

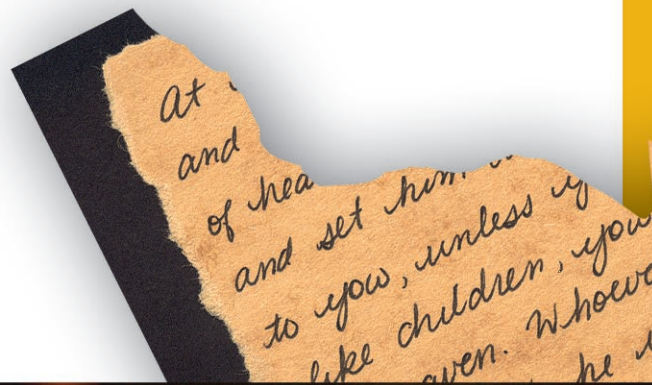
interactive Work**SHOP***seminar*

Certain individuals have
contributed to make us great.
We should contribute our quota
positively to develop our youth
for a better tomorrow.



CREATIVE FOUNDATION

Developing better youth for a better tomorrow



e-mail: cfiw@canada.com tel: 942-7245

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program

4th Interactive Workshop
 @ Red River College
 White lecture theatre
 Thursday, 30th October, 2003

8:00am - 8:30am Arrival of Creative Foundation staff and volunteers
 8:30am - 8:45am Hall arrangement and sound check
 8:45am - 8:50am Arrival of Guests presenters and participants
 8:55am - 9:00am Arrival of Schools
 9:00am - 9:10am Registration
 9:10am - 9:14am Introduction of Interactive Workshop 2003 by Beatrice Watson
 9:14am - 9:19am Introduction of Mentors and Guest presenters by Yisa Akinbolaji
 9:20am - 9:30am Mentor Larry Partap presents keynote address
 9:35am - 9:45am Short break
 9:45am - 9:48am Beatrice welcomes Dr. Marcia Anderson on stage
 9:50am - 10:20am Dr. Marcia presents with photo, slides and songs
 10:20am - 10:25am Short break
 10:30am - 10:50am Ariya Afrika 1st performance/presentation
 10:55am - 11:00am Break session
 11:05am - 11:58am •Visual Workshop by 'Segun Olude (presenter may provide break session) (WLT)
 11:05am - 11:58am •Storytelling Workshop by Mary Louise Chown (ditto - ditto) (OLT)
 12:00 - 1:00pm Lunch break
 1:05pm - 01:39p •Visual Workshop by 'Segun Olude (presenter may provide break session) (WLT)
 01:05pm - 01:39p •Storytelling Workshop by Mary Louise Chown (ditto - ditto) (OLT)
 01:40pm - 01:45pm Short break
 01:46pm - 02:00pm Gift presentation by Mentor Barbara Dixon (gift donated by Artists Emporium)
 02:01pm - 02:30pm Ariya Afrika Workshop/performance
 (WLT): White lecture theatre
 (OLT): Orange lecture theatre

interactive Work**SHOP***seminar*

Certain individuals have
contributed to make us great.
So, let us contribute our quota
positively to develop our youth
for a better tomorrow.

From Left: Peter Von Kampen, Luther Pokrant, Leo Mol,
Jim Ogunnoiki, 'Segun Olude and Beatrice Watson



We gratefully acknowledge all our guests of honor and participants whose names are not listed

Presenters 2003

Dr. Marcia Anderson
Mary Louise Chown
Bola Olorundare
'Segun Olude

Presenters 2002

Karim Dharamsi, Ph.D
Kay Stone, Ph.D
'Segun Olude
Bola Olorundare

Presenters 2000/2001

Pat B. Burns
Bola Olorundare
'Segun Olude

Presenters 1999

Samuel Afolayan, Ph.D
Madeline Coopsammy
Kharim Dharamsi
Mitzi Ezzat
Rosie Hernandez
Frank Reimer

2003 Keynote Address

Larry Partap

CF Mentors

Rachel Alao
Barbara Dixon
Larry Partap
Bruce Waldie

Creative Foundation Executive Board

Yisa Akinbolaji - President
Adeyiza Momoh - Member
Ify Umeike Ojo - Member
Bola Olorundare - Secretary
Sunday Akin Olukoju - Member
Beatrice Watson - Vice President

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acknowledgement

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the following for their valued
support and encouragements.

Janeen Balenovic
Grant Blair
Marie Delorme
Peter Von Kampen
John & Carol Mills
Andrew Wilhelm-Boyles
Luther Pokrant
Caroline Pyevich
Nelson Reis

sponsors



ARTISTS EMPORIUM



Embrace the spirit • Vivez l'esprit

FOREWARD

by Creative Foundation Mentor, Barbara Dixon

Creativity has been defined as everything from innovation to problem solving. In the world of business, the quality of new products and services is dependent on the creative performance of employees. Thus for business, creativity can translate into profits. Additionally, there is strong evidence that creativity helps develop the attitudes, characteristics and skills required to participate and contribute to society.

Today's youth have grown up surrounded by creative products such as PlayStations and DVDs. How have these products shaped their creative processes? They have been strongly influenced by technology where surfing the net has practically replaced going to the library and text messaging is as common as a telephone call. How has computerization and technology influenced the development of young peoples' social skills? Surveys of business leaders confirm that young people hired lack

two key skill areas, namely interpersonal skills and innovation and creative problem solving skills. Both of these key factors influence business productivity and profitability.

The *Creative Foundation* fosters these two skill areas and provides new attitudes and techniques for youth to foster creativity and personal success.

Undoubtedly, creativity helps develop the attitudes, characteristics and skills required to participate and contribute to society.

The Creative Arts Workshop provides a unique setting for young people to come together to share their talents, use their imagination, and try new activities. By becoming involved in the creative process, our youth will gain powerful tools for understanding human experience. The *Creative Foundation* will stimulate their natural creativity and assist them on their path to becoming mature, responsible, and productive adults able to meet the needs of a complex, diverse and competitive society.



Barbara Dixon

Message from the President, Creative Foundation Inc

- It was imagination that made people feel that they can walk to the moon and they eventually did.

There is a measure of truth that people's experience could on a large scale establish the kind of contributions they make to the society, contributions that have the capacity to be either positive or negative. The type of influence we share is so very important.

What we effect in our immediate society today can also affect our larger world in the future. With the contribution of *Creative Foundation* and the positive responses of great people we can build better youth for a better tomorrow.

Anyone would agree that all the subjects we learned when we were young have influenced us to manage our life better. With the Creative Foundation's annual events, we are able to bring "hard to get" professionals to spend a bit of their valued time to coordinate workshops and motivate our youth, encouraging them to become better citizens of our world. It is interesting that the youth are responding very positively. The professionals we invite reinforce the teachers' school instructions, in a manner similar to that of the teachers who reinforce the good instructions of the

children's parents, which most children would sometimes otherwise ignore.

The *Creative Foundation* encourages everyone who is successful as a result of the good influences they have received to give a little support. We ask that they help to build creative appreciation in the youth and empower them to manifest their greatness. We know that in a few years from now, the youth that are today receiving will be giving from what we have sowed.

Last year, we invited accomplished Sculptor, Leo Mol and other great presenters and they were generous to share their life struggles that have now got them to stardom. Consequently, a number of youth and adults in attendance went back home empowered for a larger vision.

The seed is growing! I am excited again that this year, we have great presenters who will be nurturing the seed of creativity in our young people.



Yisa Akinbolaji

Introduction

by Creative Foundation Vice President, Beatrice Watson

The Fourth Annual Interactive Creative Seminar /Workshop promises to be a watershed event for the Foundation as we move into a more hands-on approach to creative expressions.

This year our event has been generously provided with three breakout lecture rooms by the Red River College. The Campus Diversity Program Committee of the College was the first major sponsor of our event in Canada in 1999. At *Red River College*, there is easy access to the Cafeteria for students to have their lunch. The college is also an excellent environment for promoting learning.

We are holding three workshop in dance, storytelling and visual art. All students will have opportunity to participate in all workshops in rotational order. Each workshop will have a maximum of 25 students. Accomplished professionals will facilitate these workshops and students can expect to benefit from the vast knowledge of their instructors and add new insights to their repertoire.

Last year's seminar at which 250 students participated was a stunning success with teachers and students rating the quality very high indeed. Last year, Guest of honor, Mentor Bruce Waldie, presented inspiring speech. We were also able to snag a Canadian icon, the venerable Sculptor, Dr. Leo Mol to speak to the students. He was kind enough to speak to some on a one-to-one basis. Karim Dharamsi Ph.D, a Philosophy Professor was invited again last year to tease the creative nerves of the students with his Socratic discourse, which was fun and illuminating at the same time. Kay Stone Ph.D, a retired English Professor and Storyteller, shared one of her stories with students and teachers. She answered questions about the process of writing stories and the traditions behind storytelling. This ancient craft which was once used as a practical tool to transmit the culture of a people from one generation to the next is today an art form that can be studied and crafted to perfection.



Beatrice Watson

Last year, Bola conducted a workshop that taught participants the rudiments of African dance and music. Student got the opportunity to practice and interact with the Ariya Dancers. ‘Segun Olude, a graphic designer who among his accomplishments designed one of Canadian Stamps had an interactive slide presentation, deconstructing



Karim Dharamsi, Ph.D teasing the creative nerves of the students with his Socratic discourse

designs as he went along. The students went home with Passion as a one word slogan. At this year's, Bola Olorundare, our African folk-dancer and ‘Segun Olude, artist/graphic designer, are back again by popular demand to conduct workshops in their respective areas. Mary Louise Chown will conduct the



Creative Foundation Inc; Mentor, Bruce Waldie

“tell folktales” workshop.

We are excited and enthusiastic about this year and look forward to a stimulating day with the students.



Bola conducting a workshop that taught participants the rudiments of African dance and music. Student interact with the Ariya Afrika Dancers.

When, Why and How ?

by Storyteller, Mary Louise Chown

When did you decide to become a storyteller?
How do you choose a story to tell?
Do you memorize your story?

These are the three most frequent questions I am asked when I say that I am a storyteller. I have decided to answer these questions in an informal way, so that it may seem to you, the reader, as if we are having a conversation.

“When did you decide to become a storyteller?”

I could start by saying that I don't think I ever set out to be a storyteller. I always wanted to be something different, like an explorer or an artist. I was always shy, and I didn't have a good way with words, so the fact that I say I am a storyteller now, is because people

have told me that I am. I am recognized as a storyteller. This is different from deciding one day that,

‘I'm going to be a gardener, I'm going to be a nurse’. In many ways, a big part of my art is recognition... not necessarily pats on the back, but just people referring to you, or expecting that that's what you are going to do. It is people who decide if you are a storyteller.

In my family, there were a lot of stories. I was ten years old when my Nana and

My mother and grandparents loved to talk... I couldn't get a word in edgewise. I used to joke about earning my Bachelor of Arts before I could hold a conversation with her.

about earning my Bachelor of Arts before I could hold a conversation with her. My mom chuckled at



Mary Louise Chown

that, but that's how well spoken she was. And then, they would get to reminiscing about things, and it would just be so interesting, because it was either before my grandparents immigrated, or about my mom and uncles being born and growing up in Toronto, or what Toronto used to be like. I didn't think I had anything to contribute.

So, I just listened. And when people would tell jokes, I wouldn't ever try to tell a joke. You had to have the pauses, you had to have everyone's attention, get the punch line, and to me they were rather anxious things to try to do. I wouldn't have said it was an ambition of mine to be a storyteller. Not at all.

Of all the arts, I have found that storytelling has the most elasticity... flexibility... because you can take a story and make it fit. I tell a story about my grandparents and the outhouse in Toronto, and how the Easter chicken fell down into the outhouse. And I've told it in schools and later I told it at an elder hostel.

Well, when I told it at the elder hostel, it was to get them telling stories. I started off by talking about my grandparents' immigration to Toronto. I set it in the framework of them coming to this new world and thinking, "I can do anything, I can even build an outhouse".

Well, none of that would have made much sense to a grade school class. But the centre of the story was still the same, the chicken fell in the outhouse, and my grandfather got it out, washed it off, and had it for Easter Dinner! The older group of people really appreciated the fact that there was that whole kinship line going way back. Whereas, the school students just liked this idea of the chicken covered in shit. So a storyteller can take a story, and by the way they start or end it, the little connections they make, they can connect it to what's happening for their audience. It's very flexible.

For me, in telling a story, there are four things going on at once. There's the present one, when I am slowly

When, Why and How ?

by Mary Louise Chown continue

moving through the landscape of the story. There's my sense of what I've already told... of whether or not I have forgotten something... or

For me, in telling a story, there are four things going on at once. There's the present one, when I am slowly moving through the landscape of the story. There's my sense of what I've already told...

strange thing, and I discovered it by accident, like one of those moments of clarity, and I realized that I had been doing that all along. Juggling all those things. Some of it comes by eyesight, some of it memory, some of it hearing. I feel very much alive.

have I made myself clear... existing at the same time. There's my sensing of the energy of the audience, and my fourth thing is the landscape ahead. Its like reading a phrase or so ahead and thinking, "oh, I better say more about the river when we come to it", but I'm telling about the point when the character's still in the forest. Its a really

Absolutely alive. I have to stay focused or it would all just dissolve. It's quite an intriguing kind of feeling.

"How do you choose a story to tell?"

Who decides whether my story is the right choice, the teller or the listener?

And does this really matter in the grand scheme of things?

While we may choose stories to tell based on our own values, I would like to suggest that what we hear in the story may not be what our listeners hear. I don't think any of us can tell always what a listener will hear. I do think we should know what is important to us in our stories - and that includes the values, or what the story means or says to us.

Here I offer a few thoughts drawn from some of my own experiences. Sometimes I think that I am too accommodating when I am telling stories, too willing to "fit in" to the demands of any situation. Over the years I have often watched other storytellers get up and tell the story they had planned, whether or not it was suitable for the occasion in its subject

When, Why and How ? *by Mary Louise Chown continued on page 12*

matter or length, whereas I approach the same situation with these thoughts, “Maybe this story will be fine, or maybe such and such a story will be better. I’ll decide when I get there. The place and the audience will guide me.”

This method of mine is not without its particular perils. There is the drama of not knowing until the last moment what will happen. There is also the missed opportunity to tell a story because I have decided that the time isn’t right. Will I ever get a chance to tell that story?

There are many occasions when we cannot tell what a listener is receiving from our stories. Even when we think we understand or that we have chosen the best of our stories at that time, we may not. When I was on tour in Alberta 2 years ago, I chose to tell a version of the Magic Fish at an evening performance for parents and school age children at the Cold Lake Airbase in

Northern Alberta. I chose it because I could ask the children and their parents to call out what they would want from the magic fish and this usually makes the story a lot of fun. The version I tell ends with the fish taking everything away at the end, leaving the couple with nothing of any material value, but with the gift of contentment. A young father came up to me after and thanked me for the story of the magic fish. To my surprise, he told me that it had been a very helpful tale for him at this point in his life because he had been struggling with an important career choice in the military and was reminded of what is important for him when I told the story.

What if I know nothing about my potential audience? This is often the case for storytellers today. We are asked to come to this or that group and tell a story, and we have never met any of those people before.

I realized that I had been doing that all along. Juggling all those things. Some of it comes by eyesight, some of it memory, some of it hearing. I feel very much alive. Absolutely alive. I have to stay focused or it would all just dissolve. It's quite an intriguing kind of feeling

When, Why and How ?

by Mary Louise Chown continue

Here is where I rely on several things:

- Getting as much information over the phone, asking specific questions about who will be there: ages, reasons for the storytelling session Ideas will often pop into my head during these phone conversations and I write them down as we talk.
- Imagining which favourite stories from my repertoire could possibly fit the information I have been given.
- Reminding myself as I prepare that I am only going to tell stories that I love. Because I will never tell a story simply because it fits the requirements....I have to love that story in the first place.
- Using my powers of intuition. As I am sitting waiting to get up and begin my story, I am looking around, listening, and letting my mind suggest a course of action to me. This can often be a decision to go with my plan to tell a particular story, but to change what I say when I introduce it. I shy away from making pointed comments to direct the listeners, such as, "this story means.... to me". I may say, as I did at a recent

performance at a concert for young composers "Do you ever wonder where your ideas come from? I want to tell you a story about this" In this way, I can consciously connect my choice of story to something that I have noticed, or heard from the listeners. This grounds the story for me and also allows me to give the gift of immediacy or relevance to the listeners.

When I give the gift of a story, my story is given without any obligation on the part of the listener - they may choose to do what they wish with it.

"Do you memorize your story?"

In my storytelling travels, and here at home, I am often asked, "How do you know what to say next. Do you memorize your story?" I welcome these questions because it allows us to get into a discussion about storytelling. For many people, even beginning storytellers, the way of going about learning a story and deciding to tell it can be mysterious.

At first glance, someone new to the art may assume

that memorizing the words of the story is sufficient. Words are important to the story. But I feel that they come second to the real work of learning the story. That work involves finding the connection you as a storyteller make with the story you have chosen to tell. A way which seems at first difficult but is well worth the effort, is to read the story and then, putting aside the text, tell what happens in that story to someone else, not worrying about the words. Instead, tell what happens as you picture it in your mind.

Something very interesting happened when I took a group of my storytelling students to a local elementary school last spring. It made me think again of the ways in which we learn our stories. There were many interruptions to the story telling: the school bell rang, there were announcements over the school PA system, and a child in the audience called out a question. When our group met later in the week and talked about our experiences at the school, one of my storytelling students referred to my comment about setting aside the words after we had read them,

and concentrating on making mental images of the movement of the story of the scenes of the story.

She said, "If you learned the words and not the movement of the story, then if you were interrupted to it would be hard to recover the place of the story where you were at. It would be easier to recover the images."

And then I thought later that, "Well it would be easier to recover the images because we've never really lost them." If we feel we have lost them it only takes a second to replay the film that's in our mind back to the point where we are.

When I tell story, my inner eye is viewing the landscape of the story the way that I see it. My outer eye is looking at my listeners, watching for their reactions checking this see if they are with me in this story that I want to tell them so much. But my inner eye is viewing the images of the story and I'm really describing them. I've seen where the story has gone, what has gone before, what is happening and what the landscape of the story looks like further along in the story.

Describing this process, it may seem too complicated and subtle for anybody to learn. Once we have examined the story that we want to tell and thought about what is happening now, with what is happening next, what happened before that.... then that is stored in our mind in some fashion that can be recalled in mere seconds.

The most important similarity between storytelling and other live arts arises in their performance. Stories are re-created with each telling, not just memorized. Each performance regardless of the size of the audience is a demonstration that the story has its own life. When I tell a folktale or sing a ballad, the landscape of the story is in my mind: I know where I've been, where I am now, and I can look ahead to see what's coming next, all at the same time. I also see the faces of the listeners and make decisions to pause, slow down or hurry over certain parts.

To be really effective, stories are not memorized: they are re-created each time they are sung or told, in whatever community, in whatever century.

about **Mary Louise Chown**

Mary Louise Chown is a story teller and visual artist with experience in public and classroom workshops. Mary is a trained teacher. She loves to tell stories to people of all ages. She was the first Storyteller-in-Residence at the Winnipeg Public Library. Mary has performed at the Winnipeg Fringe Festival, Winnipeg Art Gallery and Royal Winnipeg Ballet. She has also been featured in CBC radio and storytelling festivals across major cities in Canada.

Mary does installation art and she has participated in several juried shows in Winnipeg, Ottawa and Barcelona in Spain. Contact: chown@ilos.net

Creative Foundation's *past events*



▲ Yisa Akinbolaji welcoming participants to the seminar



▲ Students responding to 'Segun Olude's power-point presentation during the visual art workshop at the Winnipeg Convention Centre in 2002.

◀ Pat Burns presenting theatre workshop at the interactive workshop in 2000

Creative Foundation's

past events

in collage



Larry Partap
presenting keynote
address to open
Interactive Seminar/
Workshop in 1999



▲ Students
enjoying
Interactive
Workshop at
the Red River
College in 1999.



Bola Olorundare co-ordinating dance workshop with students.



Kay Stone, PhD, presenting storytelling workshop
at the Winnipeg Convention Centre in 2002.



Yisa Akinbolaji acknowledging Leo Mol (Guest of Honour) for his artistic contributions.



▲ **From left: Yisa Akinbolaji, Leo Mol and Mrs. Paula Leighton, a school art teacher.**



Workshop in progress at the Winnipeg Convention Centre in 2002.

SMALL STEPS - HOW THE FUTURE WILL CHANGE BECAUSE OF YOU

'by Segun Olude, MGDC

Aoccdrnig to a rscheearch at an Elingsh uinervtisy, it deosn't mttaer in waht oredr the ltteers in a wrod are, the olny iprmoetnt tihng is taht frist and lsat ltteer is at the rghit pclae. The rset can be a toatl mses and you can sitll raed it wouthit porbelm. Tihs is bcuseae we do not raed ervey lteter by it slef but the wrod as a wlohe.

Just testing to see if you are with me... :-)

2020 Vision

In 2020, there will be no computers, no television and no cell phones. The world will be linked together by a series of GPS and Satellite-based communications systems. You will be able to access anyone instantly, anywhere. You will be able to watch any television program of your choice, regardless of where you are or where the show was produced. Cops would be able to track fugitives anywhere, and there will be an international police force, with more powers through the use of technology. Microsoft and other multi-national corporations would even have their own police forces.

Schools will have fewer teachers still, and classes will

be monitored by officials offsite. Class lectures will be delivered to schools from a central office, and students will sit in front of monitors and screens to receive lectures. Nobody will have to go to school if they didn't want

to. Term papers and essays will definitely be emailed to markers "somewhere". The lecturers would only lecture, and the markers will mark. Everyone would have a specialized function, but they will be doing a lot of it. It will not matter whether you live in Manitoba or British Columbia, most class lectures will come from one central education office. Students with impairment will receive special equipment tailored to their specific needs, and would not have to go to school.

2020 would bring advancements not thought of before. Automobiles will finally run on hydrogen and other combinations of harmless-emission fuels, or

SMALL STEPS - HOW THE FUTURE WILL CHANGE BECAUSE OF YOU

by Segun Olude, MGDC continued on page 20

zero-emission energy sources. There will be no more road signs. Radio towers will transmit road sign data to cars. You will be able to drive through fog, heavy rain or snow without any hindrance. Speed limits would be higher because of new safety features in cars - like collision restriction, and passenger

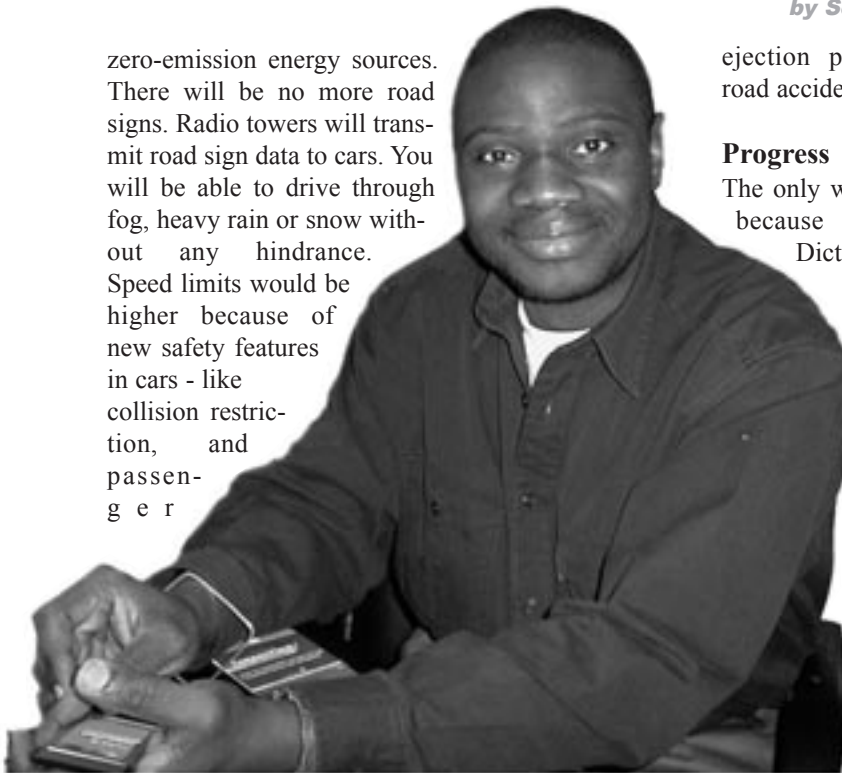
ejection pods. Nobody will have to die in a road accident.

Progress

The only way all of these would happen in 2020 is because of progress. The American Heritage Dictionary defines progress as follows:

1. Movement, as toward a goal; advance.
2. Development or growth: pupils who show progress.
3. Steady improvement, as of a society or civilization: a believer in human progress.
4. A ceremonial journey made by a sovereign through his or her realm.

Let us stick with the third definition, and train our focus on the continuity of human endeavours. Cell phones would not exist today if there were no tele-



SMALL STEPS - HOW THE FUTURE WILL CHANGE BECAUSE OF YOU

by Segun Olude, MGDC continued

phones. If the Wright Brothers had not worked so hard, the stealth bombers used by the U.S. Military would not exist, if there were no aeroplanes. The formula one cars we love to watch on the sports Channels would not exist, if not for the invention of the internal combustion engine.

The Bullet trains used in France and Japan would not be in service today, if there had not been experiments with various steam engines. How about computers, digital watches, the Internet, personal digital assistants, shavers, software, microwave ovens, refrigerators, and blenders-they all started from somewhere.

What we see today is a culmination of years of research, development and improvements. Progress is not at a stand-still. Everything is dynamic. It takes individuals, teams and organizations much effort, to continue improving and inventing new ways to do things. Take for instance, the personal computer. The Univac was developed in 1950 as the first mass produced computer, but it was huge...really, really large. Over the years, with various improvements and new microchip designs, almost every North American home now has at least one



Students responding to 'Segun Olude's powerpoint presentation at the Winnipeg Convention Centre in 2002. Over 250 people attended the event.

computer. I saw one of the first pocket calculators in 1973 with my dad. When it was turned on, it took several seconds for the display to turn on! Today, you can get a calculator the size of a credit card, that runs on solar energy.

I would never forget the excitement around our house, when Neil Armstrong took that first step on the moon in 1969. I would always remember what he said that day, "one small step for man, a giant leap for humanity." If



we all take those small steps, humanity would always make huge leaps of progress.

Aspirations

For humanity to continue to make progress, each one of us must do our part. It takes vision and creativity to come up with new inventions, but nobody is precluded from contributing to progress. You don't have to be

Einstein before you can make meaningful contribution to progress. It takes small steps. We can build on the foundation laid by others before us, and others coming behind will build on our achievements. The cycle continues to the end of time. So, in 2020, all the predictions that I have just made can only happen if you are prepared to risk ridicule and use your creativity. If we all continue to take small steps, we will continue to see changes in every area of life. Some of you here today are meant to become doctors. Some may even invent new ways to heal. Some of you here will become artist, and teach us new ways to look at the world, like Picasso. The next mode of trans-

portation could be invented by one of you - gravity defying vehicles, frictionless motors, levitation crafts, etc. Where do you want to take us? Realise that your small contribution today, may represent a major step for the next person who will build on your idea tomorrow. Don't deny the world of your idea or talent. Use it.

Conviction

In 1839, the first bicycle was built by Kirkpatrick Macmillan, a Scottish blacksmith. It was called the velocipede. The bicycle is still here today, but with many new technological enhancements, like shock absorbers, 24-gear systems, rear-view mirror, cushioned seats, composite frames and self-inflating tyres.

In 1829, the Governor of New York State wrote to the President of the United States, that the "enormous travel speed of 25 MPH" made the train impractical and unsafe! We go faster than that today.

In 1926, it was considered foolish to try and send rockets to the moon. Today, we have not only landed on the moon, but we, humans, continue to send shuttles and



SMALL STEPS - HOW THE FUTURE WILL CHANGE BECAUSE OF YOU

by Segun Olude, MGDC

probes around the universe. The reason I bring this up is because the visionaries are sometimes laughed at and discouraged by others who have no vision or dreams. If we let go of our dreams and aspirations, we will deny ourselves the pleasure of discoveries, and rob the world of new ideas. Visionaries don't take things for granted. They ask questions, carry out research, do tests, and try to find solutions. Are you a visionary? Do you have ideas you just can't wait to try out? Right now, today, is the day to take that first small step towards your goal.

The next mode of transportation could be invented by one of you - gravity defying vehicles, frictionless motors, levitation crafts, etc. Where do you want to take us? Realise that your small contribution today, may represent a major step for the next person who will build on your idea tomorrow. Don't deny the world of your idea or talent. Use it.



about

'Segun Olude

'Segun Olude is a graphic designer and communications strategy consultant who lives and works in Winnipeg, Manitoba. He is a professional member of Graphic Design Canada, a national association for graphic design practitioners. He is married with three children. His hobbies include reading, drawing, design. He considers himself blessed to be making a living from his passion, design. He can be reached at segun.olude@indigoinkstudios.com

Creativity Opens Doors

by Ify Umeike Ojo



◀ **Mrs. Ify Umeike Ojo's works have been exhibited in several galleries in the United States of America. She is a Graphic Artist/Web designer and a board member of the Creative Foundation Inc.**

My heart was thumping loudly as I slipped a pile of documentation through the slot of a cubicle at the British Embassy, Lagos.

Lying on top of that pile was the “Lagos Easy Access”. A book which cover I designed. The “Lagos Easy Access” immediately became a hit within the “international community” resident in Lagos when it hit the stalls. It was a very detailed guide with information from medical care resources in Lagos to shopping.

I had every reason to be anxious. It was common knowledge in Nigeria that it was easier to shove a camel through the eye of a needle than to obtain a visiting visa or any visa for that matter to the UK, especially if you are

young and unattached. Embassy officials claimed that such persons were more likely to travel to the UK and stay indefinitely – long after their visas may have expired. I felt my chances were zero to none but what the heck, I'll die trying.

The visa officer stared at the book puzzled; then he looked at me as if to say, so what's this about? Just as I was about to stammer an explanation, I noticed a glint of recognition in his eyes as rested on the book again.

That was all the encouragement I needed. “I'm the artist that designed the cover of this book”, I said. You are the artist that designed the book cover of the “Lagos Easy Access”? I heard him ask. I happily nodded my head in response. With that said, he quickly rose to his feet, grabbed my hands across the slot and gave me a handshake. “Oh it's a privileged to meet you” his voice boomed with pleasure. “You did a beautiful job, well done. I'll grant you a multiple visa to the UK, have a wonderful trip”.

Hmm, to think I took that book along as an after thought.

A Mighty Purpose

by Dr. Marcia Anderson

This is the true joy of life: the being used up for a purpose recognized by yourself as a mighty one; being a force of nature instead of a feverish, selfish little clot of ailments and grievances, complaining that the world will not devote itself to making you happy.” (George Bernard Shaw)

This quote sums up what I hope to communicate to the audience

of youth at this meeting of the *Creative Foundation*, that joy comes from purpose.

There are three things that each person must do to accomplish their purpose. The first

thing is to discover your passion. You have to expose yourself to many different things, and the one you

can't get enough of, that might be boring to someone else but when they listen to you talk about it they can't help but be interested because of the passion you speak with, that's the one you need to pursue. It's the thing that you will sacrifice yourself for:

your sleep, your time, your energy. It will mean more to you than the birth-

day parties, thanksgiving dinners, and occasional weddings you'll have to miss for it. It's the thing you still see yourself doing thirty years from now, and in fact won-

der if you will ever stop doing it. I decided when I was a child that I wanted to be a doctor, but it was only in

My passion is reflected in the photos I've taken, my potential realized in the steps I've taken, and hopefully these will one day bear the fruit of achievement. Either way I have joy every day, knowing that I am working towards a mighty purpose, and my desire is for each youth to experience this same joy in their own lives.

Photo by Yisa Akinkboji



Dr. Marcia Anderson

A Mighty Purpose

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the past few years that I've discovered my true passion: to see more justice and equity in the distribution of health care, specifically in regards to Aboriginal peoples in Canada and poverty stricken indigenous people worldwide.



Photo by Dr. Marcia Anderson

The second thing is to recognize your own potential. I grew up in the North End of Winnipeg and my parents couldn't afford to pay for post-secondary education, so there were people in my life who thought I should set a more realistic goal. I considered that out of the question. There was nothing more important to me than becoming a doctor, and so as much

as I remember the people who told me I couldn't do it, they aren't the people that I listened to.

Now as an adult, I think it's absolutely vital to encourage our youth to strive for their goals, to encourage them, to help them recognize their potential, and not to hinder them. One of my favorite quotes as a teenager, that I still live by, was by P.T. Barnum, "If I shoot for the sun, I may hit a star."

**"If I shoot for the sun,
I may hit a star"
P.T. Barnum.**

The third thing is to achieve your potential. Obviously this isn't a one-step process, it's a life-long journey. This is the act of "being used up" for your purpose. It comes from the internal drive and determination that can only be fueled by passion, and can only be done once you've taken the first two steps.

Photo by Dr. Marcia Anderson



A Mighty Purpose *by Dr. Marcia Anderson*



Photo by Dr. Marcia Anderson

For some people the passion is the art, i.e. to paint or to dance or whatever form of creativity they choose to express. In my life I choose to use art to document my journey as I

strive to see more equity in healthcare. Since I started medical school in 1998 I've had the opportunity to work in Inuit villages, on a Northern Manitoba reserve, and in a mission hospital in rural Zambia. These were the experiences that helped me to identify my passion. In each setting I took many pictures of the people, the hospitals, the land. It helps me when I look at them to remember what I felt in that moment, and why I continue to pour myself into my work. More importantly, it helps others to understand me and where my passion comes from.

Some people will look at a picture and think it's a nice landscape, or a cute kid, or a primitive hospital, but some will sit and listen to the story behind the picture. They learn how the sun is the only light because there's no electricity, or the child was in the hospital because of malnutrition or malaria. They are able to see the world from my perspective: the helplessness of looking out at a waiting room filled with hundreds of people, or the peace of watching a sun-

Photo by Dr. Marcia Anderson



A Mighty Purpose

by Dr. Marcia Anderson



Photo by Dr. Marcia Anderson



set from a canoe. In looking at my pictures they are able to experience my journey, to partake of my joy.

My favorite part of the G.B.Shaw quote is the beginning, "This is the true joy of life." To me this means that the joy is in the present, in working for your pur-

pose and not in the achievement of some distant, far off goal. My passion is reflected in the photos I've taken, my potential realized in the steps I've taken, and hopefully these will one day bear the fruit of achievement. Either way I have joy every day, knowing that I am working towards a mighty purpose, and my desire is for each youth present to experience this same joy in their own lives.

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Dr. Marcia Anderson

Dr. Marcia Anderson was born and raised in Winnipeg, Manitoba. She graduated from the University of Winnipeg in 1998 with a Bachelor of Science degree. After that she studied medicine at the University of Manitoba, graduating in 2002. At graduation she won the J.A. Hildes award for citizenship and dedication to servicing disadvantaged populations.

She is currently in her second year of residency in the field of internal medicine. She hopes to pursue a Masters of Public Health degree, and in the future combine both fields while focusing on Aboriginal health in Canada and International Health issues.

Photo by Dr. Marcia Anderson



Sunday Akin Olukaju

Together we can build our youth

by Sunday Akin Olukaju

Respect, esteem, reverence. These words speak about values, and about words that dwell on honor. These are words that point toward the direction to lead the youth of today.

Creativity is about bringing into existence the artistic, inventive, ingenious, resourceful and imaginative originality in the common and the extra-ordinary. It is also about bringing substance out of nothing, and making good things happen. All of these positive attributes speak about the Creative Foundation Inc. and its mission.

I have been following the activities of the Foundation for the past three years, and I am proud to be one of their enthusiastic supporters. It is certainly evident that the beneficiaries of the foundation are truly increasing. Students in arts, social sciences and applied sciences

have been charged to discover the bountiful resourcefulness and giftedness embedded in their lives. Adults have been emboldened to re-discover and midwife their hidden talents into reality.

The invitation for me to come on the Board of this great organization is indeed a great honor to serve. It is a great honor to be part of the team that has chosen to work in a not-for-profit set-up for the benefit of all, especially the undiscovered stars of our time. It is a great honor to be a soldier in the army that specializes in sowing the seeds of creative empowerment. My background in marketing, awards organization, networking and proposal writing will be sharpened as I contribute my quota with the assistance of my new team members, for a greater tomorrow. I can picture a greater tomorrow, one in which the youth of today become the matured, creative and artistic geniuses. A tomorrow that will boast of honors unimagined. Yes, it can be a dream come true. With your support, that is!