

Tok Blong Pasifik



PACIFIC PEOPLES' PARTNERSHIP'S
40th Anniversary Special Edition
Rising Tides: Our Lands, Our Waters, Our Peoples



Papua Land of Peace - p.8

Welcome to a special commemorative edition of our publication *Tok Blong Pasifik*, themed **Rising Tides: Our Lands, Our Waters, Our Peoples.**

To celebrate Pacific Peoples' Partnership's 40 years of action, we honour the resilience and depth of connections between Indigenous peoples and their environment as well as the tireless work of champions and change-makers, both north and south, who advocate for equity and sustainability that benefits us all ... for generations to come.



Pacific Voices X-Change Artist Residency Programme - p.22



Rising Tides Opening Ceremony - p.12



Rising Tides Honouring Feast - p.13
Credit: Mark Gauti



One Wave Festival- p.14
Credit: Mark Gauti



We Are With You Vanuatu! Fundraising event in response to Cyclone Pam - p.10
Credit: Heather Tuft



**PACIFIC PEOPLES'
PARTNERSHIP**
Celebrating 40 Years of Action

Established in 1975, Pacific Peoples' Partnership is a unique non-governmental, non-profit organization working with communities and organizations in the South and North Pacific to support shared aspirations for peace, cultural integrity, social justice, human dignity, and environmental sustainability by:

- Promoting increased understanding among Canadians on issues of importance to the people of the Pacific Islands.
- Advocating for social, political, and economic policy change at all levels.
- Fostering the development of sustainable communities in the Pacific.
- Facilitating links between Indigenous peoples of the Pacific Islands and Aboriginal peoples of Canada.
- Strengthening relations between Canadian and Pacific island communities and civil society organizations.

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ABOUT THE COVER:

This man with a conch shell was photographed by **Dan McGarry**, photographer for **Humans of Vanuatu**. Conch shells are used to signal a call to action, making this a fitting symbol for renewing commitment to positive change between north-south community members.

Humans of Vanuatu, is a photography project fashioned after Brandon Stanton's Humans of New York project. The project serves to provide an exhaustive catalogue of portraits and captions that offer a glimpse beyond the postcard views of Vanuatu's islands, resorts and attractions.

Vanuatu is rightly known as a happy, beautiful country where life is uncomplicated, community still exists and people matter. This becomes more vividly true, though, once you've had a chance to see how people live. It's a simple existence, that's true, but simplicity comes with its fair share of trials and tribulations. Laughter and joy are the rewards. See more at: www.humansofvanuatu.com.

PPP CELEBRATES FIVE MORE YEARS OF PACIFIC UNITY & ACTION

BY ALEXANDRA DAWLEY

For an amazing 40 years, Pacific Peoples' Partnership has been working in solidarity with Pacific Islanders from a humble 'home base' on Vancouver Island, Canada. A creative range of meaningful programs and initiatives over that time have reflected the ever-evolving needs of South Pacific Peoples. In our 35th anniversary special edition of *Tok Blong Pasifik*, we reflected on what had been achieved to 2010; in



*PPP's first Executive Director,
Phil Esmonde.*

this anniversary issue we focus on what has been achieved in partnership with our many supporters between 2010 and 2015.

PPP's programs are largely driven by the needs of the people in Small Island Developing States of the South Pacific, while we are actively forging deep partnerships with the First Nations of Canada as well.

Our role is to provide an internationally recognized platform for all these

communities to voice their concerns, share their rich knowledge and history, while expanding their networks on a global level. We are committed to cultivating meaningful partnerships with both south and north Pacific peoples, as we explore areas of common concern and engage meaningfully in international development initiatives. With the generous support of donors, sponsors, and key partners, our organization has maximised modest resources here in Canada to work alongside long-term Pacific partners to make a significant, tangible impact within their communities.

Since its inception four decades ago, PPP's portfolio has included many accomplishments. These include: providing \$40,000 in reconstruction support to Tongan communities following the Tonga Cyclone (1982-1983), co-founding the Ecowoman project to promote sound eco-friendly science at the grassroots level in Fiji (1997-2001), North-South Indigenous Internships (1999-2006), as well as The Shifting

Tides Project raising awareness of the impacts of climate change on Indigenous communities in Canada and the South Pacific (2007).

Between 2010 and 2015, PPP has spearheaded equally innovative projects with its partners and sponsors. **Here are some highlights:**

Papua: Land of Peace: Civil Society Leadership in Conflict Transformation (PLP) (2009-2012)

PLP began as a multi-sector governance project funded by the Canadian International Development Agency (CIDA). It harnessed rights-based approaches toward integrating capacity strengthening and education around sustainable livelihoods, indigenous rights, HIV/AIDS prevention, and violence against women. PLP enhanced the work of Indigenous-led regional non-profit organizations in West Papua province, Indonesia, particularly addressing critical issues stemming from poverty, conflict, gender, and community well-being.



West Papuan Woman. Credit: Isolated Film

Phil Esmonde Legacy Endowment Fund (2011)

PPP's first Executive Director, Phil Esmonde, passed away in December 2011. Between 1981-1989 Phil grew PPP from a corner desk in a small office into a national NGO of influence and credibility both in Canada and internationally. He also played a strategic role that ultimately led to abolition of nuclear testing in the Pacific. Because of his devotion to peace, friends united to honour his legacy by contributing to PPP's future through an endowment fund. By 2015 the Fund, intended to contribute to PPP's own sustainability, had grown to over \$30,000 held by the Victoria Foundation.

Raven and Paradise Tok Blong Special Edition (2012)

A special edition of *Tok Blong Pasifik* was conceived to explore the alternate biospheres of West Papua, Indonesia and the Coast Salish territories of Canada. With the help of many partners, we gathered the creative vision and unique stories of youth from both places. The book represented hundreds of hours of work including the participation of 202 youth from north and south, following a story of 'far away brother birds' Raven and the Bird of Paradise. When Paradise learns of his distant relative, he makes a voyage that weaves together two lands, their people, and their visions for the future. Published in English and Indonesian, the book includes illustrations by children from both Coast Salish and West Papuan communities as well as the skilled work of T'Sou-ke Nation artist Mark Gauti and the literary talent of Jen Jorgensen.



Raven and Paradise Graphic By Mark Gauti

Enterprising West Papuan Women Initiative (2013-2015)

Enterprising West Papuan Women was funded through Development & Peace, LUSH Canada, and other donors. It was facilitated in partnership with the Manokwari-based Institute for Research, Analysis, and Development of Legal Aid (LP3BH) to support livelihood opportunities for women in West Papua and promote gender equality. Under this program, PPP constructed several women's cooperative centres within Arowi and Mansinam. The centres function as small-scale, co-operative stalls for livelihood development and related skill-building activities such as financial management, strategic planning, proposal writing, and community organizing.



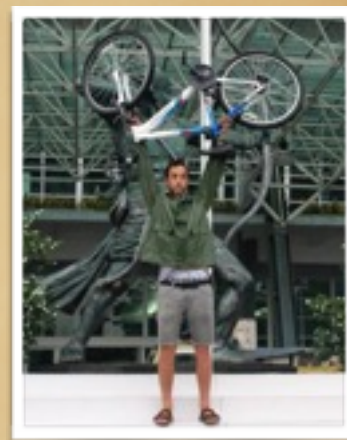
Women-led human rights workshops in West Papua

Indigenous-Led HIV Prevention Strategy for Tanah Papua (2013-2015)

Tanah Papua (Land of Papua) is experiencing a generalized HIV epidemic that disproportionately affects Indigenous Peoples. PPP, the University of Calgary, and PPP partners in West Papua initiated collaborative research to examine effective HIV prevention and treatment among Indigenous mothers. The project mobilized Indigenous-led and culturally-informed HIV prevention workshops held in the most affected West Papuan communities.

Pedalling for Papua (2011-2013)

In 2011, PPP volunteer Jeremy Bally spent six weeks in West Papua where he had the opportunity to listen to local people share their experiences. They encouraged him to share their stories of challenge and resilience on a larger scale. Upon his return home to Canada, Jeremy funneled this inspiration into creating an educational performance of shadow puppetry, ukulele, story-telling, and recorded interviews which he shared in over 30 performances, all while riding his bicycle 9,547 kilometres across Canada. Through this initiative, Jeremy raised over \$5,000 for West Papuan youth capacity-building. Inspired by the success of his first ride, he once again took to the road in 2013. Jeremy cycled another 12,000 km across eight countries worldwide to continue sharing the story of West Papua. By the end of 2013, he had successfully hosted over 100 informative events, and attended meetings with political leaders and government representatives around the world.



Jeremy Bally

From 2014-2015, Alexandra Dawley served as Program Development Coordinator at Pacific Peoples' Partnership. She completed her Masters in International Social Development at the University of Sussex (UK) as a 2013 Rotary Global Scholar. Alexandra works at the Inter-Cultural Association of Greater Victoria.

TALOFA LAVA FROM PPP'S PRESIDENT

I was born and raised in a small village called Lotopue on the island of Samoa. I came from a family of 12 brothers and sisters, and I am the youngest of all.

In 1991 I came to Canada with a non-denominational organization, Youth with a Mission (YWAM), where I was part of a multicultural performing arts group connecting with First Nations communities. Earlier in 1990, I had met Marie, a Canadian First Nations woman of Coast Salish heritage during a YWAM gathering in the Cook islands, and we continued to work together in the performing arts group in Canada. We married in 1992, and Marie has always been my greatest help in connecting me with First Nations cultures to this day.

Since we moved to Victoria, B.C. in 1996, I have valued the opportunity to spend time with the local South Pacific (SP) community through gatherings, music and dances. Shortly after we arrived, the Pearls of the South Pacific group was created with the goal of promoting our culture. It was also invaluable for teaching the community's children our music, dances, stories and more importantly the values of our people being passed down. It is my hope that this legacy will continue for many generations to come. For many of us from the South Pacific, no matter which island we are from, there is always a bond especially when we are far from home.

Speaking of which, I try to go home every 3 to 4 years with Marie and our three children to spend time with their Samoan family and strengthen their Samoan roots. I do feel strongly the importance of my children understanding and appreciating their Samoan roots and taking pride in both of their rich cultures with similarities in way of life, stories and culture.

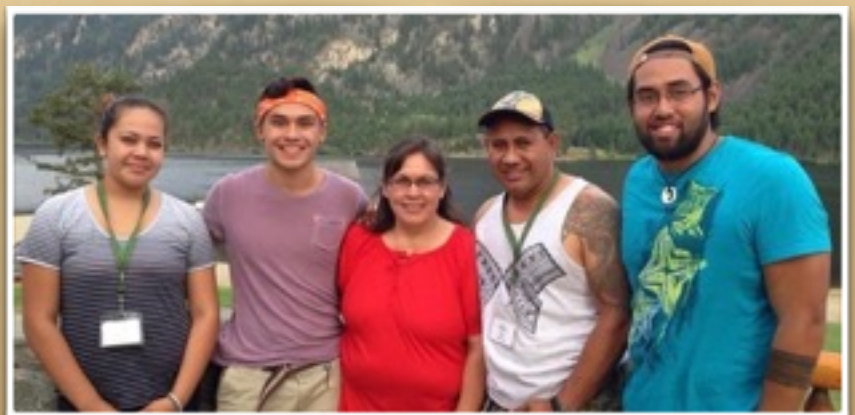
Marie and I remain involved with YWAM. This has given me the opportunity to connect with many Pacific Islanders and other indigenous groups in Panama, Australia and New Zealand.

We have also made many First Nations connections while visiting family and friends up the west coast of Canada. I am very grateful for many elders and families that have shared stories and culture with us all.

This is my first term as the PPP president but before that I was a Board member for about 3 years, bringing to the organization, I hope, a voice of the culture and values of South Pacific people. As a Pacific Islander who maintains strong contact with my heritage, I feel it is important for me to offer my perspective in any way that will bring awareness to negative issues that our people face such as: social justice, climate change, and violence.

In recent times, the local South Pacific community built even stronger connections with PPP during Canada's post-Vanuatu Disaster fundraising initiative (see page 10 to 11 for the full story) while helping by promoting events, volunteering at events and performing songs and dances. The second event was hosting the Oceanic music group, Te Vaka. Once again the community was on board with promoting this well-attended event in Victoria. I believe these have helped to bond the SP community with the community at large.

Thank you very much for continuing to support the work of PPP and the people and countries of the South Pacific.



Muavae Va'a and his family serve as a valuable link between PPP's South Pacific and First Nations communities. L to R: Penina, Alexander, Marie, Muavae and Fa'atuatua

EXECUTIVE DIRECTOR'S MESSAGE

Our 40th anniversary year, 2015, has been one of great celebration, accomplishment and reflection as well. It is indeed a joy to reflect on our small but mighty organization's rich history and the people who helped write that history. In the article, "PPP Celebrates Five More Years of Pacific Unity and Action" (pp 4 and 5), Alexandra Dawley highlights struggles won and those that seem to be a perennial challenge to Pacific nations. We hear from two previous Executive Directors, Randall Garrison (p 28) and Glenn Raynor (p 26) as they share how SPPF/PPP contributed strongly to the success of their subsequent careers. We review the long relationship PPP has had with the Indigenous people of West Papua, and consider successes and challenges of initiatives shared with our West Papua partners (pp 8 and 9) over 28 years in the field. The region remains under extreme threat in many ways and our work there is far from done.



Visitors to our office in downtown Victoria are often puzzled by the yellow YIELD-shaped signs that adorn our walls declaring a nuclear ship in port, or are equally captivated by dramatic masks and photos taken throughout the South Pacific over the years. Our modest-sized team of staff, interns and volunteers receives daily inspiration from such mementos that speak to the links we have established and continue to creatively establish between Canada and the nations of the South Pacific.

Working in partnership is at the heart of how PPP accomplishes so much. Partners provide a bounty of resources, connections, ideas and good will to get things done. Our north-south partners are diverse including our Coast Salish neighbours upon whose traditional lands we work and live; our knowledge partners at a number of academic institutions; the business community; several levels of government and a wide range of NGOs, colleagues and friends, some of which are profiled in this special edition of *Tok Blong Pasifik*. It was through the support of our amazing partners that we were able to accomplish our 40th anniversary programming, that is, the Indigenous youth arts residency Pacific Voices X-Change, the 8th One Wave Festival, and PPP's 22nd Pacific Networking Conference around the theme, "Rising Tides: Our Lands, Our Waters, Our Peoples". I encourage you to read about each of them in the pages that follow.

There is much need and many opportunities for PPP going forward. With the recent change of vision and leadership in Canada, we expect a new tone of engagement for the International Development sector, one that will be more favourable to ensuring peace, equity, social justice, and ultimately bringing Canada back to the table to begin addressing critical South Pacific challenges such as climate change.

Now is a most opportune time to shine for Canada's only NGO devoted to working in partnership with the South Pacific. Please continue to join us on our mission.

Peace and Solidarity,

April Ingham
Executive Director

PPP's 28 YEARS OF ACTION AND SOLIDARITY IN WEST PAPUA

28 years of Action and Solidarity in West Papua

Pacific Peoples' Partnership has been committed for a remarkable 28 years to working in partnership and solidarity with the people of West Papua to create meaningful change. We aim to empower the West Papuan vision of a peaceful, prosperous society that is socially just, ecologically and culturally sustainable, and politically and economically empowered.

Decades of top-down development and heavy-handed military presence have systematically exploited resource-rich West Papua, while degrading the rights and livelihoods of local communities. Indigenous Papuans have the highest poverty levels in Indonesia, and the continual push for large-scale resource extraction projects further undermines their land rights and contributes to deterioration of their cultural worlds, along with equal degradation of their health and economic well-being.

The prevalence of HIV/AIDS is most acute in Indigenous Papuan communities, while access to education, health care and economic opportunities all score national lows. Mortality rates and the frequency of disease in mothers and babies are also highest in the country within Papuan communities. Social, economic and environmental disparities are exacerbated by Pemekaran (from the Indonesian root mekar: to blossom), which is the continued subdivision of regencies and provinces into smaller political units. This has destabilised and confused governance processes, divided communities, increased military presence, and accelerated access to land and resources for development.

The Papua Land of Peace Project

A range of local forces (church leaders, NGOs, tribal leaders, politicians and the police) have been working to find ways to resolve conflict and support peaceful initiatives that will enhance Papua's future. It is within this context that PPP began its project: Papua Land of Peace: strengthening civil society leadership in conflict transformation. We support those working for grassroots social change to strengthen local initiatives in education, capacity building, and livelihood creation that will increase the well-being and participation of communities and seed peaceful transformations.

Together with our West Papuan partners, we create awareness and monitor human rights, social and ecological justice developments, fundraise for sustainable development initiatives, and support research into political, social, cultural and human rights, and ecological issues in West Papua.

We work hard with our West Papua partners to strengthen capacity and education in the following 5



A woman arranges cocoa for drying in Amberbaken, West Papua.

areas:
sustainable livelihoods, violence against women, HIV/ Aids prevention, indigenous rights, and increasing public awareness in Canada of these key issues. See

pages 4 and 5 for more detailed profiles of some projects discussed in this article.

The systematic exploitation of resources in

West Papua is not only degrading the environment, it is simultaneously degrading the rights and livelihoods of local communities. PPP promotes sustainable use of natural resources by providing training in alternative income generating activities.

For West Papuans, their communities include the ecosystems in which they live. The intimate connection to the earth and the land is emphasized in the words of the Mooi people of Papua's eastern Birds Head region, and draws exact parallels to the perspective of many First Nation communities in BC: 'The forest is our mother, our lives and souls are one with the forest.' Partnering with local organizations in the Bird's Head region, we have used participatory mapping to profile traditional territories, document forest and land tenure systems, and current ecological, cultural and socioeconomic conditions. This has empowered communities with tools to negotiate directly with the government over land use.

Our West Papuan Women Initiative has increased participation of women in decision-making at a community level. Through fostering strong connections within communities, we aim to strengthen their role as leaders within society. We support gender equality by improving sustainable livelihood opportunities based on the direct needs and priorities of women in West Papua. We have helped to develop several centres devoted to providing Papuan women with a place for livelihood development and skill building including financial management, strategic planning, proposal writing, and community organizing. Through community forums and participatory research these centres also serve women who are victims of gender-based violence and develop educational outreach strategies to minimize the incidence of these events.



A female-led raining session in West Papua.

Credit: Todd Biderman

HIV disproportionately affects Indigenous Papuan communities. PPP initiatives have worked to increase the awareness of HIV/AIDS through educational campaigns, training, and prescribed interventions. These include mobilizing stakeholders in culturally-informed HIV prevention and treatment strategies, with a focus on empowering women to reduce the risk of mother-to-child transmission of HIV and AIDS. We do this through workshop development and providing educational support to integrate health service centres in communities while promoting sexual, family and reproductive health.

Following our landmark Canadian International Development Agency (CIDA) funded program Papua Land of Peace, we received additional project funding through Development and Peace, and from independent donors such as LUSH Fresh Handmade Cosmetics to continue additional phases of work with our West Papua partners.

By achieving some interim successes with the women's co-operatives and networks, and by helping to facilitate consultative meetings for Indigenous-led strategies to HIV and AIDS, we set the groundwork for future project phases. However, securing sustainable funding continues to challenge our combined efforts as traditional sources of funding internationally and in Canada, continue to shift to a highly competitive project-orientated model. This makes our individual donors and supporters more important than ever.

Public engagement and awareness-raising are central elements of the work we continue to do in Canada,

aiming to bring attention to the challenges facing Indigenous Papuans. Activities are ongoing and have included the creation of bi-lingual publications like *Raven and Paradise: Connecting Two Worlds*, performance art, films and lectures including



A still from 'Isolated,' a documentary on human rights in West Papua.

support of Pedalling for Papua, and the *Isolated* film three city tour, ongoing presentations, writings, and engagement within global discourses, actions, and developments concerning West Papua

through active participation in networks such as the Asia Pacific Working Group. The purpose is always to build Canadian and International Solidarity for West Papua.

In September 2015 PPP staff and associates participated in a workshop "Memory, Truth and Reconciliation in Southeast Asia". This compared experiences of truth and reconciliation in light of calls for "pelurusan sejarah," that is, a setting straight of the historical record in West Papua. This can be likened to a call for a truth and reconciliation process, focusing as it does not on the political future, but rather on how two sides in a conflict address the past, and to what extent historical injustices can be righted in an effort to reach peaceful future outcomes. Engaging in processes and project like these remain central to PPP's own role in assisting West Papuans on their path to peace. See website:

www.memorytruthreconciliation.wordpress.com.

VANUATU WE ARE WITH YOU!

On March 13, 2015 the category 5 Cyclone Pam devastated the southern region of Vanuatu. By virtue of ties that run deep between Victoria, Canada and Vanuatu, the shock of this event quickly became very personal for Victoria, British Columbia residents that have family, friends or colleagues in the region. Reports from the country lent compelling urgency to mobilizing support focusing on this unprecedented natural disaster during which access to safe drinking water, food and housing became an immediate priority.

Vanuatu Member of Parliament, Ralph Regenvanu reported at the time, "The total population of Vanuatu is affected, as the cyclone travelled north to south, with the eye going over Shepherds, Efate, Erromango and Tanna. Cyclone Pam has damaged or destroyed 90 per cent of the infrastructure in Port Vila, Vanuatu's capital and largest town, and damage to the more remote islands and communities is equally devastating.

In very short order, Pacific People's Partnership (PPP) flew into action connecting with Canadian government officials, key organizations and individuals in Canada and in the South Pacific. A hallmark fund raising event, Vanuatu, We Are With You!, did much to raise the disaster's profile, bringing together PPP's staunch supporters and many new friends of the organization to raise over \$11,000. Half the funds were put towards a shipping container filled with much needed supplies for disaster relief, rebuilding, schools and hospitals.



Lester B. Pearson College of the Pacific Student Dancers



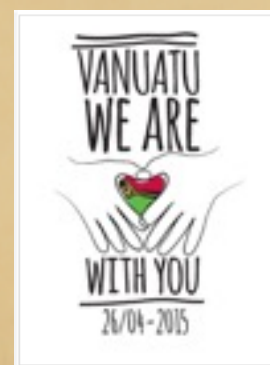
The shipping container remains at the hospital to act as a cyclone proof storage facility.

This response was coordinated by the Victoria Vanuatu Physician Project (ViVa), in conjunction with Disaster Aid Canada (DAC) and the Compassionate Resource Warehouse (CRW). The container was purchased by ViVa,

and will permanently remain at Lenakel Hospital, on the island of Tanna, to act as a cyclone-proof storage facility for future disaster supplies. The remaining funds are being allocated through PPP to grassroots partners in Erromango (see page 11) and Port Vila.

Hosted at Sea Cider Farm & Cider House on April 26, Vanuatu, We Are With You! was definitely an event to remember with performances by fine Tradewinds musicians, the Pearls of the Pacific dance group, and student dancers and musicians from Lester B. Pearson College of the Pacific. In addition, there was lively interest in an auction with many donated articles reflecting South Pacific and other indigenous themes. Individuals also spoke movingly about their personal connections to Vanuatu. The passion, dedication, and teamwork so inherent to organizing this event on very short notice could be felt throughout the evening.

"Although this sold-out event was a huge success, and a significant step in the right direction to aid with relief and rebuilding efforts in Vanuatu, this is only the beginning," said Mua Va'a, President of PPP. "There is still a great deal of work to be done in order for the people of Vanuatu to recover from the devastation caused by Cyclone Pam. As a Samoan cyclone survivor myself, I am particularly aware of the need to support the people of Vanuatu as they reclaim their lives and livelihoods."



ERROMANGO: A FOCUS OF PPP EFFORTS

Generously funded by PPP, the Williams-Braun Family Flow Through Fund through the Calgary Foundation, the Williams Family and individual donors in Canada, CAD \$7,100 has been provided to communities of Erromango, the fourth largest island in the Vanuatu archipelago. This is to assist with Erromango's recovery from Tropical Cyclone Pam, which devastated the island in March 2015.

The Erromango Cultural Association (ECA) is administering the PPP project finances. It has consulted widely with chiefs and community leaders to identify areas needing assistance that is not already provided by the Vanuatu Government, Tafea Provincial Government, church groups and other non-governmental organisations. Project funds are being used to support pre-school assistance, community food security and development of sustainable economic opportunities for women.

All twenty pre-schools/kindergartens on Erromango are community-run and do not receive government assistance so they are grateful to receive needed pre-school supplies.

The ECA is also offering workshops to teach traditional food preservation methods to ensure food security during times of disaster. A successful workshop was held during the Woman Toktok Tugeta forum, with the intent for the ECA to continue heritage work to revive traditional food preservation around the island.

There are few opportunities for Erromango's women to engage in income-generating activities. These have been further minimised by Cyclone Pam's destruction of cash crops and timber-based resources. PPP project funding is supporting current community work with women (Erromango Women Toktok Tugeta) to provide training in producing handicrafts for markets as well as basic business skills. A one-week business and trade skills workshop in the North Erromango Area Council Ward has attracted women from around Erromango. The workshop focuses on empowering women in trade skills training, including tapa-making, fabric painting, practical food preservation, basic business management, budgeting and proposal writing.

A VANUATU REPORT FROM THE SCENE BY AMY MAWDSLEY

When Pam, a level 5 cyclone, hit Vanuatu on March 13, 2015, I was volunteering with Wan Smolbag Theatre (WSB, wansmolbag.org) in Port Vila.

Warnings of a cyclone had begun about a week before, but its direction and strength were unclear. Two days before, we knew the cyclone was strong and likely to pass through Vanuatu. In preparation, communities reinforced buildings, brought belongings indoors and prepared emergency supplies. WSB management decided to open its doors to community members as an evacuation centre, housing 250 people during and after the storm.

Before the cyclone, markets had been full of fresh, local foods, with people gaining small incomes from selling their produce. After Pam, markets were all closed as crops had been decimated. Almost every local food that people eat was affected: taro, banana, coconut, sweet potato, manioc and others. The national relief response worked tirelessly to provide food to communities, but for many people it took weeks to receive food aid. Both in the capital and many other communities, people lacked access to safe drinking water.

Almost every house was flooded, many roofs torn off and belongings swept away. Community members rebuilt, but frequently lacked funds to purchase materials, such as roofing and nails. A friend's home



Amy Mawdsley and friend.

was completely ripped away by the winds, and he put together a small shed where he could stay until his home was rebuilt. Other friends with large families started from scratch to rebuild, using tarps in the meantime to keep everyone protected from the elements. Many stayed with family members or friends, resulting in overcrowding.

Due to stress and lack of access to healthcare, health was a serious concern. Not only were people faced with physical health problems, they experienced the emotional trauma of living through a terrifying experience. This was also evident in the increase in conflict over land, water and food. But people are resilient: with receding flood waters, people quickly began replanting gardens, particularly crops that mature in only three months. Some of the hardest hit volunteered to support others before repairing their own homes. The communities demonstrated incredible strength, humour and collaboration in response to this challenging time.

RIISING TIDES: OUR LANDS, OUR WATERS, OUR PEOPLES BY: ALEXANDRA DAWLEY

Since PPP first emerged 40 years ago under the name of South Pacific Peoples Foundation, international partnerships that are rooted in respect and understanding have been at the heart of our organization. An effective pathway to knowledge sharing and unity building has been through the hosting of our Pacific Networking Conferences (PNCs). For many years, these conferences have united Indigenous leaders, academics, development workers, decision makers, and members of the wider community to share knowledge while connecting in meaningful discussion and problem solving opportunities around issues of common concern.

Past conferences have brought together north and south Pacific attendees to explore a wide variety of pressing topics such as: *'Our Knowledge, Our Rights: Traditional Knowledge & Pacific Peoples'* (1998), *'Governing Our Environment: Pan-Pacific Perspectives on Governance, Local Resources and Aid'* (2002), and *'Discoveries and Innovations: Celebrating Indigenous Knowledge and Leadership'* (2010).

From September 22 to 26, 2015, PPP carried this legacy forward by hosting its 22nd Pacific Networking Conference: *'Rising Tides: Our Lands, Our Waters, Our Peoples'*. The conference was hosted on three unceded Coast Salish territories in and around Greater Victoria, drawing on PPP's long-time recognition of the many shared experiences and issues between Indigenous peoples of the South Pacific and the First Nations of Canada. These issues included the reclaiming of traditional knowledge, land stewardship, Indigenous governance, environmental sustainability, and Indigenous solidarity. *Rising Tides* successfully linked members of local Indigenous communities, international delegates representing thirteen countries, as well as members of the wider community in an effort to stimulate an exchange of knowledge, ideas, experiences, and strategies that strengthen mutual efforts for change.

What made this conference particularly powerful was its innovative, experience-based itinerary structure. Rather than listening to many speakers in one conference space, three days of the conference were spent with our Coast Salish Tsartlip, T'So-uke and Songhees partners.

Each one hosted a day that included lively guided tours, artistic demonstrations, the sharing of sacred songs and traditions, and shared meals in their community. All conference participants were invited to attend.



Coast Salish Master Carver
Charles Elliot.
Credit: Peter Gardner

Notable Community Experiences

Conference participants had the opportunity to stand on the summit of PKOLS Mountain while listening to Tsawout Hereditary Chief Eric Pelkey explain how this sacred space was unjustly signed away and the meaningful/arduous process that Coast Salish Peoples undertook to reclaim it. PKOLS which means white rock is the name his people gave to the mountain. It represents the beginning of time for the Coast Salish people. In 1852, Governor Douglas met local First Nations and provided them with The Douglas Treaty, which was misconstrued as a peace offering. This process essentially stripped the people of their land and settled them on four different reserves in the region. Therefore, the re-naming of PKOLS in 2013 was a tangible act of de-colonization. The sharing of this story by Chief Eric Pelkey provided insight for all conference delegates into the power of unity and resilience.

Conference attendees also had the opportunity to visit T'Sou-ke Nation, Canada's First Aboriginal Solar Community. In a guided tour by community representatives, participants viewed massive solar energy panels constructed onto the long house and other council buildings. Solar panels store energy for times when there is no sun, or the community can sell excess energy back to the electrical grid during the summer months. This illustrated how T'Sou-ke is paving the way towards sustainable energy for future generations.



Australian Aboriginal Representatives Robert Mills Jr, 'Patj Patj' Robert Mills, and Tsawout Hereditary Chief Eric Pelkey (centre) on PKOLS.
Credit: Peter Gardner

In partnership with Songhees First Nation, the conference concluded with a Pacific Honouring Feast at the Songhees Wellness Centre. Indigenous

Peoples from across Vancouver Island and delegates from around the world were treated to a night of traditional song, dance, poetry, and other entertainment from around the Pacific. The evening also featured the unveiling of a documentary film

introduced by Songhees Elder Joan Morris (see her profile on page 27) which expressed her powerful personal ties to the nearby Chatham Islands.



Niu Savea of Pearls of The South Pacific in an honouring feast performance. Credit: Mark Gauti

In celebration of our 40th Anniversary, PPP combined the Pacific Networking Conference with our One Wave Festival for the first time! This created an interesting opportunity to incorporate more diverse methods of knowledge sharing, and attracted many members of the wider community to participate in evening programs which included an evening of Pacific films and an evening arts panel featuring South Pacific and Canadian First Nations

Artists. There was also an inspiring full day of festival events on September 26, 2015 which welcomed well over 1,000 community members of diverse ages and backgrounds. Clearly this has been a year of uniting programs, people and goals!

From 2014-2015, Alexandra Dawley served as Program Development Coordinator at Pacific Peoples' Partnership. She completed her Masters in International Social Development at the University of Sussex (UK) as a 2013 Rotary Global Scholar. Alexandra works at the Inter-Cultural Association of Greater Victoria.

“ At T'Sou-ke Nation, it was great to see the community garden set-up with a mixture of native and introduced herbs, flowers and plants. The primary focus of the garden is to educate children about the diverse medicinal and nutritional properties of using food from nature to promote healthy living practices. This had motivated me to incorporate some of the community garden and nursery ideas to support local families in Papua New Guinea (PNG) in propagating traditional varieties of medicinal sources and food plants as an alternative to relying on pharmaceutical drugs and medicines which can be more expensive and detrimental to one's health,” says **Bao Waiko**, Director of Save PNG. “I was humbled to see the fantastic work of the Indigenous people of British Columbia, people who are working towards self-determination and creating economic, health and cultural renewal incentives to empower their communities.”



*Bao Waiko,
Director of Save PNG*

ONE WAVE FESTIVAL

Kat Zimmer - Vice-President of the Board

I'm a big enthusiast of festival culture, which is why I love being part of One Wave: I get to co-create a festival that inspires people to get involved in making change.

I first became acquainted with PPP when I was hired to coordinate the second One Wave Festival six years ago. Since that time, the Festival has seen an incredible array of arts mediums, from slam poetry and storytelling to South and North Pacific dance and drumming, reggae shows, hip hop jams, art exhibitions, participatory art projects, theatre, chalk art, live painting, and traditional carving.

It's been a place for emerging artisans to sell their up-cycled, natural, and locally-made products. We've showcased an eclectic mix of artists—traditional and contemporary, professional and emerging, North and South—sharing thought-provoking performances. We've opened up space for dialogue about colonial histories, cultural appropriation, social justice, climate change, and our shared oceans. We've developed a diverse network of followers and our youth-driven committee has learned much from our mentors, PPP's Executive Director, April Ingham, foremost among them.

One Wave aims to build Pacific identity and community, nurture change-makers, and engage youth. We utilize the power of the arts to inspire action on shared concerns and issues that affect the peoples of the Pacific because we recognize our communities are interdependent. We do this by creating a celebratory and inclusive atmosphere. PPP and our partners are part of a solidarity movement—one wave—connecting the North and South Pacific.

This was never clearer to me than at our 8th annual festival in September 2015, our largest production yet as we combined it with PPP's Pacific Networking Conference. A major theme was indigenous cultural resurgence, with inspiring speakers, artists, and filmmakers. A boundary-pushing performance by Anneda Loup and Coast Salish artist Francis Dick showed how



Ta'Kaiya Blaney. Credit: Mark Gauti

artistic collaborations between indigenous people and settlers can be a powerful community-level approach to reconciliation. A highlight that really captivated the audience was 14-year-old Ta'Kaiya Blaney of the Sliammon

Nation and Kalilah Rampanen, of Cree heritage. The girls sang and spoke passionately about climate change and the importance of keeping cultures alive.

In 2015 we were particularly honoured to have the blessing of Elder Joan Morris of the Songhees Nation, in addition to our friends Augie Thomas and the Esquimalt Singers and Dancers who regularly open our main stage as the event is held with gratitude on their traditional territories.

Interactive installations, an arts station, and roaming human-sized puppets invited community members of all ages to be participants rather than simply observers. Victoria's downtown Centennial Square has become an important venue for One Wave because its design is open and accessible, paving the way for PPP to raise its profile with members of the public. Over the years, we've engaged thousands of people and also raised our profile in the non-profit community by providing an important platform for social, environmental, and indigenous organizations and local artisans to connect with the public too.

One Wave Festival would not continue to happen without immense contributions from our volunteers, staff, contributing artists, funders, partners, and supporters who keep showing up year after year. I'm so proud of what we've achieved, and I'm excited for what we will create together in 2016 and beyond. (See Kat Zimmer profile, p.25.)

One Wave Festival 2014. Credit: Mark Gauti



UP THE SEPIK RIVER, A UNIQUE PNG JOURNEY

By Carol E. Mayer, Curator, UBC Museum of Anthropology

Photos courtesy of the UBC Museum of Anthropology

This project began when the University of British Columbia's Museum of Anthropology (MOA) received a bequest of 13 contemporary carvings from the Middle Sepik River region of Papua New Guinea. The donor Neil Cole had been acquiring works from Alcheringa Gallery in Victoria for a few years, and when he sought owner, Elaine Monds' advice about bequeathing these outstanding works to a suitable institution, she recommended MOA. Neil's death was very sad and sudden – so sudden, in fact that two of his most recent purchases were still at Alcheringa awaiting shipping!

MOA is honoured to receive this collection because it, together with other works acquired over the past 10 years, has to the best of my knowledge, moved our museum into the unique position of being home to the finest collection of PNG contemporary arts in North America.

IT ALL BEGAN IN 2006

I was first introduced to contemporary Sepik works in 2006 when I accompanied Elaine on a trip to the Sepik. She was there to purchase works for her gallery and to participate in the making of the film "Killer Whale and Crocodile" which told the story of the development of a great friendship between a First Nation Northwest Coast artist, John Marsden, and a PNG artist, Teddy Balangu of Palembang. My role during the 2006 trip was to arrange for Teddy to visit MOA on an Andrew Fellowship, and also do some linguistic research associated with our collection. I never intended to be involved with the film – but the filmmakers found my

work interesting enough to include me.

The director of MOA had assigned a small budget to purchase some works – although I must say collecting was not high on my priority list. That is, until I had the opportunity to view the carvings that had been made in anticipation of Elaine's visit. What became clear to me was not only the important role she had been playing for some years as a promoter and supporter of this quite incredible art but also as an advisor to the carvers – helping them develop their work to a standard suitable for the international market. One way was by bringing tools such as chisels to help them achieve finer work. Needless to say I purchased carvings to the limit of my allowance!

I returned to the Sepik with Elaine in 2008 and again acquired pieces for MOA. By this time I had developed quite an affinity for the art of Papua New Guinea – art that I now believe is equal to that produced by the other two great active carving traditions: The First Nations of the Northwest Coast and the Maori of New Zealand (Aotearoa). Many of the works acquired during these two trips are now on display at MOA, as are amazing works created by John Marsden and Teddy Balangu.

On both these trips we were accompanied by Dan Lepsoe who worked closely with Elaine, carefully recording artists and their stories. Villagers thought of him as Elaine's son, and it was heartwarming to see signs at village entrances welcoming them both. I took my son on the 2008 trip and it was a life altering experience for him. I recall Elaine saying during this last trip, "this is my home" – and I truly believe it is.



Carol interviews artist Kaula Gita.



Elaine with Paula Dumoi, a Sepik friend since 1990.

OUR 2015 JOURNEY



MOA exhibit designer, Skooker Broome, stands beside Joseph Kandimbu's Roman Centurion.

This trip was very different for Elaine. She was not on a buying trip per se, although she did purchase some carvings, rather she was under contract with UBC to organise our foray up the river as part of the preparation for an exhibition **"In the Footprint of the Crocodile Man: Contemporary Arts of the Sepik river, Papua New Guinea."** (See exhibition announcement, page 19). As always, she was enthusiastically greeted by all she met, and there were even some who recognized me from previous trips. For me it was the reconnection with Claytus Yambon and Teddy Balangu that was so wonderful. Both these gentlemen have been to Vancouver (Teddy for 5 months at MOA) and stayed at my house with my family ... just as I have stayed at their houses with their families. Very important.

I brought MOA's exhibit designer and videographer, Skooker Broome, along because I believe you can never really portray PNG unless you have been there to experience the colours, the smells, the textures, and the light. His work will be an important element of the exhibition as well as valuable documentation for future researchers.

As an element of MOA's community outreach, Elaine negotiated with Claytus Yambon in the village of Korogo to facilitate a Mwai ceremony during our time there. I had requested funds from MOA to support this ceremony – considered to be of some importance to the village. The Mwai ceremony was filmed for integration into the exhibition and Claytus gave us the cultural background for the event.

Elaine also organised food and supplies and worked with Claytus to arrange transportation, canoe rental, outboard motor rental, canoe emergency supplies, hiring of crew and helpers, transportation for crew, village accommodation and meals, emergency supplies, and meeting the artists. All a formidable task accomplished in 21st century style with advance cell phone communication!

During our eight days in the region, I interviewed 14 artists. I also acquired works from numerous women artists including 100 woven flying foxes, bilums and some carvings. My journals are bursting with detail, and throughout our journey, Skooker filmed pretty much everything he could – the river, the land, the colours, the interviews, the canoes, the people, the ceremonies.



The Mwai ceremony costumes were amazing with about 20 female dancers dressed in bride headdresses, shell ornaments, brightly-coloured skirts and their faces were painted with white designs. They carried slender fronds that they swished back and forth. Claytus explained that his tribe owned the dance. Later for the MOA exhibition, we filmed Claytus telling the story of the ceremony.

Space does not allow for daily journal excerpts, but the first day of our expedition offers a taste of our mission as it unfolds on the Sepik:

August 29, 2015

At last, we're leaving for the river – but not with great speed. First we go to downtown Wewak to buy Chinese medicine, milk, pork and attempt (again) to obtain money from the ATM machines. We pick up the truck and we are on the road – about three and a half hours of bumping along, bouncing from pothole to pothole, and stopping for snacks at roadside markets.

Upon reaching Pagwi, we discovered there was no gas for the canoe so Claytus had to buy a small canister of gas in order to get across the river to actually buy the large canisters for the trip to his village. Eventually all was connected and off we went. Well, not quite! The engine stopped and we floated for a while. Then Claytus changed the spark plug, and off we went, only to stop again and float for a while longer until his determined efforts with the engine paid off.



Clayton Yambon in dugout canoe.

Eventually we made it to Korogo and there was the lovely Esther (Claytus's wife) waiting for us with a big smile. We struggled up the bank with all our luggage and supplies and settled into the small guest house Claytus had built for Elaine for her previous trip. It had three rooms, one for Skooker, one for Elaine and me, and a centre one for supplies. Teddy brought two buckets of water from the river for washing...so wonderfully cool and refreshing. We sat around chatting until we realized we were hungry and asked Claytus when dinner was going to happen. "It was ready an hour ago," says he. "We are waiting for you." We rolled out the plastic tablecloth on the veranda floor and tucked into a dinner of river fish, yams, sweet potatoes, rice, and greens. Slept like a baby.

Many people we met spoke of the Malaysians "taking trees down river", and about the Frieda River open pit mine under construction upriver. There was a sense of helplessness, of inevitability, about these activities and the inescapability of the environmental challenges they will bring to the Sepik way of life. These are dynamic cultures that are used to adapting to a changing world, but one is left to wonder whether they will be able to adapt to a world that is consciously being altered by man rather than nature.

On this trip, I was also working with Woodshole Oceanographic Institution (WHOI), Massachusetts, USA. It is conducting a worldwide research project, "River Quest" that aims to sample the world's rivers to assess the planet's health. I believe one of the ways we can bring global attention to the logging and mining activities on the Sepik is to include the Sepik as a test site so that whatever happens there has the potential of being known internationally. WHOI had not included the Sepik because they could not locate anybody 'on the ground' to do the sampling, but fortunately I was introduced to Lukas Kou, an active environmentalist in the area. He has agreed to work with WHOI and hopefully become their 'man on the Sepik'.

Dr Carol E. Mayer is Head of the Curatorial/Interpretation Department of the University of British Columbia's world-renowned Museum of Anthropology in Vancouver. Besides being an eminent scholar with considerable understanding of South Pacific cultures, she has served on the Board of PPP for six years.

ELAINE MONDS REFLECTS ON THE PAST, PRESENT AND FUTURE OF SEPIK RIVER LIFE AND ART

In mid-2015, Elaine undertook a remarkable 19th journey along the Sepik River by canoe, spending eight days on the river, organizing meetings with artists, collecting 30 new previously-commissioned works and reconnecting with cherished friends. She shares her reflections:

This trip provided for me an unexpected opportunity to revisit my Sepik friends as I was asked by anthropologist, Dr Carol Mayer, to serve officially as 'trip organizer' for this field trip, designed to prepare for a ground-breaking exhibition of contemporary Sepik work to be held at the University of British Columbia's Museum of Anthropology (MOA) in March of 2016. This of course drew on my knowledge of the area's geography and previous experience in budgetary planning. It also involved being in touch with each of the artists represented in the MOA contemporary collection. Prior to 2008, such an undertaking would have taken many months but with the arrival of the cell phone I am able to text my friends while they sit in their canoes!

Previously, it was a given that I would find everyone at home, but these days Sepik people travel to other parts of PNG,

and inspiration gained from these trips is increasingly reflected in their art work. Joseph Kandimbu's Man from Tari, now part of MOA's collection is a result of one of these journeys. Apart from appreciating this magnificent sculpture for its quality as an art work, it also serves as a touching reminder that the way of life it reflects is fading fast as this area is now the centre of a massive LNG liquid gas project.

This time Joseph Kandimbu's work explored his colonial past. As is the case for many Sepik people, the Catholic church exerted a major influence on daily life. Joseph told me 'I saw a picture of a Roman Centurion in a book and I am Catholic so I wanted to carve it'. (See Centurion , p.16). I have never been constrained by size but this time I had explained in advance that there needed to be a height restriction. Undeterred Joseph created the piece in two sizes! Alcheringa has developed a group of passionate collectors, committed not just to enjoying their acquisitions but also to furthering the future of the artists. Neil Cole was one of them. It is due to his generous bequest that the Man from Tari (p.19) is now part of this great museum's collection.



Elaine Monds

DAN LEPSOE CHISEL FUND

The traditional passing down of carving skills from generation to generation is of great importance in preserving the culture of Papua New Guinea. In the late 1980s, Alcheringa Gallery began a program to supply high quality carving tools to the carvers of the Sepik River on each of its field trips. A more formal arrangement, christened The Chisel Fund, was begun by Alcheringa Gallery in 1992. This was born out of recognition that carving tools needed to be accessible to more than just a handful of artists.

In 2009, PPP in partnership with Alcheringa Gallery strengthened the structure of the fund to be administered within PPP while providing access to the organization's charitable tax status for donations to benefit both artists and carvers through the continued provision of carving tools. In addition, it has facilitated educational artist exchanges amongst the indigenous carvers of Papua New Guinea and the Canadian Northwest Coast.

In 2013 PPP lost a good friend and dedicated volunteer, Dan Lepsoe. A member of the Alcheringa Gallery team since 2001, Dan travelled to the Sepik on many gallery field trips where he helped to assess the needs of particular carvers and to organize the purchase and distribution of each new donation of chisels. He was held in deep respect and much loved within the Sepik community, and, in turn,

he clearly held great affection for the communities and their people. It seems entirely appropriate for the Chisel Fund to honour his name. Family, friends and colleagues have chosen to support this fund in Dan's memory. A portion of the proceeds from the collection of the late Hilda Tutton, who participated in a number of Alcheringa's earlier field trips, has also been allocated to the fund. To make a donation to the Dan Lepsoe Chisel Fund, please visit PPP's website: www.pacificpeoplespartnership.org

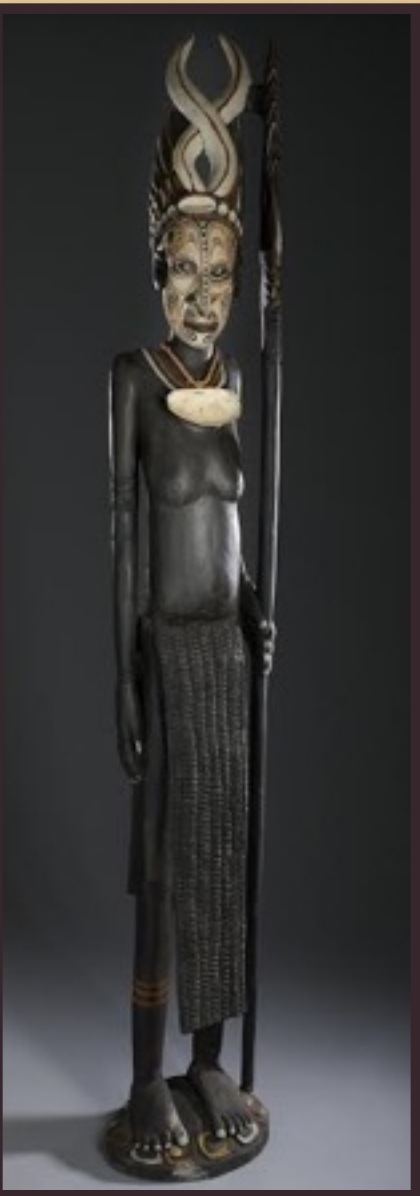


Dan Lepsoe interviews Sepik carver, Ronnie Bowie in Kaminibit Village in 2008. Credit: Elliott Mayer

IN THE FOOTPRINT OF THE CROCODILE: CONTEMPORARY WORKS FROM PAPUA NEW GUINEA

UBC MUSEUM OF ANTHROPOLOGY

MARCH 1, 2016 – JANUARY 31, 2017

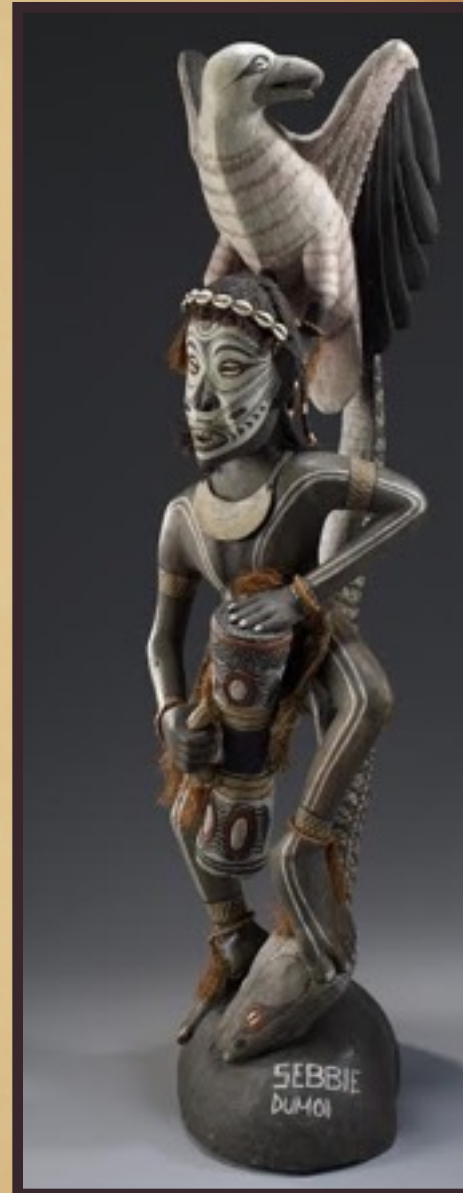


Man from Tari by Joseph Kandimbu. Credit: MOA

This exhibition will introduce MOA's new and unique collection of contemporary sculptures from the Sepik region of Papua New Guinea. These works of art will be displayed alongside videos and photographs of their homeland, the magnificent Sepik River which is the largest uncontaminated freshwater wetland in the Asia-Pacific region. It is also one of the least developed areas in PNG and home to approximately 430,000 people who depend almost entirely on products from the rivers and forests for their livelihoods. This is perhaps the most linguistically and culturally diverse area in the planet with over 300 distinct languages in an area the size of France.

The exhibition has three important themes: first, it will introduce one of the world's greatest carving traditions and the artists who spend their lives creating works of international stature. Second, the exhibition will raise awareness of the relationship of these works to cultural life and the river that supports it. Third, the exhibition will provide a forum for the artists to express their concerns about environmental changes they believe will irretrievably upset the fragile balance between themselves and the world they know.

The source of their concern is located near the headwaters of the Sepik River where the Frieda River mine aims to tap one of the world's largest undeveloped copper and gold deposits. Given the combination of great art, environmental splendor and an uncertain future, In the Footprint of the Crocodile will be both a beautiful and challenging exhibition. To see it, visit the UBC Museum of Anthropology online moa.ubc.ca for details.



Drummer by Sebbie Dumoi. Credit: MOA

APRIL AND BETTY: A SHARED PATH FOR PEACE

Due to Betty Gigisi's work as a peacekeeper in Solomon Islands (SOLS) both during the Civil War and as a Chief Exhumation Officer as part of the Truth and Reconciliation (T&R) process that followed, she was invited to visit Canada and participate as a delegate in meetings around global T&R. In SOLS, Betty had wanted to ensure that women's voices would be part of the process, and it was her courageous words and actions that ensured Melanesian women had a meaningful role, something that she continues to advocate for to this day.

One of the most rewarding components of PPP's work is in hosting guests from the South Pacific when they come to Canada. The exchange and learning goes both ways as illustrated by the following travelogue prepared by Betty's host **April Ingham, Executive Director of PPP**. Betty arrived on Canada's west coast following 2 1/2 grueling days of travel from the Solomon Islands. That was after four months of planning and preparations, and a week and a half late due to the inevitable issues with entry visas. It was Betty's first visit to Canada.



April and Betty.

Day 1: That first evening we seem to talk forever about women, peace, the Truth and Reconciliation Commission in Canada and some of what Betty went through in the Solomon Islands. She was surprised to learn about what had happened to Canada's indigenous peoples: about the effects of residential schools, laws and other policies designed to colonize and destroy the indigenous peoples of this land.

Day 2: We visited Pearson College of the Pacific, a United World College dedicated to excellence in education, peace and international friendship. Here we participated in discussions with faculty about reconciliation, how to make this real and

integrated into the college in a meaningful way. We had much to learn and to share, but in essence felt that as a start "The history needed to be rooted to this place, to the original Coast Salish peoples of this land and their ancestors. Through a deepening of relationship can come recognition and respect."

What a trooper Betty is! Despite the cold, wet, stormy weather and the strange new diet, she has not complained. She has been staying as a guest on the campus of Pearson College, spending any free time she has with students from all over the world. The students are endearing and call her Auntie.

Day 3 We continued exploring the ever-present theme of reconciliation by attending a T&R meeting at the University of Victoria at the First Peoples Ceremonial House there. Appropriately the day started with elders of the land. Betty was able to meet our respected elder and PPP's guiding influence Songhees First National Matron, Joan Morris, and her close friend Dr. Nancy Turner. Together with Betty, they rang the eternal bell of healing. A number of academics and professors spoke about how to integrate Canada's Truth and Reconciliation Commission recommendations, reports and education curriculum into the university.



Songhees Elder Joan Morris with Betty and April.

Day 6 Today we feasted at my house with fresh locally grown vegetables and wild elk meat from my son's hunt. It was a wonderful meal from the bountiful lands of British Columbia. I proudly shared the produce of my gardens, fresh chicken eggs and grand wisdom about composting with hens. Betty humbly put my knowledge to shame as she described working her own large food and cash crop gardens, assisting her daughter with a flock of 5,000 hens, and helping with her four grandchildren.

Day 8 It's Betty's birthday today. She is the same age as me – we're so different but similar. We attend a traditional pit cook on a local beach, participating in a tour by JB Williams to learn about the medicinal and nutritional benefits of the region's wild foods, and how to harvest them respectfully. After the nature walk with JB, it became increasingly stormy and rainy. Back in base camp, an uncomplaining Betty is draped in coats and we warm up under blowing tarps and tents with the rain dropping all around us. She said the rain reminded her of home without the cold, of course.

On the beach was a blazing fire unaffected by the rain, with local clams being smoked at fireside on skewers and salmon being smoked and baked on a rack leaning close to the fire. Beside the fire was a sandy, steaming pit full of cooking veggies from nearby lands and farms. We were welcomed by Coast Salish Elder Earl Claxton Jr. and shared food and stories. It was Betty's first time eating a pink fish, and she loved it.

Driving the highway so much that day, one could not help but notice the red dresses, red shirts, and sweaters hanging by the roadside. Beside these clothes were signs that proclaimed attention, justice and solidarity for Canada's lost, murdered and missing indigenous women. Betty had her photo taken there in respect for those women while we reflected upon the violence that faces far too many women and our own experiences of this.

Day 10 We are preparing to leave for Ottawa. Betty spends time refining her presentations and shares more about her own story, remembering the people that work for peace and the challenging, risky consequences they continue to face for taking a courageous stand. Reconciliation is a process, such has been our mutual learning thus far.

Day 11 We fly across much of this vast country to Canada's capital, Ottawa, Ontario. Betty has been travelling for two weeks now, over 15,000 kilometres. She delights in the red and yellow colors of Ottawa's trees with their leaves in full autumn splendor. "They are like flowers to me." She expresses how she never in her life thought she would come to Canada and how happy she is to be here.

Day 12 We participated in the workshop "Memory, Truth and Reconciliation in South-East Asia". The room was full of people who shared passion, anger at systems, exploring difficult histories sometimes interconnected in focused, wide-ranging presentations and discussions. TGR in Timor Este, Solomon Islands, Aceh, Canada: we are exploring whether this process could be beneficial in West Papua, Indonesia. Together we dissect peace, memory, truth and reconciliation this day. And we acknowledge the similar history of the Algonquin peoples upon whose lands our Ottawa meetings are being held.

Day 13 This day we strategize and build solidarity as we continue to push for peace and reconciliation. Later Betty and I take time to celebrate and have fun. We visit Canada's Parliament, the infinity fire, the peace tower and a monument celebrating women's right to vote. All are profound places to reflect on our hopes, and prayers for peace. Last stop is in the First Peoples galleries at the National Museum of History. Looking upon the copper shields that were so valued and protected by the North Pacific Chiefs of the land, Betty expressed that she felt deeply connected to our indigenous peoples, offering honour and respect for all, our new friendships, and the work to come.



Betty and April in Ottawa.

PACIFIC VOICES X-CHANGE

The Pacific Voices X-Change (PVX) Indigenous Youth Artist Residency was held from August 10 to 21, 2015, providing ten Indigenous Youth from ages 15-30 the opportunity to grow their creative voice, skills, and art practices in a two-week intensive training day-program. Youth were guided with the knowledge and insight of main mentor Janet Marie Rogers, as well as a diverse lineup of artist mentors and Coast Salish territorial guides. Through the exploration of creative writing, photography, song writing, audio recording, poetry and more, the youth created works that express very diverse insights and perspectives.



Mark Gault: PVX Logo

AN EXPERIENCE OF SELF DISCOVERY: WHAT PVX MEANT TO ME

BY AUDIE MURRAY

During the summer I took part in the Pacific Voices X-Change led by Janet Rogers. It was a fantastic experience.

For me PVX was a logical next step in my practice as an artist. I have always known that I wanted to pursue a creative career path but I never pulled inspiration from my cultural background of being Métis to create art. I just never realized it was a possibility. It took until I was nineteen years old to recognize that my heritage was such an important standpoint to pull creative work from.

There was a period in my life where I was not comfortable speaking about my cultural background, and I had what could be considered a naïve idea of how art operates. Once I tapped into my ingrained cultural practices and ways of knowing and understanding as an indigenous person, I was able to explore many more ideas in an artistic way. This is how I operate best.

The PVX experience really nurtured these ideas. Being able to create under the guidance of Janet Marie Rogers – someone I consider to be a very influential mentor – as well as being able to bounce ideas off other people from similar mindsets was an amazing opportunity. I felt as though I had the ability to create a piece of work that really spoke to these ideas of cultural exploration and understanding.

The video I created during the program centred on the theme of loss of language, specifically the Cree and Michif language. It was very supportive to be able to work in an environment that understood my concept and to cultivate a conversation that helped me further my art.

PVX was also extremely helpful in discovering different creative outlets such as video, photography, creative writing, and many aspects of sound including music, radio and spoken word. I learned about mediums I might not choose to explore on my own and this was very beneficial to my creative choices both during and after the program. So much was covered and discovered through the PVX program, which makes it difficult to express all that the PVX experience meant to me through writing alone. I would just like to extend my gratitude to everyone involved for the opportunity to be creative with wonderful people in an inspiring environment.



Audie Murray is a 22-year-old Métis woman originally from Regina Saskatchewan, living since 2014 on Coast Salish territories of the Songhees Nation. She is pursuing a Visual Arts degree at Camosun College which includes printmaking, media arts and art installation. Currently, Audie is sharing studio space at the Ministry of Casual Living Artist Run Centre. She excelled during her involvement with the IYAP group (Indigenous Youth Art Program) through Open Space Gallery where she contributed to a Chatham Island video project in partnership with Songhees Nation.

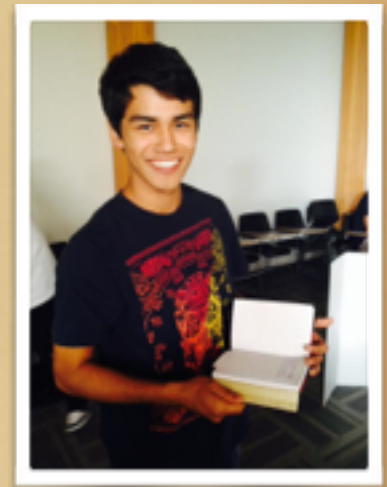
A WALK IN THE GREEN BY TAYLOR WILLIAMS

on ancient foot steps with old voices
laughing in the wind Where do I begin?
Tress take my pain, leaves cover me with unconditional kisses
branches help me raise my hands to the sky
I spy many shades of green and it seems we're by a stream with ocean spray
I guess I shall stay and play in ironwoods domain
citrus kisses my lips tenderly filling my mouth with a burning star
all of these trees are me and I am them
from beginning to end we are one
where are the wild plums?
a kiss from my thumb to a plum
reverse river runs

A story that changes shape and size
My voice begins to rise
I can hear the cries that reach beyond time
shades of emerald gleam with innocent wishes
and dreams all is not as it seems
look deeper into the green
healing magic is not only in dreams.



Raven By: Taylor Williams



PVX Participant Tim Hunt

JANET ROGERS, FACILITATOR OF PACIFIC VOICES X-CHANGE

Janet Marie Rogers served three years as Poet Laureate for the City of Victoria, and is currently the Writer in Residence at University of Northern British Columbia (UNBC). PPP considers it an honour to have had this esteemed artist and powerful mentor facilitating the two week-long Pacific Voices X-Change project, and appreciates the significant contribution that she regularly makes to our organization.

Janet is a Mohawk/Tuscarora writer from the Six Nations band in southern Ontario. She was born in Vancouver BC and has been living on the traditional lands of the Coast Salish people (Victoria, BC) since 1994. Janet's work spans the genres of poetry, spoken word performance poetry, video poetry, and recorded poetry with music and script writing. Janet has four published poetry collections to date; *Splitting the Heart* (Ekstasis Editions 2007), *Red Erotic*, (Ojistah Publishing 2010), *Unearthed*, (Leaf Press 2011), and *Peace in Duress* (Talonbooks 2014). Her poetry CDs – *Firewater* (2009), *Got Your Back* (2012) and *6 Directions* (2013) – all received nominations for Best Spoken Word Recording at the Canadian Aboriginal Music Awards, the Aboriginal Peoples Choice Music Awards and the Native American Music Awards. Janet has also produced two radio documentaries which were award recipients at the imagineNATIVE Film and Media Festival.



OUR WOMEN ARE DYING - BY TIFFANY JOSEPH

A POEM COMPOSED DURING PVX



Our women are dying
When did we start believing that?

Well... it started when she was a baby
She was taken from her mom
It started when she was a baby
And her adults caused her harm

Her parents, grandparents, aunts and uncles
the healthy ones
Started thinking: our babies get taken away from us
Our daughters are scooped from our homes

When did the babies start getting taken away?
The church and the state
decided the best way
to assimilate
us into their structure
was to take away our future
the children, the heart of our mothers
this would ensure our destruction
they put them in places they called schools
we still call them that and I wonder who is actually fooled
i'm sure we all know these places were prisons
concentration camps and medical labs
experiments to see how much malnutrition one person
could go through
and survive
how much can we neglect you and you survive?
we survived it all...
we're breathing, we have a pulse... I suppose you could call
that alive

Who gave them the right to take the children away?
Why didn't they fight back you might say?
They targeted the women
Our life givers
Life does not reside in just our wombs
It's in our brains, hearts, and tombs
They didn't even allow us to have our own burial grounds
to honour our dead, our dead women
Our bones have been scattered, hidden, buried in trash
heaps and sold
to museums; apparently this honours us
more experiments
carbon dating they call it
we cannot rest, our restless spirits

It started before they took the children away from the
women
They systematically chose to remove women from the
equation
we always knew it; and they actually did too

That the force of a woman is more powerful than you
would ever dream
We don't do business with women they said
Why?
because they know when someone's cheating
lying and conniving; so take away their power

And we still know
they call it women's intuition
and the invaders have feared it all along
and taught our men to fear it too
you're cheating on your woman
you're beating on your woman
"don't see into my soul, don't see into my intentions"
"Stop, I don't see you as evil
even though these scars, wounds, and painful bruises
might seem to be proof"

So it started
long before you took my baby away
it started long before you stuck me in residential school
It started before the military came thundering down
and killing our grandmothers and babies
That's hundreds of years and counting

when did it end?
Did it end?
will it end?

it ends when you realize
she survived
it ends when you stop looking at her pain
and start remembering, acknowledging and admiring her
strength and beauty
Recognize her power and magic
And her courage
even when you laid your hands on her
she never stopped believing in you
in the pit of poverty
on the top of the highest mountain
she still carried you in her heart
in her womb
praying for your healing
praying you'd remember
how to love her, admire her
and remember that doing so only makes you stronger
makes YOU powerful and teaches you how to carry that
power
without harming another
Our women will stop dying when you realize she's been
living all along

MEET PPP'S VICE PRESIDENT: KAT ZIMMER

BY KIRK SCHWARTZ

Originally from Moose Jaw, Saskatchewan, Kat Zimmer grew up in southeast British Columbia, then moved to Victoria to study political science and environmental studies. She is currently completing her master's degree in environmental studies, looking at permaculture in higher education.

Zimmer says that there is currently a lot of "eco-despair" and, for her, permaculture has been a powerful antidote. She would like to share the feeling of empowerment that permaculture has given her with others in the field and with those working positively for the environment. As well as finishing her thesis, Zimmer is also creating a series of short films about permaculture and the teaching of permaculture methods.

“What I really appreciate about Pacific Peoples’ Partnership is that it brings together so many aspects, it really aligns with a lot of different values that I have. ... the reason I stayed involved is because it kind of became my family. I’ve built so many strong relationships with people in this organization that I feel I am really part of it.”

- Kat Zimmer

Zimmer first came to the Pacific Peoples’ Partnership (PPP) when she answered an ad for a job as Cultural Events Co-ordinator. She describes it as “her first ‘real’ job”. Her responsibility was to organize the second-ever One Wave Festival. She enjoyed the work and the festival to such a degree that she became a Board member of PPP. In 2015 she managed the eighth One Wave Festival, truly a success story for Zimmer and the festival. [See the full story of the One Wave Festival on page 14.]

Zimmer says she appreciates the way PPP reflects its name: the organization is always in partnership with others. Relationships are built over a long period of time and PPP really asks the community “How can we help?” and asks the people in the community to take the lead and work on what is important to them.

“I particularly appreciated how PPP works to build relationships with indigenous communities across the Pacific”, she says. “The organization’s values are important to me ... indigenous rights, cultural sovereignty, gender equality, health and environmental sustainability are just some of those values.

“I would like to do something around community engagement because it’s enriched my life so much to be involved with such initiatives and has brought a lot of joy to my life,” she continues. “I would like to be in a position where I can help to facilitate those kinds of experiences for other people. I don’t know if there is a job out there with that particular description. Maybe I’ll have to create that!”

Zimmer says that she used to think she wanted to work in the non-profit sector but she is no longer sure of that. “It surprises me actually that I have become more interested in enterprise and small business as a way to meet some of the challenges that we need to address and that it provides a little more independence and creativity to pursue things that are part of my passion.”

She is inspired by the networks that small food producers have been creating to provide healthy food to people who need it the most. She would like to work on a sustainable business plan to link small food producers affordably to a variety of people in the community. Zimmer believes that we need to have global and national issues in mind but that we need to focus on the local. “I think that the community level is really where so many important things happen, the things that affect us most on a day-to-day basis. It is the grass roots level where relationships are built that really excites people, including me!”

Kirk Schwartz has been a member of the PPP Board for one year. Before joining the Board, he volunteered his A/V support at a variety of PPP events. Schwartz is the Technical Director at MediaNet Victoria where he conducts video and film making workshops, supports media artists and facilitates filmmakers of all levels in realizing their goals of personal expression. He has worked with youth and adults and is currently a Mentor for the Indigenous Youth Arts Program at Open Space Gallery. Previously, Schwartz has worked at the CBC and contributed to magazines as well as serving on a variety of non-profit boards.



GLENN RAYNOR: A CHALLENGING NEW TASK IN AFRICA

Gazing out over the vastness of the Democratic Republic of the Congo's Lake Kivu I can almost imagine the South Pacific, the distant green hills could be one of the larger Melanesian islands. Appearances aside, the Pacific is some 13,000+ km away from Equatorial Africa!

Despite the distance I invariably find myself thinking of the Pacific and my tenure, first as Programme Manager and then as Executive Director of PPP, spanning 2004 to 2009. The vital lessons in NGO leadership and working with a diverse community of stakeholders across multiple countries in politically charged contexts continue to resonate in my new role as Executive Director of the Jane Goodall Institute (JGI), www.janegoodall.org that has brought me to Goma by this lovely lake and surrounding volcanoes.

Stunning natural beauty and some of the largest remaining tracts of equatorial rainforest aside, this is a deeply troubled place. Generations of bitter armed conflict, mass movements of refugees and internally displaced peoples (IDPs), illegal mining, logging and poaching of rare species continue to take a heavy toll on the biodiversity as well as the lives and livelihoods of our traditional forest dwelling community partners.

The institute takes a holistic and multi-pillared approach to the preservation of critically endangered eastern lowland (Grauer's) gorillas and the eastern chimpanzees and the habitats on which they depend. To achieve these ambitious conservation objectives, JGI supports a range of health, education and livelihood programmes in communities bordering critical great apes habitat, often located in conflict areas. Thus the incorporation of conflict

transformation, demobilisation and reintegration assistance for rebel combatants combined with capacity building for law enforcement is essential to better control poaching and the traffic in endangered species. It's a daunting challenge but JGI is a well-respected organisation and community partners have been eager to welcome us as a catalyst for positive change.

One of my first major challenges as ED of PPP was losing funding for the Indigenous Peoples Abroad Programme. IPAP was integral to PPP's identity and many assumed this loss spelled the end of PPP. Fortunately a critical mass of dedicated supporters disagreed, seeing value in our continued existence. As difficult as this period was, I'm now grateful for the challenges and the lessons in organisational renewal that they instilled. I look back with immense gratitude to the network of supporters, in particular the United and Anglican church partners, the Webster Foundation, Development and Peace, Rights and Democracy and other solidarity partners whose support and encouragement enabled me to navigate the organisation through some extremely tough times. I'm now applying lessons learned then to this new set of challenges.

In closing I join friends and supporters across the Pacific, Canada and around the world in congratulating a remarkable little organisation that in the words of our president emeritus, Dr. Jim Boutillier, is like the bumblebee, flying despite itself! Here's to another 40 years of solidarity and service!



Past PPP Executive Director Glenn Raynor

INTRODUCING JOAN MORRIS (SELLEMAH): AN INSPIRING SONGHEES ELDER AND PPP PARTNER



Joan Morris with a photo of herself and her grandmother Sellemah on Chatham Island. Credit: Christine Van Reeuwijk

PPP was introduced to Songhees Elder Joan Morris (also known as Sellemah, her traditional name) in the early part of 2014. Joan was a participant in international round table discussions as part of the World Indigenous Forum for Water and Peace, an organization which PPP continues to support. She warmly welcomed participants to Coast Salish Territories and shared powerful words about the effects of colonization, Indian Residential Schools and the relatively unknown Indian Hospitals, all sadly well known from her personal experience. She spoke courageously about the trauma inflicted on her, her family and peoples.

Over the next while, our Team was fortunate to get to know Joan and her playful, spiritual but down-to-business manner, and a bond began to form. In preparations for our Pacific Networking Conference (PNC) in September 2015, Joan helped us begin planning in a good and proper way. She reminded us all along the way of protocols and deep teaching that became central to our programming for the PNC. Her words “Heal the Land, to Heal the People” became a mantra and we were thrilled to work alongside Joan and the Songhees Nation in their visions to preserve and protect **Tl'chés** (Chatham Island), Joan's traditional home off the City of Victoria on southeastern Vancouver Island.

“Joan is an inspiration to PPP,” says Executive Director, April Ingham. “Her warmth, love and generosity of spirit, and her welcoming presence bridge cultures, communities and our vast Pacific Ocean.”

ANDY E. NYSTROM, PPP ARCHIVIST & RESEARCH ASSISTANT

At the heart of PPP is our members, staff, interns, board, and the volunteers. This organization would not exist without the continuing support and engagement of many amazing people. “PPP is especially grateful to our long time volunteer Andy Nystrom who has been with us since 2010,” says Executive Director, April Ingham. “In particular, since 2012 he has spent thousands of hours at the PPP office keeping our records and information straight, and helping with research. Andy is a multi-talented volunteer rising to a variety of challenges.”

Among many things, Andy maintains the PPP Donor database, updating information and issuing receipts as applicable. He also maintains a spreadsheet on NGOs of the South Pacific, and throughout the year he creates pages of links with descriptions, such as Climate Change in Fiji and Vanuatu. When Cyclone Pam devastated Vanuatu, he stepped in immediately to research news stories on the damage and official responses to the disaster, as well as sending out press releases/event listings for the PPP fundraiser “Vanuatu: We are With You” (p.10).

Andy has created an index of all articles and photos in every issue of *Tok Blong Pasifik*. He has also scanned in issues for which there was only a physical copy. For One Wave Festival where he served on the committee, the Pacific Networking Conference and promotion of the Te Vaka musical performance, he sent out publicity press releases/event board listings. In addition, he worked on a trivia contest which he emceed for PPP's AGM. It is an understatement to say that Andy is a valuable member of the PPP team!



Alexandra Dawley, Dana Lavine, and Andy Nystrom

RANDALL GARRISON: FROM EXECUTIVE DIRECTOR TO CANADIAN MEMBER OF PARLIAMENT



Randall Garrison, MP

Well here we are, PPP at 40 years. My own connection with PPP began in year 14 of the organization, first serving two years as Executive Director. This was followed by nearly a decade on the PPP board and included serving as editor of Tok Blong Pasifik from time to time.

I came to PPP out of my own history of community activism and in particular from work with First Nations in the NWT and from Central America solidarity work. Working with PPP not only expanded my horizons to the Pacific, it also taught me the unfortunate parallels among indigenous rights struggles around the world and the necessity of the fight against global warming as a threat to the health of coral reefs and ultimately to the habitability of the islands themselves.

PPP has always been at the forefront of solidarity work on East Timor and West Papua. While the struggle in West Papua continues, internal resistance in East Timor eventually won an independence referendum. I still remember getting a letter asking for volunteers to go to Dili as part of the UN observer mission for the referendum. I took a couple of days wondering who I could suggest before realizing the reason the letter was addressed to me. I ended up co-coordinating the 154 volunteer observer mission and witnessing the violent but successful birth of East Timor as a nation. That experience led me to further international human rights missions including peace building work on Ambon Island in Indonesia and work for Amnesty International in Afghanistan.

So yes, PPP has had a big impact on my professional and personal life. I met many lifelong friends through working with PPP and acquired valuable experience that I have drawn on constantly over my past four years as a Member of Parliament. And yes, I do look forward to continuing to work closely with PPP over the years to come.



Rod Smith (Galuyagmi)



For over twenty-five years, Alcheringa Gallery has exhibited art created by contemporary indigenous artists from the Pacific Rim, with a particular emphasis on the work of First Nations artists from Vancouver Island. Often inspired by myth and using various media, wood, glass and paper, these artists are recreating their culture with a contemporary face. Side by side with artists from Papua New Guinea and Aboriginal Australia, their artwork reflects and celebrates the common themes of aboriginal cultures and the value of cross-cultural experience.

621 Fort St
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www.alcheringa-gallery.com
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PACIFIC PEOPLES' PARTNERSHIP INVITES YOUR SUPPORT!

We are celebrating 40 years of working with Pacific island peoples to support their efforts to create lasting solutions to the realities of poverty, environmental degradation and injustice in their communities and across the region...

You can be a vital part of making a difference today and into the future! The work of Pacific Peoples' Partnership is sustained by the commitment of generous donors across North America and the Pacific. Please help us continue to support the innovative work of our partners as they strive to realize their own vision of social and economic development and change, and to create communities rooted in peace and social justice. There are several ways to give:

Financial Contributions: Financial contributions are integral to the continuance of our programs and initiatives. With gratitude we accept cash, cheque and VISA/Mastercard.

Our Canada Helps Page: Through PPP's Canada Helps Page, you can make one-time or monthly donations. Additionally, donations of mutual fund shares or securities can also be made through this secure webpage.

Aeroplan Point Donations: Through Beyond Miles, Aeroplane members are able to support PPP's cultural exchange programs by donating their unused reward miles to help cover travel costs for Pacific Community Representatives.

Become a Volunteer: PPP is always looking pleased to connect with community members who are motivated to create positive change! There are a variety of ways to volunteer with us such as event planning, fundraising, research, website/IT support, office assistance, and communications. Email info@pacificpeoplespartnership.org for more information.

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Note: Outside of Canada, please submit money in U.S. funds.

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We deeply appreciate your membership! *Thank You!*

PACIFIC PEOPLES' PARTNERSHIP

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- Victoria Events Centre
- UVic Centre for Asia-Pacific Initiatives
- UVic Indigenous Governance
- UBC Museum of Anthropology

TE VAKA COMES TO TOWN HOSTED BY PPP AND VICTORIA'S SOUTH PACIFIC COMMUNITY

Te Vaka means “The Canoe”, a significant symbol for the South Pacific peoples who populate hundreds if not thousands of islands in the midst of the Pacific Ocean. The canoe – and more specifically, the outrigger canoe – allowed people to trade amongst themselves and to find wives from other islands. It was, and continues to be, an absolutely necessary tool for communication and transportation, allowing islanders to prosper and to undertake great migrations.

I was married to a South Pacific Islander and our wedding rings were etched with two canoes side by side – symbolizing the joining of two people from across the northwest and southwest Pacific Ocean. The canoe is iconic and so, many would say, is Te Vaka, a group of musicians and dancers from Tokelau, Tuvalu, Samoa, Cook Islands and New Zealand brought together under the inspired leadership of Opetaiā Foa’i. Te Vaka has been enchanting the world with their own brand of South Pacific Fusion since 1997 (www.tevaka.com).

In September 2015, PPP was presented with the unexpected opportunity to host the Te Vaka musical group for four days in Victoria on very short notice during their second visit to the city. Once the decision was made to host the eight-piece band, there were only three weeks left until performance date. We knew we could only do this if we engaged the local South Pacific Islands community in organizing such a multi-faceted visit and getting out a crowd to the group’s Victoria performance!

Te Vaka’s prolific songwriter, Opetaiā Foa’i, was born in Samoa and grew up in New Zealand with a Tokelau/Tuvalu heritage. The band members represent South Pacific heritage and culture that stimulate emotions of pride and a sense of place like no other Pacific sound. Te Vaka proved to be a rallying cry for the Pacific diaspora with hundreds of people turning out to our concert on October 16, 2015 ... whether of South Pacific heritage or folks that had South Pacific family members or had lived and worked in the South Pacific at some time.



An excursion with Te Vaka members. Credit: Julie Foa’i



Te Vaka poster photo. Credit: Julie Foa’i

Right to deadline, we weren’t sure we could pull off a successful event – but successful it was! We crafted relationships between the band members and our local South Pacific Islanders, sharing kava and a traditional welcoming ceremony, celebrating the richness of Pacific culture and then sharing it with the community at large.

On stage we witnessed the most beautiful, electric performance of Pacific dance to log drum percussion interspersed with vigorous vocal harmonies and inspired melodies. The forceful rhythms of the night inspired young girls to hover close to the stage in an attempt to mimic the graceful dance movements of Olivia, Opetaiā’s daughter. By the end of the evening, many members of the audience were up on their feet moving to the infectious music.

All the music is sung in the Tokelau language or Samoan, and although one may not know the meaning of the words, they are heartfelt and soulful. Opetaiā dedicates the group’s latest CD, “Amataga” (The Beginning) to “all those amazing people doing something about human rights and injustice in the world.”

In three weeks, we collectively proved that where there is a will there is always a way to move mountains by generating a sense of collective engagement and spirit. We believe that Te Vaka has brought us closer together in recognizing what we are all capable of when we work toward a common goal ... like paddling our canoe in one direction.

Andrea Clark has been a PPP Board member for four years. She served as co-coordinator of the Te Vaka visit and performance in Victoria.



THE USE OF "BEYOND THE EDGE" BY SUSAN POINT WAS GENEROUSLY SHARED WITH PPP IN CELEBRATION OF OUR 40TH ANNIVERSARY PROGRAMMING. SUSAN POINT IS A COAST SALISH ARTIST FROM MUSQUEAM, A FIRST NATION IN VANCOUVER, BRITISH COLUMBIA. BORN IN 1952, FROM CHILDHOOD SUSAN HAS BEEN TAUGHT THE TRADITIONAL VALUES OF HER CULTURE AND LEGENDS OF HER PEOPLE BY HER MANY AUNTS AND UNCLES, BUT ABOVE ALL BY HER LATE MOTHER, EDNA GRANT-POINT, AND HER LATE UNCLE, DOMINIC POINT.