

VANCOUVER MOVING THEATRE &
DOWNTOWN EASTSIDE **HEART OF THE CITY** FESTIVAL
IN PARTNERSHIP WITH THE VANCOUVER TAIKO SOCIETY, PRESENT

AGAINST THE CURRENT

A COLLABORATIVE CROSS-CULTURAL PERFORMANCE

featuring CHIBI TAIKO • KATARI TAIKO • SANSHO DAIKO • SAWAGI TAIKO • VANCOUVER OKINAWA TAIKO
with GRACE EIKO THOMSON • storyteller ROSEMARY GEORGESON (Sahlu Dene/Coast Salish) • Salish ensemble TZO'KAM

FRIDAY NOVEMBER 6

VANCOUVER JAPANESE LANGUAGE SCHOOL & JAPANESE HALL



WELCOME

On behalf of Vancouver Moving Theatre (VMT) / Downtown Eastside Heart of the City Festival, it is our pleasure to welcome you to *Against the Current*: a celebration of the role of salmon in the Salish, Japanese Canadian and the founding communities of the Downtown Eastside.

Last summer, we were invited to enter into a co-producing partnership with the Vancouver Taiko Society for the 2015 festival. We discovered an exciting cultural fusion dealing with compelling content emerging in this neighbourhood: Japanese Canadian and Coast Salish storytellers joining forces with five of Vancouver's Taiko groups, Salish singing group Tzo'kam and community performer/makers. I was honoured to be invited to join the creative team as a contributing writer.

After Terry Hunter and I viewed the premiere of *Against the Current*, we had no doubt that this exciting project, born at the Powell Street Festival, needed to be seen by many more people. So we invited the artistic team to dig even deeper into their explorations and share the results at this year's Heart of the City Festival.

Against the Current is building upon layers of relationships and collaborative creations emerging over the decades in and around the anchor community of the Downtown Eastside:

- Katari Taiko's spawning of taiko groups over the decades in Vancouver and across Canada;
- New projects co-created between the taiko groups, between Sawagi Taiko and Tzo'kam, between Tzo'kam and VMT, and between VMT and Rosemary Georgeson;
- Terry Hunter's history of programming intercultural cross-over concerts featuring drum dancing since the 1980s, from *Vancouver Sources* and *Cultures in Motion* to *Taiko Roots*;
- The on-going collaboration between VMT and artistic associate/designer John Endo Greenaway, who has created posters and program guides for VMT productions and festivals since 2000, distilling their purposes and themes into eloquent graphic expression.

In creating *Against the Current*, the collaborators are drawn together by a love of the art forms of *taiko* drumming and Salish song, and – to paraphrase dancer Mique'l Dangeli – “weaving contemporary strands with ancient threads” to create new art with strong roots. New cultural fusions are emerging, changed and influenced by this land where they are created and by influences arriving from the four corners of the globe.

The creators of *Against the Current* are united by a common concern: how do we live and work in sustainable ways on shared territory – on territory shared between social and cultural groups, and on territory that is shared between humans and other living beings.

In the words of Lummi Nation fisherman Dana Wilson (*Inside the Fight to Save the Salish Sea*), “What are we going to have left for our future generations if we don't start managing and watching where we're at and the direction we're going in?”

Savannah Walling

Artistic Director, Vancouver Moving Theatre

Associate Director, Downtown Eastside Heart of the City Festival

The Vancouver Taiko Society is honoured and pleased to present *Against the Current* in partnership with Vancouver Moving Theatre and the Downtown Eastside Heart of the City Festival on unceded Coast Salish Territory. It is fitting that we present this collaborative piece in the Vancouver Japanese Language School and Japanese Hall (VJLS&JH), the only building returned to the community following the forced removal and internment of Japanese Canadians (JCs) during World War Two. The VJLS&JH is situated only a few blocks from Oppenheimer Park, where Katari Taiko, Canada's first taiko group was formed 36 years ago. Once the heart of the Japanese Canadian community, the park remains the heart of the Downtown Eastside, an area under renewed threat from gentrification and other outside forces.

We are so pleased to be joined on this voyage of discovery by Tzo'kam, led by Russell Wallace, and storyteller, fisherman and activist Rosemary Georgeson, along with the JC community's very own Grace Eiko Thomson. Through this artistic and cultural collaboration we have hopefully created something that is greater than the sum of its parts that can serve as a chart for future explorations.

Thank you for joining us tonight as we navigate these islands and currents.

Vancouver Taiko Society



ARTIST STATEMENTS

Some creative projects spring forth fully-formed, with a clear direction and structure. This is not one of those projects. The loose concept for *Against the Current* was birthed several years ago out of discussions between members of the Vancouver Taiko Society, as we began looking at what binds us together as taiko players, as community members, as British Columbians. We share an art form and common roots – most of us can trace our origins directly back to Katari Taiko, Canada's first taiko group – but over the years we have diverged, following our own paths, or streams.

I think it was Diane Kadota, Katari Taiko's manager, who suggested that we use salmon as a unifying theme. From that germ of an idea, the piece grew organically over time, evolving slowly as we let it find its own course.

The project began with a simple concept. Each group was given the task of creating a piece built around the idea of fish or fishing. From there, we began to gather the threads that would enable us to weave the pieces together into a coherent whole.

It was local author Hiromi Goto who suggested that we incorporate First Nations performers into the show. From there, the creative process began to pick up steam as we picked up collaborators along the way.



Tzo'kam has had many collaborations with taiko groups in Vancouver over the years and it all stemmed from a discussion between Linda Uyehara Hoffman and Russell Wallace. The idea that drums and voices can come together from different cultural groups and still maintain their identity realized itself with initial musical exploration between the two groups. Workshops were done and performances took place at many events and festivals over the years [including last year's Downtown Eastside Heart of the City Festival]. Tzo'kam began when family matriarch Flora Wallace brought the family together with the intention of teaching and sharing Lil'wat music. Flora encouraged the family to travel and share the songs to wider audiences like at the Vancouver Folk Music Festival, Folklife in Washington DC and at many festivals across Canada. Tzo'kam still shares these songs and feels very honoured to work with so many great musicians and artists.

Russell Wallace

Kazuho Yamamoto and Kathy Shimizu were instrumental in reaching out to the Downtown Eastside community to create the wonderful papier mache salmon, running workshops at the Carnegie Centre, The VJLS and the Oppenheimer Park Fieldhouse.

Terry Hunter and Savannah Walling of Vancouver Moving Theatre introduced us to Russell Wallace and his group Tzo'kam, who had worked previously with Sawagi Taiko, and Rosemary Georgeson, who not only comes from a long line of fishermen, but tells a wonderful story of sharing a meal with a group of Japanese Canadian fishermen while moored with her father on Galiano Island, a story that has been woven into the show.

Somewhere along the journey we picked up Grace Eiko Thomson, an educator, curator and activist who traces her family roots back to Mio, Wakayama, the place of origin for many of Steveston's fishing families.

There are many others who contributed to *Against the Current*, but I'd like to give a special thanks to Savannah Walling, my co-writer, for helping clarify the vision and pulling together the narrative threads that hold the show together.

John Endo Greenaway,
Acting Artistic Director

Vancouver Taiko Society & Vancouver Moving Theatre /
Downtown Eastside Heart of the City Festival present

AGAINST THE CURRENT

NOVEMBER 6, 2015
VANCOUVER JAPANESE LANGUAGE
SCHOOL AND JAPANESE HALL
A COLLABORATIVE CROSS-CULTURAL PERFORMANCE



THE STORIES AND SONGS

Cease Wyss First Nations Welcome

Tzo'kam Welcome Song

Tzo'kam Zumak with procession of dancers, drummers and Fishstix

Rosemary Georgeson & Grace Eiko Thompson – *Swimming Upstream & Nagano Manzo*

Katari Taiko Sakanoboru: Go Back to the Past

Grace Eiko Thompson The Dream Endures

Sawagi Taiko Assembling Change

Rosemary Georgeson & Grace Eiko Thompson The Next Wave

Vancouver Okinawa Taiko – Asadoya Yunta / Workers Song & Tachiutsushi/Waterfall

Rosemary Georgeson & Grace Eiko Thompson Against the Current: Salmon Life Cycle

Chibi Taiko Tobiuo / Flying Fish

Rosemary Georgeson Dad and Me

Sansho Daiko Tegami – a letter home

Rosemary Georgeson & Grace Eiko Thompson Against the Current (reprise)

Taiko Groups & Tzo'kam Ashura with the Honour Song

Tzo'kam Zumak with procession of dancers, drummers and Fishstix

The event is approximately one and half hours long with no intermission.

Please turn off pagers, cellular phones and wristwatch alarms. Taking photographs or making any recording of the performance is not permitted except with the express permission of the Downtown Eastside Heart of the City Festival.

The co-producers acknowledge that the Downtown Eastside community lies within the ancestral and unceded territory of the Coast Salish peoples, specifically the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and selilwutlh (Tsleil-Waututh) First Nations.

WORKS PERFORMED - IN ORDER OF APPEARANCE

Welcome Song (Tzo'kam)

In many traditions, a song is usually sung by the people to welcome guests or visitors to a community. The song we sing tonight is from Tiqilap Singers at NEC Native Education College. It is a song that was collectively composed by many different singers from many different nations.

Zumak / Spring Salmon

(Tzo'kam and company)

This is a celebration song (from Tiqilap Singers) which celebrates the return of the salmon after a long winter of having no fresh fish. The movements indicate the words of the song (spring salmon, dipnet fishing, cutting and preparing the fish, and finally eating the fish).

Swimming Upstream (Rosemary Georgeson and Grace Eiko Thomson)
Text: Savannah Walling

Nagano Manzo (Grace Eiko Thomson)
Text: John Endo Greenaway

Sakanoboru (Katari Taiko)
Composition: Beth Clark, 2014

This piece was inspired by Manzo Nagano, the first Japanese immigrant to Canada. There are different stories about how he arrived here, but we can imagine that it took great courage to set out to Canada from Japan in the late 1800s. In 1977, on the Japanese Canadian centennial, a mountain overlooking Owikeno Lake in British Columbia was named Mount Manzo Nagano, in his honour.

Nagano is said to have landed in New Westminster in 1877. He fished for salmon on the Fraser River, then travelled to Vancouver where he loaded timber onto ships. After returning to Japan for a short time, where he married, Nagano made his way back to North America, eventually settling in Victoria to run a hotel and store. In 1922, after fire destroyed his business, he returned to Japan with his family and died shortly thereafter at age 68.

This song intertwines Nagano's journey with that of the salmon returning to spawn. We travel across the ocean until we come to the mouth of the Fraser River. Then the salmon begin their upstream journey, as Nagano moves through each phase of his life, facing the challenges of immigrating to a new land and building businesses along the way. The final frenetic swim up the fish ladder culminates as fire destroys Nagano's store in Victoria. As Nagano returns to Japan, the salmon return to the sea. This is a time for quiet and reflection, to retrace the past.

The Dream Endures (Grace Eiko Thomson)
Text: John Endo Greenaway

Assembling Change (Sawagi Taiko)
Drum composition and choreography: Lisa Mah
Chant: Linda Uyehara Hoffman
Poem: Mariko Heidelk, spoken by Linda Uyehara Hoffman
Salmon has always been a fundamental part of First Nations' culture. Apart from being a vital food source, salmon hold a place of honour, a symbol of determination, renewal, and prosperity. *Assembling Change* is a tribute to the men, women and children who emigrated to BC from Asia during the latter part of the 19th Century and the early 20th century and worked in the canneries. At its peak, BC had numerous canneries dotted all along its coast. Cannery work was physically demanding, the hours were mind-numbingly long, and the working conditions were often hazardous. Moreover, the taint of racism was another inescapable reality of daily life. Yet, these new immigrants were able to endure the hardships because of an indomitable hope that their descendants would succeed and thrive in this new country.

The Next Wave (Rosemary Georgeson and Grace Eiko Thomson)
Text: Savannah Walling, John Endo Greenaway

Asadoya Yunta and Tachiutsushi / Waterfall (Vancouver Okinawa Taiko)

Asadoya Yunta is a workers song from Taketomi Island. Originally sung to help overcome terrible working conditions, it references the inequity between the Central Government and the local workers. A second piece, *Tachiutsushi / Waterfall*, played on court instruments, is a classic Okinawan song from the early 1700s, especially popular at New Year celebrations.

Against the Current: Salmon Life Cycle (Rosemary Georgeson and Grace Eiko Thomson)
Text: Savannah Walling, John Endo Greenaway

Tobiuo / Flying Fish (Chibi Taiko)
Composition: Shinobu Homma
Arrangement: Shinobu Homma and senior members

In creating this piece we brought together multiple drills that we use in practice for strength training and endurance. We begin with our newest members, who are slowly replaced with the intermediate and senior members, making use of Chibi's dynamic age range in order to represent the life cycle of the salmon. You will see the intensity steadily grow, as the older members take over and complete the end of the life cycle.

Dad and Me (Rosemary Georgeson)
Text: Rosemary Georgeson

Tegami - a letter home (Sansho Daiko)
Composition: John Endo Greenaway & Sansho Daiko. Text: John Endo Greenaway with Hiromi Goto, read by Kanata Soranaka. Pre-recorded soundtrack: Kanata Soranaka, violin; Amy Newman, alto saxophone.

In 1888, Gihei Kuno, a master carpenter and shrine builder from Mio-mura, Wakayama-ken, left Yokohama aboard the SS Abyssinia, bound for Steveston, Canada. The voyage took two weeks, a record

at the time. On arriving in Steveston, he wrote back to his *kunimono* (people of his prefecture), "The fish are so plentiful they virtually leap into boats. Come and join me." Slowly at first, and then in a flood, others joined him in Canada. In time, most of Mio's labour force emigrated to Steveston, sending cash home to their once-poor village. Over time, Kuno became known as "Kanada Kaitaku no Chichi," the Father of Japanese settlement in Canada. *Tegami - a letter home* imagines the solitude of a fisherman on the water and a letter home to his family and fellow villagers in Japan.

Ashura/Honour Song

(All taiko groups and Tzo'kam)
Composed by Rev. Masao Kodani
In Buddhism, *Ashura* is the realm of the fighting spirit. Originating with Kinnara Taiko of Los Angeles, CA, *Ashura* is played by many North American taiko groups. One interpretation of the piece is the joy of competition, of facing opposition, and coming together in harmony at the end. The piece features a literal back and forth between two groups of drummers but resolves as the two groups come together in a powerful and cathartic finale.

Honour songs are sung to honour individuals or a group of people who have accomplished something in the community. Tonight we sing this song to honour the hard work and dedication of the performers and people who brought this production to life. We also honour the relationship between the Japanese Canadian people and the Indigenous people of Salish territories that was built through the music and storytelling.

Zumak / Spring Salmon - reprise
(Tzo'kam and company)

Against the Current

Territorial Acknowledgement Cease Wyss

Creative Team John Endo Greenaway, Rosemary Georgeson, Russell Wallace, Savannah Walling, Kazuho Yamamoto

Co-Writers John Endo Greenaway, Savannah Walling

Contributing Writers Hiromo Goto, Mariko Heidelk, Rosemary Georgeson (Dad and Me)

Co-Creators Chibi Taiko, Katari Taiko, Sawagi Taiko, Sansho Taiko, Vancouver Okinawa Taiko

ARTISTIC AND PRODUCTION TEAM

Acting Artistic Director	John Endo Greenaway
Associate Artistic Director	Savannah Walling
Show Coordinator/Floor Manager	Ari Lazer
Director, Tzo Kam	Russell Wallace
Community Coordinator	Kazuho Yamamoto
Contributing Choreographer	Kelty McKerracher
Lighting Designer/Operator	Kougar Basi
Staging Consultant	James Fagan Tait
Community Art Project Coordinators	Kathy Shimizu, Kazuho Yamamoto

CAST

JAPANESE CANADIAN STORYTELLERS Linda Uyehara Hoffman, Kanata Soranaka, Grace Eiko Thomson

FIRST NATION STORYTELLER Rosemary Georgeson (Coast Salish/Sahtu Dene)

TZO'KAM Joyse Foseella, Freda Wallace, Ron Wallace, Russell Wallace (singers)
Wenonah Justin, Ridley Wallace (dancers)

CHIBI TAIKO Cassandra Horn, Travis Armstrong, Kota Hamanishi, Nåtassa Uehara, Matthew Armstrong, Tai Anderson, Dayna Horn, Emi Newman, Jordy Riley, Shinobu Homma (Director)

KATARI TAIKO Beth Clark, Eri Flores, Kamil Kisiel, Jill Peers

SAWAGI TAIKO Mariko Heidelk, Linda Uyehara Hoffman, Helen Kang, Lisa Mah, Jennifer Quan, Catlin Renay, Kathy Shimizu, Joscelyn Wong, Sachiko Yamaguchi

SANSHO TAIKO Elane Ginn, John Endo Greenaway, Cheryl Lee, Amy Newman, Kanata Soranaka, Tamotsu Tongu

VANCOUVER OKINAWA TAIKO

Haruhi Asada, Hiroko Asada, Hinata Asada, Maya Milling, Angie Tokashiki, Masami Hanashiro. Sanshin players: Mion Kamei, Noriko Kobayashi

DOWNTOWN EASTSIDE COMMUNITY PERFORMERS

Clô Laurencelle, Debbie Lincoln, Diane Wood, Donna Dykeman, Doronn Dalzell, Genie Choi, Mike McNeeley, Muriel Williams, Nanami Kaneko, Priscillia Tait, Robyn Livingstone, Tara Balcombe with Kelty McKerracher and Kazuho Yamamoto.

PROCESSION COORDINATION

Fishstix Kazuho Yamamoto and Kelty McKerracher

SALMON PROP MAKERS

Lyn BB, Vivien Nishi, Gloria Tsui, Mark McGregor, Daniel Iwama, Mariko Heidelk, Debbie Lincoln, Kevin Sleziak, Gary Humchitt, Caitlin, Muriel, Harley Prosper, Lee-Ann Parker, Karenza T. Wall, Dave Young, Priscillia Tait, AJ, Kimberly, Loren, Neel Mel, Bear, Alfred, Allison, Sage "2", Elmer, Betty, En Chuan, Theresa, Robert, Devyn, Chloe, William Morris, Rebecca, Mary, Taylor, Angel, Jannis, Shaun, Troy, Nina, Leigh, Aliyah, Jennifer, Monica, Derek, Greg Jr., Adam, Gloria, Maya, Ruby, Diana, Caroline, Sandra, Donna, Sally, Sergio, Henry, John Doe, Rodney, Patrick, James, Heidi Nutley, Sadie, Linda Uyehara Hoffman, Sherry Basil, Doronn Dalzell, Savannah Walling, Douglas Shimizu, Tara Balcombe, Leslie Darnell, Graham Cunningham, Remona, Louise Wong, Jiawen Gong, Sachiko Yamaguchi, Priscilla Yeung, Jason Bouchard, Jorge Rodriguez, Students of Vancouver Japanese Language School and Children's World, visitors at National Aboriginal Day 2015 at Oppenheimer Park

DOWNTOWN EASTSIDE HEART OF THE CITY FESTIVAL

Production Team	
Artistic Producer	Terry Hunter
Associate Artistic Producer	Teresa Vandertuin
Associate Artistic Director	Savannah Walling
Production Manager	Robert Wilson
Operations Manager	Jen Castro
Operations Assistant	Janet Georgeson
Sound Engineer	Neal Miskin
Assistant Stage Manager	Liisa Hannus
Set up and Strike Crew	Bill Beauregarde, Conrad Tugnut, Nicole Weismiller

Administrative and Communications Team

Festival Publicist	Jodi Smith
Graphic Design	John Endo Greenaway
Graphic Design (community posters)	Kazuho Yamamoto
Bookkeeper	Miyrä Onley
Photographers	Mark Montgomery and Tom Quirk
Social Media	Aha Media

Front of House Team

Front of House	Carrie Campbell
----------------	-----------------

VANCOUVER TAIKO SOCIETY

Manager	Diane Kadota
---------	--------------

VANCOUVER MOVING THEATRE

Executive Director	Terry Hunter
Artistic Director	Savannah Walling

SOUVENIR PROGRAM

Editor, Co-researcher & Lead Writer	Savannah Walling
Proofing	Terry Hunter
Design, Layout and Co-writer	John Endo Greenaway
Program Guide Contributors	Rosemary Georgeson, Kathy Shimizu, Russell Wallace, Kazuho Yamamoto

.....

The DTES Heart of the City Festival gratefully acknowledges our funding partners Canadian Heritage, Canada Council of the Arts, BC Arts Council, BC Gaming, City of Vancouver Cultural Services, SFU Woodward's, Friends of the DTES, TELUS, BCGEU, media sponsors City TV, OMNI Diversity TV and Georgia Straight, and our many individual donors.



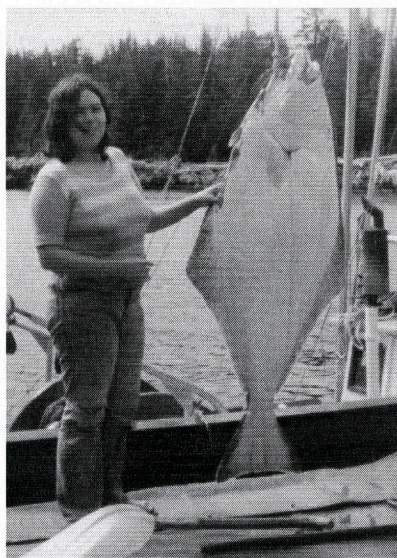
GROWING UP IN THE FISHING INDUSTRY

by Rosemary Georgeson

Against the Current has given me an opportunity to go back into my memories and look at our history as a first nations family on this coast and growing up as fishermen. Fishing, logging, tugs, boat building and being associated with the big water is how my family and so many more families lived and survived here on our west coast. Being a woman and owning and operating your own boat was not an uncommon thing. It is just been another part of history that has been forgotten or gone unrecognized. My old auntie and other women in this industry would build playpens on top of the wheelhouses of their old gillnetters (boats) for their children while they worked in the sterns of their boats hand chucking and hand pulling 200 fathom of gillnets. I was born into this industry like many other women and men; we fished on our family boats or worked in the fish plants to make a living to support our families and to raise our children. We were people that followed the fish, living from what the ocean gave us, and always remembering and being taught from a young age to give back to it. Growing up in a first nations fishing family we were taught that it was our responsibility to give back to the sea so we'd always have what we needed, i.e. clams, oysters, urchins, crab etc. It was also out of a respect that we all had for the sea.

"Time and tide wait for no man, woman" was and still is one of my favourite lines from when I was a child growing up listen-

ing to the stories of my family and friends. As a child my first steps were taken on the family boat. I started trolling with my father by the time I was ten years old, as did my brothers. Many of our families all lived in this same way. As kids born into



Rose Georgeson with 103lb halibut, circa 1977. Courtesy Rose Georgeson

this industry we all knew that's what we were going to do from a young age. You grew up knowing that you were going to fish and you would learn how from your family. As a single mother it's what I knew how to do to keep a roof over my family. So that's what I did, until I got caught in a storm when my children were quite small. It was when we made it to safety that I realized I had to make a decision to step down from being so active in the commercial fishing industry for the sake

of my young family. But as my children were growing up and my daughters were getting involved in this amazing industry, I once again became involved. I still stay as much a part of this industry as time will allow nowadays.

Coming from this huge and powerful way of life has been one of the biggest blessings in my life. Being a part of this project has let me look back once again in awe and amazement at a way of life that's almost disappeared in my lifetime. The memories came flooding back and took me back to when we travelled these waters so easily and readily. They used to be our home and source of travel and food. Memories of family and teachings on how to be and to live in this world, feeling connected to my past and my family again. The "Georgeson Bay" was a very real fish packer. The stories that I share are all real

from a different time and era. We don't fish like we used to anymore. Our way of life that we all knew so well is disappearing, going the way of the salmon..... just lost.

Due to economics, loss of fish, our seasons for fishing being cut in less than a quarter of the time we used to get when I started fishing back in the 60s and 70s. It has become an industry that most of us cannot afford to be involved in anymore! When licensing our boats and ourselves was imposed on us it became another growing expense that impacted us and our way of life! Our main food source was highly impacted by licensing. Fish has always been a main food staple and was a huge part of ceremony for us.

The thing I miss the most from that time is the sense of belonging, and belonging to something larger than your-self.

As for the future of the commercial fishing industry we all need to take responsibility and look to a future that sees a return of our fish and the possibilities of a stronger commercial fishing industry. My hopes and dream is that one day my knowledge of this industry that was passed on to me from my family will be relevant to my grandchildren and future generations as they prepare to try their hands in the fishing industry.

Huy chewx aa 

Reprinted from program guide of Vancouver Moving Theatre's *Storyweaving Project*




AGAINST THE CRURENT COMMUNITY ART PROJECT: CREATIVE PROCESS

The process of creating the three-foot long, papier maché salmon and the even larger five-foot long salmon decorated with individual scales was the culmination of many hours of many people's creative energy and community spirit, involving taiko drummers and visual artists from many walks of life.

Over a period of three months, workshops organized by Kathy Shimizu and Kazuho Yamamoto were held at Carnegie Community Centre, Oppenheimer Park Fieldhouse, at National Aboriginal Day in the Park, and at the Vancouver Japanese Language School (VJLS). Some workshops involved making salmon molds from cardboard and newspaper, some focussed on papier maché-ing these molds, and finally, at other sessions, people painted the large fish. The workshops at National

Aboriginal Day and VJLS involved children and adults creating individual scales by decorating card stock and attaching them to the salmon frame.

The workshops were wonderful gatherings, and a chance for everyone who attended to create, express themselves, experiment, send a message, create cultural meaning, and meet new people. Some people attended one workshop while others came to multiple sessions. Participants expressed their joy, excitement, and a feeling of satisfaction from creating these works and being a part of the project. To us, using art-making as a way to build community and inspire each other is extremely powerful. We hope that the vitality of the artists, and the strength and power of our community, comes across when you see the artists and the salmon in the show. 

BIOS ENSEMBLES

Chibi Taiko The first children's taiko ensemble in Canada, Chibi Taiko was formed in the fall of 1993 with the goal of passing this unique and dynamic performing art on to the next generation of Asian Canadians. The group's philosophy emphasizes cooperation, leadership, responsibility and spirituality in addition to the physical and musical discipline needed to build a cohesive and dynamic taiko ensemble.

Katari Taiko As the first taiko group to form in Canada, we hope to inspire other Asian Canadians to explore their community and culture. In keeping with this desire, we have given workshops to groups in Winnipeg, Toronto, Montreal, Edmonton, Seattle, Victoria, and Kamloops. We also give regular open workshops in Vancouver to enable the general public to get a feeling for taiko and to serve as cultural exchange between Canadians of diverse ethnic backgrounds. Katari Taiko is but one of the elements in the revival and current development of the Japanese Canadian community and culture. Members of Katari Taiko sit on the boards of various community associations, were active in the redress movement, and work as coordinators and volunteers at the Powell Street Festival, Vancouver's annual Japanese Canadian celebration. Other members have been involved in historical and cultural publications as writers, editors, and researchers. As well, we feel a commitment to the broader community and have given our support as performers to women's groups, the peace movement, environmental groups, and other local issues, such as native land claims.

Sansho Daiko Formed in 2010, Sansho Daiko brings a fresh approach to an ancient art form. Drawing on both traditional and contemporary repertoire, the group creates a visual and aural experience that defies easy categorization and crosses ethnic and cultural boundaries. Like the plant it was named after, Sansho Daiko seeks to be a spicy addition to the west coast taiko scene.

Sawagi Taiko Sawagi Taiko, formed in 1990, was the first all-Asian women's taiko group in Canada. The group has performed in a variety of music festivals and other cultural and community events across Canada and the US. Most of the pieces performed by Sawagi Taiko are composed or arranged by its members who, in addition to their taiko experience, bring other artistic skills to the group, such as movement and voice. These different skills give a distinctive, interdisciplinary feel to Sawagi's repertoire. With diverse experiences as Asians, the members of Sawagi Taiko explore their cultural roots through taiko. The group operates as a collective and nurtures the creative contributions of each member. In performance, Sawagi Taiko presents an image of Asian women as strong and powerful.

Tzo'kam means "chickadee" and "visitors are coming" in the Stl'at'imx language. Led by composer, producer and traditional singer Russell Wallace, Tzo'kam is a Lil'wat family group who offer traditional and contemporary songs including drumming and dancing. Since 1997 Tzo'kam has performed at many festivals and concerts in Canada and in the USA. Tzo'kam continues to work within the Aboriginal communities and educational communities to teach, share and maintain a tradition that has been kept alive by dedicated elders.

Vancouver Okinawa Taiko Formerly known as Yuaikai Ryukyu Taiko, Vancouver Okinawa Taiko been performing in numerous cultural festivals, charity functions and anniversary events for over a decade. The group's aim is to share Okinawan style drum-dancing and to promote Okinawan culture. Their membership is made up of several generations to reflect this grass-roots folk art. Vancouver Okinawa Taiko performs using *eisa* style drums accompanied by traditional and contemporary Okinawan music.

BIOS ARTISTIC AND PRODUCTION TEAM

Kougar Basi Kougar has been involved in theatre since early 2005 and is currently Technical Director for Pacific Theatre. He has worked with theatre companies such as Bard on the Beach, Pacific Theatre, Theatre la Seizieme and Some Assembly Required Theatre. Recent designs include *Stationary: a recession era musical* (Delinquent theatre), *Dreamcatchers* (SAR Theatre), *Much Ado about Something* (Raincity Housing), *It's a Wonderful Life: Radio Play* (Pacific Theatre), and *Eurydice* (Plan Z theatre).

Rosemary Georgeson is a Coast Salish/Sahtu Dene woman from Galiano Island. Born and raised in the commercial fishing industry, and with a background in the Culinary Arts, she has worked as an artist and outreach worker for Vancouver Moving Theatre and urban ink productions.

Hiromi Goto is the author of many books for youth and adults. *Chorus of Mushrooms* was the regional winner of The Commonwealth Writer's Prize Best First Book and co-winner of the Japan-Canada Book Award. *The Kappa Child* was the recipient of the James Tiptree Jr. Award. Her YA novel, *Half World*, received the 2010 Sunburst Award and the Carl Brandon Parallax Award. She's a mentor in The Writer's Studio at SFU and a long-time fan of Guri to Gura. [@hingana](http://www.hiromigoto.com)

John Endo Greenaway is a founding member of Katari Taiko (Canada's first taiko group) and Uzume Taiko (Canada's first professional taiko group). He has a special interest in composing for the Japanese drum and enjoys collaborating with artists from diverse disciplines. He has composed for film and dance and currently spends his off-hours thinking up new compositional challenges for Sansho Daiko. One of his greatest pleasures is having the chance to play taiko with Amy and their two daughters, Emiko and Kaya.

Terry Hunter is co-founder and Executive Director of Vancouver Moving Theatre and Artistic Producer of the DTES Heart of

the City Festival. Of Scots/English/Danish heritage, his ancestors arrived on Turtle Island six generations ago. Mr. Hunter has produced numerous community-engaged productions with and for the Downtown Eastside including among others *The DTES Community Play*, *Storyweaving* and *Bread & Salt*.

Ari Lazer, a storyteller and interdisciplinary artist inspired by the harmonic forms of nature, is happy to be working for the first time with Vancouver Moving Theatre. Ari has produced work in conjunction with the Vancouver Art Gallery, the Vancouver Folk Music Festival, and many others; he also served as Artistic Producer for two of Vancouver's flagship public arts festivals, the Illuminares Lantern Festival (2012) and the Parade of Lost Souls Festival (2010-2012).

Kelty McKerracher is an emerging community-engaged artist of Scottish and Russian Mennonite heritage. Kelty's practice is nurtured by an abiding love for flamenco dance and song, which she shares through her annual event Barrio Flamenco: Flamenco for the People at the Downtown Eastside Heart of the City Festival. Having completed a master's degree in Expressive Arts Therapy, Kelty also works at the PHS Drug Users Resource Centre and the Community Arts Council of Vancouver.

Kathy Shimizu, born and raised in Winnipeg, is a *sansei* (3rd generation Japanese Canadian), graphic designer, artist, community activist, and member of Sawagi Taiko, who has lived in Vancouver for many years, with a five-year hiatus in Philadelphia. She works and volunteers for a number of non-profit groups, including the Powell Street Festival Society, the Greater Vancouver JCCA, and the *Revitalizing Japantown? / Right to Remain Research Project*.

Kanata Soranaka is thrilled to have been able to re-connect with her Japanese heritage through her involvement in taiko. She completed her musical training in piano

performance at the UBC school of music, and has been a member of the original Steveston Tera Taiko ensemble as well as Tokidoki Taiko. She currently teaches grade 3/4 at Topham Elementary School in Langley, BC, where all students from kindergarten to grade 7 have the opportunity to learn Japanese. Kanata has been instructing the Topham Tora Taiko Club at the school for seven years and is excited about the growing enthusiasm for taiko in the Walnut Grove Community.

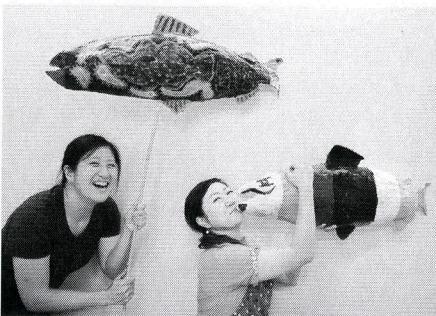
James Fagan Tait is an award-winning director, playwright and actor in Vancouver and is originally from Cornwall, Ontario. He has worked in most of the theatres in Vancouver, adapted and directed *The Idiot* (Newworld with Vancouver Moving Theatre) for the PuSh International Performing Arts Festival and counts his experience in community-engaged art as among his favourite, including directing *In the Heart of a City: The Downtown Eastside Community Play* (Vancouver) and the *Enderby and District Community Play* (BC).

Grace Eiko Thomson is an historian, curator, and former President of the National Association of Japanese Canadians.

Russell Wallace is a composer, producer and traditional Lil'wat singer whose music has been part of a number of soundtracks and theatre/dance productions. Currently Wallace works and teaches at the Native Education College, Capilano University and Simon Fraser University.

Savannah Walling, born in Oklahoma, USA, is a first generation immigrant to Canada and twelfth generation descendent of French Huguenot refugees via Netherlands (USA); her tangled blood lines travel further on this land than she has concrete knowledge. A writer/performer trained in dance, mime and music, Savannah is co-founder/artistic director of Vancouver Moving Theatre and associate artistic director of the Downtown Eastside Heart of the City Festival. She collaborates with artists of many genres, traditions and cultures to create productions that interweave localized content with accessible storytelling, spectacle and live music.

Kazuho Yamamoto is an activity leader at Oppenheimer Park, where she facilitates arts and crafts programs on a weekly basis. She coordinated the Annual Oppenheimer Park Community Art Show (2013 & 2014 & 2015), Oppenheimer Park Cherry Blossom Festival (2014 & 2015), and Downtown Eastside Small Arts Grants Visual Art Show (2013).



Kathy and Kazuho

GUEST ARTISTS

Mion Kamei graduated from the Okinawa Prefecture University of Fine Art. She majored in classic Ryukyu music while being active as an established singer since she was 15 years of age. She travels for numerous performances in Japan as well as overseas. She has also won several awards in *sanshin*, *fue*, *taiko* and Ryukyu Classic Dance.

Noriko Kim Kobayashi earned an M.A. degree in Ethnomusicology from the University of British Columbia, in addition to a B.A. in Music and Psychology from UBC. Noriko then moved to Tokyo, Japan and immersed herself in the study of *taiko*, *shigin*, and *shamisen* (*nagauta*, *tsugaru*, and Okinawan *sanshin*) for eight years. During a visit to Okinawa, she bought her first *sanshin* and upon returning to Tokyo she joined Komagome's Ryukyu Centre's *sanshin* club where she furthered her love of Okinawan culture. 🐼

AN HISTORICAL CHRONOLOGY



Lummi Nation members, c. 1914, demonstrate on land how a traditional Lummi reef net, called a Sxwa'la, is used to catch fish. Canoes would have been at each end of the net. Photo courtesy of Whatcom Museum of History & Art. Inside the Fight to Save the Salish Sea, Earthjustice.org

10,000 years ago

INDIGENOUS FIRST PEOPLES live along the Fraser River and Burrard Inlet. Salmon and shellfish are mainstays of the their economy, diet, and way of life: for social, ceremonial purposes, and trade – a gift that comes every year to keep them alive. JAPAN, with its 3000 volcanic islands, is also a fish-based culture with rich salmon-spawning rivers.

1429

The Independent kingdom of the Ryukyus (today's OKINAWA) is established on a chain of islands stretching 7,000 miles from Taiwan to Japan.

1822

The Hudson's Bay Company is buying salmon from Aboriginal people, salting it in barrels and shipping it off to Hawaii and beyond.

1833

The first recorded JAPANESE SHIPWRECK off the BC Coast.

1850

The SOUTH SHORE OF BURRRD INLET is home to seasonal village Q'umq'umal'ay' (K'emk'emlay') and Luq'luq'i (Lek'Lek'i). Permanent villages Xwayxway and Chaythoos are on the STANLEY PARK PENINSULA. The salt water marsh we know as FALSE CREEK is more than twice today's size, reaching as far inland as today's Clark Street. Corral-like formations of two flat sandbars exposed at low tide are used by Coast Salish people for fishing. (Years later they are filled in to become Granville Island.)

1858

One non-native lives on Burrard Inlet. GOLD IS DISCOVERED! 25,000 immi-

grants of every race travel up the Fraser River. Native control over their own territory collapses quickly as they meet a bewildering array of new languages and legal codes.

1859

Governor Douglas, whose wife Amelia is part native, claims the NEW COLONY OF BRITISH COLUMBIA for the British Crown and places it under British Law.

1860

NO TREATIES are signed with indigenous nations surrounding Burrard Inlet.

1865

The area we call Vancouver has over 75 miles of streams emptying into Burrard Inlet, False Creek and the Fraser River. 50 SAMON-BEARING STREAMS flow through the area carrying over 100,000 fish.

Coast Salish peoples have built flourishing economies based on SALMON whose runs that regularly fluctuate between scarcity and abundance over the years. Salmon are shared by harvesting agreements between house groups from different territories. Elders and extended family groups who know the family's history and the location's ancestral fishing rights decide on access to fishing spots, how and when fishing will take place and how much fish will be taken. Longhouse protocols govern the transfer of fishing rights.

Edward Stamps builds a sawmill at the foot of today's Dunlevy St. on the seasonal village site of Q'UMQ'UMALAY (K'EMK'EMLAY). Soon a permanent settlement of mostly Squamish-speakers sets up east of the mill at the foot of today's Campbell Avenue.

1867

"Gassy" Jack Deighton arrives at LUQ'LUQ'L'I (LEK'LEK'I) with his Squamish family to sell spirits to the workers of Hastings Mill. A village springs up nicknamed Gastown – a lively mixture of different races, nationalities and religions.

Chinese make up 40% of BC's non-indigenous population. Soon non-natives outnumber natives on Burrard Inlet. Traditional "land usage rights" are replaced by a "land ownership system" in which Aboriginal people are excluded from ownership.

With the 1867 CONSTITUTION ACT, Canada's Parliament takes legislative jurisdiction over Indians and land reserves for Indians. Early regulations of Fishery Officers aim to protect salmon and inshore fishers.

1869 – 1870

FALSE CREEK RESERVE is established on the village site of Snaug (at Kits Point) and MISSION RESERVE is established on the Squamish site of Slah-Ahn (the north shore). Although permanent villages exist on the Stanley Park Peninsula, the government refuses to grant reserves because they believe the site has military value. The south shore of Burrard Inlet is being logged. Treated as trespassers on their traditional fishing and gathering sites, COAST SALISH LEADERS hold large assemblies to protest their insufficient reserves and lack of treaties. Governor Seymour forwards to England a petition from 70 BC Indian Chiefs.

1870

In the village of Xwayxway (Lumberman's Arch site, Stanley Park), a Potlatch is attended by 2,000 aboriginal people from Coast Salish villages on both sides of the Georgia Strait. Before BC unites with Canada in 1871, FISHERIES are largely unregulated by the colonial government. The FIRST CANNERY opens on the Fraser River.

1871

SALMON CANNERIES expand rapidly on the Fraser River, OPERATED BY Scottish, English and American businessmen; it's the new "gold-rush." Soon canneries flourish up and down the coast, usually near prosperous fishing grounds and First Nation villages. Aboriginal people make up most of the initial workforce.

COMMERCIAL FISHING INDUSTRY grows rapidly with arrival of canneries.

BC joins CANADA after it's promised a railroad. Control over BC's Aboriginal people passes from the local governor to the federal government. Only 14 treaties exist in BC, all on Vancouver Island. Aboriginal title to the rest of BC is unresolved as NO MORE TREATIES are signed.

Canada passes the first INDIAN ACT, the only federal document to recognize Native people; it makes indigenous people wards of the government. Natives are not allowed to buy land nor fish commercially. Canning and fishing industries depend upon their labour.

1875

BC disqualifies Chinese and Aboriginal people from voting because of race

1876

Canada passes THE INDIAN ACT, extending government control over all natives and setting out the federal government's legal duties to the Queen's treaties and reserves. No reserves are established on the Stanley Park peninsula (home of eighty Squamish speakers) nor on the south side of Burrard Inlet, home to FIVE PERMANENT NATIVE VILLAGES. Each is occupied mainly by Squamish-speakers working at logging camps, mills and the docks.

1877

MANZO NAGANO, the first known Japanese immigrant to Canada, arrives in BC.

1878

Less than ten years after the commercial fisheries are established, FEDERAL FISHING REGULATIONS are introduced to protect the fish stocks. Caucasians dominate commercial canning and fishing industries and influence residency regulations to favor themselves for decades to come. Ottawa bans SALMON NETS in fresh water.

1879

JAPAN takes over the Ryukyu Kingdom and establishes OKINAWA as a prefecture. Japan's ASSIMILATION POLICY bans certain indigenous Okinawan customs. A federal order-in-Canada introduces SALMON FISHING LICENSES in Canada.

1882

Federal Government enacts NAVIGABLE WATERS PROTECTION ACT; over the years it will morph into a central pillar of environmental legislation. TAKE JISAN lives in Gastown and works at Hastings Sawmill. JAPANESE IMMIGRANTS gather around Main and Hastings.

1882 – 1884

Joseph Spratt establishes a floating cannery and fish oil plant in Burrard Inlet; he fishes with dynamite. Within two years, HERRING – depended upon for centuries – stop migrating into the inlet and his floating cannery closes. FISHING DECLINES AROUND BURRARD INLET as the lumber business booms. Urban development chokes off salmon spawning streams.

An AMENDMENT TO THE INDIAN ACT prohibits indigenous cultural and religious practices (including Coast Salish Winter Dances and the Sundance). The POTLATCH BAN criminalizes a traditional legal practice for validating important events.

1886

The CITY OF VANCOUVER is incorporated. CHINESE AND NATIVES are excluded from voting in city elections and therefore excluded from professions such as accounting, law and pharmacy.

The number of CANNERIES dramatically increase, and so do commercial fisheries. SALMON RUNS and spawning decline as a result of over-fishing, lack of regulation and land development. The market for canned salmon is becoming saturated and prices are dropping. When overfishing becomes apparent in a naturally low-cycle salmon year, Aboriginal fishers are blamed; their access to fishing is limited.

1887

The first Japanese woman in Canada, YO SHISHIDO, takes up residence with her husband Washiji Oya, a store proprietor on Powell Street.

KUNO GIHEI, a fisherman visiting from Mio-mura, is so impressed by the salmon runs that he returns to Japan to recruit fellow visitors. Steveston is soon the 2nd largest Japanese Canadian settlement in Canada as Mio (aka America-mura) becomes the largest single source of Japanese emigration.

2,000 people cheer as the first CPR TRAIN arrives at Burrard Inlet, bringing immigrants from across Canada and beyond. Residents of the nearby aboriginal village alongside Hastings Mill are evicted. The CPR begins regular steamship travel between Vancouver and ports in China and Japan. With the flood of newcomers, aboriginals are no longer a majority in BC. The railway provides THE FISHING INDUSTRY with access to large markets.

1888

FISHING LICENSES are required on the Fraser River. The act makes it an offense to fish commercially without a license or to fish by nets or other gear. Federal policy creates a food fishery and decides that Indians are not allowed to fish commercially. Since most of the licenses are issued to canneries, Aboriginal people wanting to sell their fish have to work for the canneries. Native women still dominate the lines in the canneries. The first Canadian-born Japanese, KATSUJI OYA, is born on Powell Street.

1889

The majority of Fraser River fishers are native. The FEDERAL DEPARTMENT OF FISHERIES limits the number of licenses on the Fraser River to 450; 350 go to the cannery-owned boats.

1891 – 1896

For the first time, the non-Aboriginal population of BC outnumbers the Aboriginal.

Federal fishing regulations affecting BC Indians are enforced.

1892

The majority of the Fraser River fishers are native. The CHIEF OF THE MUSQUEAM NATION testifies to the BC Fisheries Commission that they have trouble obtaining independent fishing licenses; most go to the European-owned canneries.

1893

Indian people participate in the first FISHERMAN'S STRIKE.

1894

FISHERIES REGULATIONS are amended to restrict Indian fishing devices and require First Nations people to obtain permission to fish for food. A Stó:lō Chief protests by petitioning the licensing system, arguing why should natives be compelled to pay for licenses for catching and selling what belongs to them.

1895

PEOPLE OF JAPANESE ANCESTRY are denied the right to vote in BC regardless of citizenship.

1896

BC Indians request the federal government to protect their CHUM FISHERY.

1897

Indian fishing devices are destroyed by the Federal Government. This is a bonanza year for the fishing industry for selling SALMON to European markets. Canneries don't set fishing limits; the catch is bigger than their capacity, so surplus fish are tossed into the Fraser River to rot. The first JAPANESE CANADIAN FISHERMAN'S ASSOCIATION is organized in Steveston.

1898

JINSABURO OIKAWA starts a chum salmon salting operation 17 miles from Steveston and sells his fish to Japanese and Chinese railway workers and loggers.

1900

Resident TOMOKICHI HONMA, a boarding house keeper and Canadian citizen applies to be on the voter's list. Refused, he sues the BC Government. The Supreme Court of Canada agrees to allow naturalized Japanese on the voters list, but the decision is overturned by the Privy Council of Britain. The first meeting of the JAPANESE FISHERMEN'S BENEVOLENT SOCIETY takes place at the Phoenix Cannery, Steveston to represent almost 2,000 Japanese Canadian Fishermen on the lower Fraser River, who are now 1/3 of the fishers.

The waters of FALSE CREEK still lap at the edges of today's Pender Street and First Avenue. Chinatown residents travel to Kitsilano and Locarno Beaches to swoop up – with dish pans and aprons – SMELT running in the thousands.

1900

Mr. MAKISHI is the FIRST OKINAWAN to set foot on Canadian Soil. He is part of a great exodus from Okinawa, the poorest prefecture of Japan, driven by poverty and the hope for a better life. GASOLINE ENGINES revolutionize fishing, allowing fishing boats to go farther and catch more fish. Over 90 CANNERIES are operating in BC, consuming 50-80% of the spawning salmon.

Early 1900s

Immigrants pour into the city – most of them are British. CANNERIES pressure the Federal Fisheries Department to restrict Native Fishing and to destroy indigenous fishing technologies such as weirs.

1901

This is a PEAK YEAR FOR SALMON: the largest sockeye run recorded for the Fraser River. 49 canneries operate on the lower Fraser River, packing nearly one million cases of salmon. A BOARD OF FISHERY COMMISSION and a BC DEPARTMENT OF FISHERIES form.

1902

BC PACKERS FISHING COMPANY forms and employs people from Prince Rupert to Steveston. JINSABURO OIKAWA recruits Japanese villages to expand his business and continues a salmon salting operation on Don Island in the Fraser River.

1906

The "IRON CHINK," a fish-cutting machine with a racist label, begins replacing Chinese labor. WATERFRONT UNIONS AND ORGANIZATIONS DEDICATED TO ABORIGINAL RIGHTS appear at the same time. The first JAPANESE LANGUAGE SCHOOL is established at 439 Alexander Street.

1908

JAPAN enters into a "gentleman's agreement" with Canada to voluntarily restrict the number of passports issued to Japanese workers.

1910

ABORIGINAL PEOPLE are forbidden to use fish weirs or engine-powered boats in commercial fishing.

1912

Indian fishing devices are destroyed by federal officials. 1/6 of Vancouver's population is Asian. The Vancouver Trades and Labor Council forms the ASIATIC EXCLUSION LEAGUE. On September 1st, half the city joins a League parade to city hall at Main and Hastings. After inflammatory speeches, a crowd storms into Chinatown – breaking windows, looting, starting fires – and then races to Japantown/Powell Street where resisters armed with clubs and bottles stop them.

The legendary ASAHI BASEBALL TEAM forms and practices at the Powell Grounds (known today as Oppenheimer Park). They become famous for their sacrificing, base-stealing and fielding.

1913

A rock slide caused by CPR railway constructions at HELL'S GATE destroys major

Fraser River Canyon fishing sites, preventing thousands of SOCKEYE SALMON from travelling up the Fraser's mainstream to spawn. This results in huge hardship to Aboriginal families. The runs never return to normal. The Fisheries Department bans all net fishing in inland waterways. Soon all native fishing between Hope and Lytton is banned, though the non-native fishery at the mouth of the Fraser River remains open. The last great SALMON RUN in the Fraser river takes place; when 38 million sockeye return to spawn, 32 million are caught.

1915

A million cubic yards of fill are dredged up from FALSE CREEK to pile onto a sandbar, creating the industrial site of GRANVILLE ISLAND.

1916

The eastern half of FALSE CREEK tidal flats and the central mud-flat "bay" – from Main Street to Clark Drive – are filled in, almost 1 million cubic yards of fill. Formerly supporting a rich diversity of shellfish, fish and migratory birds, the flats now support railroad yards. A PACIFIC COAST NATIVE FISHERMAN'S ASSOCIATION forms.

1917

Only 8 million Sockeye SALMON return. New amendments by the Minister of Fisheries limit INDIGENOUS FOOD FISHING PERMITS to the same restrictions as the non-native commercial fishery.

1918

The CANADIAN FISHING COMPANY HOME PLANT (CANFISCO) opens at the foot of Gore. There is a huge boom in Canada's fisheries with WW I: exports double and prices increase. Engine power leads to the use of WINCHES to haul fishing lines, making trolling faster and more productive than ever. By 1980, Steveston's canneries no longer employ a significant number of Native women at the cannery.

1919

JAPANESE CANADIANS are so successful fishing on the Fraser River, they hold over half of BC's commercial fishing licenses. The Department of Marine and Fisheries announces that it will "gradually eliminate Orientals from the fishery and issues licenses only to whites and Indians.

1920s

The federal government requires non-resident Japanese fishermen to forfeit their boats. Aboriginal and Caucasian fishermen do not have a residency permit. The policy reduces the Japanese trolling fleet from 400 to 90.

1920

Aboriginal fishers hold less than 40 of the 1300 gillnet licenses issued for the Fraser River.

1921

Most of Vancouver's 6,500 Chinese and 4,000 Japanese Canadians residents live in the areas we know as Downtown Eastside Strathcona. BC's Aboriginal population reaches an all-time low. Over 200 acres of salt water marsh east of Main Street has been filled in for a railyard. BC's ABORIGINAL POPULATION reaches its lowest point, decimated by disease, cultural upheaval, fishing restrictions, and the aftermath of the Fraser River rock slide. The lobbying of Chief Billy Assu results in a change of federal fishing regulations to allow natives to be seiner skippers.

1922

In a move to curtail Japanese Canadians fishers, FISHING LICENSES to "other than white British subjects and Indians" are cut by 40%. The Japanese Canadians form the AMALGAMATED ASSOCIATION OF FISHERMEN to launch a court case against restrictions.

1923

Led by Andy Paull, sixteen Squamish bands of Howe Sound and Burrard Inlet amalgamate to form the SQUAMISH INDIAN BAND. The BURRARD BAND

(mostly descendents of Tsleil-Waututh) decides to remain a separate entity on their own reserve. FIRST NATIONS FISHERMEN are finally allowed to use engine-powered boats in commercial fishing.

1925

Close to 1000 COMMERCIAL FISHING LICENSES have been stripped from Japanese Canadians.

1926

The ASAHI BASEBALL TEAM wins the Terminal League Championship, the first of several league championships over the next 15 years. JAPANESE CANADIAN FISHERS win their court case against fishing restrictions at the Canadian Supreme Court, but the government enacts legislation that allows discrimination to continue. ENGINE POWER makes it possible to haul heavy filled gill-nets. The Native Brotherhood organizes PROTESTS about fishing.

1927

The federal government rejects the ALLIED INDIAN TRIBES OF BC claim to Aboriginal title in BC. Under THE GREAT SETTLEMENT, the federal government rules that First Nations "have not established any claim to the lands of British Columbia based on aboriginal title or other title." They are offered annual allotments of \$100,000 in lieu of treaty payments. An INDIAN ACT AMENDMENT makes it a crime to raise money or hire lawyers to pursue Aboriginal land claims in court. Off-reserve meetings of groups of over three aboriginal people are banned.

1929

The Stock Market Crash hits the city hard. CANNERIES are mechanized. Japanese fishermen win their court case against the fishing restrictions at the Privy Council of England. Issei Fisher JUN KUSAWA wins a court battle to overturn restrictions against Japanese Canadians using motorized fishing boats.

1931

The ASAHI BASEBALL TEAM wins first of the Pacific Northwest championships, drawing crowds of 5,000 to Powell Street Grounds.

1930s

BC PACKERS shifts away from a focus on salmon to process other fish such as herring.

1935

The older second generation Japanese Canadians reach voting age and lobby unsuccessfully for full acceptance as Canadians with the right to vote.

1937

Canada and the USA ratify the FRASER RIVER SALMON CONVENTION.

1938

The PACIFIC COAST NATIVE FISHERMEN'S ASSOCIATION joins the NATIVE BROTHERHOOD OF BC. The JAPANESE CANADIAN CITIZENS' LEAGUE forms to secure political and economic rights for Japanese Canadians. During the Great Depression, hobo jungles spring up on FALSE CREEK flats and in boat houses; people survive by fishing and beachcombing, selling salmon, smelt, and wood door to door or at the public market on Main Street.

1941

8,500 JAPANESE CANADIANS live in Vancouver, mostly in and around Powell Street, but also along False Creek and in Marpole. JAPANESE CANADIAN FISHERMEN now hold only 12% of the province's fishing licenses. Japan attacks PEARL HARBOR. All persons of Japanese origin, regardless of citizenship, are required to register as enemy aliens. Many men of Asian and Aboriginal descent enlist in the war to demonstrate their loyalty to Canada and gain the right to vote.

1942

The FISHING INDUSTRY is declared an essential service during WW II. Workers are exempt from conscription; convicts are released to work on the boats.

1943

Despite no evidence of disloyalty by anyone of Japanese ancestry in the province, thousands of JAPANESE CANADIANS are removed from their homes and sent to camps in the BC Interior; 75% of them are Canadian citizens. They lose title to land and their property is seized and liquidated. 1200 JAPANESE CANADIAN FISHING BOATS are impounded by the Japanese Fishing Vessel Disposal Committee. The Federal government invites bids for Japanese Canadian properties and boats. For many aboriginal people, this is the first time they can afford to purchase a fishing boat as boats are sold so cheaply. As a result, BC PACKERS recruits a whole new work force. During WW II, BC Packers and employees work around the clock year-round.

1945

The UNITED FISHERMEN AND ALLIED WORKERS UNION forms and advocates for equal pay rates for men and women, an eight hour work day and overtime pay. They push the government towards license-limitation rules.

1945 – 1946

WORLD WAR II ENDS. JAPANESE CANADIANS are required by the government to move east of the Rockies or be deported to Japan. FISH LADDERS are built at Hell's Gate to the Fraser River, allowing fish stocks to rebuild. The NATIONAL HARBOUR BOARD begins evicting residents from False Creek and Burrard Inlet houseboats. FALSE CREEK is the city's heaviest used industrial zone. Bee hive burners generate thick smoke and smog. Creek waters are toxic with oil contaminants and raw sewage overflows from outfalls. The City's STREAMS are used as garbage dumps till they are culverted.

1949

Racial barriers begins to lesson. The province restores Aboriginal people's right to vote in provincial elections. Japanese Canadians are granted the right to vote and to move anywhere in Canada.

1950s

The HARBOUR BOARD evicts residents from False Creek and Burrard inlet houseboats. BC licenses the first RAINBOW TROUT FARMS; they are small and locally owned.

1951

Japanese Canadians form the GULF OF GEORGIA AND CANADIAN PACIFIC COOPERTIVES to process fish. Five Japanese Canadians introduce the concept of combined trolling and gill netting.

Lobbying by First Nations results in CHANGES TO THE INDIAN ACT. Laws are dropped that prohibit Potlatches and Coast Salish Winter Dances. Aboriginal children begin to be allowed to attend public schools.

1952

Young men from Japanese Canadian fishing families establish the MOSQUITO FLEET, fishing out at Steveston with flat-bottomed skiffs powered by outboard motors.

1952 – 53

The VANCOUVER JAPANESE LANGUAGE SCHOOL re-opens, the only building returned to the community following WW II.

1953

GILL NET FISHERMEN on the Fraser River object to a government proposal to annually close parts of the river to commercial fishing. Nylon fishing nets replace linen nets; they are stronger, lighter and more durable.

Late 1950s

Many indigenous people involved in the waterfront industries begin to experience long-term unemployment due to reduced



Waiting for the opening of salmon season, 1949
Nikkei fishermen eagerly await the start of the first salmon season after they were allowed to return to the BC coast. About forty actually fished. Courtesy of Elkichi Harada

number of canneries and depletion of fishing stock.

1950s – 1960s

HYDRAULIC POWER multiplies fishing power by enabling boats and fishers to work faster and catch more fish with less effort and smaller crews. SALMON catches are declining. By the end 1960s, all BC Packers Fishermen are unionized.

1957

The COLUMBIA RIVER TREATY is signed between the US and Canada to protect salmon runs.

1958

The Fraser River SALMON RUNS are the biggest since 1908; over one million cases are packed.

1961

First Nations are the last cultural group to have voting rights in federal elections restored.

1964

During the 1964 Olympics, JAPAN is filling in rivers, losing much of its navigable waterways and fishing jobs.

1968

LICENSE LIMITATIONS to salmon fishing begin, speeding a move to bigger and more powerful boats.

1970s

SOCKEYE SALMON runs begin increasing with improved conservation efforts and development of spawning channels.

1971

The liberal government under Prime Minister Trudeau, makes MULTI-CULTURALISM an official government policy, recognizing the diversity of the Canadian population. The INDIAN FISHERIES DEVELOPMENT BOARD forms.

1972

Japan regains control of OKINAWA from the US military (lost during WW II).

1973

In the Musqueam Nation's CALDER CASE, Canada's Supreme Court recognizes aboriginal rights for the first time in Canadian Law, but splits on whether aboriginal title to land still exists. The Calder case opens the door to negotiations between government and First Nations to establish rights to land and resources. As a result, Prime Minister Trudeau changes federal policy to allow negotiation of "Comprehensive Claims." BC refuses to participate. The land claims process is still ongoing. The TONARI GUMI ASSOCIATION forms on Powell Street. Its goal is to improve the lives of first generation Japanese Canadians who returned after the Internment.

1977

Japanese Canadian centennial celebrations honoring MANZO NAGAZNO are followed by informal groups organizing to seek redress. The Japanese Canadian community celebrate the centennial with the POWELL STREET FESTIVAL at Oppenheimer Park, the pre-war area of the Japanese community. Still going strong today, the festival signals the emergence of a distinctive Japanese Canadian Culture. Japanese first-generation seniors plant CHERRY TREES in Oppenheimer Park to commemorate arrival of the first Japanese immigrant. Asian FOREIGN FACTORY FREEZER TRAWLERS are using driftnets as wide as 40 miles. Canada extends its FISHING LIMITS to 200 nautical miles from the Coast. The federal government initiates the SALMON ENHANCEMENT PROGRAM to help rebuild salmon stocks to those present at the turn of the century.

1979

Inspired by a performance of the San Jose Taiko group at the Powell Street Festival, KATARI TAIKO forms, the first taiko group in Canada, and goes on to inspire the formation of groups across Canada. The government creates the DEPARTMENT OF FISHERY AND OCEANS responsible for fisheries management. Steveston's GULF OF GEORGIA CANNERY stops operation.

1980s

SALMON RUNS ARE DECLINING. Canada is leading the world in fish exports, setting all-time record salmon catches. When FALSE CREEK FLATS are rezoned from industrial use for Expo 86 and high density residential development, the city begins cleaning up the flats.

1981

The Union of BC Indian Chiefs mobilizes THE CONSTITUTION EXPRESS; trainloads of indigenous people [1,000] travel to Ottawa to lobby Trudeau and the premieres to guarantee indigenous people's right to self-determination in the Canadian constitution.

1982

Canada passes the CONSTITUTION ACT, transferring the country's highest law from the authority of the British Parliament to Canada's federal government. Section 35 of THE CONSTITUTION ACT recognizes and affirms "existing aboriginal and treaty rights." A CANADIAN CHARTER OF RIGHTS AND FREEDOMS recognizes Aboriginal rights.

1983

VANCOUVER MOVING THEATRE forms.

1984

The Supreme Court decision in the Musqueam Nation's GUERIN CASE rules that aboriginal rights existed before Canada became a country and the Federal government must protect the interests of Aboriginal people. CANFISCO is purchased by Jim Pattison. In 1984, Musqueam fisher RON SPARROW is arrested for fishing on the Fraser River with too long a net. The Musqueam band decide to defend the charge and challenge restrictions placed on their food fisheries and assert the Aboriginal right to fish.

1985

BC PACKERS CANNERY IN STEVESTON cans more salmon than all the Steveston canneries together back in the boom years of 1901. BC initiates the first envi-

ronmental review of the FISH FARMING INDUSTRY (Gillespie Inquiry). The USA and the Canada ratify the PACIFIC SALMON TREATY to research and prevent overfishing.

1986

Frank Brew resurrects the INDIGENOUS CANOE JOURNEY from the Heiltsuk Nation to Vancouver's Expo 86. This launches an annual TRIBAL CANOE JOURNEY that's still ongoing in 2012. Over 100 canoes travel from their home territory to a common destination in the Coast Salish Territory stretching from North of Powell River and through the Puget Sound down the Washington Coast. Each year's journey is hosted by a different nation, paying tribute to Coast Salish culture and reconnecting youth to their culture.

1988

After years of advocacy by Japanese Canadians, Prime Minister Brian Mulroney delivers an OFFICIAL APOLOGY for Canada's wrongful incarceration, seizure of property and disenfranchisement of thousands of Japanese Canadians and agrees to pay \$21,000 each to an estimated 12,000 survivors.

1990

SAWAGI TAIKO forms. In a sign of the decline of the fishing industry, the CAMPBELL AVENUE WHARF east of the BC Sugar refinery is closed. However, a record SOCKEYE SALMON run is so huge, BC Packers and rival CANFISCO form a joint company to process each other's fish. New fishing boats built in the boom year put more pressure on the salmon.

1990s

SALMON are declining drastically as a result of over-fishing, habitat degradation and oceanic changes. Many fishing boats are tied up for eleven months a year. Government policies reduce the number of fishing boats and the big salmon CANNERIES are closing. BC abandons its 119 year old policy to refuse to acknowledge Aboriginal title.

The 1990 Supreme Court of Canada SPARROW DECISION (Musqueam Nation) recognizes the Aboriginal right to fish for food, societal and ceremonial purposes is constitutionally protected; this right has never been extinguished and continues to exist. These rights take priorities over all other interests except conservation. The Supreme Court determines that Aboriginal treaty rights evolve over time and must be interpreted in a generous and liberal manner.

1991

The first report of non-native Atlantic FARMED SALMON attempting to spawn on a Pacific stream.

1992

The National Indian Brotherhood re-organizes as the ASSEMBLY OF FIRST NATIONS. The BC TREATY COMMISSION is established and signed by Chief Joe Mathias on behalf of BC First Nations: the first time the government of BC recognizes Aboriginal rights to land and resources. An agreement is established between the Federal government, BC Government and Band Councils to negotiate a new treaty process. THE ABORIGINAL FISHING STRATEGY is launched to recognize the right to fish and applies where the Department of Fisheries and Oceans manages fisheries and places where treaties or other agreements are not in place. After nearly 100 years of operation, BC PACKERS shuts down its canning lines at Steveston Imperial plant. Government of Canada enacts the CANADIAN ENVIRONMENTAL ASSESSMENT ACT.

1992 - 1998

Canada and the USA are unable to agree on a long-term fishing arrangement. SALMON RUNS are declining in the 1990's, mirroring a similar decline in the 1960's. Fish stocks in JAPAN are also declining due to over-fishing. Over 90 per cent of Japan's rivers have been dammed and modified. Japan's fishers catch ¼ of the Pacific Rim's wild salmon harvest and the country depends on fish farms and imports to feed its growing population.

1993

CHIBI TAIKO forms.

1994

The VANCOUVER JAPANESE LANGUAGE SCHOOL AND HALL expands school property to its present size. The GULF OF GEORGIA CANNERY celebrates its centenary by opening as a National Historic Site. Japan and Canada are co-signers of the 3rd United Nations LAW OF THE SEA, to preserve and manage international fish stocks and reduce pollution.

1995

To conserve the unexpectedly low numbers of breeding SALMON, the Federal Fisheries Minister shuts down all sport and commercial fishing in the Fraser River and the Straits of Georgia and Juan de Fuca. Fishermen object. BC's NDP government imposes a MORATORIUM ON NEW FISH FARMS until risks to wild salmon and benefits are assessed. Farm fish production increases during the moratorium as existing farms are allowed to increase their size and intensity.

1996

Federal Fisheries Minister forces many BC fishermen to abandon their SALMON LICENSES and Ottawa plans to phase out lighthouse keepers in the Strait of Georgia. JAPAN is importing fish to meet the needs of its growing population, one of the largest fish-eating nations in the world.

1997

TZO'KAM is founded. The Supreme Court of Canada DELGAMUUKW judgement confirms that Aboriginal title to land has not been extinguished in BC; First Nations can hold collective title to the land and title is not limited to traditional food collection practices. This is the first case in which a court accepts oral history as evidence and states the government has a duty to consult with First Nations on issues regarding crown land. BC PACKERS shuts down its Imperial Steveston plant, the "crown jewel of its empire."

1998

Municipal leaders of Fraser Valley temporarily unite against a FISH PROTECTION ACT requiring expensive environmental protection on even the smallest water courses running into the Fraser River.

1999

The NISGA'A TREATY is signed by Premier Glen Clark for the Province of BC: the first treaty signed by a First Nation in BC since 1899. First Nations can now apply to the federal government to assume control over land management of their resources. A GROUP OF BC FISHERMEN appear before the House of Commons Fisheries Committee and say the 1999 COLLAPSE OF THE FRASER RIVER SOCKEYE RUN should be declared a disaster. The delegation includes native and non-native fisheries. It's the smallest Fraser River salmon run in 110 years.

2000

CANFISCO finishes buying up BC PACKERS LTD (a process that began in 1969). The federal auditor general's audit identifies a CONFLICT OF INTEREST between the Department of Fisheries and Oceans' promotion of salmon farming and its mandate to protect wild fish and their habit.

2000-2010 is the WARMEST DECADE on record.

2001

In the SQUAMISH BAND VERSUS CANADA CASE, the court accepts oral histories as evidence but stipulates that the weight given must be determined in relation to how they are regarded in their own society. The NIKKEI FISHERMEN'S REUNION draws together 300 retired Japanese Canadian fishermen for a banquet in Steveston, BC, with plans for a monument and book.

2002

The ASAHI BASEBALL TEAM is voted into the Canadian Baseball Hall of Fame. BC's

Liberal government LIFTS MORATORIUM ON FISH FARMS and expands open-net fish farming in BC. The STANDING SENATE COMMITTEE ON FISHERIES reports that the Department of Fisheries and Oceans is disregarding its mandate to protect wild fish stocks.

2003

The BC COURT OF APPEALS upholds a decision returning ELEVEN ACRES OF KITSILANO LAND to the Squamish Indians, 116 years after it was expropriated for use by the Canadian Pacific Railroad. The land lies under the Burrard Bridge near Vanier Park.

2004

VANCOUVER OKINAWAN TAIKO and the DOWNTOWN EASTSIDE HEART OF THE CITY FESTIVAL are founded. TWO SUPREME COURT JUDGEMENTS rule that the BC and federal government must consult with Aboriginal people and take into account their concerns for development that could undermine ancestral rights. If governments and developers seek access to land or resources before Aboriginal rights are resolved through a treaty process or court decision, they must consult with and negotiate with the First Nations claiming ownership or they will take a big financial risk.

2005

Fishermen eagerly await what is predicted to be a bumper catch of Fraser River SOCKEYE SALMON. The DEPARTMENT OF FISHERIES AND OCEANS finally closes the commercial cannery because only a small number of fish make it to the Fraser River. Angry fishermen organize an illegal fishery.

2008

Following years of advocacy by Aboriginal people, PRIME MINISTER STEPHEN HARPER APOLOGIZES for Canada's residential school policy, and the legacy of cultural loss and patterns of abuse resulting from the apology. Former residential school survivors take the federal govern-

ment and the churches to court. Their cases lead to the INDIAN RESIDENTIAL SCHOOLS SETTLEMENT AGREEMENT: the largest class-action settlement in Canadian history. Seeking to repair harm, the agreement provides common experience and abuse compensation to former students, establishes THE TRUTH AND RECONCILIATION COMMISSION OF CANADA (to learn the truth about what happened in residential schools); and funds commemorative and healing projects. Only 1.6 million Sockeye SALMON return to the Fraser River.

2009

As the waters of FALSE CREEK become clear again over a 10-year clean up, small schools of fish begin to reappear, coming home to their old sandbar. Clean water brings fish and fish bring birds. Only a million SALMON show up in the Fraser River instead of the predicted ten million. Sockeye salmon runs are at their lowest since 1947; wild salmon have been on a 160 year downward trend. Collapse of the fishing leads to a \$26 million federal inquiry to examine the decline of salmon in the river. The FEDERAL GOVERNMENT introduces a tiered class system that removes many lakes and rivers from protected status.

2010

SANSHO DAIKO IS FORMED. BC adopts the name SALISH SEA for waterways from Washington's Puget Sound to BC's Desolation Sound, honoring Coast Salish nations and a rich eco-system. Canada endorses the UNITED NATIONS DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES. FOUR NATIONS CO-HOST THE 2010 OLYMPICS – The Lil'wat, Musqueam, Squamish and Tsleil-Waututh – the first time in history an Olympics organizing committee has entered into a partnership with indigenous peoples. To everyone's surprise, the largest single SALMON RUN since 1913 returns to the Fraser River: 30 million salmon.

2011

THE MAA-NULTH TREATY comes into effect – the first modern treaty concluded on Vancouver Island and the first multi-nation treaty concluded under the BC Treaty Commission process. The CANADIAN ENERGY PIPELINE ASSOCIATION meets with senior government officials to encourage them not just to streamline environmental assessments, but also to bring in "new regulations under (the) Navigable Waters Protection Act." A giant tsunami wave hits JAPAN, followed by the Fukushima nuclear disaster, destroying coastal fishing ground, processing plants and five major ports.

2012

Responding to sixty years of declining salmon runs, COHEN COMMISSION INQUIRY INTO THE COLLAPSE OF SALMON FISHING leads to 75 recommendations, even perhaps shutdown of dozens of fish farms. Many factors are playing a role in the collapse: contaminants in the river, urban/industrial /farm development along its shores, competing societal priorities, climate change, warming waters. After extensive rewilding and conservation efforts, CHUM SALMON return to spawn in Still Creek for the first time in nearly 80 years. A record number of young SOCKEYE SALMON migrate out of the Fraser River.

Unsupported by scientific advice, the Canadian government REPEALS THE CANADIAN ENVIRONMENTAL ASSESSMENT ACT and replaces it with a NEW CEA ACT with new rules: habitat protection no longer applies to the majority of fish and waterways – only to waterways carrying fish with direct recreational, aboriginal or commercial importance. Despite studies showing that protecting habitat is the single greatest factor for the loss of species on land and water, the habitats of most fish freshwater species are no longer be protected. The federal government closes many regional Fisheries and Oceans offices and eliminates 30% of fisheries personnel who manage habitat

issues. Critics say these sweeping changes to the laws allow government to fast-track new pipelines without environmental checks.

AN ARMADA OF PADDLERS from Squamish and Tsleil-Waututh First Nations journey between their nations in opposition to the Kinder Morgan Pipeline Expansion: a catastrophic oil spill could decimate the salmon and shell fish that feed and support Coast Salish and people everywhere.

2014

The first significant successful HERRING SPAWN IN FALSE CREEK in more than 100 years takes place with the help of an experiment by the Squamish Streamkeepers Society, who wrap fabric around creosote-soaked pilings under the docks, so when herring lay their eggs on the piling the eggs will not be poisoned; 20 tons of herring spawn. A POOL OF WARM WATER which originated in Alaska is moving along the Pacific Coast with up to three degrees warmer temperatures. UNUSUALLY WARM TEMPERATURES in BC are attributed to unusual weather patterns in NW Pacific causing warm water to remain on the surface. Low snow pack and high water temperatures affect growth, spawning, health and migration of SALMON, who can't regulate their body temperatures.

2015

Sockeye Salmon run in the Fraser River so far is 1/3 of the seasonal forecast. Record high water temperatures in mid-August close salmon fishing on the river. Water holds less oxygen as temperatures rise, making it difficult for fish to swim. PRIME MINISTER JUSTIN TRUDEAU promises to enact the COHEN COMMISSION RECOMMENDATIONS on declining sockeye salmon stocks on the Fraser River, to review federal changes to the Fisheries Act and Navigable Waters Protection Act, and to restore \$40 million in ocean science and monitoring program. He also promises a moratorium on oil tankers on the North Coast.

PACIFIC SALMON

SOCKEYE • CHINOOK • CHUM • COHO • PINK • STEEL HEAD

Salmon colonized the west coast of BC following the last ice age; today they are found throughout the province. They have been harvested by the First Nations of BC for thousands of years.

Today BC has about 10,000 salmon spawning locations. The Fraser River alone carries over 50% of all BC salmon – it's the largest salmon carrying river system in the world. Most of the salmon who return to the Fraser River are four years old, and over half of them are sockeye salmon.

Returns of sockeye salmon to the Fraser River take place over a four year cycle. One year of very high salmon production is followed by a year with medium production followed by two years of very low salmon production.

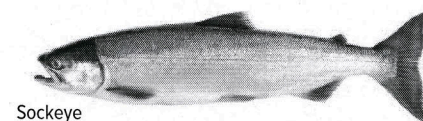
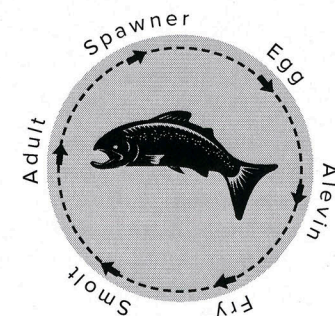
The following is from FISHERIES AND OCEANS CANADA

Lifecycle of a Salmon

Each fall, drawn by natural forces, the salmon return to the rivers which gave them birth. They fight their way upstream against powerful currents, leap waterfalls and battle their way through rapids. They also face dangers from those who like the taste of salmon: bears, eagles, osprey and people.

Once the salmon reach their spawning grounds, they deposit thousands of fertilized eggs in the gravel. Each female digs a nest with a male in attendance beside her. By using her tail, the female creates a depression in which she releases her eggs. At the same time, the male releases a cloud of milt. When the female starts to prepare her second nest, she covers the first nest with gravel which protects the eggs from predators. This process is repeated several times until the female has spawned all her eggs.

Their long journey over, the adult salmon die. Their carcasses provide nourishment and winter food for bears, otters, raccoons, mink and provide nutrients to the river for the new generation of salmon, much as dying leaves fertilize the earth.



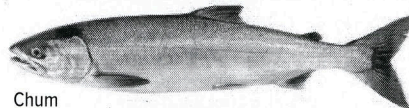
Sockeye



Pink



Coho



Chum



Chinook

FURTHER RESOURCES & BIBLIOGRAPHY

VANCOUVER

Davis, C. *The Chuck Davis History of Metropolitan Vancouver*.

Hayes, D. *Historical Atlas of Vancouver and the Lower Fraser Valley*.

MacDonald, B. *Vancouver: A Visual History*.

THE DOWNTOWN EASTSIDE

Atkin, John Strathcona: *Vancouver's First Neighbourhood*.

Marlatt, Daphne and Carole Itter *Opening Doors: Vancouver's East End*.

Penthick, Derek *The Pioneer Years 1774-1886*.

SALMON

Bakke, Bill M, *Chronology of Salmon Decline in the Columbia River 1779 to the Present*: Based on the historical record, www.nativefishingociety.org.
Henderson, M.A. & C.C. Graham, *History and Status of Pacific Salmon in British Columbia*, NPAFC Bulletin No. 1, www.npafc.org.
Government of Canada Fisheries and Oceans Canada, 2015 Environmental Conditions for Salmon www.pac.dfo-mpo.gc.ca.

Flegg, Erwin, *Changes to Navigable Waters Protection Act Dangerously Undermines Environmental Protection*, *Say Critics*, www.vancouverobserver.org.

Lackey, Robert, *Salmon Decline in Western North America: Historical Context*, *The Encyclopedia of Earth*.

www.ifish.net.

FISHING INDUSTRY

Allain, Jane May, *Aboriginal Fishing Rights: Supreme Court Decisions*, Parliament of Canada, www.parl.gc.ca.

BC Treaty Commission, *Fishing*, www.bctreaty.net
CBC News, *6 Landmark Rulings on Native Rights*, www.cbc.ca.

Jeffrey Hays, *Commercial Fishing in Japan: Fishing Industry, Fish Farms and Fishermen*, factsanddetails.com > Japa.

First Nations Land Rights & Environmentalism in British Columbia, www.firstnations.de/fisheries.htm.
Fisheries and Oceans Canada, Treaty.

Arrangements Regarding Fish in British Columbia
Harrison, John, *Commercial Fishing*, Columbia.

River History Project, www.nwcouncil.org.
History of Commercial Fisheries, Historical Canada, www.thecanadianencyclopedia.ca.

In Their Words: The Story of BC Packers

www.intheirwords.ca.

Indigenous Foundations.arts.ubc.ca, *Aboriginal Fisheries in British Columbia*.

Indigenous Foundations.arts.ubc.ca, *Land and Rights*.

Inside the Fight to Save the Salish Sea, earthjustice.org.

Scofield, Heather, *Documents Reveal Pipeline Industry Drove Changes to 'Navigable Waters' Act*, *The Canadian Press*, www.ctvnews.ca.

JAPANESE CANADIAN COMMUNITY

Adachi, K. *The Enemy That Never Was: A History of the Japanese Canadians*.

City of Vancouver *Powell Street (Japantown) Historical and Cultural Review*.

Rabson, Steve *Being Okinawan in Japan: The Diaspora Experience*, japanfocus.org.

Roberson, James E. *Singing Diaspora: Okinawan Songs of Home, Departure, and Return*, www.academia.edu.

Wakayama, T. *Kikyū: Coming Home to Powell Street*.

Wakayama, T. *1877-1977: The Japanese Canadians: A Dream of Riches*.

COAST SALISH COMMUNITY

Carlson, K.T., *You Are Asked To Witness: The Stó:lo in Canada's Pacific Coast History*.

Carlson, K.T., A.J. McHalsie, K. Blomfield *Stó:lo-Coast Salish Historical Atlas*.

Gray, Linda *First Nations 101: Tons of Stuff You Need to Know About First Nations People*.

Harris, C. *The Resettlement of British Columbia: Essays on Colonialism and Geographical Change*.

Knight, R. *Indians at Work: an Informal History of Native Labour in British Columbia, 1858-1930*.

Musqueam Comprehensive Land Claim Preliminary Report on Musqueam Land Use and Occupancy, presented to Office of Native Claims by Musqueam Band Council, 1984.

Silvey, Diane *From Time Immemorial: The First Peoples of the Pacific Northwest Coast*.

Tsleil-Waututh First Nation and Alexander Heriitage Consulting, *Tsleil-Waututh First Nation Eco-Cultural Resource Guide for Burrard Inlet and Indian Arm*, 2001.

XAY TEMIXW Land Use Plan: For Forests and Wilderness of Squamish Nations Traditional Territory, Land and Resources Committee, Squamish Nation, 2001. 🍄



Shuchona II, circa 1941. Nikkei National Museum, 2010.11.3.1



THANKS

A big thank you to Larry Baines for supplying the salmon.

And a big thank you to all the other people and organizations that have generously supported the project, including:

Fishstix Community Performers Debbie Lincoln, Diane Wood, Donna Dykeman, Genie Choi, Muriel Williams – 2015 Downtown Eastside Heart of the City Festival Opening Ceremony

Storytelling substitute Cecilia Davies

Venues Carnegie Community Centre (rehearsal space), Tomi Asakawa – Vancouver Japanese Language School and Japanese Hall, Oppenheimer Park Fieldhouse

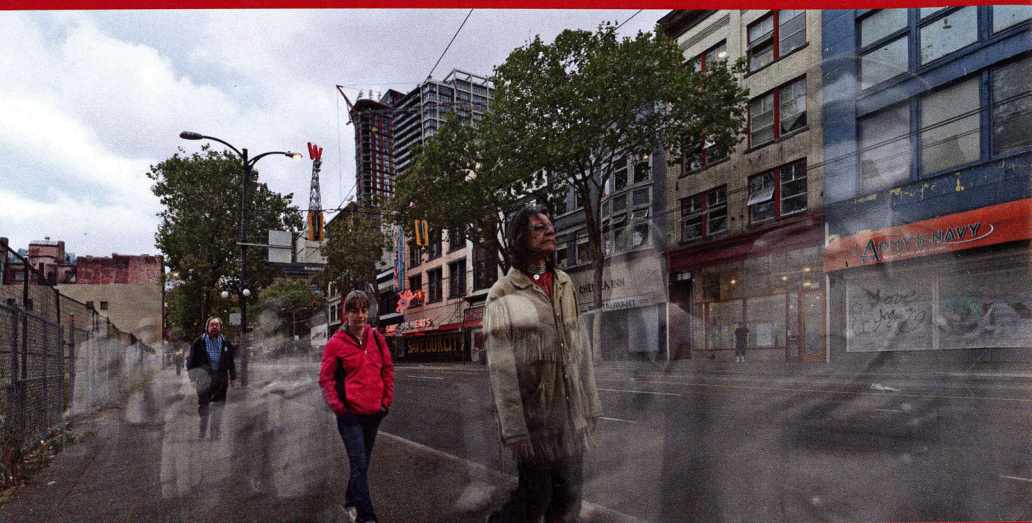
Risers Nikkei National Museum & Cultural Centre

Transportation Diane Kadota, Tamotsu Tongu, Agustina Santoso, Wayne Mercier, Rika Uto, Powell Street Festival Society

Special Thanks – Against the Current Community Art Project

Powell Street Festival Society, Carnegie Community Centre and Oppenheimer Park, Vancouver Japanese Language School and Japanese Hall, Vancouver Foundation, Diane Kadota, Agustina Santoso, Kathy Shimizu, Louise Wong 🍄

Revitalizing Japantown? – A Right To Remain Exhibit



a creative repossession of the
human rights legacies of Vancouver's
Downtown Eastside (DTES)

Revitalizing Japantown? – A Right To Remain Exhibit

October 24 – January 31, 2016

This multi-layered exhibition looks at the contradictions, co-optation, commemoration, heritage, and redress that have shaped the DTES, as unearthed by a three-year Social Sciences and Humanities Research Council of Canada (SSHRC)-funded research project.

 **Nikkei**

national museum
& cultural centre

6688 Southoaks Crescent
Kingsway & Sperling • Burnaby

nikkeiplace.org

Saturday, November 28, 2pm

Right to Remain Artist Team talk and Pie
Chats, in collaboration with the 'Seeing the
Whole Picture' Project.

Free and open to the public

The UBC Library and UBC Learning Exchange would like to thank the following participant for his contributions to digitizing this community-generated document:

Graham Cunningham

This community-generated work was digitized and deposited to cIRcle, UBC's open access digital repository, as part of the *Digitizing Community Memories* project of the *Making Research Accessible in the Downtown Eastside initiative (MRAi)*. In collaboration with the UBC Learning Exchange and UBC Library, the project provided training and support for community members in the Downtown Eastside to digitize and make openly available community-generated materials. This project aimed to increase access to historic Carnegie Centre publications and preserve these unique materials for years to come.

For more information on this project and the UBC Learning Exchange, please visit learningexchange.ubc.ca.

January 21, 2019