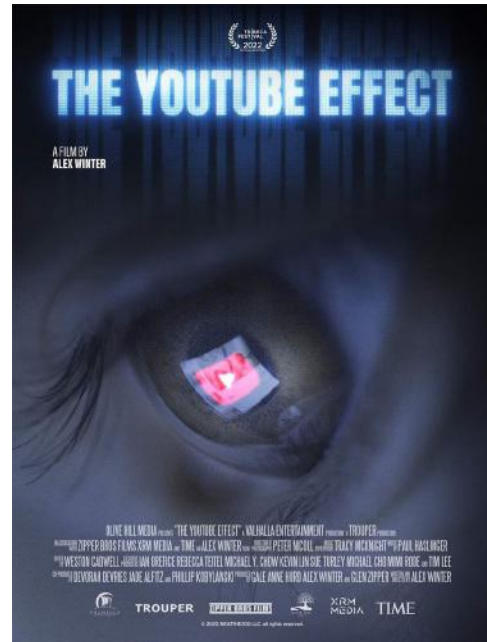
Jennifer Hardwick | Volunteer

I'm a settler scholar and faculty member in the Department of English and the Policy Studies Program at Kwantlen Polytechnic University. My teaching and research focus on the impact that stories (both told and untold) have on identity, power structures, communities, and nations. In particular, I'm interested in how stories can be used to speak back to injustice, build and uphold relationships, heal, and envision new ways of being. I'm excited to work with the KDocsFF team to share important stories through documentary film! jennifer.hardwick@kpu.ca

Vancity Theatre

DOUBLE FEATURE

The YouTube Effect



CANADIAN PREMIERE

“Alex Winter’s newest documentary explores the ascension and potential fall of YouTube, the world’s most popular video-sharing website. Launched in 2005 with a video of a trip to the zoo, YouTube has built itself into an empire worth up to \$300 billion dollars. In order to incentivize its creators and keep users engaged, it has created an algorithm that tries to predict what users will be most interested in. The basic idea is simple: make your content just the right way, and it will be promoted to users all over the world. However, the algorithm has created unforeseen privacy and ethical problems that could be the website’s downfall. YouTubers, reporters, and experts alike join Winter in interrogating the effects that such ireregulation can result in. With sharp editing and an anxiety-inducing message about the way social media controls our lives, *The YouTube Effect* is a startling but necessary look at a website that has become so intertwined with our daily lives.”

Alex Winter KEYNOTE SPEAKER

DIRECTOR, *THE YOUTUBE EFFECT*

Alex Winter is a director, writer and actor who has worked across film, television, and theater. Winter entered show business as a child actor with co-starring roles on Broadway in *The King & I* and *Peter Pan* and came to prominence in movies such as Warner Bros’ hit *The Lost Boys* and the wildly popular *Bill & Ted* franchise. As a filmmaker, Winter’s narrative features include the cult classic *Freaked* and the critically acclaimed *Fever*, which screened in the Directors’ Fortnight at Cannes. The highly anticipated third installment in the *Bill & Ted* franchise, *Bill & Ted Face the Music*, opened in August 2020, as the number one movie both in the US and the UK.



Winter is the founder of Trouper Productions, which services his documentary work. In 2020, Winter released two documentary feature films: *Showbiz Kids* premiered on HBO to widespread critical acclaim, garnering a Critics Choice nomination for Best Score, followed by *Zappa*, the first all-access documentary on the life and times of Frank Zappa. A Critics Pick in the *New York Times*, *Zappa* was nominated for Best Music Documentary by the Critics Choice Awards. Previous documentary work includes multiple award-winner *The Panama Papers*, about the biggest global corruption scandal in history. Also in release worldwide is *Trust Machine*, about the rise of bitcoin and the blockchain; *Deep Web*, about the online black market Silk Road and the trial of its creator Ross Ulbricht; and *Downloaded*, a VH1 RockDoc about Napster and the digital revolution. Fresh off its world premiere at the Tribeca Film Festival is Winter’s most recent feature documentary, *The YouTube Effect*, produced by Winter/Trouper Productions in partnership with Gale Anne Hurd/Valhalla Entertainment and Glen Zipper. alexwinter.com

PHD CANDIDATE, HARVARD GRADUATE SCHOOL OF EDUCATION

JOINT PANELIST Avriel Epps-Darling



A Los Angeles native, I graduated Summa Cum Laude with a BA in Communication Studies and a minor in Education Studies from UCLA after graduating from high school at 15 years old. While on full academic scholarship, I was selected to be both a Ronald E. McNair Research Scholar and Wasserman Scholar. At UCLA, I led a digital-communication-focused research lab and continued to work as a quantitative and qualitative researcher in the Graduate School of Education’s *The CHOICES Project*. My research garnered numerous awards and honours, including an invitation from the US Department of Education to present my work for Congress in Washington, DC and selection as a Predoctoral Ford Foundation Fellow.

Focusing my pre-academic career around the intersection of brand experiences and storytelling, digital media, and technology, my work has been featured in *The New York Times*, *The Guardian*, *Vogue Magazine*, *Huffington Post*, and *Vice Magazine*, among others.

Although my professional experiences have spanned across multiple industries, one thing has remained true: I find fulfillment in leading diverse teams through envisioning and executing long-term, conceptual projects.

Today, as a PhD candidate at Harvard’s Graduate School of Education, I seek to make a meaningful impact through researching how online, machine learning-driven ecologies influence youth of colour as they construct and affirm racialized and gendered identities.

avrieleppsdarling.com

Backlash: Misogyny in the Digital Age



VANCOUVER PREMIERE

“In fall 2017, the MeToo hashtag shook the planet, sparking an unprecedented wave of sexual assault accusations in the Western world. Now a storm of virulent misogyny rages on, flooding our screens with harassment, defamation, lynching, sextortion, the sharing of intimate photographs, rape and deaths threats. According to the UN, 73% of women are abused online. The feature-length documentary *Backlash: Misogyny in the Digital Age* follows four women and one man whose lives have been particularly affected by online violence: Laura Boldrini, the most harassed female politician in Italy; Kiah Morris, an African-American politician in the state of Vermont who resigned following severe harassment and threats from right-wing extremists; Marion Séclin, a French YouTuber who received more than 40,000 sexist messages, including rape and death threats; Laurence Gratton, a young teacher in Quebec who was harassed for more than five years by a former colleague; and Glen Canning, the father of Rehtaeh Parsons, a young girl who took her life after photos of her rape were spread online. What is it like to live with this so-called ‘virtual’ violence? That is what this important film attempts to show by closely following the victims in their daily lives. Like in a thriller, we see in real time the waves of hate they are subjected to, their resulting fear, and how they no longer feel safe in public spaces. We see lives marked by a loss of confidence and shame. *Backlash: Misogyny in the Digital Age* also shows how each of these women, and this man in the name of his late daughter, are fighting the same battle. They share a common cause: to refuse to be silent.”

CO-DIRECTOR, *BACKLASH: MISOGYNY IN THE DIGITAL AGE*

JOINT PANELIST Guylaine Maroist



Guylaine Maroist started working as a freelance journalist for *Le Devoir* in the early '90s, after studying Law, Cinema, and Musicology at Université de Montréal. She made her debut in the music industry during this same time playing the guitar for Les Jaguars. She started putting together some hundred compilation records from the Quebec catalogue in 1996, for Les Disques Mérite and BMG, which is how she came to meet almost all the known and lesser-known artists of the '50s, '60s, and '70s. In 1998, she pitched a biographical series to Musimax, which became the TV channel’s flagship program, *Musicographie*, featuring Quebec artists. She went on to work on more than 70 TV documentaries for Musimax between 1999 and 2007.

Guylaine started her own company (La Ruelle) in 2002, producing original documentaries alongside filmmaker and producer Eric Ruel. The duo made their mark right away with *Chanter plus fort que la mer/Singing to Drown Out the Sea*, nominated for three Gemini awards.

In 2007, they released *Time Bombs* about the Canadian soldiers used as guinea pigs for nuclear testing in 1950s Nevada. Thanks to this film, the Canadian government finally agreed to provide compensation for the affected veterans after their 30-year struggle. The documentary won the prestigious Gold Ribbon Award from the Canadian Association of Broadcasters and the Grand Jury Prize for Best Documentary at the New York International Independent Film Festival. The team presented their next project, *J’ai la mémoire qui tourne*, on Historia in 2010. Made from home videos, the series quickly became a favourite among Quebec audiences, and Guylaine and Eric won the Pierre Berton Award, Canada’s highest distinction in the field of History. President of La Ruelle since 2002, Guylaine has transformed the company into a creative content incubator for television, cinema, and digital platforms. Led by Guylaine, the team has also worked on museum exhibitions, urban projections, interactive experiences, and books since 2011. In 2015, Guylaine became the first filmmaker in history to serve Pugwash, a non-governmental organization that has been influencing the United Nations and heads of state since 1957 on matters of peace and nuclear disarmament.

laruellefilms.com

MOTHER OF AMANDA TODD; FOUNDER, THE AMANDA TODD LEGACY SOCIETY

JOINT PANELIST Carol Todd



October 10, 2012 is a day that Carol Todd will not forget. It was the day that her daughter Amanda took her own life by suicide.

Through the pain of losing her daughter, Carol has taken a stand and shared Amanda’s story with not only her community but also the world. Little did she know she would soon be thrust into the spotlight as a global advocate sharing the voice of her daughter and increasing awareness of bullying, cyber abuse, internet safety, mental health, and now more recently, gender-based cyber violence.

Amanda started a conversation and brought to the world’s attention the serious consequences of the serious issues mentioned.

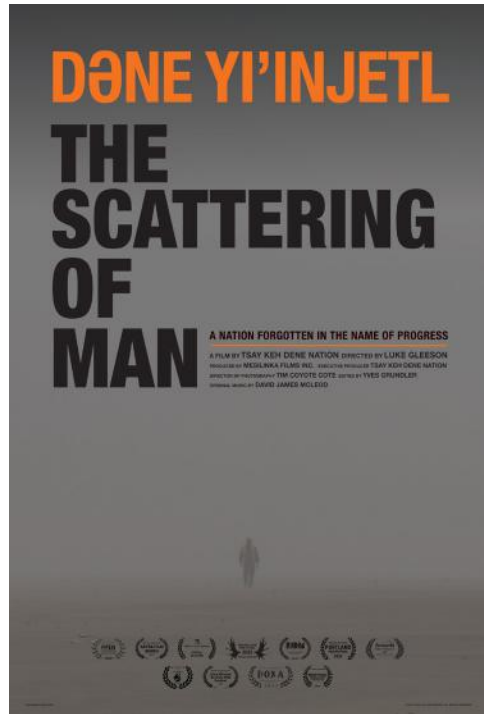
Carol has made it her goal to continue the conversation and to get others engaged into the conversations. Amanda had a dream of helping kids stay strong, and through Carol’s efforts in creating The Amanda Todd Legacy Society, this dream has become a reality.

amandatoddlegacy.org

Vancity Theatre

DOUBLE FEATURE

DƏNE YI'INJETL: The Scattering of Man



“When BC Hydro built the W.A.C. Bennett Dam in 1968, it flooded the Rocky Mountain Trench, a region belonging to the Tsay Keh Dene First Nation since time immemorial. With steady, experimental rhythm, emerging Dene filmmaker Luke Gleeson tells the story of how his people’s lands were flooded, pairing archival news clips and interview footage with sweeping shots of a land(scape) now completely transformed. The events that followed the dam’s construction are recounted in visual prose and through the traditions of Dene storytelling. *DƏNE YI'INJETL: The Scattering of Man* serves as a wider critique of provincial Crown corporations and the marriage of industrial and government mega projects that have violently disrupted the lives and lands of Indigenous people — all without rightful consultation or any real regard for the lands themselves.”

Luke Gleeson KEYNOTE SPEAKER

DIRECTOR, *DƏNE YI'INJETL: THE SCATTERING OF MAN*

Luke Gleeson is an emerging multidisciplinary First Nations artist and member of Tsay Keh Dene Nation, a Sekani speaking people known as “People of the Mountains.” Concepts such as water, natural states, and Tsay Keh Dene culture are often utilized as metaphors in his music, art, and film. Luke also represents certain projects and culturally identifies as Glezhe Nache and has written and performed music under this appellation. His most recent work is the film *DƏNE YI'INJETL | The Scattering of Man*, which was officially completed in 2021 and is now currently screening at film festivals in both the US and Canada.

Currently, he owns and operates Glezhe Nache Consultation and Mesilinka Films and is developing a number of projects for First Nations as well as a short film with the working title *The Trickster Cycle*.

tsaykeh.com
mesilinkafilms.com



Heather Hatch KEYNOTE SPEAKER

DIRECTOR, *WOCHIIGII LO: END OF THE PEACE*

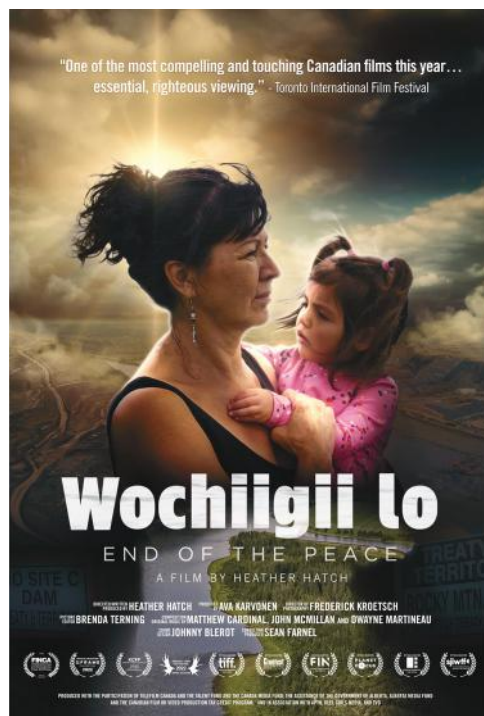
Heather Hatch is a Haida (First Nations) filmmaker whose focus is on writing and directing films that explore female and Indigenous stories. This approach extends to her latest project, *Wochiigii lo: End of the Peace*, where she looks at the devastating impacts of land development on Indigenous ways of life. *Wochiigii lo: End of the Peace* is Heather’s first feature film and to make it, she received support from Telefilm Canada’s Talent to Watch program. The film premiered at the Toronto International Film Festival in 2021.

Heather seeks the truth with a tenderness for her characters. Her first documentary, *Jaat Sdiihltl'ixa: Woman Who Returns*, follows her adoption into her Haida clan and examines themes of female empowerment and identity and premiered at the Edmonton International Film Festival and seven international festivals. She wrote for CBC’s *Peace River Rising*, a digital short documentary about the rise of violence against Indigenous women in the presence of a transient workforce. Her CBC children’s pilot, *The Girl Who Talks to the Moon*, promotes her Haida language and culture. She has worked on four broadcast shows as a Director, Field Producer, Coordinator, and Story Producer. Heather is a recipient of the Gil Cardinal Legacy Fund Award, WIFTV Banff Fellowship, Whistler Indigenous Filmmaker Fellowship, Hot Docs Doc Accelerator Program, and Netflix Diversity of Voice Initiative - Banff World Media Festival. In addition, she graduated from the NSI Eave BIPOC Producer Program in 2022.

haidanation.ca



Wochiigii lo: End of the Peace



“The many environmental, social, legal, and human perils of BC’s controversial Site C hydro dam project are explored in Heather Hatch’s must-watch doc. Pipelines tend to get all the ink in terms of environmental risks, but there are many other potential disasters in the offing. Take, for example, the Site C Dam, a gargantuan hydro-electric project on northern British Columbia’s Peace River. The 13th longest river system on the planet, the Peace River cuts across the province in an area largely populated by Indigenous peoples — including West Moberly and Prophet River First Nations, two of the smallest bands covered under Treaty 8, the government’s century-old agreement with Indigenous people intended to last ‘as long as the sun shines, the grass grows and the rivers flow.’ Those words haunt *Wochiigii lo: End of the Peace* by Haida filmmaker Heather Hatch, who spent five years documenting the protests and legal challenges to Site C — a project with negligible public benefit that, in addition to being an imprudent business decision (it’s already a money loser for the province), will disenfranchise Indigenous peoples, violate their legal rights, and end in environmental catastrophe. Along the way, we meet heroic fighters like Roland Willson, Diane Abel, George Desjarlais — whose biting sarcastic assessments of Site C offer some of the most trenchant lines you will hear this year — and award-winning author Sarah Cox, to name a few. Hatch and her subjects expose mind-blowing ironies, shocking betrayals, and political chicanery. One of the most compelling and touching Canadian films this year, *Wochiigii lo: End of the Peace* is essential, righteous viewing and a timeless reminder that one should never trust a politician in a hard hat.”

CHIEF, TSAY KEH DENE NATION; FILM SUBJECT, *DƏNE YI'INJETL: THE SCATTERING OF MAN* JOINT PANELIST **Johnny Pierre**



My primary focus is mental health in the community; we have many great minds, but without proper support, we cannot move forward. I am very thankful for people’s support, hard work, and positive attitude in all that we do. We should keep moving forward by looking out for the staff who help us and understand that learning is not free. It comes from the daily teachings of helping one another.

tsaykeh.com

WEST MOBERLY FIRST NATION; FILM SUBJECT, *WOCHIIGII LO: END OF THE PEACE*

JOINT PANELIST **Diane Abel**

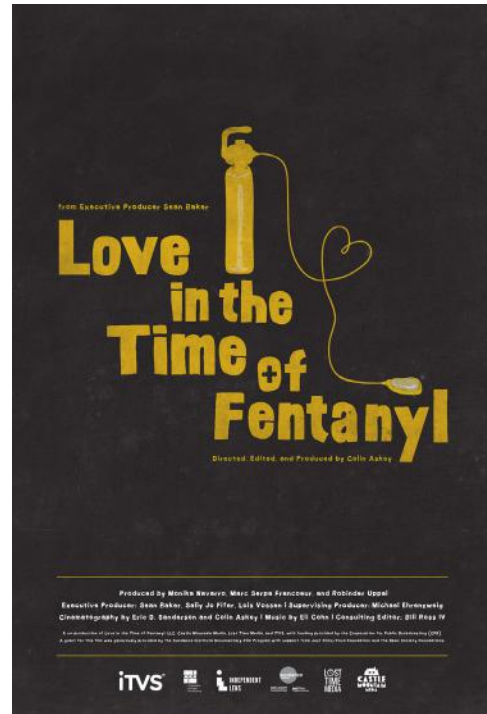


Diane Abel lives with a sense of peace and freedom. She has a strong sense of who she is, a kind, hardworking woman with the strength to stand for what is right. She has four grown children and is a grandma to five darling boys and one girl whom she adores and recently became a great-grandma to a sweet baby girl. She is a people person who loves to laugh and have fun. Diane’s career has been focused on land stewardship, and as the former Executive Director of the Treaty 8 Tribal Association, she has worked to implement resource management agreements negotiated with the Province of BC. Her most recent endeavours include the management of the Twin Sisters Native Plants Nursery, named after the mountains at the heart of the newly created protected area designed to help restore the landscape and create local employment for members of the First Nations. She is currently employed by West Moberly Lands Department as the Caribou Partnership Lead.

twinsistersnursery.com
treaty8.bc.ca
westmo.org

Vancity Theatre

Love in the Time of Fentanyl



“When the opioid crisis in BC escalated to the heights of a public emergency in 2016, folks at the Overdose Prevention Society (OPS) set up a tent in Vancouver’s Downtown Eastside as a critical frontline response. Technically illegal despite its necessity, the OPS was — and continues to be — a site rooted in harm reduction, where people are able to use drugs safely with supervision. An intimate observation of the OPS over a number of years, *Love in the Time of Fentanyl* witnesses the exhausting but essential work required to keep the site running and the people dedicated to its continuance. We follow Sarah, a founding OPS member and activist, as well as Trey, a former heroin user who memorializes the lives lost to overdose through graffiti art. We accompany frontline workers like Ronnie (also known in the community as ‘Narcans Jesus’) as he struggles with extreme burnout; Indigenous elder Norma as she cooks meals for staff and volunteers; and Dana, an active fentanyl user whose own experiences with overdose continue to propel him in his efforts to save lives. The opioid crisis is not over. Six years after it opened its doors, the OPS is as necessary now as it was in 2016, its efforts compounded by the COVID-19 pandemic. *Love in the Time of Fentanyl* is a crucial film from director Colin Askey — one that explores, with considerable care and compassion, the frontlines of the ongoing drug-poisoning epidemic in this city.”

Moira Wyton MODERATOR

Moira Wyton is *The Tyee*’s health reporter. Her coverage focuses on public health measures, substance use, and mental health in BC. She joined *The Tyee* team only a couple weeks before the first pandemic wave in March 2020 and has played a crucial role in COVID-19 coverage since.

She previously reported in her hometown with the *Edmonton Journal* and *Edmonton Sun*, where she focused on provincial politics and education. Wyton got her start in journalism as an editor at the University of British Columbia’s independent student newspaper, the *Ubyssy*, and serves on its board of directors.

Wyton has received a fellowship from the Jack Webster Foundation to study epidemiology alongside other journalists at McGill University, and the EU-Canada Young Journalist Fellowship for her reporting on European solutions to preventing toxic drug deaths in BC. She holds two Bachelor of Arts degrees, one from UBC and the other from Sciences Po Paris.

When she’s not working, Wyton stays busy tinkering with her film camera, baking new recipes, and cycling around the Lower Mainland. thetyee.ca/Bios/Moira_Wyton

THE TYEE



Colin Askey KEYNOTE SPEAKER

DIRECTOR, *LOVE IN THE TIME OF FENTANYL*

Colin Askey is a filmmaker who has spent the last decade documenting the transformative impact of humane policy on the lives of people who use drugs. Recent work includes *Haven* (2019), an award-winning short documentary about North America’s first prescription heroin therapy program in Vancouver. According to Dorothy Woodend, “Askey worked for 10 years in the Downtown Eastside before moving to New York City. As a familiar face in the community, his intimacy with the people on camera allows for a nuanced portrait of the place and its staff and volunteers.”¹

castlemountainmedia.org

¹ Woodend, Dorothy. “To the Downtown Eastside, with Love.” *The Tyee*, 17 May 2022, <https://thetyee.ca/Culture/2022/05/17/To-Downtown-Eastside-With-Love/>.



EXECUTIVE DIRECTOR, OPS; FILM SUBJECT, *LOVE IN THE TIME OF FENTANYL*

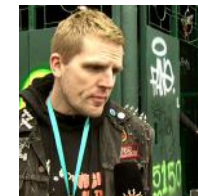
PANELIST Sarah Blyth



Sarah Blyth is the Executive Director and Co-founder of Vancouver’s Overdose Prevention Society and a former Vancouver Park Board Commissioner. She is a long-time community activist who has been working in the Downtown Eastside for over a decade to help provide grassroots services, opportunities, and responses to the overdose crisis. vancityops.com

GENERAL MANAGER, OPS; FILM SUBJECT, *LOVE IN THE TIME OF FENTANYL*

PANELIST Trey Helten



Trey Helten is a former heroin user with over five years in recovery and the General Manager of the Overdose Prevention Society. Trey is also an actor and artist who creates and organizes numerous murals in the Downtown Eastside that raise awareness about the overdose crisis and promote the talent of other artists in the neighborhood. vancityops.com

SUPERVISOR, OPS; FILM SUBJECT, *LOVE IN THE TIME OF FENTANYL*

PANELIST Norma Vaillancourt



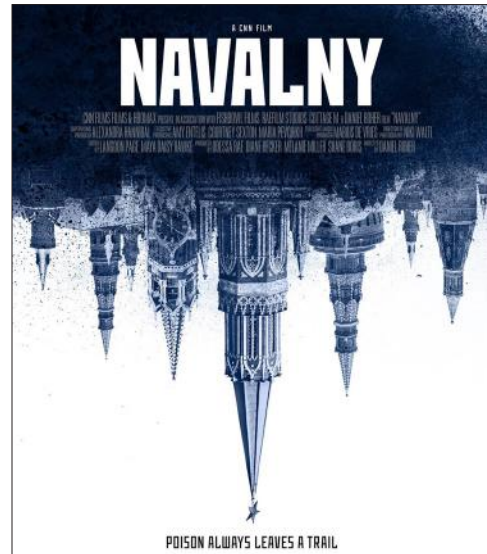
Norma Vaillancourt lives and works in Vancouver’s Downtown Eastside, where she uses her lived experience to help save and improve the lives of her fellow community members. She is a Supervisor at the Overdose Prevention Society and has been with the organization since it first opened in 2016. vancityops.com

Vancity Theatre

Vancity Theatre

DOUBLE FEATURE

Navalny



VANCOUVER PREMIERE

“On 20 August 2020, Alexei Navalny fell severely ill on a plane coming from Siberia. He was poisoned and could only be rescued within inches of his life. The murder attempt came after years of an ever-increasing showdown between Navalny and Russia’s President Vladimir Putin. In *Navalny*, filmmaker Daniel Roher has access to Navalny’s inner circle while he recuperates in exile in Germany and subsequently tries to find the perpetrators with the aid of research network Bellingcat. The Bellingcat investigator manages to identify the kill team that went after Navalny. In a truly stunning scene, Navalny talks on the telephone to the men who tried to murder him. Equally thriller-like is the plane ride back from Germany to Moscow, where Navalny knows the authorities will await him. In extensive interviews, Roher dives into Navalny’s incentives and his vision for Russia, while not shying away from difficult topics — like his past alignments with extreme right nationalists. A must-see film about a charismatic leader, who is presently detained in a penal colony, and a country sliding ever more into darkness.”

Lisa Sundstrom KEYNOTE SPEAKER

POLITICAL SCIENCE, UBC; PRINCIPAL INVESTIGATOR, ACTINCOURTS NETWORK, UBC

I joined UBC’s Political Science Department in 2002 after completing my PhD at Stanford University. I teach courses in international relations and comparative politics, with expertise in Russia and the former Soviet Union and major research interests in democratization, human rights, gender politics, the politics of international democracy assistance, and NGO activism in both domestic and transnational politics.

My most recent book, *Bringing Global Governance Home: NGO Mediation in the BRICS States*, co-authored with Laura Henry, explores how NGOs from the BRICS countries engage with key global governance initiatives on climate, sustainable forest certification, corporate social responsibility, and HIV/AIDS.

My 2019 book, *Courting Gender Justice: Russia, Turkey, and The European Court of Human Rights*, a collaboration with Valerie Sperling and Melike Sayoglu, investigates the question of why there are so few gender discrimination cases submitted to the European Court of Human Rights from the Council of Europe states in general, and Russia in particular, despite tens of thousands of other types of case applications from Russia and plenty of gender discrimination taking place in the country.

My 2006 book, *Funding Civil Society*, is based on extensive interview research concerning the influence of foreign assistance programs on the development of women’s and human rights NGOs in Russia. I also published a book, co-edited with colleague Kathryn Harrison, on the comparative politics of climate policies.

Current ongoing research examines Russian human rights NGOs’ interactions with the Council of Europe and European Court of Human Rights and the impact of those interactions on NGOs themselves and human rights practices in Russia.

In addition, I am working with a number of North America and European scholars to build a network called Activists in International Courts, linking scholars and human rights practitioners interested in questions of legal mobilization by NGOs and activist lawyers in international human rights courts.

politics.ubc.ca/profile/lisa-sundstrom
actincourts.arts.ubc.ca

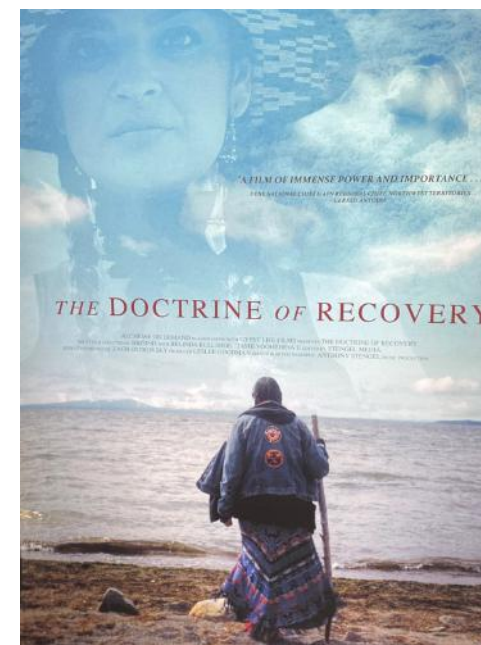


Returning Home



“Skilfully intertwining narratives concerning residential school survivors and Indigenous peoples’ relationship with imperiled wild Pacific salmon, Sean Stiller’s stirring documentary is a revelatory testament to strength and resilience. At the heart of the film is Phyllis Jack-Webstad, the survivor who founded the Orange Shirt Day movement. While Phyllis recounts her childhood trials to youth across the country, her relations in the Secwépemc territory near Williams Lake are contending with another outcome of colonialism: the upper Fraser River’s lowest salmon runs in Canadian history. In observing the interconnection between the Secwépemc and salmon, Stiller lays bare the impacts of overfishing on these communities. The first production by Canadian Geographic Films, *Returning Home* balances Stiller’s stunning cinematography with clear-eyed testimonies to the unforgivable transgressions endured by Phyllis and other survivors within the walls of residential schools. Likewise, it effectively illustrates what it means to truly be in good relationship with the land and shares how, for the Secwépemc, healing people and healing the natural world are synonymous.”

The Doctrine of Recovery



VANCOUVER PREMIERE

“And so it began, with the Papal Bull of 1493. Pope Alexander VI’s apocalyptic declaration established a free-for-all in the European conquest of Tribal lands and souls. It was their ‘Doctrine of Discovery.’ To the First People of this land, it was a death song they had never heard, but soon enough, they would all sing. It is timely that three highly respected Indigenous women from Turtle Island, including one of Canada’s most celebrated actors, Crystle Lightning, have come together to create a documentary about the devastating impacts of the Doctrine of Discovery. The premiere of *The Doctrine of Recovery* will coincide with the Pope’s proposed visit to Canada. The film is a powerful reminder of how the Doctrine of Discovery is at the very foundation of systemic and institutionalized racism that First Peoples continue to be marginalized by, and how the roots of so many tragic issues impacting First Nations’ communities today, like the Murdered and Missing crisis, began with the imposition of the Inter Caetera papal bull of May 4, 1493.”

▶ Continued

Á'a:líya Warbus MODERATOR

Á'a:líya is Stó:lō with roots in the x^mməθk^wəyəm, Sema: th, Sq'éwlets, and Sts'ailes First Nations. She has worked in the unceded territories of the Coast Salish as an artist and activist for the past 18 years. She is currently focused on writing, directing and being a mom to her three young children.

Á'a:líya's narrative short fiction and short documentaries explore themes of Indigenous culture, Indigenous matriarchs, and the effects of colonization on her family and community. Her stories are a mix of both modern and traditional themes driven by her experience growing up in both worlds simultaneously.

kpu.ca/indigenous-artist-and-writer-residence

INDIGENOUS ARTIST-IN-RESIDENCE, KPU



Phyllis Jack-Webstad KEYNOTE SPEAKER

STSWECEM'Ĉ XGAT'TEM FIRST NATION;
FOUNDER AND AMBASSADOR, ORANGE SHIRT
SOCIETY; FILM SUBJECT, *RETURNING HOME*

Phyllis Jack-Webstad is Northern Secwepemc (Shuswap) from the Stswecem'c Xgat'tem First Nation (Canoe Creek Indian Band). She comes from mixed Secwepemc and Irish/French heritage, was born in Dog Creek, and lives in Williams Lake, BC. Today, Phyllis is married, has one son, a stepson, and five grandchildren. She is the Founder and Ambassador of the Orange Shirt Society and tours the country telling her story and raising awareness about the impacts of the residential school system. She has now published two books, the *Orange Shirt Story* and *Phyllis's Orange Shirt* for younger children.

She earned diplomas in Business Administration from the Nicola Valley Institute of Technology and in Accounting from Thompson Rivers University. Phyllis received the 2017 TRU Distinguished Alumni Award for her unprecedented impact on local, provincial, national, and international communities through the sharing of her orange shirt story.

In her own words: "I went to the Mission for one school year in 1973/1974. I had just turned 6 years old. I lived with my grandmother on the Dog Creek reserve. We never had very much money, but somehow my granny managed to buy me a new outfit to go to the Mission school. I remember going to Robinson's store and picking out a shiny orange shirt. It had string laced up in front and was so bright and exciting—just like I felt to be going to school!

When I got to the Mission, they stripped me, and took away my clothes, including the orange shirt! I never wore it again. I didn't understand why they wouldn't give it back to me—it was mine! The color orange has always reminded me of that and how my feelings didn't matter, how no one cared and how I felt like I was worth nothing. All of us little children were crying and no one cared.

I was 13 years old and in grade 8 when my son Jeremy was born. Because my grandmother and mother both attended residential school for 10 years each, I never knew what a parent was supposed to be like. With the help of my aunt, Agness Jack, I was able to raise my son and have him know me as his mother.

I went to a treatment centre for healing when I was 27 and have been on this healing journey since then. I finally get it, that the feeling of worthlessness and insignificance, ingrained in me from my first day at the Mission, affected the way I lived my life for many years. Even now, when I know nothing could be further than the truth, I still sometimes feel that I don't matter. Even with all the work I've done!

I am honoured to be able to tell my story so that others may benefit and understand, and maybe other survivors will feel comfortable enough to share their stories."

orangeshirtday.org



TEILLET LAW; PRESIDENT, RISE WOMEN'S LEGAL CENTRE

JOINT PANELIST **Carly Teillet**



Carly Teillet is Métis from the Red River Métis community (Winnipeg). Carly runs a sole practice based in the Downtown Eastside of Vancouver, and is an adjunct professor at the Allard School of Law at UBC. She was counsel for the Vancouver Sex Workers Rights Collective and the Liard Aboriginal Women's Society, two parties with standing in the National Inquiry into Murdered and Missing Indigenous Women and Girls. Carly has represented Indigenous clients in child protection, criminal, and civil matters; was the inaugural Gladue Lawyer for Legal Services Society of BC; and has written Gladue Reports for Provincial and Supreme Courts of British Columbia matters. She is a board member of Wish Drop In Centre Society and President of the Rise Women's Legal Center board.

teilletlaw.com
womenslegalcentre.ca

Rain KEYNOTE SPEAKER

DIRECTOR, *THE DOCTRINE OF RECOVERY*

Rain serves as the Executive Director of the Global Indigenous Council, an international Indigenous rights advocacy organization based in the US. The Global Indigenous Council co-hosted the first Native American 2020 Presidential Forum in Sioux City, Iowa, and the first-ever Murdered and Missing Indigenous Women (MMIW) Tribunal in the US. Previously, Rain served as Chief of Staff for the Piikani Nation of the Blackfoot Confederacy and in that capacity was the Nation's representative to the US Congress. With the Piikani Nation, he initiated the "Grizzly Treaty," which became the most-signed tribal treaty in history with over 200-tribal nation signatories, and inspired Congressman Raul Grijalva's Tribal Heritage and Grizzly Bear Protection Act. Rain had a pivotal role in the tribal plaintiffs' victory in *Crow Tribe et al v. Zinke*, which saw the defeat of the Trump Administration's drive to delist the grizzly bear in Yellowstone and enable state-sanctioned trophy hunts. With that seminal court victory, tribal sovereignty, treaty rights, and religious freedoms were upheld, and the grizzly bear was returned to Endangered Species Act protections in Greater Yellowstone. Rain's short film, *Not In Our Name*, which featured Zahn McClarnon (HBO's *Westworld*, Spielberg's *Into the West*, AMC's *The Son*), became the most-watched video on Sierra Club's social media platforms and was instrumental in garnering public opposition to delisting and trophy hunting the sacred grizzly. Rain's other most recent film is *Somebody's Daughter*, a documentary about the thousands of murdered and missing Indigenous women, which has been called both "hauntingly beautiful and emotionally devastating." *Somebody's Daughter* has been supported by many prominent members of the Indigenous community, including Poet Laureate of the United States Joy Harjo, Oscar-winner Wes Studi, Native American Rights Fund (NARF) Founder John Echohawk, and internationally renowned author and environmental protector Winona LaDuke. Award-winning actress and director Georgina Lightning (also a producer on *The Doctrine of Recovery*) was consultant on the project.

globalindigenouscouncil.com
piikanation.com
somebodysdaughter.com



PRODUCER, *THE DOCTRINE OF RECOVERY*

JOINT PANELIST **Georgina Lightning**



Georgina Lightning is a Native American woman who moved to Los Angeles in 1990 with her three young children to attend the American Academy of Dramatic Arts. After receiving the Michael Toma Award for most progressed actor of her graduating class, she was invited to extend her study with the American Academy Repertory Company. Repertory theater was where Georgina blossomed into a fearless actress, challenging many complex roles as the company's lead ingénue in works by Shakespeare, Isben, Brecht, Beckett, Coward, Miller, Chekov, and more.

Because of the lack of roles for native women or participation of natives in the film industry, Georgina evolved from actor/acting coach, into producer, film director, screenwriter, and advocate for women's and Native Americans' involvement in film. In 2007, she co-founded Tribal Alliance Productions with good friend Audrey Martinez of the San Manual Band of Mission Indians, a company dedicated to promoting the image, participation, and content of Native Americans in all aspects of film and TV. To date, TAP has produced feature films, short films, and music videos, and is currently in post-production on a feature docu-drama, *Fantasies of Flying*, with many other projects in development.

As a filmmaker, Georgina was named one of the 25 New Faces of Independent Film by *Filmmaker Magazine* in 2007. In 2010, she received the Emerging Artist Award in Film from the White House Project (which recognizes women in leadership across all sectors), the first woman to receive this prestigious award in the film category. In 2011, she received Outstanding Actress and Outstanding Feature Film awards at the Hard Rock's Image Awards, and *Older Than America*, which she created, executive produced, directed, and co-wrote, has garnered a list of 23 awards to date, including Best Director and Best Supporting Actor at the American Indian Film Festival, the longest-standing Native Film Festival in North America. Georgina's most recent acclaim is her nomination for a Canadian Screen Award for Best Supporting Actress in a Recurring Role for *Blackstone*.

Georgina is an advocate and public speaker for human rights, civil rights, social action, education, arts and culture, and the environment.
georginalighting.com

SECRETARY-TREASURER, UNION OF BC INDIAN CHIEFS;
CHIEF, NESKONLITH INDIAN BAND

JOINT PANELIST **Kukpi7 Judy Wilson**



Chief Wilson has served her community [Neskonlith Indian Band] for ten years as chief and eight years as a council member. She is a strong advocate for recognition of inherent title and rights and self-determination and for the fundamental shifts needed for the survival of all Peoples. These shifts involve transitioning to clean energy (not depending on fossil fuels or pipelines), changing consumer purchasing patterns away from big conglomerates toward local foods and lifestyles, supporting and maintaining traditional food security and harvesting, lessening our footprint on the land, and restoring lands, lakes, rivers, and oceans.

Chief Wilson's education includes public administration with a focus on governance, public relations, and media (audio-visual production, book publishing, broadcast journalism, and web planning). She has experience as a data technician, communications officer, project developer, news reporter, broadcast manager, and marketing coordinator.

Chief Wilson is currently a member of the following boards and committees: the Union of BC Indian Chiefs Executive (as Secretary-Treasurer), the First Nations Leadership Council, the Assembly of First Nations Comprehensive Claims Policy Committee, the BC Specific Claims Working Group, the BC Small Business Roundtable, the Secwepemc Chiefs Health Caucus, the Rural BC/Southern Interior Beetle Action Coalition, and several other community-based committees. She has formerly served on the BC-Canada Tripartite Children and Family Working Group, the BC All-Chiefs Task Force, the First Nations Child and Family Wellness Council, the First Nations Technology Council, and the Secwepemc Cultural Education Society.

neskonlith.net
ubcic.bc.ca

Vancity Theatre

Into the Weeds: Dewayne “Lee” Johnson vs. Monsanto Company



“Dewayne Johnson, a Bay Area groundskeeper, suffered from rashes in 2014 and wondered if they were caused by the herbicide he’d been using for the past couple years. As his health deteriorated, Johnson became the face of a David-and-Goliath legal battle to hold a multi-national agrochemical corporation accountable for a product with allegedly misleading labelling. Roundup, a glyphosate-based herbicide, has been a signature product for the multinational agrochemical corporation for over four decades. Used by industrial farms, golf courses, and suburban homeowners with a grudge against dandelions, it is sold in more than 130 nations. Scientists raised concerns about its environmental impact and carcinogenic properties, but the deep-pocketed corporation’s lawyers, lobbyists, and marketers deflected numerous studies and disputed the findings. Adding to her award-winning body of work centred on our strained relationship with the natural world, acclaimed director Jennifer Baichwal’s *Into the Weeds: Dewayne ‘Lee’ Johnson vs. Monsanto Company* follows Johnson through his battle, setting his personal journey against a global environmental crisis.”

Jennifer Baichwal KEYNOTE SPEAKER

DIRECTOR, *INTO THE WEEDS: DEWAYNE “LEE” JOHNSON VS. MONSANTO COMPANY*

Jennifer Baichwal was born in Montréal and grew up in Victoria. She studied philosophy and theology at McGill University, receiving an MA in 1994. Baichwal has been directing and producing documentaries for 25 years. Among other films, installations, and lens-based projects, she has made ten feature documentaries that have played internationally and won multiple awards nationally and internationally. Her films include *Let it Come Down: The Life of Paul Bowles*, *The Holier It Gets*, *The True Meaning of Pictures*, *Manufactured Landscapes*, *Act of God*, *Payback* [KDocsFF 2013], *Watermark*, *Long Time Running*, and *The Anthropocene Project*.

Jennifer, along with her partner Nicholas de Pencier, was commissioned in 2003-2004 to make forty short films on artists who have been supported over the past four decades by the Ontario Arts Council, including writer Michael Ondaatje, artist Michael Snow, pianist Eve Egoyan, and playwright Judith Thompson. In 2015, Jennifer and Nicholas were commissioned to transform the Art Gallery of Ontario’s center hall into a northern forest, to commemorate the 20th Anniversary of the Rheostatics’ celebrated music inspired by the Group of Seven. The sold-out live performance ran for three nights and the large-scale video installations, projected and live-mixed across all four walls of Walker Court, created an immersive environment. In 2016, an element from this piece, *Ice Forms*, was exhibited as part of the AGO’s *The Idea of North: The Paintings of Lawren Harris* and has since travelled to the Art Gallery of Hamilton as part of *Water Works* in 2018.

Jennifer has given numerous workshops and talks on documentary film practice and her work and has taught both undergraduate and graduate courses at York University’s film department. She sits on the board of Swim Drink Fish Canada and is a member of the Ryerson University School of Image Arts Advisory Council. She has been a Director of the Board of the Toronto International Film Festival since 2016 and is a passionate ambassador of their Share Her Journey campaign, a five-year commitment to increasing participation, skills, and opportunities for women behind and in front of the camera.

Jennifer is currently in development on several projects, and in production for a feature documentary on global insect collapse. mercuryfilms.ca



Melissa Drury MODERATOR

ENVIRONMENTAL PROTECTION TECHNOLOGY PROGRAM, KPU

Melissa teaches Environmental Issues and is the EPT program chair at KPU where she has worked since 2006. She is herself a graduate of the EPT program with over 20 years of Co-operative Education/work integrated learning experience. She is currently pursuing a Master of Arts in Environmental Education and Communication at RRU. kpu.ca/science/environment/faculty/melissa-drury



BOARD PRESIDENT, CANADIAN ASSOCIATION OF PHYSICIANS FOR THE ENVIRONMENT

PANELIST **Melissa Lem**



Dr. Melissa Lem is a Vancouver family physician who also works in rural and northern communities. Director of PaRx, Canada’s national nature prescription program powered by the BC Parks Foundation, she is a long-time advocate for the nature-health connection. She has engaged in advocacy and policy work on a broad range of issues, from climate change and hydraulic fracturing to sustainable health care and nature-based solutions.

A senior writer for the CBC, Melissa was the resident medical expert on CBC TV’s hit show *Steven and Chris* for four seasons and is a regular contributor to CBC Radio and CTV News.

Melissa was the inaugural winner of University College’s Young Alumni of Influence Award (University of Toronto), was a 2021 World Parks Week Ambassador, sits on the Advisory Committee of the IUCN World Commission on Protected Areas Health and Well-being Specialist Group, and is a Clinical Assistant Professor at the University of British Columbia.

cape.ca
parkprescriptions.ca

FORSTBAUER FAMILY NATURAL FOOD FARM

PANELIST **Hans Forstbauer**



Founded in 1977, the Forstbauer Family Natural Food Farm is a Certified Organic Farm in Chilliwack, BC, farmed using Biodynamic Principals and Certified through the Biodynamic Society of British Columbia (Demeter) and BCARA.

Beginning in the 1970s, Mary and Hans Forstbauer bought their first farm and started farming organically. Decades later, Forstbauer Family Natural Food Farm is still thriving under the same passion and vision, mainly to grow healthy food, to be good stewards of the land, and to share that passion with children and adults alike.

Twelve children were raised on the farm by Mary and Hans, and many of them are still involved in the farm today, several of them with organic farms of their own. Over a dozen grandchildren can now be seen busily scurrying around Forstbauer Family Natural Food Farm on any given day. forstbauer.com

MANAGING EDITOR, *THE NEW LEDE*; *THE GUARDIAN* CONTRIBUTOR; AUTHOR OF *WHITEWASH: THE STORY OF A WEED KILLER, CANCER, AND THE CORRUPTION OF SCIENCE AND THE MONSANTO PAPERS: DEADLY SECRETS, CORPORATE CORRUPTION, AND ONE MAN’S SEARCH FOR JUSTICE*

PANELIST **Carey Gillam**



Carey Gillam is a Kansas girl, of the heart and home. But her research has taken her throughout rural America. She has spent time with row crop farmers, ranchers, vegetable growers, and orchard operators from the Dakotas to Texas, and from California to the Southeast. She has been welcomed inside the high-tech laboratories, greenhouses, and corporate offices of some of the largest US agribusinesses. And she has spent countless hours interviewing key US regulators, lawmakers, and scientists. With years of this behind-the-scenes reporting, Gillam has developed deep insight into the risks and rewards of the modern-day food system and hopes to share that knowledge with others who care about the food they eat and feed to their families.

- Society of Environmental Journalists - Freedom of Information Task Force Member
- Society of Professional Journalists
- North American Agricultural Journalists
- Board Member, Justice Pesticides
- Consultant and contract editor
- Documentary film consultant
- *The Guardian* contributor
- *Huffington Post* contributor

- 17 years’ experience with Reuters
- Author of two non-fiction books
- Contributing author to *Routledge Handbook of Environmental Journalism*
- Contributing author to *Synthetic Pesticide Use in Africa*
- Former Research Director for US Right to Know, an investigative group focused on public health issues
- Managing Editor, *The New Lede*

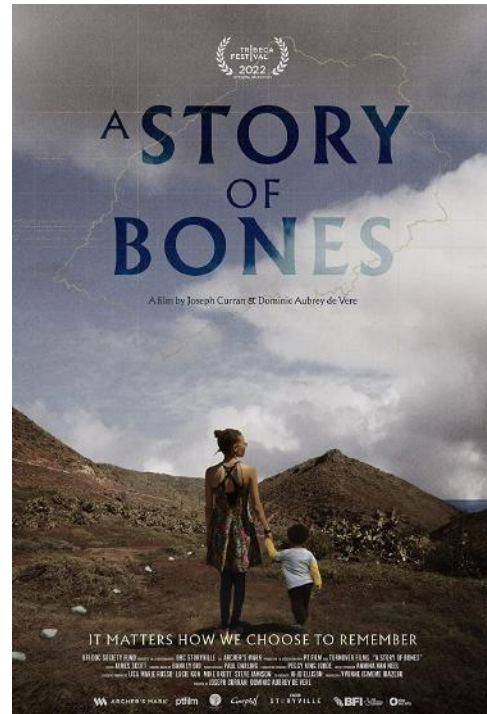
careygillam.com
thenewlede.org
theguardian.com/profile/carey-gillam
huffpost.com/author/carey-gillam
careygillam.com/books/the-monsanto-papers
careygillam.com/books/whitewash

Vancity Theatre

Vancity Theatre

DOUBLE FEATURE

A Story of Bones



CANADIAN PREMIERE

“The remote island of St. Helena is best known for being where Napoleon spent his final years in exile and was ultimately buried. His grave is beautifully maintained and serves as the island’s biggest tourist attraction. To encourage tourism, the island decides to build its first commercial airport. Annina van Neel arrives from Namibia to help with the construction and is present when the remains of thousands of ‘freed slaves’ are uncovered. Heeding her increasing discomfort with how the bones are handled, Nina campaigns tirelessly to honor their legacy and integrate them into the history of the island — their fate is, after all, intertwined with that of Napoleon’s. *A Story of Bones* shines a pensive light on the contrast between whom we place importance on and the legacy of colonial rule on an island still governed from Britain. The story isn’t just a local one but radiates outward, connecting to the global consequences of the Transatlantic Slave Trade. The film celebrates personal victories and mourns collective setbacks along Nina’s journey to create a respectful burial ground. Her initially lonely quest leads to unexpected connections as she slowly finds a sense of belonging and purpose.”

Annina (Nina) van Neel KEYNOTE SPEAKER

Annina (Nina) van Neel campaigns for the preservation of African burial sites and the self-empowerment of African communities affected by colonialism and slavery. She herself grew up in post-apartheid Namibia and worked as an environmental officer in the British Overseas Territory of St. Helena. In the neglect and one-sided treatment of cultural heritage, she experiences dehumanisation and marginalisation through colonialism, slavery, and institutionalised and systemic racism. In reinterpreting archaeological finds and written traditions of the African burial sites of St. Helena with the local community, she found a unique way to connect with a difficult history marked by trauma. To extend this healing work to other African-descended communities, she founded a global African Burial Sites Initiative. Annina works as the Chair and Head of Cultural Rights at the St. Helena Equality and Human Rights Commission, raises awareness of racial injustices in heritage conservation, and is an impact producer and lead subject of the documentary *A Story of Bones*.
sthelenaehrc.org

HUMAN RIGHTS COMMISSIONER, EQUALITY AND HUMAN RIGHTS COMMISSION, SAINT HELENA; FILM SUBJECT, *A STORY OF BONES*



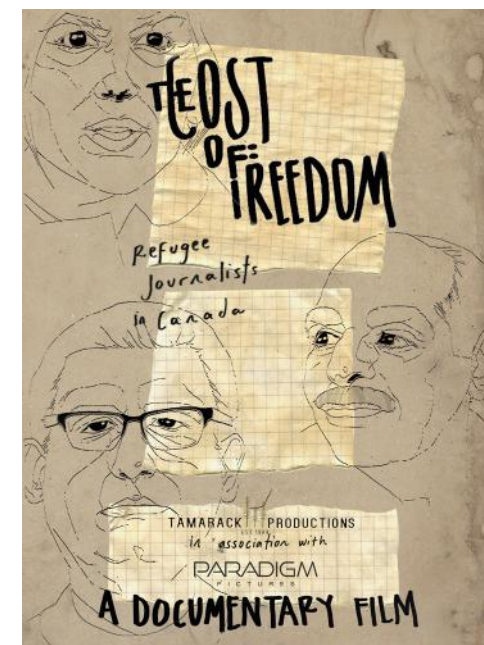
The Monopoly of Violence



VANCOUVER PREMIERE

“When is it legitimate for a democratic government to enact force against its own people? This is the central query posed by David Dufresne’s *The Monopoly of Violence*, an absorbing, shocking, and hugely timely documentary that interrogates the just limits state police powers. During the relative political stability of recent decades, that question may have seemed academic to some, but today — as protests against climate change, racial injustice, economic inequality, and pandemic restrictions roil in the street — it has assumed great urgency, with literal life and death stakes. In his pursuit of an answer, Dufresne presents raw and sometimes graphic footage of clashes between police and protestors, alongside compelling interviews with academics, police officers, and victims of police assault. The immediate context for Dufresne’s deeply thought-provoking film is France’s ‘yellow vest’ movement, but its relevance, like the police violence it documents, is wide-ranging, equally applicable to pipeline protests in British Columbia, or efforts to prevent the clearing of encampments from Toronto parks.”

The Cost of Freedom: Refugee Journalists in Canada



VANCOUVER PREMIERE

“*The Cost of Freedom: Refugee Journalists in Canada* confronts one of the most compelling human rights challenges of our day: the threat to journalists. Focusing on the lives of Abdulrahman Matar from Syria, Luis Nájera of México, and Arzu Yildiz from Turkey, this documentary film investigates why they fled their countries and are seeking to rebuild their lives as refugees in Canada. All three now reside in the Greater Toronto Area, striving to re-invent themselves. Their stories and challenges illuminate the global struggle for free speech in a time of increasing threat to journalists.”

▶ Continued

Eseosa (Sosa) Eweka-Valentine MODERATOR

Eseosa (Sosa) Eweka-Valentine is the founder of *Talks with Sosa*, a public speaking platform that seeks to bring experts to discuss a myriad of issues from social justice to mental health. She is also the founder of Salt City Advocacy Society, a not-for-profit society with the purpose of creating a better environment for refugees and new immigrants, especially women and children of African descent. talkswithsosa.com
saltcityas.com

HOST, TALKS WITH SOSA



David Dufresne KEYNOTE SPEAKER

David Dufresne is an international award-winning independent writer and filmmaker. Producer and MIT OpenDocLab Fellow, David is the creator of *The Monopoly of Violence*, supported by the Directors' Fortnight Cannes 2020, and interactive works including *DADA-DATA* (2016) and the multiple-award-winning documentary *Fort McMoney* (2013), acclaimed by the *New York Times* as an innovative hybrid "where film marries video game." He also co-directed the web documentary *Prison Valley* (World Press Photo 2011 award for Best Interactive Non-Linear Work).

His work on French police brutality, *Allo Place Beauvau*, was recognized by NATO, the European Parliament, and the European Council. This project received the 2019 Journalism Grand Prize.

David was a long-time reporter for *Libération* and Managing Editor of *iTélé*, France's 24-hour newscast. He has also published a dozen investigation books. He was also one of the first Internet players in France (he published the first webzine, *La Rafale*, in 1995). Today, David lives in Paris. davduf.net

DIRECTOR, *THE MONOPOLY OF VIOLENCE*



James Cullingham KEYNOTE SPEAKER

James Cullingham is an award-winning documentary filmmaker, historian, and journalist with Tamarack Productions based in Nogojiwanong-Peterborough. His documentaries concerning social justice, history, and popular culture have been screened around the world. Cullingham was an executive producer with CBC Radio and has been published by Canada's leading newspapers and magazines.

In November 2021, James released the documentary film *The Cost of Freedom: Refugee Journalists in Canada*. In January 2022, Cullingham released his transnational work of history, *Two Dead White Men: Duncan Campbell Scott, Jacques Soustelle, and the Failure of Indigenous Policy*.

James received his doctorate degree in History from Toronto's York University in 2014. He was a coordinator of the Journalism programme and professor of Journalism and English at and Liberal Studies at Seneca@York from 2002 to 2018. He is an Adjunct Graduate Faculty Member in Canadian Studies and Indigenous Studies and the PhD program in Canadian Studies at Trent University. Cullingham is also a part-time professor in the Faculty of Arts at Seneca College.

tamarackproductions.com

DIRECTOR, *THE COST OF FREEDOM: REFUGEE JOURNALISTS IN CANADA*



DIRECTOR OF ACADEMIC PROGRAMS, JUSTICE INSTITUTE OF BC



Wade Deisman is Director of Academic Programs at the Justice Institute of British Columbia and also a faculty member in the Department of Criminology at Kwantlen Polytechnic University. He teaches courses in criminological theory, cyber-crime, surveillance, policing, security, and intelligence. Prior to moving to the Lower Mainland, he was faculty in the Department of Criminology at the University of Ottawa and the Director of the Ottawa-based National Security Working Group. Dr. Deisman is also a trained instructor in the Inside-Out Prison Exchange Program.

jibc.ca
kpu.ca/arts/criminology/faculty/wade-deisman

JOINT PANELIST **Wade Deisman**

FILM SUBJECT, *THE COST OF FREEDOM: REFUGEE JOURNALISTS IN CANADA*

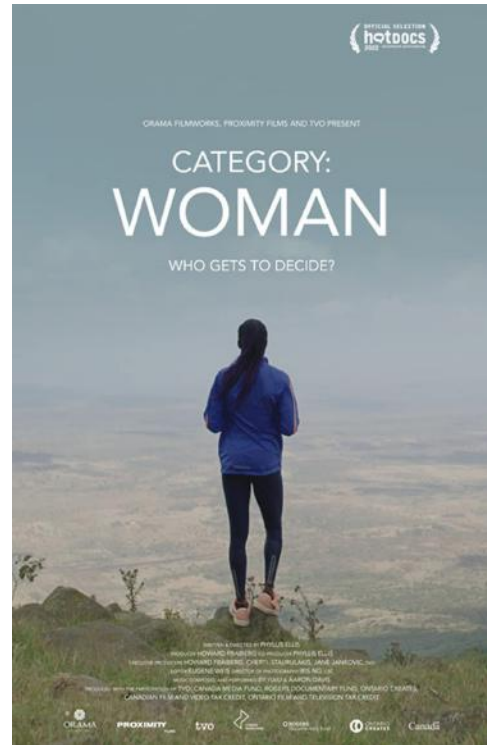


Arzu Yildiz is a Turkish-born investigative journalist, senior reporter, editor, public speaker, and the author of four books. She built a career at the liberal, democratic daily *Taraf* where she reported on human rights issues, corruption, and illegal gun trafficking. Jailed and stripped of guardianship of her children for reporting on the trial of state prosecutors, Yildiz spent five months in hiding after a government crackdown on press freedoms before fleeing to Canada via Greece. "I take every step for refugees who are in despair anywhere in the world, and I tell them, 'We must move forward.'" She has written critical pieces of investigative journalism about unresolved murder cases in the Southeast against Kurdish businessmen and illegal weapons supply to Syria. Yildiz was the recipient of the 2021 PEN Canada-Humber College Writers-in-Exile Scholarship. She is featured in Canadian filmmaker James Cullingham's documentary *The Cost of Freedom* released in Fall 2021. She led research on the social and economic situation of refugee journalists living in Canada for New Canadian Media and was a recipient of the Toronto Art Council's Refugee Artist Mentorship Program.

JOINT PANELIST **Arzu Yildiz**

Vancity Theatre

Category: Woman



VANCOUVER PREMIERE

“When 18-year-old South African runner Caster Semenya burst onto the world stage in 2009, her championship was not celebrated but marred by doubt, with her personal medical records leaked to international media. With some women’s naturally high androgen levels deemed a performance advantage, the International Amateur Athletics Federation (now World Athletics) ruled that, in order to compete, these female athletes must medically alter their healthy bodies. *Category: Woman* focuses on four athletes from the Global South who are forced out of competition by these regulations. The public scrutiny and policing of their bodies raises issues of racism, sexism and denial of their fundamental human right—who they are. Following up on her award-winning film *Toxic Beauty* [KDocsFF 2020], Phyllis Ellis exposes an industry controlled by men who put women’s lives at risk, while this ongoing policing of women’s bodies in sport remains, in a more nefarious way, under the guise of fair play.”



Co-presented by KPU’s President’s Diversity and Equity Committee (PDEC)

Trina Prince MODERATOR

MANAGER, EQUITY, DIVERSITY, AND INCLUSION, KPU

Trina (they/them) is a trans, non-binary, disabled, white person, who grew up in Ontario, and currently lives on the shared traditional territories of the Kwikwetlem, Qayqayt, Stó:lō, Tsleil-Waututh, Squamish, and Musqueam First Nations in Port Moody, BC. Trina is a proud feminist and activist who is actively working to end all gender-based violence. As of January 2021, Trina has started a new role as the Manager of Equity, Diversity, and Inclusion at Kwantlen Polytechnic University. Trina is very honoured to be the Board Chair for the WAVAW Rape Crisis Centre in Vancouver. In 2014, Trina received their Master of Arts in Leadership from Royal Roads University. Over the past 12 years, Trina has held a multitude of leadership roles in their professional and volunteer life and looks forward to learning more throughout this experience.
[linkedin.com/in/trinaprince](https://www.linkedin.com/in/trinaprince)
[kpu.ca/pdec](https://www.kpu.ca/pdec)



Phyllis Ellis KEYNOTE SPEAKER

DIRECTOR, CATEGORY: WOMAN

Phyllis Ellis is a Canadian filmmaker, writer, actor, and producer who has worked in Europe, Asia, Africa, India, and the US for the past 35 years as an actor, director, producer and writer, creating critically acclaimed and award-winning films and television across genres. She was nominated for a 2006 Gemini for Best Direction, Lifestyle Series for *Made to Order* and won a 2007 Gemini nomination for Best Director in a Documentary series for *Crystal: Living the Dream*. In 2013, the Academy of Canadian Cinema and Television awarded Phyllis the Donald Brittain Award for Best Social-Political Documentary for *About Her*, a feature-length documentary she wrote, directed and produced, chronicling the lives of five women struggling with breast cancer. She also co-created and directed the Gemini-winning comedies *The Wilkinsons* and *Three Chords from the Truth*. Her 2019 documentary *Toxic Beauty* [KDocsFF 2020] had its World Premiere at that year’s Hot Docs Canadian International Documentary Film Festival. Nominated for the 2021 International Emmys and winner of Best Direction and Best Writing at the Canadian Screen Awards, *Toxic Beauty* has been viewed by over 44 million people worldwide. Phyllis has won six CSAs and was nominated for best direction for her work in documentary film, series, writing, and performance. Before all this, Phyllis was an athlete and competed in field hockey for Canada at the 1984 Summer Olympic Games. As an Olympian, she is dedicated to telling stories empowering women’s voices around the world.



CEO, GLOBAL OBSERVATORY FOR GENDER EQUALITY AND SPORT; DIRECTOR AND TRUSTEE, CENTRE FOR SPORT AND HUMAN RIGHTS; FILM SUBJECT, CATEGORY: WOMAN

PANELIST Payshoshi Mitra

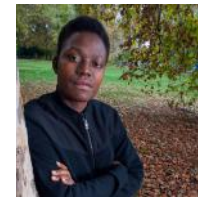


A former badminton player, Dr. Payshoshi Mitra is a prominent athletes’ rights activist and leading campaigner in the abolition of sex testing policies in women’s sport, working closely with affected athletes across Asia and Africa to enable them to address human rights violations in sports. Her work includes helping athletes communicate with local or national sport governing bodies, sport ministries, and other stakeholders, as well as actively resisting unnecessary and unsolicited physical examinations and scrutiny through direct intervention. Payshoshi has also been instrumental in assisting Indian athlete Dutee Chand to regain her rights to compete in athletics and was one of the ten-member team who testified for South African Olympian Caster Semenya at the Court of Arbitration for Sport. She has been involved with international human rights agencies in preparing reports on discrimination in sports on the basis of gender and race, most notably as co-author of a Human Rights Watch report on lived experiences of athletes facing abusive sex-testing in athletics, published in December 2020.

genderequalitysport.org
sporthumanrights.org

PROFESSIONAL ATHLETE; FILM SUBJECT, CATEGORY: WOMAN

PANELIST Annet Negesa



Annet Negesa is a Ugandan former middle-distance runner who specialised in the 800m. She broke Ugandan national records in the 800m and the 1500m as a teenager and was a three-time national champion at the Ugandan Athletics Championships. She represented her country at the 2011 World Championships in Athletics and was the 800m gold medalist at the 2011 All-Africa Games.

As a junior (under-20) athlete, she won a team bronze medal at the 2010 IAAF World Cross Country Championships, an 800m bronze at the 2010 World Junior Championships in Athletics, and two gold medals at the 2011 African Junior Athletics Championships. She was named 2011 Athlete of the Year by Uganda Athletics Federation.

Annet has an XY difference of sex development, which results in high levels of testosterone in her body. Under rules set by the International Association of Athletics Federations (IAAF), she had to reduce her testosterone levels in order to compete in the women’s category. Annet said the purpose of the surgery was misrepresented to her, having been compared to an injection. The inadequate medical aftercare and physical and mental damage resulting from the surgery effectively ended her career. She returned to the track at the 2017 Ugandan Championships but completed the 1500m in 5:06.18—nearly a minute below her best and a time that ranked her as a club-level runner rather than an elite athlete.

worldathletics.org/athletes/uganda/annet-negesa-14303395

DEPARTMENT OF SOCIOLOGY, SFU

PANELIST Travers

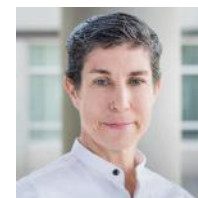


Dr. Travers is a Professor of Sociology at Simon Fraser University. Their recent book, *The Trans Generation: How Trans Kids (and Their Parents) Are Creating a Gender Revolution*, situates trans kids in Canada and the US, white settler nations characterized by significant social inequality. In addition to a central research focus on transgender children and youth, Travers has published extensively on the relationship between sport and social justice, with particular emphasis on the inclusion and exclusion of women, queer and trans people of all ages. A current research program in this field focuses on gender equity in youth baseball. Travers is also the leader of an interdisciplinary research team examining electric micro-mobilities (electric scooters/skateboards/unicycles/bikes) from a mobility justice perspective. Travers is Deputy Editor of the journal *Gender & Society*.

www.sfu.ca/sociology-anthropology/people/faculty/travers.html

DEPARTMENT OF ENGLISH AND DIRECTOR OF DIVERSITY, PDEC, KPU

PANELIST Romy Kozak



Dr. Romy Kozak holds a PhD in Modern Thought and Literature from Stanford University and has taught writing, literature, and critical theory with a focus on gender issues at KPU since 2004. Romy co-founded KPU’s Pride Advocacy Group and has served as Co-chair of the President’s Diversity and Equity Committee since 2016. Romy is also a former National soccer referee who has officiated men’s and women’s professional- and international-level matches in the US and Canada.

kpu.ca/arts/english/faculty/romy-kozak

Vancity Theatre

TikTok, Boom.



VANCOUVER PREMIERE

“There’s more than dollars and yen at stake as data flows from TikTok back to Chinese server parks. A critical but tech-positive film about the invisible influence of social media, and what to do about it. With over two billion downloads, TikTok is the most downloaded app ever, knocking both Facebook and Instagram off the throne. But the success story behind the Chinese social media platform, which is particularly popular with children and young people, is also a story of racism, censorship, fear, and algorithms that punish you if you venture outside TikTok’s strict rules. Not least, it’s about China. Through meetings with the site’s young users and conversations with experts, tech-positive director Shalini Kantayya (*Coded Bias*) explores the flip side of its success and what it can tell us about the tense relationship between the West and China. The question is, what does TikTok do with the endless amounts of data it collects from the app that looks back at you as you look at it?”

Avriel Epps-Darling KEYNOTE SPEAKER

A Los Angeles native, I graduated Summa Cum Laude with a BA in Communication Studies and a minor in Education Studies from UCLA after graduating from high school at 15 years old. While on full academic scholarship, I was selected to be both a Ronald E. McNair Research Scholar and Wasserman Scholar. At UCLA, I led a digital-communication-focused research lab and continued to work as a quantitative and qualitative researcher in the Graduate School of Education’s *The CHOICES Project*. My research garnered numerous awards and honours, including an invitation from the US Department of Education to present my work for Congress in Washington, DC and selection as a Predoctoral Ford Foundation Fellow.

Focusing my pre-academic career around the intersection of brand experiences and storytelling, digital media, and technology, my work has been featured in *The New York Times*, *The Guardian*, *Vogue Magazine*, *Huffington Post*, and *Vice Magazine*, among others. Although my professional experiences have spanned across multiple industries, one thing has remained true: I find fulfillment in leading diverse teams through envisioning and executing long-term, conceptual projects.

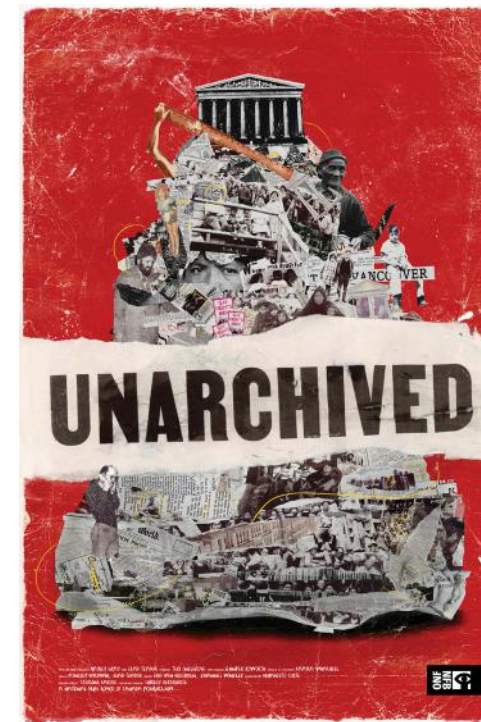
Today, as a PhD candidate at Harvard’s Graduate School of Education, I seek to make a meaningful impact through researching how online, machine learning-driven ecologies influence youth of colour as they construct and affirm racialized and gendered identities. avrieleppsdarling.com



PHD CANDIDATE, HARVARD GRADUATE SCHOOL OF EDUCATION

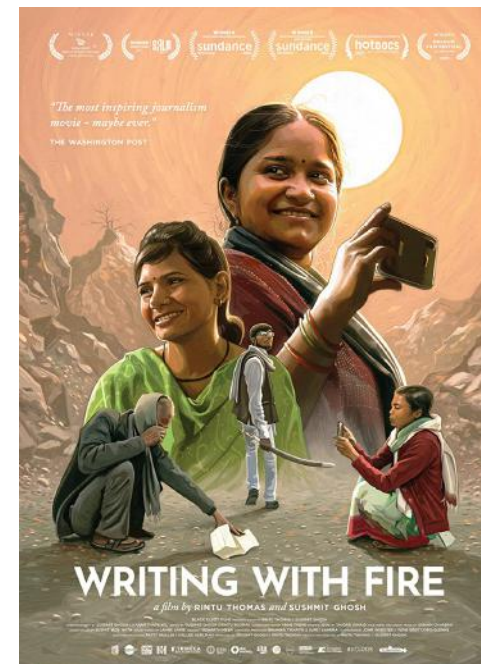
Vancity Theatre

Unarchived



“For too long, the past has been the exclusive domain of the white colonial power structure. The good news is, we are in the midst of a paradigm shift in consciousness when it comes to appreciating history from multiple viewpoints. In this zippy NFB documentary, Hayley Gray and Elad Tzadok survey the inspiring work of a handful of community archives across British Columbia. It’s an important and timely reminder that the model of a centralized repository of records and artifacts is highly problematic—indeed, the official version of our history as presented by the Royal Museum of BC, for example, has consciously or not served to propagate a white supremacist narrative. In contrast, Gray and Tzadok talk to curators and archivists from groups traditionally marginalized or excluded communities: Indigenous, Queer, Trans, the Chinese Canadian Museum, the Tahltan Nation, the South Asian Legacy Project, and others. Along the way, we learn the secret, neglected, and untold histories of this place we only think we know.”

Writing with Fire



VANCOUVER PREMIERE

“In a male-dominated media landscape, the women journalists of India’s all-female *Khabar Lahariya* (“*News Wave*”) newspaper risk it all, including their own safety, to cover the country’s political, social, and local news from a women-powered perspective. From underground network to independent media empire—now with 10 million views on their YouTube site—they defy the odds to redefine power.”

▶ Continued

Gurp Sian MODERATOR



EXECUTIVE DIRECTOR, SOUTH ASIAN ARTS SOCIETY

I am a Dancer, Musician, TV/Radio Host, Actor/Producer, and the Executive Director of South Asian Arts Society. I've had the opportunity to participate in over a dozen international Bhangra competitions as a Bhangra dancer and play the Dhol drum at the JUNO Awards with Russell Peters and during the Vancouver 2010 Olympics. I continue to teach Bhangra and Dhol to adults and children at my own studio and at festivals, schools, and universities across BC. In September 2010, my business partner, Raakhi Sinha, and I taught North America's first ever university-accredited Bhangra dance class at Simon Fraser University.

My organization, South Asian Arts Society, also produces theatre and comedy dance dramas. In 2009, *The Georgia Straight* voted *Bollywood Wedding* as the "Best Outdoor Interactive Theatre Event" of the year.

Aside from performing arts, I co-host a popular TV show called *Punjabi Vibes*, which addresses pressing issues in the South Asian community via comedy sketches. I am also a Radio Host/Producer and Punjabi Music Director at Spice Radio, where I co-host a live sports talk show called *Gopi and the Gora* with my co-host Eddy (aka The Big E). Tune in!

My latest endeavour is a global percussion group called Sticks 'n Skins.

gurpsian.wordpress.com
southasianarts.ca
sticknskins.ca

Grace Wong KEYNOTE SPEAKER

BOARD CHAIR, CHINESE CANADIAN MUSEUM; FILM SUBJECT, UNARCHIVED

Grace Wong's professional experience spans over three decades at the University of British Columbia (UBC), serving in roles such as Senior Advisor, International in the Office of Provost and Vice President Academic, and Assistant Dean in the Sauder School of Business. A particular area of focus was the development of international partnerships and initiating new programs. In 2018, she received the UBC President's Staff Award for Creativity and Innovation. Grace retired from UBC in 2020. She has been active in the community, serving as the public representative of the Chartered Professional Accountants of BC, Chair of S.U.C.C.E.S.S, and a member of the Working Group of the Chinese Canadian Museum, Board of 58 West Hastings (a project of Chinatown Foundation), Mobility Pricing Independent Commission, BC Expert Panel on Business Taxation, BC Immigration Task Force, BC Premier's Asia Pacific Trade Council, and others. Grace has been recognized with the Queen Elizabeth II Diamond Jubilee Medal and the BC Community Achievement Award. Grace has an MBA and BEd from UBC. She was born in Vancouver and grew up in the Chinatown area. She is married with three grown daughters.

chinesecanadianmuseum.ca



Rintu Thomas KEYNOTE SPEAKER

DIRECTOR, WRITING WITH FIRE

Rintu Thomas is an award-winning director-producer from India and co-founder of Black Ticket Films, an agency that has been recognised for its unique visual language. Rintu's work is supported by the Sundance Institute, Chicken & Egg Pictures, IDFA, SFF Film Fund, Doc Society, Tribeca Institute, Finnish Film Foundation, and Bertha Foundation, among others. Over the last ten years, her shorts have ranged from themes of environment and public health to women's rights and resilience of local communities towards climate change. Her notable multiple award-winning shorts are *Dilli* (2010) and *Timbaktu* (2012). Rintu's films have travelled to film festivals across the world, are being used as advocacy tools for social impact, and are included in the curriculum of universities and exhibited globally, including at the United Nations Climate Change Conference and The Lincoln Center for Performing Arts — becoming catalysts for new conversations. Rintu is a Sundance Skoll Stories of Change Fellow, a South Asia Fellow with the Japan Foundation, and a recipient of the President's Medal (2012), the highest recognition given to filmmakers in India. In 2017, she was chosen as an Adobe Young Lantern, an award that honours creative leaders of tomorrow who are shaping the industry with their artistic vision.

Rintu lives between New Delhi and the mountains of Himachal Pradesh. She loves bookshops, dogs, and seashores. *Writing With Fire* is her debut feature documentary.

writingwithfire.in/team.php
blackticketfilms.com



INDIGENOUS LEAD, CREATIVE BC; FORMER HEAD OF INDIGENOUS COLLECTIONS AND REPATRIATION, ROYAL BC MUSEUM; FILM SUBJECT, UNARCHIVED

JOINT PANELIST **Lou-ann Neel**



Lou-ann Neel is from the Kwakwaka'wakw people (the Kwak'wala-speaking people), but most of her life has been spent in the lands of the Lekwungen (the Songhees and Esquimalt people), also known as Victoria, BC. Her formal education includes a Certificate in the Administration of Aboriginal Governments and Diploma in Public Sector Management in the University of Victoria's School of Public Administration, the Provincial Public Service Management Training Program, and a Bachelor of Fine Arts Degree from Emily Carr University of Art & Design.

Lou-ann has worked as an arts and culture manager for over 30 years, within the Provincial Public Service and with First Nations and urban Indigenous organizations. She has helped to develop, launch, and oversee several grant programs and other initiatives designed to support Indigenous artists in a range of artistic practices and recently worked with CARFAC to create the *Indigenous Protocols for the Visual Arts* publication and website.

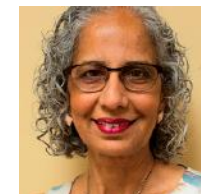
Lou-ann is also a practicing visual artist, working in textiles, painting, and vector-based design.

At Creative BC, Lou-ann is responsible for the consultation, design and launch of the new suite of targeted programs from Rogers Group of Funds and Creative BC to support Indigenous filmmakers and drive the advancement and growth of this province's creative industries with a focus on Indigenous creators.

creativebc.com
facebook.com/louann.neel

SCHOOL OF CULTURE, MEDIA, AND SOCIETY, UNIVERSITY OF THE FRASER VALLEY; FILM SUBJECT, UNARCHIVED

JOINT PANELIST **Satwinder Kaur Bains**



Dr. Satwinder Kaur Bains is an Associate Professor in School of Culture, Media, and Society and the Director of the South Asian Studies Institute (SASI) at University of the Fraser Valley. Her current research interests include migration, settlement, and integration; cross-cultural education and curriculum implementation; race, racism, and ethnicity; identity politics; South Asian Canadian Diaspora studies; and Punjabi cultural historiographies. Her academic articles can be found in the *International Journal of Heritage Studies*, *The Asia-Pacific Journal*, *Religions*, *Women's Studies International Forum*, and *Ethnicity and Inequalities in Health and Social Care* and books such as *Unmooring the Komagata Maru: Charting Colonial Trajectories*; *Diverse Spaces: Examining Identity, Heritage, and Community within Canadian Public Culture*; *Gender Issues and Challenges in the Twenty-first Century*; and *Interpreting Gharar: Echoes of Voices Past*, as well as in other public spaces.

Satwinder has many years of professional work experience in community development and has worked extensively with not-for-profit organizations in the areas of cross-cultural mental health, immigrant women, youth and families, and on board development regarding diversity and equity, cross cultural development, women's rights, and socio-religious interfaith dialogues. She has served the community as a diversity educator, community developer, and community activist in the fields of anti-racism and immigrant settlement integration. She is a consummate community advocate and volunteer and has assisted numerous community organizations to develop and grow. She continues to serve on numerous committees and organizations locally, nationally, and internationally.

ufv.ca/scms/faculty-staff/bains-satwinder.htm
ufv.ca/sasi

CANADA RESEARCH CHAIR, SOUTH ASIAN LITERARY AND CULTURAL STUDIES, DEPARTMENT OF ENGLISH, KPU

JOINT PANELIST **Asma Sayed**



Dr. Asma Sayed is Canada Research Chair in South Asian Literary and Cultural Studies in the Department of English at KPU. She holds a PhD in Comparative Literature from the University of Alberta. Asma specializes in postcolonial literature with a focus on narratives of exile and displacement from South Asia and East Africa, as well as feminist literary and cultural studies related to these geographies. Her interdisciplinary research and social activism focus on the marginalization of gendered and racialized people and violence against women as represented in literature, film, and media. Her current research projects include a book on social justice discourse in South Asian Canadian literature, a digital database of South Asian Canadian literary and cultural contributions, and an anthology of multilingual literature in Canada. Her publications include five books and numerous articles in a range of periodicals, anthologies, and academic journals. Asma has served as an adviser on various boards and NGOs: South Asian Network for Secularism and Democracy; *Mise-en-scène*, KPU's film journal; and the Canadian Communications Foundation. Prior to joining KPU in 2017, Asma worked at various

universities, including the University of Alberta, MacEwan University, and Athabasca University. Currently, she is a member of KPU's Social Justice Centre, the President of the Canadian Association for Commonwealth Literature and Language Studies, and the Chair of KPU's Task Force on Antiracism. In 2020, she was elected as a member of the Royal Society of Canada's College of New Scholars, Artists, and Scientists.

kpu.ca/arts/english/faculty/asma-sayed
thesocialjusticecentre.org
wordpress.kpu.ca/antiracism

Vancity Theatre

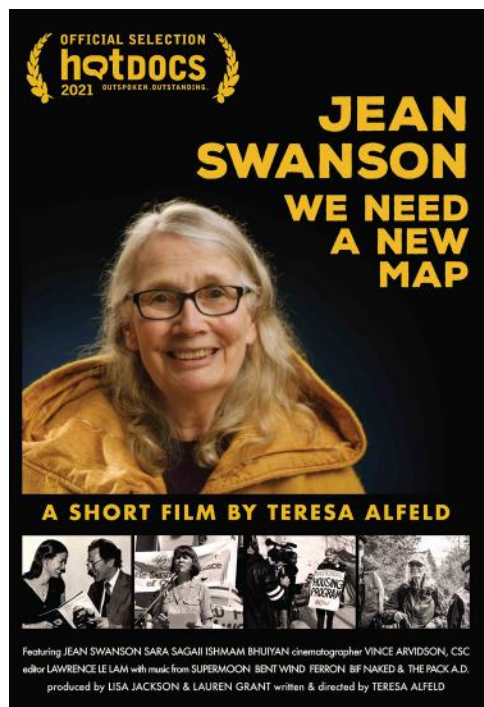
RETURN ENGAGEMENT

Alice Street



“Two Oakland artists, Pancho Peskador, a Chilean studio painter, and Desi Mundo, a Chicago-born aerosol artist, form an unlikely partnership to tackle their most ambitious project to date, a four-story mural in the heart of downtown Oakland. Their site is situated at a unique intersection where Chinese and Afro-Diasporic communities face the imminent threat of displacement and gentrification. Prior to painting, the mural faces numerous obstacles: complex negotiations with profit-minded property owners, satisfying a community of diverse residents, and resolving the artists’ own aesthetic conflicts. As the mural takes shape on the wall, Oakland’s unique cultural legacies come to life through historical flashbacks. Past exclusionary policies replay themselves in the present as gentrification threatens to uproot long-term residents. The mural is fraught with its own challenges. Nonetheless, Desi and Pancho conclude the mural with great fanfare and a vibrant celebration. Three months later, news comes that another forthcoming condominium development will obscure the mural, which has become a source of neighborhood pride. Despite last-ditch opposition to the condominium, it receives city approval, effectively dooming the mural. Meanwhile, the city unveils its urban planning process for the downtown district. Ultimately displaced, the mural becomes a spark for the community to rally to protect cultural arts and coalescing the community resistance to gentrification.”

Jean Swanson: We Need a New Map (SHORT)



“Jean Swanson: We Need a New Map is a short documentary profiling veteran activist and first-term Vancouver city councillor Jean Swanson as she works alongside the next generation of anti-poverty activists fighting systemic inequality.”

No, you aren’t imagining things. *Alice Street* and *Jean Swanson: We Need a New Map* screened together on Closing Day at **KDocsFF 2022: Seeking Truth. Waging Change.**, with the same panel of esteemed speakers you will meet at KDocsFF 2023 (with the exception of Director Teresa Alfeld, whom we are delighted is able to join us this year).

Why did we bring back these two films? Many reasons, but primarily because #1 these vitally important films need to be seen on the big screen and #2 what happened after that 2022 panel discussion/Q&A was nothing short of inspired and so brilliantly representative of what KDocsFF exists to do.

Indeed, Spencer, Desi, Pancho, Jean, and Brandon instantly hit it off at KDocsFF 2022, and a prosperous social bond and artistic alliance was born. The panelists agreed to continue amplifying the work of *Alice Street* and *Jean Swanson: We Need a New Map* by engaging in potential art projects in Vancouver and/or Oakland.

In Vancouver, the group met with Vancouver Mural Festival Director Adrian Sinclair to discuss space for a mural project in East Vancouver for the 2023 Vancouver Mural Festival (VMF). Talks evolved into a meeting with Terry Hunter and Savannah Walling, artists and co-founders of Vancouver Moving Theatre and the Downtown Eastside Heart of the City Festival. The meeting also included East Vancouver muralist Richard Tetrault, a true DTES art hero who has lived and worked there since the 1970s.

Three possible landmarks, all DTES building facades, were selected for consideration. Specifically, a visit to Main and Hastings was conducted to view the wall on the south side of the Bruce Eriksen Building, a location of deep interest to the group, as it is so powerfully centered at the heart of the community and a crossroads aptly named The Four Corners. In addition, the corner is the home to many rallies and acts of resistance relevant to anti-poverty and housing justice movements. Jean, at the time a Vancouver City Councillor, stepped up to help facilitate obtaining work permits. In addition, the group is seeking permission from BC Housing Society to paint the façade.

This endeavour will mark the first time that these various artists, organizers, and community groups will work together, due in large part to the credibility of the *Alice Street* artists, Jean’s social and political influence, Brandon’s proximity and reputation to the local Indigenous arts community, the impact and legacy of the films, and their showing at KDocsFF 2022.

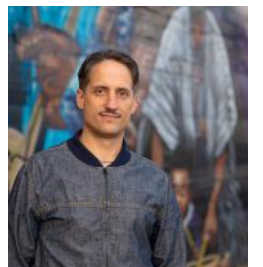
Spencer Wilkinson KEYNOTE SPEAKER

DIRECTOR, ALICE STREET

After a decade working with gang-involved and homeless youth in the California Bay Area, Spencer Wilkinson founded Endangered Ideas in Oakland to focus on stories of resilience. In 2018, he directed the feature-length *Once Voice: The Story of the Oakland Interfaith Gospel Choir*, which premiered at the Mill Valley Film Festival, was a Best Movie of the East Bay in 2019, and featured on PBS’s *Truly CA* 2020 season.

Spencer is the director and producer of *Alice Street*, which premiered in 2020. KQED Arts describes *Alice Street* as “set in just a few city blocks, it’s a story about intractable loss as well as collective refusal, depicting artists’ role in grassroots activism that builds power by bridging communities.” *Alice Street* won the Audience Choice Award for Feature Documentary at the Oakland International Film Festival.

Spencer’s films have presented at the Urbanworld Film Festival, Newport Beach, Mill Valley, Marda Loop, Oakland International, Milwaukee, Social Change, DOCUTAH, Brighton Rocks and London Rocks, ARTS x SDGS Festival, and the San Francisco Latino Film Festival. endangeredideas.com



Teresa Alfeld KEYNOTE SPEAKER

DIRECTOR, JEAN SWANSON: WE NEED A NEW MAP

Teresa Alfeld is an award-winning writer/director from Vancouver, living and working on the unceded Coast Salish territories of the Musqueam, Squamish, and Tsleil-Waututh nations. She is a member of the Director’s Guild of Canada, and the Documentary Organization of Canada. Teresa is drawn to complex characters navigating complicated worlds, and her films embrace both the humour and pathos of the human experience.

Directing credits include the feature documentaries *Doug and the Slugs and Me*, *The Rankin File: Legacy of a Radical*, the short documentary *Jean Swanson: We Need a New Map*, and short dramatic films *Roadkill*, *Charlie Gauvin*, and *Bunky the Vampire Killer*.

Teresa premiered her short comedy *David Foster’s EGGPAA*, starring David Foster and Katharine McPhee, at the Governor General Performing Arts Awards ceremony in Ottawa in May 2022.

Teresa holds a BFA in film production from SFU, a Master’s in Dispute Resolution from UVic, is fluent in French, and—as a teenager—once helped build a pirate TV tower, successfully knocking out the national broadcaster’s signal for nearly ten minutes to broadcast her and her colleagues’ content (Teresa’s program was a dirtbag dating show called *Hookin’ It Up: East Van Style*). savoyfilms.com



▶ Continued

Michael Ma MODERATOR

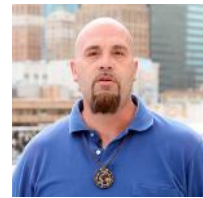
Dr. Michael C.K. Ma is a faculty member in the Department of Criminology at Kwantlen Polytechnic University. He works in the areas of social justice, community advocacy, anti-racism, and harm reduction. His current research is in the area of drug use. He is a founding member of The Social Justice Centre and a current member of the Vancouver District Labour Council. In the past, he was very active with the Chinese Canadian National Council - Toronto Chapter and the Metro Network for Social Justice. His academic training is in sculpture, art history, and social/political thought.

kpu.ca/arts/criminology
thesocialjusticecentre.org
vdlc.ca

DEPARTMENT OF CRIMINOLOGY, KPU



FILM SUBJECT, ALICE STREET



Desi Mundo is an Oakland-based spray paint educator, hip-hop cultural diplomat, and the founder of the Community Rejuvenation Project, a pavement to policy mural organization that has produced more than 300 murals throughout the Bay Area as well as nationally and internationally. The *Universal Language* mural, his largest at that time, co-produced with Pancho Peskador, galvanized the Oakland community in the struggle against gentrification, resulting in \$20 million in community benefits, as depicted in the acclaimed documentary film *Alice Street*. In 2020, Desi completed his tallest mural to date, *AscenDance*, a 90'-tall piece on the Greenlining Institute. Desi's legacy as an educator and youth worker in K-12 schools spans two decades. He received the Rising Leaders Fellowship from the Youth Leadership Institute in 2005 and has been awarded the Individual Artist grant from the City of Oakland eight times.

crpbayarea.org
ccedoakland.org

PANELIST Desi Mundo

FILM SUBJECT, DIRECTOR, ALICE STREET



Pancho Peskador is a visual artist and muralist from Chile. He attended Escuela de Bellas Artes in Valparaiso and Viña del Mar, where he was introduced to printmaking and other mediums. In 1995, he joined a cooperative of printmakers, Taller de Artes Visuales (TAV), in Santiago, Chile, where two senior artists, Carlos Donaire and Guillermo Frommer, invited him to participate in shows in Chile and abroad. In 1995, Pancho immigrated to the Bay Area where he developed a passion for street art. In 2003, he and other Chilean artists and intellectuals founded the 9-11 Squared Collective, a group dedicated to raising awareness about the complex relationships between the United States, Chile, and other Latin American countries. Through the collective, Pancho curates shows in the Bay Area. In 2010, Pancho became an active member of the Community Rejuvenation Project (CRP). Together, the organization painted more than 200 murals in the Bay Area, Chicago, Seattle, New Mexico, Germany, Chile, and Thailand. In 2015 and 2016, he co-produced the masterpiece mural "The Universal Language." He is also a founding member of Los Pobres Artistas, a collective of primarily Chilean

painters that organized the Bay Area Mural Festival for three years and painted several well-known community murals. Pancho also has participated in several of the Attitudinal Healing Connection's Oakland Superheroes murals in West Oakland under the 580 Freeway and will serve as a lead artist for the fifth and final mural of the series. In 2019, Pancho contributed to *Alto al fuego in la Mission*, a mural against police violence and honoring Amilcar Lopez, a young migrant from Guatemala murdered by the SFPD. Pancho's work has been featured in *The New York Times*, *The Washington Post*, and *San Francisco Chronicle*, and on KQED, Chilean media, and other independent media.

crpbayarea.org
ccedoakland.org

PANELIST Pancho Peskador

HOUSING/ANTI-POVERTY ORGANIZER AND ACTIVIST; FORMER VANCOUVER CITY COUNCILLOR; FILM SUBJECT, JEAN SWANSON: WE NEED A NEW MAP



Jean Swanson is a Canadian politician, anti-poverty activist, and writer living in Vancouver, BC. Jean has worked to get governments to reduce and end poverty for over 40 years, for which she was awarded the Order of Canada in 2017. She is the author of the book *Poor Bashing: The Politics of Exclusion*. For 12 years, she volunteered at the Carnegie Community Action Project, working for more and better housing, higher welfare rates, and stopping gentrification in Vancouver's Downtown Eastside.

In August 2018, Jean spent four days in jail for blocking access to the Kinder Morgan pipeline, and from 2018 to 2020, she represented the Coalition of Progressive Electors on Vancouver City Council as one of Vancouver's ten at-large city councillors.
facebook.com/swanson4council

PANELIST Jean Swanson

MULTI-MEDIA ARTIST/MURALIST; COUNCIL MEMBER, KWANTLEN FIRST NATION



Brandon Gabriel-Kwelexwelsten was born and raised on the Kwantlen First Nation Reserve in Fort Langley, BC. He was educated in Cultural Anthropology, Visual Art, and Marketing at Kwantlen Polytechnic University, then received his bachelor's degree in Visual Art from the prestigious Emily Carr University of Fine Art and Design (2006). Brandon is a multi-talented contemporary mixed media artist who specializes in painting, drawing, graphic design, architectural design concepts, and public art installations. His work has been exhibited in the United Kingdom, Hong Kong, USA, and across Canada. He specializes in architectural conceptual design, public art installations, graphic design, painting, drawing, consulting, and education modules for all ages and institutional settings. In November 2022, Brandon was elected as Council Member for the Kwantlen First Nation. Brandon currently serves as KPU Faculty of Arts Artist-in-Residence.

octopusspirit.com
kwantlenfn.ca

PANELIST Brandon Gabriel

Studio Theatre

FOCUS ON: LATIN AMERICA

The Cartel Project



CANADIAN PREMIERE

"On April 28, 2012, the journalist Regina Martínez was strangled to death in her home. Since then, 64 reporters have been killed in Mexico, making the country the most dangerous place in the world for the press. The documentary follows the reporters from 25 international media outlets that come together to shed light on this murder, revealing the human cost of drug cartels and their political and business connections around the world. Filmed like a journalistic thriller with exclusive access to the backstage of the investigation, the documentary follows the reporters in real-time, as they travel to the territories controlled by cartels to reveal the rampant impunity for drug traffickers and complicity of political leaders in the global drug trade. From the cemeteries of Veracruz, known as the 'tomb' of journalists, to the heart of the United States, where lives have been shattered by fentanyl overdoses, *The Cartel Project* reveals the human cost of the new drug multinationals."

Jules Giraudat KEYNOTE SPEAKER

DIRECTOR, THE CARTEL PROJECT

Jules Giraudat is a French investigative journalist and documentary filmmaker. He coordinated the work of the 45 journalists of the Daphne Project and co-directed the documentary piece *Daphne: Celle Qui en Savait Trop*, produced by Premières Lignes Télévision and broadcast on French public television.

Jules worked for six years as a reporter for Premières Lignes Télévision. He directed feature length documentaries on French politics, but also on the Volkswagen dieselgate scandal, as well as on chemical pollution in India and the United States for French television channels (France 2, Canal+, Arte). He is the co-author, with Martin Boudot, of the award-winning documentary *The Real Price of Your Mobile Phone* for the investigative TV program *Cash Investigation*. In 2015, he co-wrote a book on spin-doctors, *Jeu d'Influences*, with Luc Hermann.

Jules holds two Master's Degrees, one in Journalism from Sciences Po Toulouse University and another in Media Management from ESCP Europe Business School.
forbiddenfilms.fr/en



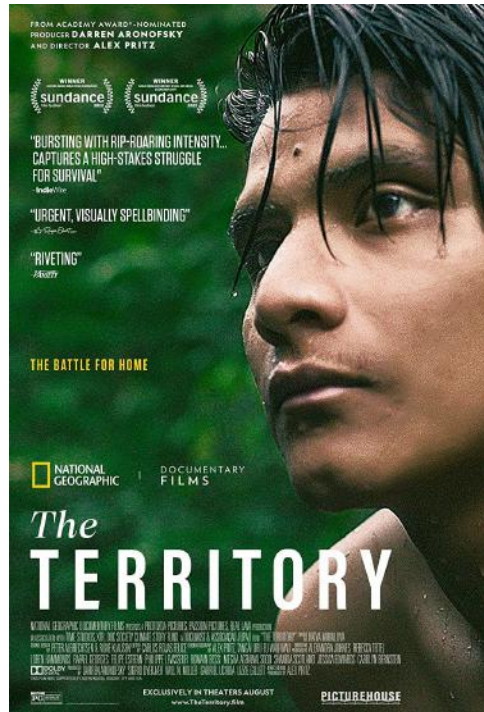
Studio Theatre

FOCUS ON: LATIN AMERICA

Studio Theatre

FOCUS ON: THE ENVIRONMENT

The Territory



VANCOUVER PREMIERE

“Occupying the lush Amazon rainforest in what is now the Brazilian state of Rondônia, the Uru-Eu-Wau-Wau people have lived in balance with the world for millennia, hunting, fishing, and developing their unique language, culture, and traditions. When the tribe made first contact with outsiders in the early 1980s, disease quickly decimated their numbers from thousands to just under 200, prompting the Brazilian government to establish the Uru-Eu-Wau-Wau Indigenous Territory. But now, the tribe’s land, sovereignty, and very existence is under grave attack: what was once vast territory is a dwindling island of rainforest surrounded by illegally established farms, the rich woodland turned into dry, arid land. Surrounded by illegal homesteaders eager to act out their dreams of Manifest Destiny who are protected by an increasingly authoritarian government whose rhetoric is driving the murder of indigenous peoples, the Uru-Eu-Wau-Wau are driven to drastic measures to protect the tribe. Led by energetic youth Bitate, chosen at the tender age of 18 to help lead the people, and aided by the impassioned activism of longtime ally Neidiha, the community turns to modern technology to turn the tide of destruction and bring about a hard-won ray of hope in this impassioned new documentary largely filmed by the Uru-Eu-Wau-Wau, from director Alex Pritz and producer Darren Aronofsky.”

Alessandra Santos KEYNOTE SPEAKER

LATIN AMERICAN STUDIES PROGRAM, UBC

Alessandra Santos is Associate Professor in the Department of Theatre and Film and Chair of the Latin American Studies Program at UBC. Her research area is Latin American cinema and performance and comparative studies in the hemispheric Americas. She is interested in utopias, technology, gender, Indigeneity, race, and social justice. Her interdisciplinary research applies postcolonial and decolonial theories, combining film studies and performance studies. Her research and teaching aim to address some of the main concerns of our era: anticolonial, antiracist, feminist and queer issues, social class, and the environment. Her research has been supported by multiple grants, including a current SSHRC Insight Grant to examine intersections of African Diaspora and technology in Brazil and the Americas; the project includes a component on Afrofuturism cinema with a focus on cyberculture and embodiment.

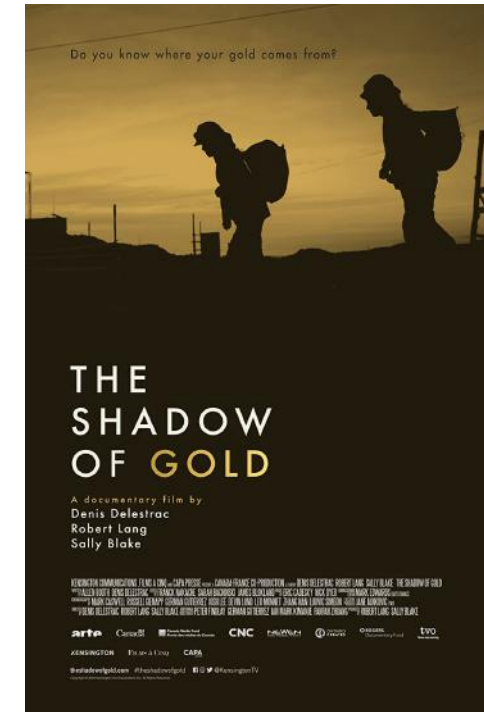
Her publications include a book on Alejandro Jodorowsky’s cult film *The Holy Mountain* for the *Cultographies* series and two co-edited interdisciplinary volumes on *The Utopian Impulse in Latin America* and *Performing Utopias in the Contemporary Americas* (both co-edited with Kim Beauchesne). These volumes offer innovative examinations on the concept of utopia through a variety of forms, including film and performance, as propositions of practical engagement. Her past publications include a book on Brazilian multimedia artist Arnaldo Antunes, and several articles on visual poetry, performance, and film.

Her art practice entails performance, movement, and public interventions. Trained in collaborative practices, she participated in performance companies and artists collectives in Los Angeles and Vancouver. Conceptually, her artistic and research work are part of an ongoing investigation on the notion of utopias. Artistically, she is interested in art and education that envision possibilities for radical examinations of life. In addition, she is interested in the relationship between public and private spaces, interventionist art, and mediations on social practice.

theatrefilm.ubc.ca/profile/alessandra-santos



The Shadow of Gold



“*The Shadow of Gold* takes an unflinching look at how the world’s favourite heavy metal is extracted from the earth. The film explores both sides of the industry: the big-time mining companies that dig deep and lop off mountaintops to extract gold from low-grade ore, and the small-time miners — an estimated 20 million people in the world’s poorest nations — who extract gold by hand, often producing just enough to survive. We meet back-country guides and entrepreneurs in Montana with deep suspicions about a proposed gold mine that could destroy their pristine wilderness, indigenous people in British Columbia struggling to recover from a spill of toxic mine waste, a woman miner in the Congo who is determined to keep her gold from feeding the flames of war, a brotherhood of Chinese miners, sick with silicosis, fighting a state-owned gold mine for compensation, and an artisanal miner in Peru who knows that the mercury he uses to process gold is toxic and polluting, but feels he has no other option. And at the top of the supply chain — in London, Dubai, and Toronto — we show how conflict gold reaches unaware consumers and how gold-mining corporations are allowed to damage ecosystems with impunity. The film reveals that glittering gold has a dark shadow. In the end, *The Shadow of Gold* isn’t all about gold, or even its shadow. The film enters the lives and tells the moving stories of hard-working people who face danger just to go to work every day, in the hope of securing a better life for their families.”

Jamie Kneen KEYNOTE SPEAKER

MININGWATCH

Canada Program Co-Lead and Outreach Coordinator Jamie Kneen leads MiningWatch’s work on mining policy development and individual mining projects in western and northern Canada, leading policy reform and providing strategic and technical support to communities affected by mineral exploration and mining projects. He also leads the organization’s strategic research and communications, as well as research and advocacy in Africa (and, previously, Latin America), as well as on mine waste management, mining and Indigenous rights, uranium mining, and environmental assessment policy and practice in Canada. With a degree in Biology (Ecology) from McGill University, Jamie has been involved with environmental and resource management issues, including mining, frequently related to indigenous land rights, for many years.

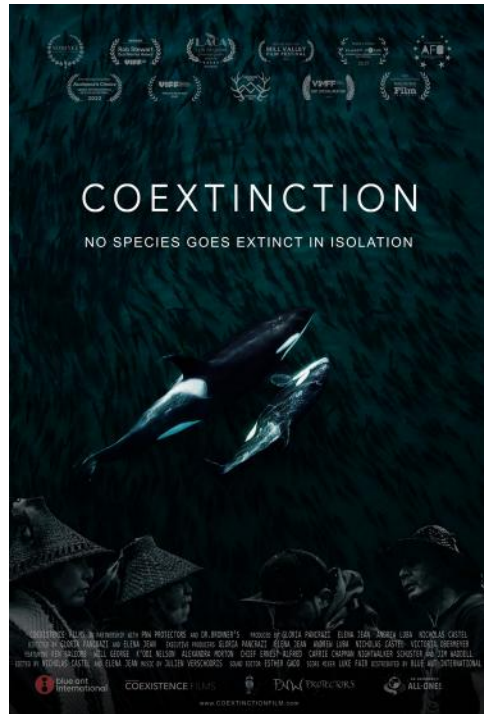
miningwatch.ca



Studio Theatre

FOCUS ON: THE ENVIRONMENT

Coextinction



“The Southern Resident Orca population of the Pacific Northwest is facing extinction due to a multitude of reasons, including declining salmon stocks, climate change, dams, increasing vessel traffic, pipelines, and pollutants. For two young female filmmakers, this crisis sparks a stunning journey across the Pacific Northwest, joining activists, scientists and Indigenous leaders, to uncover corruption and stop injustice before it’s too late. In *Coextinction*, directors Gloria Pancrazi and Elena Jean draw on their personal fascination of the iconic orca to show its interconnectedness between its natural ecology and the human environment. They wish to show that our choices have consequences and that perhaps the orcas are trying to warn us.”

Swaysən (Will George) KEYNOTE SPEAKER

LEADER OF THE RESISTANCE, GUARDIAN OF THE KWEEKWECNEWTXW (COAST SALISH WATCH); TSLEIL-WAUTUTH WARRIOR, LAND DEFENDER, AND ORGANIZER; FILM SUBJECT, *COEXTINCTION*

Swaysən (Will George), Leader of the Resistance, Guardian of the Kwekwecnewtxw (Coast Salish Watch), is a land defender and community organizer from Tsleil-Waututh Nation. An outspoken critic of industrialization projects in the Salish Sea, Will fights to protect what people love: the pristine lands and waters that sustain all life on this planet. He chooses to use direct action and media as his tools for action, galvanizing the public, business leaders, and politicians to enact change. Will has extensive experience organizing campaigns and leading direct actions with his robust resistance network in North America.

In 2019, Will worked with the *Coextinction* team to showcase the threats caused by the Trans Mountain Pipeline Expansion project on orca and salmon in the waters of the Burrard Inlet — waters that have sustained his people for thousands of years. Will leads with a strong heart and mind forward, extracting important messages for humanity in his work.

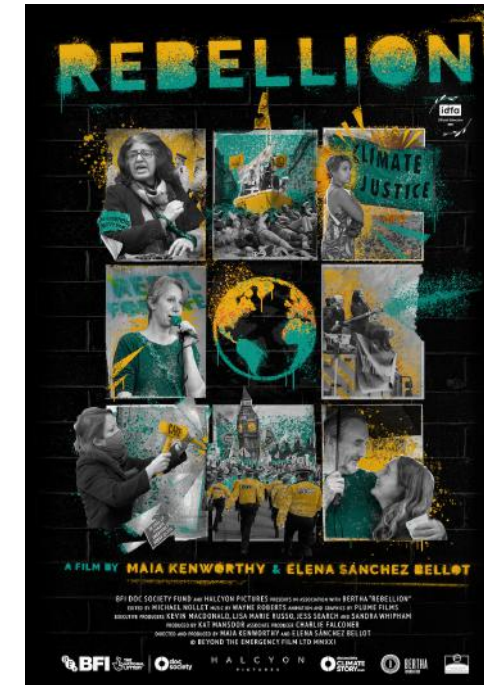
twnation.ca
twnsacredtrust.ca
coextinctionfilm.com/take-action/trans-mountain-pipeline



Studio Theatre

FOCUS ON: THE ENVIRONMENT

Rebellion



“*Rebellion* brings you behind-the-scenes with Extinction Rebellion (XR), as the group confronts the climate emergency — reminding the world there is no time to wait. Emerging as action on climate change dangerously slipped from the political agenda, XR took bold steps to break through the deadlock: mass civil disobedience. It worked. In 2019, within days of XR protests and over 1,000 arrests, the UK Parliament declared a climate emergency and propelled the issue back into public consciousness. Countries around the world followed suit. Yet, just as XR became a global phenomenon, internal tensions rose within the group, with XR Youth calling out the movement for perpetuating structural and social inequalities and focusing on climate change rather than acknowledging the need for climate justice. *Rebellion* reminds us to question white Western environmentalism and push back against a fight that ignores structural racism and oppression.”

Farhana Yamin KEYNOTE SPEAKER

LAWYER, AUTHOR, SPEAKER, ACTIVIST; CO-AUTHOR, PARIS CLIMATE ACCORDS; FILM SUBJECT, *REBELLION*

Farhana Yamin is an internationally recognized environmental lawyer and climate change and development policy expert. She has advised leaders and ministers on UN climate negotiations for 30 years, representing small islands and developing countries and attending nearly every major climate summit since 1991. In addition to founding Track 0, she is an Associate Fellow at Chatham House, a Director of Impatience, Senior Advisor to SYSTEMIQ, a FRSA and Visiting Professor at University of the Arts, London, and deputy chair of the Climate Vulnerable Forum expert advisory group. She is currently the Coordinator of the Climate Justice and Just Transition Donor Collaborative Project—a project bringing together some of the world’s largest private philanthropies on an educational journey about how to tackle systemic inequalities through intersectional solutions.

She was voted number two on the 2020 BBC’s Power List with the judges describing her as a “powerhouse of climate justice” and is active in numerous community-based initiatives and social justice movements. She is a columnist at *Business Green* and appears regularly in the media. She trained as an outdoor education leader and did a number of courses on nature connection, including how to support racialized minorities to access and enjoy green spaces. She works part time at the Doc Society, coordinating the Climate Reframe Project, which seeks to amplify the voice of racialized minorities in the UK environment movement.

farhanayamin.org
climatereframe.co.uk



Studio Theatre

FOCUS ON: THE ENVIRONMENT

The Happy Worker, or How Work Was Sabotaged



CANADIAN PREMIERE

“John Webster explores how the workplace has transformed to the point where the very idea of productive work appears to be the last thing on people’s minds. How did we reach this point? The simple, straightforward notion of work has been hijacked by senseless jargon, endless meetings about nothing, and activities that appear to go against the possibility of a successful, satisfying workday. With commentaries by the late, great anthropologist and activist David Graeber, psychologist and pioneer of burnout research Christina Maslach, and a variety of office workers and executives, Webster not only explores an environment that results in lower productivity, but a culture of silence that accompanies it. Provocative and frequently hilarious, *The Happy Worker, or How Work Was Sabotaged* is a white-collar call-to-arms.”

Liudmila (Lucy) Jdanova KEYNOTE SPEAKER

DEPARTMENT OF PSYCHOLOGY, KPU

I hold a Ph.D. in Industrial/Organizational Psychology from Wayne State University. In the past two decades, I have taught and developed a variety of psychology and statistics undergraduate and graduate university courses (ranging from 5 to 200 students) to demographically diverse students majoring in psychology, business, nursing, journalism, computer science, engineering, and other disciplines. I greatly enjoy working with students on their research projects.

My personal research interests primarily focus on work-family issues, cross-cultural adjustment, and psychological climate in organizations. As a consultant, I have worked on a number of applied projects with a wide range of organizations. Some of the work involved validation of selection tools and practices, construction of pre-screen questionnaires, job analysis, and statistical consultation.

Well-being in the workplace is my area of research and passion.
kpu.ca/arts/psychology/faculty/liudmila-lucy-jdanova-0



Launched in 2017, KDocs Talks is KDocs’s official YouTube Channel and digital archive of Keynote Addresses and Panel Discussions.

KDocs Talks creates dialogue around some of our most pressing social justice issues: Indigenous rights and governance, genocide/war, institutionalized racism, climate change, environmental justice, migrant labour, housing rights, prison justice, Big Data/surveillance, the illegal arms trade, and GM foods/food justice, just to name a few.

KDocs Talks represents an entry point for discussion, debate, and social change. Designed as a resource to be shared, these videos carry a Creative Commons Attribution 4.0 International license.

We encourage you to use KDocs Talks as part of your own social justice learning, teaching, discussions, consultations, and research.

Special thanks go out to the production team of Greg Chan (KDocsFF Community Outreach Program Director and executive producer), Manon Boivin (former KDocsFF Board Member and producer), Marina Dodis (editor), Melissa Fraser (videographer and editor), and Janice Morris (KDocsFF Founder and Festival Director). This project was made possible through the support of KPU’s 0.6% PD fund, KPU Marketing and Communications, and the KDocsFF Board.



KDocs Talks

KDocsFF

Community Outreach Program



Since we last met in person, the KDocsFF Community Outreach Program has stayed on the ground to engage groups in community-activism projects realized through documentary film. The goal remains to telegraph KDocsFF’s mandate of “uniting learners through social justice, global citizenship, and creative solution-building,” one group at a time. Whenever KDocsFF Community Outreach can keep the spotlight on a KDocsFF theme—Indigenous Sovereignty, Decolonization, Anti-racism/BIPOC Representation, LGBTQ2S+ Rights, and Intersectional Social Justice, to name a few—it shows up to film, facilitate, or fundraise.

Rather than going on hiatus during the pandemic, KDocsFF Community Outreach pivoted to online platforms to host a series of virtual events throughout 2020 and 2021: KDocsFF Presents: *My Name Was January*, held on November 20, 2020,

to commemorate the Transgender Day of Remembrance; KDocsFF Presents: *You Are Here: A Come from Away Story*, convened on the twentieth anniversary of 9/11; and KDocsFF Presents: *Emergence: Out of the Shadows*, scheduled to coincide with National Coming Out Day on October 11, 2021.

I am most grateful to our facilitators, community partners, volunteers, sponsors, and special guests whose support is responsible for the KDocsFF Community Outreach Program continuing to thrive into its eighth year.

Whether you are with us for one film or all five days, please enjoy the Festival. I hope you find inspiration in the documentaries and the calls to action they represent.

The following pages provide insight into our Community Outreach projects since we last met.

**Greg Chan, Director
KDocsFF Community Outreach Program**

Mural Production and Installation

Join a trio of muralists as they create a 25-foot mural that will be installed in the KPU Surrey Library.

Following their appearance on the *Alice Street* panel at KDocsFF 2022, Chilean studio painter/Oakland artist Pancho Pescador, Chicago-born aerosol artist Desi Mundo, and KPU Arts Artist- and Writer-in-Residence Brandon Gabriel formed an enduring creative collaboration. The trio—in association with their KDocsFF co-panelists, anti-poverty advocate Jean Swanson and *Alice Street* director Spencer Wilkinson—is now set to paint a mural on the Downtown Eastside for the Vancouver Mural Festival in August. The mural’s potential location is on the Bruce Eriksen Building at the heart of community: Main and Hastings. In the meantime, the KDocsFF *Alice Street Legacy Group* is reuniting at KDocsFF 2023 on February 26th for an encore screening and discussion of *Alice Street + Jean Swanson: We Need a New Map*. During their return engagement, Desi, Pancho, and Brandon plan to paint a mural on the KPU Surrey campus. The mural will have a Coast Salish background with a series of images layered on top. It will pay tribute to KPU’s Indigenous peoples, cultural diversity, and inclusivity.

KDocsFF Community Outreach is proud to be coordinating the mural’s installment on behalf of KPU.



KDocsFF Benefit for Ukraine: KDocsFF Movie Lounge + Social Justice Makers' Lab

KDocsFF Community Outreach was pleased to have hosted a pop-up benefit for Ukraine across two campuses.

On April 7, 2022, the Community Outreach team ran the KDocsFF Movie Lounge where two screenings of *Winter on Fire: Ukraine's Fight for Freedom* were followed by a screening of episodes from *Servant of the People* starring Ukrainian President Volodymyr Zelenskyy. A makers' lab where guests could press their own Ukraine button or pick up a ready-made one ran alongside the movie lounge. Local artist Eleanor Reardon's "Sunflowers for Ukraine" hand-crafted bookmarks were also part of the fundraiser. While this took place on the Surrey campus, the Richmond campus library hosted a satellite button pick-up counter. Activities on both campuses were by donation, with all proceeds going to the Canadian Red Cross and its humanitarian campaign in Ukraine. Thanks to the generosity of the KPU community, the KDocsFF benefit raised \$800 for the Canadian Red Cross.

redcross.ca/donate/appeal/donate-to-the-ukraine-humanitarian-crisis-appeal



KDocsFF Presents: *Emergence: Out of the Shadows*

KDocsFF Community Outreach and the Department of Asian Studies proudly presented Vinay Giridhar's *Emergence: Out of the Shadows*, a Surrey-based documentary that follows Kayden, Jag, and Amar as they come out to their conservative families and struggle for acceptance in their Punjabi Sikh cultures. The National Coming Out Day event included a panel discussion/Q&A featuring producer and keynote speaker Alex Sangha, director Vinay Giridhar, and film subjects Jag Nagra and Jaspal Sangha. KPU's Dr. Kamala Nayar (ASIA) served as the moderator. KDocsFF Presents: *Emergence: Out of the Shadows* was part of KDocsFF's 2021 two-part series to Stop Anti-Asian Hate (along with KDocsFF Presents: *The Six*).

emergencefilm.net

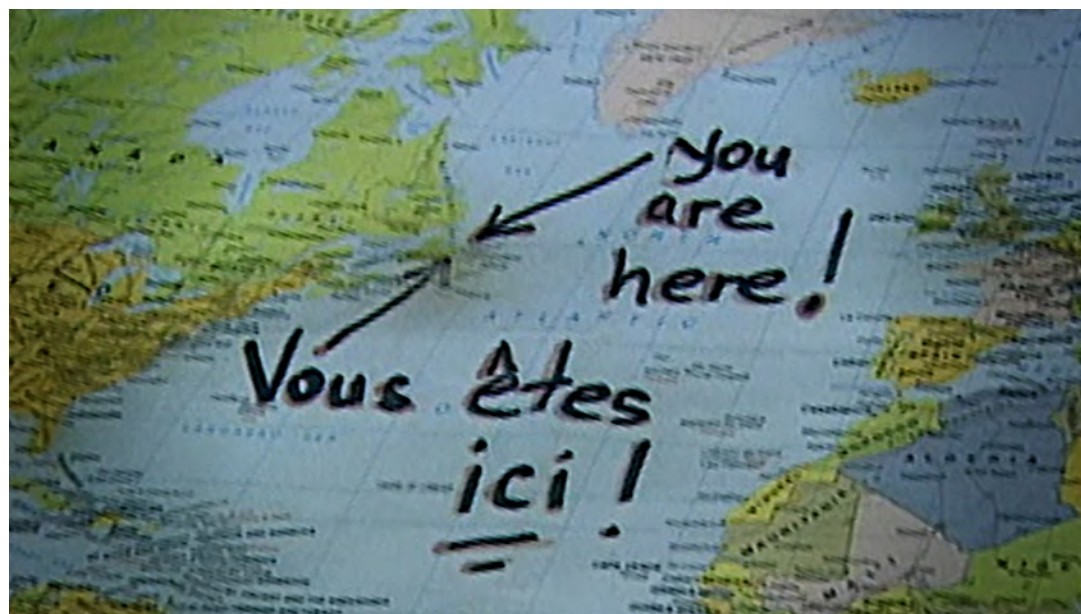


KDocsFF Presents:

You Are Here: A Come From Away Story

In 2021, KDocsFF Community Outreach revisited 9/11 with Moze Mossanen’s *You Are Here: A Come From Away Story*. Mossanen’s critically acclaimed documentary follows the story of the 6,600 “Come from Aways” who touched down on that fateful day in Gander, Newfoundland, and the compassionate townspeople who opened their homes to them for five days. This commemorative event included a keynote from director Moze Mossanen, a screening of the documentary, and a panel discussion featuring 9/11 literary specialist Dr. Gavin Paul (KPU English), *Une île, une nation?* author Dr. Valérie Vézina (KPU Political Science), and proud Newfoundlander Dr. Kelly Doyle (KPU English), who served as our moderator. Joining the KPU panelists were special guests Diane and Nick Marson, two “Come from Aways” who met on one of the grounded planes, fell in love in a Gander shelter, and (spoiler!) later married. Diane and Nick are featured subjects in Mossanen’s documentary. This event has reached our largest audience yet, amassing over 8,200 views of its recording, KDocsFF Presents: *You Are Here: A Come From Away Story*, on the @KDocsTalks YouTube channel.

youareheredoc.com



KDocsFF Presents:

My Name Was January

Originally developed as a Surrey Pride event to be held at the Surrey Conference Centre, KDocsFF Presents: *My Name Was January* was recommissioned in 2020 as a virtual event co-hosted by KDocsFF Community Outreach, the KFA’s LGBTQ2S+ Committee, and the KSA’s Queer Initiative. Directed by KPU Journalism alumni Elina Gress and Lenée Son, the documentary reflects on the life of the late trans activist January Marie Lapuz. The event included a keynote by film producer Alex Sangha and a panel discussion featuring filmmaker Lenée Son; Canada’s premier transsexual fetish lady, Velvet Steele; and non-binary student activist Jack Kennedy. KPU Criminology’s Dr. Tara Lyons served as the moderator. The event was attended by over 100 virtual participants.

januaryfilm.com

Join the conversation on social media:

#MyNameWasJanuary
 #TransgenderDayOfRemembrance
 #TransWomenAreWomen #KDocsFF

Learn more:

<https://www.shervancouver.com/>
<https://www.kpu.ca/pdec>
<https://januarylapuz.net/>

KDocsFF Social Justice Lab

Opening in 2023!



We look forward to welcoming you to the KDocsFF Social Justice Lab, an interdisciplinary makerspace for KPU students, faculty, and staff who want to materialize calls to action. Outfitted with craftivism equipment, the Lab supports the creation of artifacts that can be brought back to the classroom as supplements to readings, group work, debates, demonstrations, gamifications, and presentations. Lab creations—including letter writing campaigns, petitions, and protest signs—are primed to support social justice advocacy out in the community.

Equipment available at the Lab:

- Tinkerine DittoPro 3D printer
- Beamnova button maker machine
- Placards and supplies for protest signs
- Knitting supplies for knitting circles
- Colour printer

Located in Cedar 3024 on the KPU Surrey campus, the KDocsFF Social Justice Lab is bookable for individuals or groups of up to ten. Introductory workshops will be available prior to bookings, but projects undertaken in the lab are self-directed. Starting in 2023, please contact Community Outreach Director Greg Chan at greg.chan@kpu.ca. The Lab will be soft-launched in early 2023 and officially opened by the fall.

Notes



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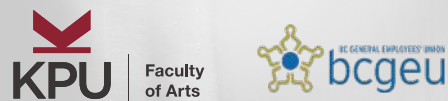
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