

Sound Effect:	00:01	[Wind Rushes, Dog Barks]
Sound Effect:	00:13	[Footsteps On Gravel, People Chatting]
Christie Lee Charles:	00:20	[Speaks Hən̓q̓əmin̓əm̓]
Sound Effect:	00:35	[Crow Cawing Periodically]
Christie Lee Charles:	00:50	<p>Good day, good day, it's such a beautiful day during this hot season, [Crow Cawing] and welcome. My name is Christie Charles and— [Crow Cawing. Christie Lee Charles laughs]. The crows are saying hello as well. My name is Christie Charles and I come from Musqueam. I also descend from Squamish and Tsleil-Waututh and all the different nations... Yeah, through the lineages that I come from. [Crow Cawing] I just wanted to say welcome in our language. [Speaks Hən̓q̓əmin̓əm̓]. I speak Hən̓q̓əmin̓əm̓ which is the Downriver dialect of the Coast Salish peoples, and I just welcomed you in our language, introducing who my father and who—who my late father is and my mother and saying I'm so proud of my beautiful children. Yeah.</p>
Christie Lee Charles:	01:33	<p>So where I'm standing today is at Trout Lake. This is within the city of Vancouver and it's such a beautiful place. I used to come here <i>all</i> the time when I was little; go play in the lake, run around, have barbecues—it's such a beautiful park. But it's also a place that our people would gather throughout the year. And I'm so excited that Vines Festival has stepped up and acknowledged and recognized that we are still the caretakers of this beautiful land. We still speak the language, we still speak with the birds, and we still use all these beautiful plant medicines all across the city of Vancouver. Right behind me you'll see a beautiful spindle whorl created by Sk̓wx̓wú7mesh artist Ray Nataro. This spindle whorl is used for spinning wool. [Laughs] This is a contemporary design piece used for public display to show the colours and the shapes and the connections to the land that we still carry. But traditionally this would be a small wooden spindle whorl carved, and it would have a stick in the middle and we would use to spin our wool like this [Christie Lee</p>

Charles touches her wooden earrings]. Yeah. We would use it to spin our wool and then.

- Christie Lee Charles: 02:40 [Edit: Jump Cut] We would gather the wool from the goats, the [Hənq̓əmiñəm̓ word], the mountain sheep, the mountain goats, and then we would take it down to different parts of the land. There's different clays in the land that we would use to bleach the wool and then we would wash it out and then we would take the different dyes from the different plants and roots, and all these different things like stinging nettle and red ochre we would use to dye the wool. And then we would, then we would warp it up and weave it into these beautiful blankets that you can find all across the world. Thank you to our ancestors for keeping that tradition alive. These beautiful blankets are actually the first things you see when you step off of the plane over at YVR to welcome you and acknowledge that we're on the lands of the Hənq̓əmiñəm̓ people. The Musqueam, the Skwxwú7mesh, and the Tsleil-Waututh people.
- Christie Lee Charles: 03:41 Another interesting thing that I'll share with you is another reason why we use red ochre, is to prevent our wood from rotting. Traditionally we would have house post at the front of our longhouse to show who the family is that lives there. And the different paint that we would use on it would not only signify, you know, the colours from the land but it would also help prevent the wood from rotting. So that is why we use that colour.
- Christie Lee Charles: 04:08 [Speaks Hənq̓əmiñəm̓] Thanks everybody from Vines Festival. Have a wonderful event. See you soon.
- Sound Effect: 04:16 [Footsteps On Gravel, Dog Barking]
- Marisa Gold: 04:24 Willows weep in harmonies you can hear with your eyes. They are a family scattered across the grassy sea, singing to each other, to you, and to me. Their soft tears of joy, sorrow, tell of times passing free, flowing, and hanging in the balance Earth Mother provided we.

Marisa Gold:	05:01	Here, peaceful in the green, she plays. Holding space for your serenity and asking in a gentle voice to unfold your own grace. We are connected in the now through her breath and ours. She gives life to creativity within you, all around you. She is the dance and the dancing. Take a step with her, with this beautiful melody, with this harmony that you can see. Through love's gaze, she reminds us that we are whole and completely free to be. To run wild and smile, through the heavy, happy tears that you can hear with your eyes. The harmonies of the willow tree.
Sound Effect:	06:16	[Wind Rushes, People Chatting Inaudibly]
Sound Effect:	06:23	[Dog Barks]
Music:	06:24	[Reggae Music Begins, Drum Beat, Brass Instrumentals, And Shakers]
Zion Fyah:	06:48	[Singing] Why do they call it freedom? Why do they call it freedom? When it's so wise to be free. Why do they take our liberty? Why do they burn our liberty? When it's so cool to be free. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me.
Zion Fyah:	07:38	Why do they call it freedom? Why do they call it freedom? When it's so wise to be free. Why do they take our liberty? Why do they burn our liberty? When it's so cool to be free. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me.
Music:	08:25	[Reggae Music Continues]
Zion Fyah:	08:40	Language is your mind and culture. Don't use it like a culture. Every word sung makes the world go round. Trust the sweet, positive sound.

Music:	09:03	[Reggae Music Continues]
Zion Fyah:	09:28	Alright...
Music:	09:29	[Reggae Music Continues]
Zion Fyah:	09:37	Language is your mind and culture. Never lose it to the vulture. Every word sung makes the world go round. Trust the sweet, positive sound. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me. Yeah I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me. I guess they don't want it, baby. I guess they don't want it, children. I guess they don't want it for you and me.
Music:	10:48	[Organ Music, Fades]
Sound Effect:	10:54	[Dog Barks, Footsteps On Gravel]
Angelica Poversky:	10:58	Hello Vines Festival. My name is Angelica Poversky and I am a spoken word poet. I am a Russian-Jewish-Ukrainian first generation settler on the Musqueam, Tsleil-Waututh, and Sḵwxwú7mesh territory. I am very honoured and privileged to share space here with you all and today I am gonna be exploring a lot of really intimate conversations about healing, specifically surrounding diaspora. This piece is called "Diaspora Mouth" and it is a sonic exploration of healing the generational silences between my queer ancestors, my Jewish ancestors, my Russian and Ukrainian ancestors, and the lineage of sound that it took for me to come here today.
Music:	11:50	[Ambient Music Begins]
Angelica Poversky:	11:51	I know the ocean is vast and vital. A massive heart [Heart Beat Sound] untouched, a small part taken for its resources and its magic. But like all water, the ocean recalls the bath of dissolution. The way waves can turn an ox into sugar or crumble mountains to sand or return

us back to the earth, gasping in the medicine [Gasp Sound] of the mud and the weed. When I bathe the parts of me parading in paralysis too become buried, washed off. I've seen wounded birds try to take flight and become taxidermied.

Sound Effect: 12:32

[Birds Tweeting]

Angelica Poversky: 12:34

Sometimes I forget that I am a thousand percent cellular. Those days I will forgive you still because your hands are not just the physical. Your hands are the hurt that has stunted you. The taxidermy of a gauze you never put on when they tried to clip your wings. You call one of us an angel, the other a pig. [Begin Music: Gentle Instrumental] Leave us always pacified in our animal heaven, frozen in a movement to still rose dancing on cut music, fresh flower wisdom becomes obsolete. Breath suspended at the punch. Afraid to recall the other side, the impacts of distorted [Vocalizations] [Inaudible] my friend breaks his head at the kitchen sink like a wolf eating its own flesh. [Begin Music: Gentle Instrumental]

Sound Effect: 13:21

[Vocalizations And Warped Sounds]

Angelica Poversky: 13:33

I dissolve myself until there is no salts. [Beat Begins] Yeah. I dissolve myself until there is no salts. Yeah. [Inaudible] my spine. Feel the crack of its lines. [Inaudible]. [Sound Effect: Words Warped, Vocalizations].

Sound Effect: 14:10

[Laughter]

Angelica Poversky: 14:12

I define diaspora as the gap when we hug. [Echo of the word "hug"] Heart to heart. Chest to Chest. Seemingly so close and yet 7,000 kilometres between us. Between Donetsk and Vancouver, Ukraine and Canada, [Inaudible] where the sun abandoned us. Jews who have memorized the movement of running since before the first grain of sand was displaced in front of us. When we hug and I'm learning to be still, perhaps there's nothing to run from, but perhaps there's nothing to run to. Transphobia and antisemitism mean this home is sinking. This body's not occupied by someone else's definition. I define my loss as anything but a privilege. To not be seen as myself even when you look [Inaudible].

Angelica Poversky:	15:03	[Words Echoing] [Vocalizations] I define diaspora as the life sentence. The cruelest walls only as protective as they seem to you. Translucence. And no matter how hard I pray in english my mother will only mourn in Russian. [Whispered] Translucence.
Sound Effect:	15:19	[High-Pitched Vocalizations]
Angelica Poversky:	15:25	[Over Vocalizations] What does it mean to forgive between the generations? What must shatter to touch? What is refuge if not a song to buy a gun in? What is america if not the antidote to recognizing our own migrant grief? I've seen how borders have curved themselves into my tongue. Frozen from always moving. [Voice Whispering "Translucence"]. I have seen my ancestors one by one become taxidermied in the flesh, stuck in survival, the ache in the concave chest returning to a home that does not recognize me as one of their own. [Voice Whispering "Translucence"] How hotel carts and bones push up until I'm birthed from a pile of immigrant work that I was never born to lay a finger on [Voice Whispering "Translucence"]. That my name on my birth certificate stands in its english womb on a creasy white page. How much cost have I inherited? How much truth can finally set us free? How much rewriting can retell us who we are? [Voice Whispering "Translucence"]
Sound Effect:	16:21	[Vocalizations]
Angelica Poversky:	16:27	I'm able to speak for all the generations it took for me to redefine myself so I could absolve us. Until there's no salt left in the Pacific. Until the ocean between my home and yours shrinks into a teardrop. Til we wipe our faces with our smiles we fought for with dirty fists and torn kneecaps and broken fingers, glowing hand in hand, an imaginary country growing... Between us.
Sound Effect:	16:56	[Exhaling, Vocalizations Continue]
Sound Effect:	17:00	[Vocalizations]
Music:	17:05	[Music Ends]
Sound Effect:	17:25	[Vocalizations End]

Sound Effect:	17:26	[Wind Rushing, People Chatting]
Paige Smith:	17:35	Hello. My name is Paige Smith and I'm a media artist and experimental filmmaker. Thanks for taking the time to listen to my artwork "Static." I encourage you to listen to "Static" while also observing the greenery surrounding you, leaving space for possible cognitive dissonance from the different stimuli. Maybe this dissonance will feel familiar to you. Maybe it will remind you of the experience of living through a pandemic.
Sound Effect:	17:59	[Static]
Sound Effect:	18:07	[Static Fades]
Broadcaster 1:	18:14	Other things have been happening in the world today. Many other things. And in order to bring you up to date on what has been-- [Static, Making Voice Inaudible] --here is ABC's Peter Jennings. Peter.
Peter Jennings:	18:27	There was other news today. The Middle East conflict heated up with an air fight-- [Music, Interrupting Speaker]
Broadcaster 2:	18:33	[Static] ...San Francisco, here is the morning news with Bob-- [Static, Making Voice Inaudible] --just inside of the border of North Vietnam.
Broadcaster 3:	18:40	...the report adds that the two pilots of the downed planes bailed out and landed safely in home territory. About the only fact on which both sides agree is that Israel... [Static, Making Voice Inaudible]
Broadcast 4:	18:53	...the plane struck yesterday in retaliation for the Communists' act--
Sound Effect:	18:54	[Click, Electronic Noises, Interrupted Frequencies, Footsteps, Tapping, Frequency Change, Static, Tapping, Frequency Change, Static]

Sound Effect:	19:26	[TV Noise]
Broadcaster 5:	19:40	[Static] ...the Iranian air force is [Inaudible]
Sound Effect:	19:43	[Static Stops, Crowd Cheering]
Sound Effect:	19:44	[Wood Block, Twice]
Sound Effect:	19:45	[Person Panting Over the Sound of Muted News Report]
Sound Effect:	19:48	[Static, Cheering]
Sound Effect:	19:51	[Wood Block, Panting]
Sound Effect:	19:52	[Television Program Playing]
Sound Effect:	19:54	[High-Pitched Sound]
Broadcaster 6:	19:54	[Static] ...the cream of the cream. [Person Pants Harder] These young men are the survivors of [Television Program, Making Broadcaster Inaudible] fail to pass. [Inaudible] Minister of Defence and a hero of both the 1966 and the 1967 war...
Sound Effect:	20:13	[Button Being Pushed]
Sound Effect:	20:16	[Static And Panting]
Sound Effect:	20:18	[Static Intensifies Slowly, Drowning Out Panting]
Sound Effect:	20:31	[Static Stops]
Sound Effect:	20:34	[People Chatting, Wind Rushing, Dog Barks]
Mildred Grace German:	20:45	I am Mildred Grace German. Huwag Kang Baboy / Year of the Swine is an ongoing project I have been working on with a [Inaudible] to stop state-sponsored terrorism amid this COVID-19 pandemic. There is an urgent need to compassionately treat COVID-19 and overdoses as human rights and medical issues and not as war-mongering excuses, to increase militarization, rape, capital ventures, violations against our civil rights in

public spaces, digital spaces, and stolen Indigenous lands of Turtle Island and the world.

Sound Effect:	21:30	[Multiple Pigs]
Music:	21:45	[Western Music Begins]
Music:	21:52	[Western Music Begins Again]
Music:	22:07	[Western Music Begins Again]
Music:	22:16	[Western Music Begins Again]
Sound Effect:	22:16	[Overlapping, Multiple Pigs]
Music:	22:28	[Western Music Begins Again]
Music:	22:38	[Western Music Begins Again]
Sound Effect:	22:46	[Pig Noises Stop]
Music:	22:47	[Western Music Begins Again]
Music:	22:59	[Western Music Begins Again At Higher Pitch]
Music:	23:04	[Western Music Begins Again]
Sound Effect:	23:14	[Drumming, Object Falling]
Sound Effect:	23:29	[Bell Ringing Rhythmically]
Sound Effect:	23:32	[Bell Ringing Intensifies, Object Rattling]
Music:	23:44	[Western Music Begins Again]
Sound Effect:	23:45	[Bell Ringing, Object Rattling]
Music:	23:46	[Western Music Begins Again]
Sound Effect:	23:50	[Record Scratching]
Sound Effect:	23:58	[Multiple Pigs, Bell Ringing]

Music:	24:09	[Western Music Begins]
Sound Effect:	24:12	[Pigs And Bells Become Louder]
Sound Effect:	24:34	[Music And Bells Stop; Pig Noises Continue]
Sound Effect:	24:52	[Record Scratching]
Sound Effect:	25:02	[Pig Noises Stop]
Sound Effect:	25:05	[People Chatting, Wind Rushing, Dog Barks]
Music:	25:12	[Music Begins]
Hasnaa Fatehi:	25:16	Salaam. I'm Hasnaa Fatehi from Casablanca, Morocco. Naturalized canadian in late 2018. The piece you are about to listen to is titled "Waiting on canada." Feel free to reach out and let me know your thoughts and feelings, and I appreciate your time listening to this. Thank you.
Hasnaa Fatehi:	25:40	Fulfill the canadian. Second. Line break.
Hasnaa Fatehi:	25:55	Bear and affirm her. Line break.
Hasnaa Fatehi:	26:10	Queen to queen. Line break.
Hasnaa Fatehi:	26:21	And, and—twice—a citizen. Line break.
Hasnaa Fatehi:	26:33	As of. Dot, dot, dot. Line break.
Hasnaa Fatehi:	26:45	Majesty of the laws of will. Majesty of the laws of will. Just once. Line break.
Hasnaa Fatehi:	27:03	Observe. Line break.
Hasnaa Fatehi:	27:14	Her true allegiance and successors. I repeat: her true allegiance and successors. Line break.
Hasnaa Fatehi:	27:35	Or be my heirs. Line break.
Hasnaa Fatehi:	27:49	I swear canada. CA-NA-DA. Twice canada—the word canada. Line break.

Hasnaa Fatehi:	28:02	That I... One more time, that I... And I will. Three dots. Line break.
Hasnaa Fatehi:	28:23	Faithfully. Line break.
Hasnaa Fatehi:	28:28	Between parentheses: Elizabeth. End of dictation.
Hasnaa Fatehi:	28:36	Please send me your copy for correction. Thank you very much.
Sound Effect:	28:40	[People Chatting, Wind Rushing, Dog Barks]
Minah Lee:	28:48	Find a tree you like. Create a gentle relationship to that tree until you find a bit of home there, a feeling of shelter. There's an earwig squatting in your ear. Don't worry, it won't settle. It will find its way home, the earth. [Footsteps. Soft, Instrumental Music Begins] Welcome to Art Action Earwig Home Squat.
Minah Lee:	29:18	On a sunny summer day in Vancouver, I was walking with a friend of mine who was visiting from afar.
Riley Anderson:	29:24	What are they doing?
Minah Lee:	29:26	Who?
Riley Anderson:	29:27	Over there at the park.
Minah Lee:	29:29	Ah. That's a tent city. They don't have houses to live in, so they live there.
Riley Anderson:	29:36	Nobody does anything about it?
Minah Lee:	29:38	To... many people... It's an invisible city because they don't want to see it. Some people say something about it. Their feelings vary depending on who they are and how do you see it. Others try to help, but they know their efforts become bandage solutions under colonial policies that stigmatize the tent city residents.
Riley Anderson:	30:13	There are so many...
Sound Effect:	30:14	[Footsteps]

Minah Lee:	30:15	Yes. It is actually fortunate that at least the houseless folks are not further displaced. They have this community. They often get threatened to be removed from the sight of the city.
Riley Anderson:	30:30	Do they want to see the city? Do we?
Sound Effect:	30:36	[Long, Low Note Held]
Music:	01:44	[New Music Begins]
Sound Effect:	30:42	[Footsteps]
Minah Lee:	30:51	It's autumn and I am still wearing summer shoes. I didn't notice until now and my shoes have got holes in the soles. The water on the cement seeps in and soaks my socks. My feet are getting heavier and the sharp coldness quickly penetrates my feet and travels up my body. I don't want to walk anymore. I stop. The rain hits hard on the tarps, covering the tent city across the [inaudible]. I close my eyes, thinking "I wish to be home." When I open my eyes, I just need one bus ride to get to my place but... I feel miles away from home. What should I do?
Riley Anderson:	31:49	Just squat. There's no one around. Only us and the earth. [Xylophone Jingle]
Minah Lee:	31:54	What if a bug bites me while I [Xylophone Jingle] pee?
Riley Anderson:	31:58	You're big enough to flood it away. [Xylophone Jingle].
Minah Lee:	32:02	Okay. Would you watch [Xylophone Jingle] if anyone comes around? Don't look at me.
Riley Anderson:	32:07	Trust me.
Sound Effect:	32:09	[Sound of Person Urinating].
Minah Lee:	32:10	Aahhhh... [Xylophone Jingle]
Riley Anderson:	32:16	Feels good?
Minah Lee:	32:17	Yes. [Xylophone Jingle] It feels good that it's out of me forever.
Riley Anderson:	32:22	Maybe not forever.

Minah Lee:	32:23	How so? [Xylophone Jingle]
Riley Anderson:	32:27	The water [Xylophone Jingle] in your urine will join a bigger stream of water that collects [Xylophone Jingle] and evaporates; becomes a cloud [Xylophone Jingle] that sprinkles rain drops that join the river [Xylophone Jingle] that becomes your drinking water.
Minah Lee:	32:39	That sounds [Xylophone Jingle] like a big stretch. You probably think I can go back into my mama's belly. [Xylophone Jingle]
Riley Anderson:	32:47	I think you can.
Minah Lee:	32:49	How? [Xylophone Jingle]
Riley Anderson:	32:51	Try a lullaby. [Xylophone Jingle] Think about a lullaby that you used to hear as baby.
Minah Lee:	32:56	Lullaby... [Xylophone Jingle]
Riley Anderson:	32:58	If you have trouble remembering, I can sing you mine. [Drum]
Music:	33:03	[Overlapping: Both Singing Lullabies Accompanied By Xylophone; "Rock-A-Bye Baby" in english and One in Another Language.]
Music:	33:06	[Ambient Music Begins]
Minah Lee:	33:22	[Continues Singing in Another Language]
Riley Anderson:	33:27	I quietly lie down to bring my ear to the ground.
Minah Lee:	33:28	[Sings Lullaby in Another Language]
Riley Anderson:	33:34	That gave birth to both my Mom and I.
Minah Lee:	33:35	[Sings Lullaby in Another Language].
Riley Anderson:	33:41	Since when have we stopped hearing the lullaby that the soil is singing to us?
Minah Lee:	33:46	[Sings Lullaby in Another Language]
Riley Anderson:	33:49	May I sing you the lullaby that you used to sing to me?
Minah Lee:	33:55	[Sings Lullaby in Another Language].

Minah Lee:	34:08	Are you safe? I hope you are. Home.
Sound Effect:	34:15	[People Chatting, Wind Rushing, Dog Barks]