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NOVEMBER 2021 | VOL. 40

SEMAJI

THE OFFICIAL NEWSLETTER OF BCRC

BCRC is a growing, resource-based organization that strengthens community capacity by providing professional support to organizations and individuals in need.



A Message From The Team

In this issue, the BCRC celebrates and commemorates the work of the English-speaking Black Community. We discuss the creation of the T and T association, the Drama Committee and the Black Theatre Workshop. Plus, we celebrate the launch of the Font Magazine, whose first edition gives a platform to young Black writers in Quebec. Finally, we discuss QCGN's initiatives to advocate for the English-speaking Community with regards to Bill 96.

Look out for our Community News Updates that will present information on the status, needs and priorities of the English Speaking Black Communities of Montreal.

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Black In Quebec : E2E Survey

EN

Calling For Participants!

You can take part in the survey if:

- you are above the age of 18
- AND**
- you attended primary or secondary school in Quebec

Participants have the chance to win one \$25 gift card for an online bookstore (out of 10).

E2E
Education to Employability

Streaming: The Journey Through Life

A survey on **Educational Experiences**

Economic Outcomes

To participate:
Visit bit.ly/e2esurvey

OR

SCAN ME

Logos: BCRC, PERT (PROVINCIAL EMPLOYMENT REVENUE TRAINING), Canada (Patrimoine canadien / Canadian Heritage), Québec (Secrétariat aux relations avec les Québécois d'expression anglaise)

FR

Appel aux participant.es!

Vous pouvez participer à ce sondage si :

- vous êtes âgé(e) de plus de 18 ans, **et**
- vous avez fréquenté l'école primaire ou secondaire au Québec

Les participants ont la possibilité de gagner une carte cadeau de 25 \$ pour une librairie en ligne (sur 10).

E2E
De l'éducation à l'employabilité

Streaming : le voyage à travers la vie

Un sondage sur **Expériences éducatives**

Résultats économiques

Pour participer :
Visitez bit.ly/e2esondage

OU

SCAN ME

Logos: BCRC, PERT (PROVINCIAL EMPLOYMENT REVENUE TRAINING), Canada (Patrimoine canadien / Canadian Heritage), Québec (Secrétariat aux relations avec les Québécois d'expression anglaise)

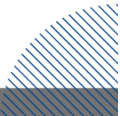


The Creation of the T and T Association the Drama Committee and the BTW

A text written by Dr.Clarence Bayne

Black theatre groups have existed since the early 19th century in Vancouver and Halifax and in small communities such as Ontario's North Buxton and Amherstburg. The first major breakthrough, however, occurred in 1942 in Montréal with the Negro Theatre Guild's production of Marc Connelly's *The Green Pastures*, produced by Don A. Haldane with stage design by Herbert Whittaker. The show was first produced at Victoria Hall, then transferred to Her Majesty's Theatre. In 1949, the group's production of Eugene O'Neill's *The Emperor Jones* won a Dominion Drama Festival best actor award for Percy Rodriguez.

In the 1960s, the company began to produce plays that reflected the interests of immigrants from Africa and the Caribbean featuring Trinidad performers such as Merle Howard, Violet Boldon and Lean St Martin. During of the emergence of the Trinidad and Tobago Drama Committee in 1964 and the establishment of Black Theatre Workshops in 1969-1970, for a short period of time the Guild's Negro Theatre Club and the T and T Association collaborated in setting the production of their respective shows in order to share the scarce supply of Black performers. The Negro Theatre Guild was not able to sustain itself in the face of the growth of the Revue Theatre of Arleigh Peterson (located at St Marc and De Maisonneuve) and the Black Theatre workshops and productions; but in memory of the work of Victor Phillips and the Black community of Little Burgundy, a scholarship award was established by what became the Black Theatre Martin Luther King Jr Vision Celebration gala marking the beginning of the Black History Month.





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That being said the Black Theatre Workshop was created not with the intention to compete with the Negro Theatre Guild. It started with a group of predominantly Trinidad and Tobago McGill and Sir George Students who gathered regularly at a basement apartment of Arther Goddard, 550 Milton street in what we called "the student ghetto".

The Story

One late summer afternoon in 1964, a group of Caribbean students were sitting in a basement apartment at 550 Milton Avenue, about one minute from McGill University campus. It was Arthur Goddard's apartment, a student in political science at Sir George Williams University. Arthur is now deceased.

Other notable personalities present were, Anne Cools from Barbados, a young socialist at McGill. She is now a retired Canadian Senator; Dr Keith Richardson, a resident of the Bahamas; Frank Sealey, who became an ambassador for the Trinidad government in London, England, now retired and living in Trinidad; Dr. Clarence Bayne, now a professor emeritus at Concordia University. We were drinking beers, listening to Charles Mengus, John Coltrane, and Miles Davis; occasionally looking at the traffic of feet passing by the window that was just above the level of the pavement. The conversation slipped into a debate about the pros and cons of revolution as a means of change; and of course to Malcolm X vs Dr.King; and Stokely Carmichael and the SNCC movement.

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A couple of African students, in political science at McGill, dropped in and that got a debate going about the relevance of Keynesian economics for African and Caribbean societies. Of course Keynes was rejected and by extension Arthur Lewis. It was simply more correct and appealing to listen to Malcom-X's "Message from the grass roots" and set it against the theoretical framework of Frantz Fanon's "Wretched of the Earth.". No one in Arthur's basement was over thirty-three at the time. We gave voice to the ideas and philosophies of Nkhruma, Ghandi, King, Elijah Mohammed, Trotsky, Ricardo, Adam Smith, Arthur Lewis, Prebish, Mao, Castro, Che Guevara, Kennedy, Manley, Eric Williams, Frantz Fanon, Stokely, Karinga, Don Lee, and many others. And as the "empties" piled up, the crescendo of the voices gave way to the exhortations of James Brown, "Say it loud, I'm Black and I'm proud" then became silent and reflexive in the presence of Bessie Smith and Sarah Vaughn. And we permitted Frank Sinatra to enter the cultural love in with "Only the Lonely" and "Willow Weep for Me". In this setting no one was prepared for the scene that was to be later depicted concerning the cultural evening taking place at McGill's International Day Event.

It was International Week at McGill University. "Rosie" Douglas, the late Prime Minister of Dominica, was a student at McGill at the time. He was appearing at the event doing a representation of the "Limbo" dance. "Rosie" at that time, was far from being transformed into the activist that made him persona non grata in Canada. Now, there are many versions of the limbo: there is limbo as ritual performance; limbo as cultural entertainment; Club Price limbo (silly limbo); and, what Black power advocates called, "house nigger limbo for tourist entertainment".

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In the latter, the principal dancer may dress as some stereotype of the American "Darkie", with straw hat Caribbean style, tight fitting three-quarter length pants showing the extensions and dimensions of appropriate body parts; bareback, barefooted. Red patches on the pants accentuated already very visible bulges. Wide eyed, white teeth grinning, he gyrates. This is not what the group in Arthur's basement wanted to hear from their colleagues retuning from the concert. This news revived the discussions around the topic of decolonization and cultural reconstruction. A lengthy debate ensued about the cultural value of Calypso, the steel band and carnival in Caribbean society. We denounced V. J. Naipaul's negative attitude to, what he described in an interview by Derek Walcott as, "this African thing", carnival and steel band. The general consensus was that this "African thing" had served us well as instruments of self-preservation and expressions of rebellion against colonialism and capitalism. It was, therefore, necessary that these forms of our culture and history be presented with care and excellence. It was concluded that we must take charge of how we were seen, understood and defined; that we must take the same pride in how we present these elements of our culture as other ethnic grouping seemed to attach to their folklore and cultural celebrations and practices. Thus, the Trinidad and Tobago Association was created that very evening, and charged with the responsibility for effecting the general mission suggested above. This consensus immediately created its own contradictions. Most of us did not believe that it made logical sense to present ourselves to White society in Canada as Trinidadians, Jamaicans, Barbadians, etc. The general experience strongly suggest that White society made no distinctions. They saw us as a group and among the least preferred of their possible neighbours or colleagues.

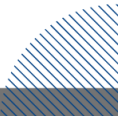


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Moreover, many of us had lived through the disappointment of a failed Federation in the Caribbean which we blamed on narrow nationalism. We did not want to appear divided. Besides, there were powerful forces pushing the community in the direction of solidarity. We had cloaked ourselves in the mantle of Black Power: this meant unity, at least in the principle of things. These issues and thinking played a significant role in the structuring of the Association and the ultimate creation of the Black Theatre Workshop.

The Trinidad and Tobago Association was created, in a sense, to self-destruct. In order to get support from a leadership that was very global in its vision and comprised of very independent thinking university types, we proposed to establish a number of programs that would stand on their own eventually. We argued that the Trinidad and Tobago Association was a short-term tactic to bring about the longer term objective of the creation of a more unified Caribbean Community.

The aims and objectives were accordingly defined as follows:

- (a) To create the climate and facilities necessary for fostering a dynamic West Indian community in accordance with the Canadian concept of nationhood based on harmonious cultural diversification.
 - (b) To attain the ultimate reality of a unified West Indian community in which a strong West Indian Culture capable of contributing to variety of Canadian culture is achieved.
- 



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These two sets of objectives made it possible for the Association to allow the transformation of its Drama Committee into the Black Theatre Workshop without any friction. It also made it possible for the Association to play a leading role in the creation of the National Black Coalition of Canada (NBCC). Subsequently, it was the cultural agenda of the NBCC that offered the first opportunity to the Drama Committee to experiment with Black theatre based on Canadian content (Star of the North Shine Bright) and before a National audience of Black Canadians. It was NBCC, that in 1978, gave members of the BTW the opportunity to be the major contributing group (actors, director, and playwright) of the Black contingent of performing artists from Canada that participated in the Second World Conference on Black and African Arts and Culture, Lagos, Africa, 1978. BTW adapted two works of Austin Clarke (a well known contemporary Black Canadian author of Barbadian origin) to create the play "Strong Current" that the group presented at that Festival. This work dealt with the plight of West Indian domestic servants in Toronto, and the problems of integrating into Canadian society.

In my view, the transition from drama committee to Black Theatre Workshop was seamless. Thus the activities between 1963 and 1974 are treated as stage one in the life cycle of BTW. It is at this stage that the ground work was laid for the legal establishment of the Black Theatre Workshop. But the process for creating a Black theatre was already in motion. There are two important periods to this phase, the Caribbean cultural reconstruction period, and the global Black identity period.

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In the first period, a group consisting of Johnny Cayonne (deceased), Merle Howard, Leon St Martin, Jimmi Horsham, Clarence Bayne, Jean Crawford, and Frances Ward, all recent immigrants, produced and acted in a number of plays and creations that immediately gave the Caribbean community a presence in Montreal. Among this group of enthusiasts were two Whites from England. The group worked from within the framework of the drama committee of the Association. They gave readings and made presentations from the plays of Derek Walcott (Sea at Dauphin and Dream on Monkey Mountain); Errol Hill (Malcauchon and Dance Bongo); and Johnny Cayonne's two Calypsopras, Calypso in the Flesh, and Fact and Fancy. This period gave way to the imperatives of the Black global renaissance taking place throughout the sixties and seventies. This was a time of Black power and the rhetoric of "No". This gave purpose and direction to the activities of the group. On July 17 1969, a meeting of the drama group was held at the residence of the artistic director, Mr. Cayonne, who announced his departure for Toronto. At this meeting the plans for a permanent workshop was approved. It was called the Black Workshop. This consolidated the groups commitment to the creation of a Black theatre and the formal establishment of an infrastructure to pursue this.

A production committee of four directors was put in place and mandated to develop a plan of action and prepare a budget for submission to the Association. The plan to establish a permanent "Workshop", was approved by the Association in December of 1969 and a budget of \$1000 was allocated to its activities. It's mandate was to give classes in voice and diction, as well as movement, dance and the elements of theatre and acting.



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The workshop was also expected to invite guest lecturers to speak on topics of interest to the members. Workshop productions were to be staged for the benefit of the Black community. Classes in drama and the performing arts were to be operated for the benefit of young Blacks. The workshop officially launched its operations in February 1970, with readings of Black poets and writers. The first readings were presented by Robert Earl Jones , the father of James Earl Jones.

The second period roughly spans the years 1969-1974. It was a time of self redefinition, a search for an identity that transcended the regionalism of the local Caribbean Island associations and their enclave cultures. The leading voices of the community defined themselves as Black and invested this Blackness with attributes of beauty, goodness, and the power of being right.

This period also coincided with high levels of immigration from the English speaking Caribbean. Many of them were students or civil servants coming to Canada as part of the domestics work scheme. The Workshop was able to draw on the experiences of this supply of educated immigrants for the materials for plays (Prodigals in a Promised Land, Strong Current, Here Comes the Groom, Holes, Riot, Bonanza 70), culture specific talent and audience participation. This growth in the immigration to Quebec of Black English speaking talent and potential audience continued unabated until about 1974, when it began to be overtaken by immigration of francophone Blacks from Haiti.

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Cynthia Alleyne was named resident Director and given the mandate to run “black workshops” and conduct classes in acting and diction. Thus, the readings by Robert Earl Jones was followed by a series of acting workshops, and playwrights workshops. Bayne was working on his adaptation of Professor J. Farrel’s (Windsor University) history docu-drama of Blacks in Canada: “Star of the North Shine Bright”. This piece was prepared for a National Conference of Black Organizations held at Sir George Williams University in the summer of 1968. Jeff Henry was working on the Caribbean counter-part “Africa in the Caribbean”. These workshops and productions created a pool of performers and administrators dedicated to an African and Caribbean style theatre. They also introduced a small core of professionally trained and practicing artists to the Workshop. Among these were Arden Best of St Vincent (student at the National Theatre School), Cynthia Allen (Trinidad actress, student in communication arts at Loyal College), Marilyn McConney (a Trinidadian, student studying voice and music at McGill), Barbara Jones (now deceased, Trinidadian poet, Phd student in genetics at McGill), Jeff Henry (Trinidadian, choreographer and dance master at NTS, now a retired professor of York University). Herbert Webb (Drama and English teacher at Vanier College), Errol Sitahal (Professional actor and drama teacher at Vanier College); and later Errol Slue(deceased, professional actor, theatre,TV, and film). Their active presence began to change the way the original group would go about doing its work. One began to witness a movement away from community theatre to professional theatre. Soon, the demands for excellence and professional standards began to be reflected in the increasing length of rehearsal times, the intensity in training (passion for the work), a higher degree of loyalty to the group.

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This began to create tensions between those that were involved for the pure love and recreation benefits, in contrast to those that saw the theatre as a career. From 1969 and the next ten years that followed, differences in attitudes, commitment, and work ethics, volunteerism vs pay for performance became central issues. By the mid-seventies, these tensions were further exacerbated by criteria set out by Canada Council as a condition for funding: the hiring of a professional artistic director, an administrator, and the use of artists who earned their income/living by the practice of their "craft".

In 1968, Jeff Henry who was satisfied with the seriousness of the group accepted the invitation to direct Professor Lorris Elliott's play, "How Now Black Man". During the spring of 1970 Bayne, who was a tenure tack lecturer in the Faculty of Commerce, Sir George Williams University, approached the University and got approval to use free rehearsal space for intensive playwrights/actors workshops. These were conducted by Jeff Henry, Herbert Webb, Errol Sitahal, and Cynthia Allen. In addition, Maurice Podbrey of Centaur Theatre made Centaur's facilities (office, theatre rehearsal, and performance space) available to the group during the months of June and July 1970. After six months of training in diction, singing, movement, dance, acting, and drumming. Lorris Elliott's "How Now Black Man" opened at Centaur to packed houses in June 1971. It boasted a cast, including drummers, of twenty performers. Following what must be considered its artistic success, the Workshop approached the Association for permission to establish itself as an autonomous body dedicated to the theatre arts, and to produce, promote and direct Black creative works. The Association agreed, donating to the new Company a gift of \$500 to assist it. By 1971 the Black Theatre Workshop had become a chartered company.



Font Magazine : A Literary Platform For Marginalized Writers



The first edition of the digital literary magazine, Font Magazine, was published on November 29th, 2021. Launched by Linda Leith Publishing, this new online literary magazine gives a platform and an outlook on Quebec's marginalized writers and poets. The talents are able to get professional writing credit and to work with a professional editing team, allowing them to have one of their first professional writing experiences. The mission of the magazine is to highlight stories that are not being told and new literary artists in Quebec. We had the pleasure to speak with Font Magazine's editor, Rachel McCrum, who amplified that her team recognized the importance of each talent's voice and the authenticity of their work and how it was especially important to not stifle their expression through Canadian norm editing. Giving artistic freedom as well as a safe space to the writers.



Font Magazine : A new online literary magazine for Quebec

This first launch issue is highlighting young Black talent in Quebec and is in collaboration with the BCRC. Indeed, 11 Black writers currently working with the BCRC on a forthcoming history book project about the black community in Montreal are highlighted in this edition. Montreal-based poet, performer and social justice advocate Deanna Smith, worked with the group to help them in the development of their creative work, which are all threaded by a common theme of black expression, reflection and identity.

In the first edition's footnote, Smith truly captures the importance of this new platform. She says "It is more than simply documenting. It is about addressing ignorance of the contributions that Black people have made to this province. It is time to be seen and heard. This will require listening by people in power and dedication to uncovering long-buried stories. It will also require a change in vision. It is commonly said that we cannot fix what we will not face. Whether or not our government ultimately acknowledges systemic racism, we must continue to strive for better representation of ourselves, our history, and the fullness of our humanity."

Font Magazine is not only a platform that highlights marginalized English-speaking writers in Quebec, it is also an innovative platform that expands the definition of literature. The online platform, built by the web design company Host9, has a distinct visual identity. Plus, the writers are able to express themselves through the form of expression of their choice, that is poems, texts, songs, videos and audios. To get the full experience and see what has been created by Quebec's young Black talent, visit Font Magazine's website [Fontmag.ca](https://fontmag.ca). If you want to know more about the magazine or want to write for their upcoming issues email font@fontmag.ca.





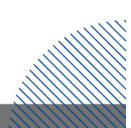
Bill 96 : QCGN's Call For Action

Bill 96 An Act respecting French, the official and common language of Québec is a French language legislation proposed by the CAQ government in May. By intervening in many public sectors and the workplace, the government's goal is to promote and protect the use of French in the province. It is considerably an extension of Bill 101 and unfortunately, negatively impact English-speaking Quebecers as their rights to receive government services in English would become limited.

Since the bill was introduced, the Quebec Community Groups Network (QCGN) has presented several initiatives to advocate for Quebec's English-speaking community. You can share their open letter to Premier Legault, available on the QCGN website at this address:

<https://qcgnc.ca/open-letter-legault/> and email your full name at fullfledgedquebecer@qcgnc.ca to join the list of full-fledged Quebecers who have signed this letter.

You can also share their companion resolution, which encourages organizations and institutions - especially those that serve English-speaking Quebecers - to endorse the principles in the open letter. QCGN strongly encourages your organization to endorse this resolution and, if you have not already done so, to sign and share the letter widely within your networks. If you require more information, or wish to endorse this resolution, please email sabrina.atwale@communicationsavenue.com or sylvia.martin-laforge@qcgnc.ca. You can find the companion's resolution on the following page of the Semaji.



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Job Opportunities



INVITING

JOB SEEKERS & EMPLOYERS

[Register on our EmployESBC website](#)

<https://www.employesbc.com>

Employers: Visit our website to post your job openings

Jobseekers: Visit our website to find Job opportunities

Employ English Speaking Black Communities (ESBC) is an initiative by the Black Community Resource Centre (BCRC) and Community Economic Development and Employability Corporation (CEDEC). EmployESBC's goal is to match English-speaking Black Quebecers with employers needing to fill forward-looking quality positions.

[Click Here To Register](#)

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BCRC Job Opportunity : Digital Marketing and Content Specialist

Avec un financement du




Company: Black Community Resource Centre (BCRC)	
Job Title: Digital Marketing and Content Specialist	
Reports to: Managing Director	Location: Montreal
Start Date: January 2022	Status: Internship ending March 2022
Salary: \$ 20	Working Hours: 35

Company Description

BCRC is a growing, resource-based organization that strengthens community capacity by providing professional support to organizations and individuals in need. The Centre is committed to helping visible minority youth rekindle their dreams and achieve their full potential. We provide and implement professional innovative support services to individuals, communities, para-public and public organizations. We also develop and run health, education, socio-culture, and community economic development programs.

Position Overview

Within the framework of the Digital Skills for Youth Program, coordinated by Communautique, The Black Community Resource Centre is looking for a Communications and Digital Marketing intern. Reporting to the **Managing Director**, the intern will fulfill the role of a Communications and Digital marketing coordinator to the organization working closely with the health and social services program. The intern will attend an online digital training to acquire skills that can be applied on the job. The intern will assist in creating original content for our website and advertising our programs which will include the creation of graphics, social media content (Facebook, Instagram, Linked-In), outreach materials, informational videos, newsletters development, and other documentation which will assist in increasing community and social media engagement.

Duties and Responsibilities

- Conducting in-depth research on industry-related topics in order to develop original content
- Work with the team to develop marketing plans and prepare marketing materials
- Work and co-ordinate with multidisciplinary teams to develop Website graphics, content, capacity and interactivity
- Create and optimize content for our websites using a variety of graphics, database, animation and other software
- Assist with marketing and promotion of on-line events including conference, forums and on-line job fairs
- Assist with management, marketing and promotion of our job search website
- Write and create various types of optimized content on a consistent basis, including blogs in support of other projects and to attract site visitors through search, social media, and our email subscribers. (Examples include blogs, newsletters, infographics, guides, video/video scripting, case studies, etc.).
- Build and manage our editorial calendar and grow our subscriber base by providing them regular, helpful content that's in-tune with their needs.

BCRC Job Opportunity : Digital Marketing and Content Specialist

- Attend community events and meetings as a representative of the organization and foster partnerships with community members and organizations.
- Regularly report progress on community outreach activities to the Managing Director
- Other duties as required

Desired Skills / Qualifications

- Post-secondary Diploma (eg. DEP, AEC, DEC, undergraduate and graduate diplomas) · Knowledge of Word-press
- Excellent written and verbal communication skills.
- Bilingual in English and French(reading, speaking and writing).
- Experience managing social media accounts, websites, google analytics, Facebook and Google Ads.
- Experience developing a community outreach and engagement strategy
- Experience building marketing automation and marketing newsletters campaigns
- Digital marketing knowledge and skills with demonstrated success in digital performance.
- Adaptive, flexible, strong attention to detail, problem solving and time management skills.
- Strong analytical and planning skills.
- Ability to multi-task and strong work ethic.

Eligibility criteria for the Digital Skills for Youth Internship Program

- Be between 15 and 30 years old at the start of the internship;
- Have completed post-secondary studies;
- Have the legal right to work in Canada;
- Be a Canadian citizen, a permanent resident or a person who has been granted refugee status in Canada;
- Not receiving employment insurance (EI) benefits during the internship;
- Self-assess as underemployed, that is, they are unemployed, employed below their educational level or have part-time jobs; and
- Not have already completed an internship as part of a Youth Strategy program of the Career Focus component.
- Not to do this internship in the context of their studies, nor be studying full time.

All interested candidates ready for this challenge are requested to send their resume to the attention of the Managing Director at: md@bcrcmontreal.com **Interviews will start as soon as December 20, 2021 priority will be given to early applicants.** Applications will be accepted until **December 24th, 2021.**

Please note that we will only contact those candidates retained for an interview. Selected applicants must provide attestation to academic study. BCRC hires on the basis of merit and is strongly committed to equity and diversity within its community. At BCRC, we provide equal employment opportunities to the four designated groups and we welcome applications from women, Indigenous persons, persons with disabilities, and members of visible minorities, as well as from all qualified candidates with the skills and knowledge to productively engage with diverse communities. We thank you for your interest in working for BCRC!

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Opportunities



BCRC SENIOR PROGRAM

AGEING IS A NEW STAGE OF UNDEFINED OPPORTUNITIES AND STRENGTHS

Join us!!!

You will learn new skills, remain active, build new friendships and connect with your community!

FALL WORKSHOPS BEGIN IN SEPTEMBER

For more information please contact via email at outreach67@bcrctmontreal.com or call us at (514) 342-2247 ext: 101

This program is sponsored by:



BCRC Senior Program is an initiative by the Black Community Resource Centre (BCRC) that aims to build a stronger and tight-knit community, especially in the midst of the pandemic, through a series of resourceful online workshops created specifically for seniors.

Click on the picture to sign up!

JOIN OUR LOVELY TEAM TODAY!

BCRC YOUTH VOLUNTEERS

For more information email us at: advisor@bcrcmontreal.com



THERE ARE NO RESTRICTIONS ON WHO CAN BE A VOLUNTEER! THE BCRC WELCOMES ALL!

YOU CAN GAIN THE FOLLOWING:

- Exposure to Organizations and Individuals that can expand your network and horizons
- The development of hands on experience and exposure to the inner workings of a community organization
- A great understanding and appreciation of the History and Culture of the ESBC
- Opportunities to gain leadership, oratory, creative, and several more distinguishable skills

MUST BE AVAILABLE FOR A MINIMUM OF 2 HOURS PER WEEK



BCRC is looking for youth volunteers!

We believe that this is an amazing opportunity for BCRC and the youth to share ideas, brainstorm and create projects that can benefit the community!

Click on the picture to sign up!

Resources



Struggling With Your Mental Health Or Substance Use?

Not sure where to start or which resources will help you? Speak to a Program Navigator: 1-866-585-0445

Wellness Together Canada offers **FREE** and confidential supports to all Canadians

Take the first step

Resources Available

- Self-directed Resources
- Group Coaching
- Community of Support
- Peer Support Substance Use Group
- internet-Cognitive Behavioral Therapy (ICBT)
- Access to Self-Assessment
- Counselling

Not ready for a tailored support or to create your own account?

No problem! Get direct access to educational resources, e-courses, free text support, and free counselling with a mental health professional.

WELLNESS TOGETHER Canada Mental Health and Substance Use Support

Wellness Together Canada is a partnership among Stepped Care Solutions, Kids Help Phone, & Homewood Health. WTC is funded by Health Canada and was created as a response to the mental health needs of Canadians in the wake of COVID-19.

wellesstogogether.ca

Wellness Together Canada is a portal that provides various resources and supports to advance mental health recovery and mental wellness. These resources include self-guided assessments and educational material, peer-to-peer support, and free one-on-one counseling with certified professionals.

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How do I submit articles to the Semaji newsletter?

How do I submit articles to the Semaji newsletter?
Articles for submission are accepted 7 days prior to publication. Issues are published every first of the month.
Send articles to communications@bcrcmontreal.com.
If you are submitting photos please send a jpeg with credit.

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EDITOR:

Raeanne Francis

CONTRIBUTOR:

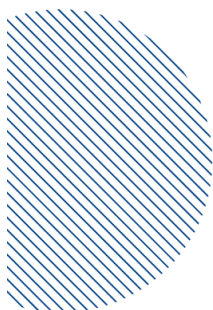
John Davis

Xiaoyan Fang

Ayana Monuma

Sara DeMelo-Zare

Sherrise Ettienne



LAYOUT AND DESIGN:
Jennifer Pierre-Pluviose

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