

University Students' Art-Making on International Migration: A New Pedagogical Approach for Global Citizenship Education

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Abstract

Global citizenship education is increasingly playing a significant role in encouraging young people to become responsible global agents and work collaboratively towards a sustainable world. This paper proposes a new model of integrating arts-based pedagogy into global citizenship education, which can be applied to various schools. The United Nations Educational, Scientific and Cultural Organization (UNESCO) (2023) released the “Recommendation on Education for Peace and Human Rights, International Understanding, Cooperation, Fundamental Freedoms, Global Citizenship and Sustainable Development” and suggested that teachers elaborate pedagogical approaches and students advance learning projects based on it. Referring to UNESCO (2023), from April to July 2025, a group of eleven university students studying intercultural communication in Kumamoto, Japan and the researcher collaborated and developed an arts-based project exploring the massive migration of people from Kumamoto to North America between the 19th and the 20th century. It resulted into the production of a short film connecting the migrant ancestors and the descendants beyond the borders. Applying the concept of “borderlands” discussed by Anzaldúa (1987), this study demonstrates the effectiveness of art-making such as photographing and filmmaking in cultivating young people’s intercultural understanding and transforming themselves to be active global citizens. It has become obvious from a combination of open-ended surveys and interviews that art-making in the classroom elevates the students’ critical, analytical, and creative thinking skills and deepens their understanding of intercultural connections.

Keywords: art-making, global competence, migration, university students

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Introduction

Global citizenship education is increasingly playing a significant role in encouraging young people to become responsible global agents and work collaboratively towards a sustainable world. In this trend, the United Nations Educational, Scientific and Cultural Organization (UNESCO) (2023) released the “Recommendation on Education for Peace and Human Rights, International Understanding, Cooperation, Fundamental Freedoms, Global Citizenship and Sustainable Development.” This latest version aims at:

ensuring all people, throughout their life, are equipped and empowered with the knowledge, skills, including social and emotional skills, values, attitudes and behaviours needed for effective participation in democratic decision-making processes, economic empowerment, awareness-raising and individual and collective actions at community, local, national, regional and global levels that advance peace and promote international understanding, cooperation, poverty eradication and tolerance, in order to ensure the full enjoyment of human rights, fundamental freedoms, global citizenship and sustainable development through education. (UNESCO, 2023, p. 6)

UNESCO (2023) suggests that teachers elaborate pedagogical approaches and students advance learning projects based on the Recommendation. Promoting young people’s global citizenship and elevating their global competence are closely intertwined. According to the Organisation for Economic Co-operation and Development (OECD, 2018), global competence is defined as:

the capacity to examine local, global and intercultural issues, to understand and appreciate the perspectives and world views of others, to engage in open, appropriate and effective interactions with people from different cultures, and to act for collective well-being and sustainable development. (p. 7)

OECD (2018) indicates that the following four factors constitute global competence:

1. the capacity to examine issues and situations of local, global and cultural significance (e.g. poverty, economic interdependence, migration, inequality, environmental risks, conflicts, cultural differences and stereotypes);
2. the capacity to understand and appreciate different perspectives and world views;
3. the ability to establish positive interactions with people of different national, ethnic, religious, social or cultural backgrounds or gender; and
4. the capacity and disposition to take constructive action toward sustainable development and collective well-being. (pp. 7–8)

Some scholars have pointed out the benefits of applying arts-based pedagogy in cultivating young people’s global citizenship and global competence (Juntunen & Partti, 2022; Mansilla & Jackson, 2023). For instance, Mansilla and Jackson provide the “Global Competence Matrix for the Arts” and list these four crucial criteria in arts education:

Students use the arts to investigate the world beyond their immediate environment.
 Students use the arts to recognize their own and others’ perspectives.
 Students communicate their ideas effectively with diverse audiences using art.
 Students use the arts to translate their ideas and findings into appropriate actions to improve conditions. (2023, p. 144)

Demonstrating the advantages of implementing artistic practices that are "... collaborative, taking place through painting, object crafting, or group acting, as well as applied non-verbal communication through voice, gesture, and movement" (p. 5), Juntunen and Partti (2022) proclaim thus:

Global citizenship cannot be obtained merely by means of cognition or sense-making, but by means of emotions, sensory, and bodily experiences. In the arts education context, this kind of understanding can be viewed in terms of an 'encounter' with the arts. (p. 14)

Furthermore, there is a recognition that international migration can be a key topic for enhancing global citizenship and global competence. The Recommendation "... fully aligns with the 2030 Agenda for Sustainable Development" (UNESCO, 2024, p. 5), and the Agenda "... recognizes for the first time the contribution of migration to sustainable development. Migration is a cross-cutting issue in the 2030 Agenda, relevant to all of the Sustainable Development Goals (SDGs)" (Global Migration Data Portal, 2025, para. 1). Mansilla and Jackson (2023) affirm this point:

Preparing our youth to participate successfully in a diverse world requires providing them with multiple opportunities to experience and reflect on what happens when people from different cultures meet, whether in their neighborhood, classroom, or virtually. We need to come to understand migration as a shared human experience past, present, and future (p. 12)

Hence, this paper places importance on art-making such as photographing and filmmaking focusing on international migration. How does art-making on the theme of international migration foster university students' global competence so that they can become active global citizens?

Conceptual Framework

To examine this question, I apply the concept of the "mestiza" discussed by Anzaldúa (1987). Anzaldúa calls the in-between space transgressing the border between the United States and Mexico "a borderland." Anzaldúa (1987) remarks: "A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition" (p. 25). Borrowing Anzaldúa's argument to the border-crossing movement, we can say that the space inhabited by international migrants is a mestiza.

I have introduced art-making centering on the migratory movement of people from Kumamoto to Hawai'i between the 19th and the 20th century (Hara, 2024). In this paper, I direct attention to the Japanese emigration to Canada, in particular, Vancouver, British Columbia. According to Sunahara (2011), their migration has the following tendency: "Japanese people arrived in Canada in two major waves. The first generation of immigrants, called Issei, arrived between 1877 and 1928, and the second after 1967" (para. 1). Sunahara outlines their backgrounds and destinations:

The Issei were usually young and literate. Most were from fishing and farming villages on the southern islands of Kyushu and Honshu Many settled in the 'Japantowns' or suburbs of Vancouver and Victoria, on farms in the Fraser Valley and in fishing villages, and pulp-mill and mining towns along the Pacific coast (2011, para. 4)

Focusing on Japantown on Powell Street in Vancouver, this paper considers that it functioned as a *mestiza* where the previously established borders came to be destabilized. It is an ever-shifting in-between space where the migrants' identities constantly change.

Methodology

From April to July 2025, a group of eleven university students studying intercultural communication in Kumamoto, Japan (Table 1) and I collaborated and developed an arts-based project concentrating on the Japanese emigration to Canada. It was composed of the following three phases.

Table 1

List of Students

Names as pseudonyms
Alana
Ari
Goki
Hanzo
Kii
Navia
Nova
Pam
Shibe
Vera
Wasabi

In Phase 1, the students explored the migratory movement of Japanese people to Canada by reading some historical materials released by the Nikkei National Museum & Cultural Centre (2026) in Canada.

In Phase 2, a movie *Vancouver no Asahi (The Vancouver Asahi)* was used as an educational visual aid to deepen the students' understanding of international migration. Its characters include Nikkei Nisei (e.g., Reggie Kasahara, Emmy Kasahara, Roy Naganishi, Frank Nojima, etc.) and Issei (e.g., Seiji Kasahara). As shown in the movie, playing baseball and watching matches are deeply rooted in their daily life there. Yarhi and Pellerin (2015) explain thus:

Baseball was a central pastime among Vancouver's Japanese community and much of the action revolved around the Powell Street Grounds in the heart of Little Tokyo. As amateur teams were formed ..., baseball became a social backdrop for Issei and Nisei (second-generation Japanese Canadian) residents. Many businesses were closed during games, which drew large crowds of fans who elevated Japanese Canadian ballplayers to hero status. (para. 6)

In addition, Yarhi and Pellerin describe the birth of a legendary baseball team:

The Vancouver Asahi was officially formed in 1914 by local businessman Matsujiro Miyasaki. The team played out of the Powell Street Grounds (officially called Oppenheimer Park) in Vancouver's Downtown Eastside. The team's name means 'morning sun' and is similar to the translation of *Nihon* (Japanese for Japan), 'origin of the sun.' (2015, para. 7)

While watching the movie, the students practiced observation by paying attention to the Issei and Nisei's verbal and nonverbal communication. These two phases are connected and meaningful for the students' learning, as some express below:

Navia: By reading the articles on Japanese Canadians, I was able to know some facts I had never known until now. After learning that history, I found it easier to understand the situations the characters were facing while watching the movie *Vancouver no Asahi*.

Ari: Regarding the movie, I learned about the importance of sharing an activity. In the movie, baseball was a large factor connecting people interculturally and reducing discrimination. Additionally, the success story of Japanese baseball made me realize that constant efforts would lead people to success.

In Phase 3, the students reflected on what they learned through the previous phases and went photo-taking with their cellphone camera respectively. Then, they presented their pictures, titles, and intentions behind them and were engaged in group work to assemble the eleven pictures into a short film (Figures 1–13). This phase is also useful and enhances the students' thinking skills, as indicated thus:

Nova: The most impressive thing was the group work. When I do something in class, I often think about it alone. In this class, I can share my opinion and deepen my thought with my classmates. Doing something together as a group was a great experience.

Figure 1

Opening of the Film. © The Intercultural Communication Laboratory, PUK, 2025

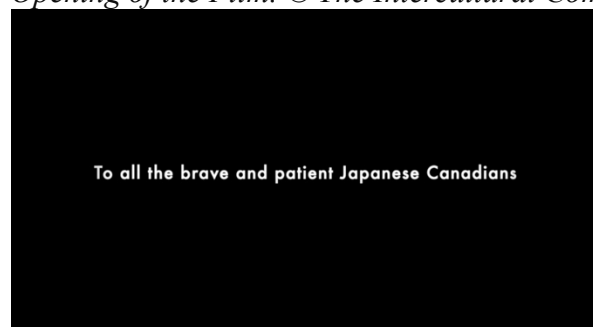


Figure 2

Shot 1 © The Intercultural Communication Laboratory, PUK, 2025

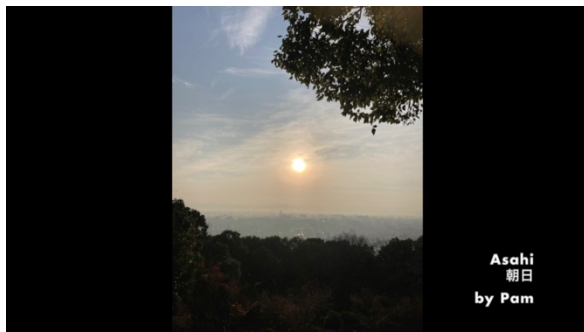


Figure 3

Shot 2 © The Intercultural Communication Laboratory, PUK, 2025



Figure 4

Shot 3 © The Intercultural Communication Laboratory, PUK, 2025

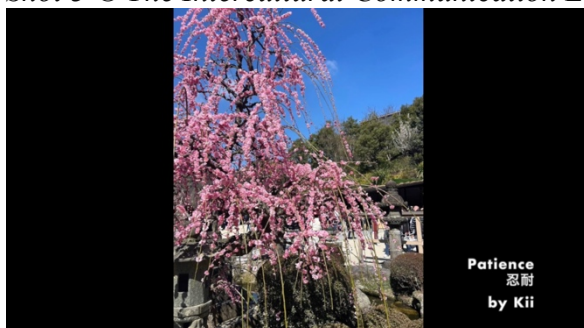


Figure 5

Shot 4 © The Intercultural Communication Laboratory, PUK, 2025



Figure 6

Shot 5 © The Intercultural Communication Laboratory, PUK, 2025

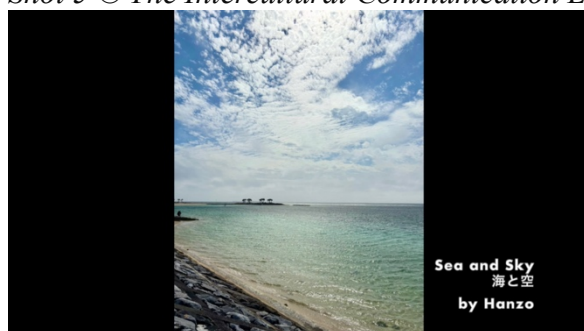


Figure 7

Shot 6 © The Intercultural Communication Laboratory, PUK, 2025



Figure 8

Shot 7 © The Intercultural Communication Laboratory, PUK, 2025



Figure 9

Shot 8 © The Intercultural Communication Laboratory, PUK, 2025



Figure 10

Shot 9 © The Intercultural Communication Laboratory, PUK, 2025



Figure 11

Shot 10 © The Intercultural Communication Laboratory, PUK, 2025

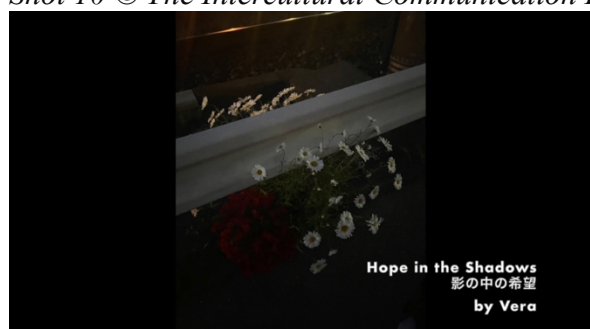


Figure 12

Shot 11 © The Intercultural Communication Laboratory, PUK, 2025



Figure 13

Closing of the Film © The Intercultural Communication Laboratory, PUK, 2025



A group of Ari, Nova, Vera, and Wasabi elucidate how the eleven pictures are arranged to show a state of being in flux:

We focus on the shifts of daily lives and seasons, starting with the picture of the sunrise and finishing with the picture of the night sky. Furthermore, the world's connections can be expressed by showing how connected the sky and the sea are. Seasonal shifts explain the uniqueness seen in only specific seasons. For example, cherry blossoms are seen in spring, and fireworks are for summer events. In this way, the order we arrange could illustrate the changes of daily lives and seasons on the earth.

The students' pictures were accompanied by the researcher's humming of a song "Take Me Out to the Ball Game" (Meeker, 1908) in the short film. It was performed without using languages such as English and Japanese. In this way, both the photo arrangement and the humming imply the case of the migrants living in Vancouver's Japantown as a mestiza where their identities constantly change.

Pictures Forming *Kumamoto-Canada Project 2025*

The eleven pictures were assembled into *Kumamoto-Canada Project 2025*. The student photographers describe the key ideas in their visual works respectively:

Pam: I took a photo of the morning sun and a view of Kumamoto City. I titled this photo 'Rising Sun (Asahi)' because I think there is a similarity between the sun and the Vancouver Asahi, a Japanese-Canadian baseball team. The sun is our hope, and our life has been supported by the sun. In the same way, from the movie, we can see that the Vancouver Asahi was the great hope of many Japanese-Canadian people and gave them courage. I want to show this photo to all team members of the Vancouver Asahi. I will tell them that they are the hope of many people, and their achievement has been known today.

Ari: In this picture, the main subjects are a baseball cap and a ball symbolizing the sport that united the Japanese-Canadian players in the film *The Vancouver Asahi*. I titled this picture 'Our Stage, Then and Now' to connect the story of the film with Japanese heritage. The ball represents the spirit of the Japanese-Canadian baseball team, and the theater symbolizes tradition and pride. The Asahi players played not just to win, but to show strength and dignity as immigrants in Canada. The [theater] building in the picture was built in 1910 in my hometown Yamaga during the Meiji era and has been a symbol of local culture. I chose it to reflect the deep connection between Japanese identity and community.

Kii: In my picture, plum blossoms are depicted. I took this picture in Dazaifu, Fukuoka. This was taken in Dazaifu, but plum blossoms also bloom in Canada. You can often see them in parks in cities like Vancouver. In the movie *The Vancouver Asahi*, the main character's patience and perseverance were beautifully portrayed. I want to tell Emmy that if she stays graceful and patient like plum trees, good things will come her way.

Navia: This picture shows the moon and cherry trees. There are many cherry trees in Oppenheimer Park on Powell Street where many Japanese Canadians lived. In addition, no matter where we are on earth, there is only one visible moon, so this picture has a message that Japan and Canada are connected. I especially want to show this photo to Reggie. I put this title because the moon and cherry trees have a quiet presence and shine. I would like to tell Reggie that his efforts for the Asahi team are as shining and beautiful as this picture.

Hanzo: This photo shows the sea and sky of Okinawa. I give this title because I want you to see the beautiful sea and sky in this picture. I hope to address that there are such beautiful sceneries in the world. I want to tell the message that Canada and Japan are connected through the sea and sky. We are connected by the same sea and sky.

Wasabi: This is a photo of beautiful fireworks in the night sky. I took it during a summer festival in Yatsushiro. I chose the title 'Fireworks in the Night Sky' because the bright colors shine through the darkness, just like lights of hope in hard times. Fireworks are a big part of Japanese summer culture. Families and friends gather to watch them, wearing *yukata* and enjoying food from *yatai*. It's a time when people feel close to each other and appreciate tradition. I would like to show this picture to Reggie Kasahara. In the film, he faces discrimination and hardships in Canada, but he always stays strong and keeps playing baseball with passion. I believe this photo would encourage him and remind him that there are lights, even in dark times, if we keep looking up and believing in tomorrow.

Alana: Autumn leaves, some green trees and leaves are depicted in my picture. I put this title because when we focus on the autumn leaves and view from the left side, it looks like a big maple leaf seen in the Maple Leaf flag and Canadian emblem. I'd like to address two common points between Japan and Canada. Firstly, the shape of maple leaf and Japanese autumn leaves (*momiji*) are so similar. Secondly, people in both countries cherish nature, as I learned that there were many cherry blossoms in Oppenheimer Park. I want to show my picture to Seiji Kasahara and tell him to remember not only cherry blossoms in Canada but also Japanese autumn leaves. This is because he treasured Japan so much to such a degree that he sent his money to Japan.

Goki: This is a bridge constructed in my village. It is called the New Minamiaso Bridge. This bridge is a sightseeing spot now. Many foreign people come to see it. This bridge not only connects a road to another road but also connects people to people. I want to address that there are many bridges connecting people to people in the world compared to the past. The bridge is the Internet. It enables us to contact other countries' people anytime. I want to show this picture to everyone in the film and tell that there are still problems. But now, people can connect with each other easily by an invisible bridge.

Nova: This is a photo taken from inside the plane. The sea and the sky are large and wide. However, they are connected to one another. Also, the sky and the sea are blue. Even if the location is different, they are connected with the same color. So, I think we can be one without being divided. In the movie, people's passion for sports was not limited to race. I think that even if we have different nationalities, genders, or places of residence, we are all connected under the same sky.

Vera: This picture shows white daisies and red flowers blooming next to a guardrail, with railroad tracks in the background and the overall darkness of night. Despite the darkness, the flowers are quietly shining with life and color. I put this title because the flowers represent hope and strength, blooming even in an unexpected place. The message I want to tell is that hope and beauty can be found even in the midst of difficulties. I want to show this picture to Reggie and Roy. They both tried to keep the team's spirit alive during hard times. Therefore, I would like to convey through this picture that their fight was not in vain.

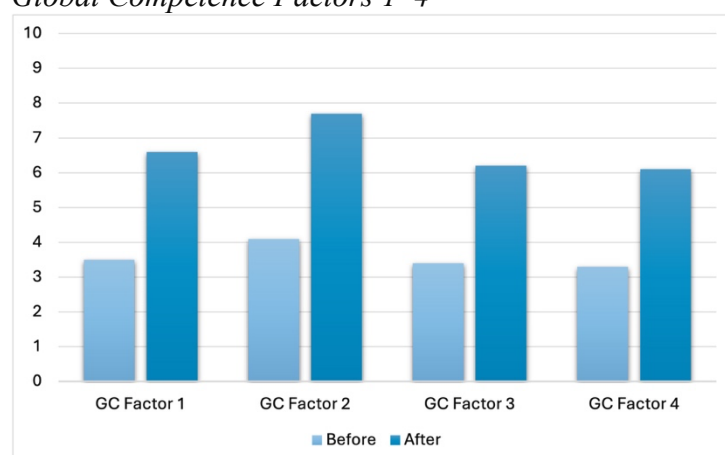
Shibe: The photo I took and chose for this project shows the starry sky over Oguni in Kumamoto Prefecture. I've titled it 'One Sky, Different Perspectives' because, although we all look up at the same sky, what we actually see (e.g., cloud patterns, stars, and weather) differs completely between Japan and Canada. In fact, there's a 16-hour time difference with Vancouver, so when it's morning in Japan, it's still the dead of night there. I believe this idea also applies to how people view the world. Even when we appear to be looking at the same thing, our environment, timing, and many other factors shape our perspectives in unique ways.

In this way, it is clear from their comments that the students have grasped the living conditions of the migrants, and some of them feel empathy with the Issei and Nisei characters in the movie.

Discussion

The results from the open-ended surveys and interviews show that the arts-based project concentrating on the Japanese emigration to Canada enables the students to advance the four factors of global competence defined by OECD (2018). They conducted a self-assessment evaluating the level of global competence by using a measure from 0 to 10, with 0 being the lowest and 10 being the highest. Figure 14 illustrates the average score for each factor of global competence (GC Factors 1–4) before and after engaging in this project.

Figure 14
Global Competence Factors 1–4



It becomes obvious here that all the four factors of global competence have improved among the students. First, the level of “1. the capacity to examine issues and situations of local, global and cultural significance (e.g. poverty, economic interdependence, migration, inequality, environmental risks, conflicts, cultural differences and stereotypes)” (OECD, 2018, pp. 7–8) has risen from 3.5 to 6.6. The student photographers indicate that engaging in the arts-based project has enhanced their critical thinking and analytical skills:

Kii: I believed I had already understood the global issues such as poverty, migration, and inequality, but I didn't have the capacity to examine. I can examine the global issues more than before, so I think the level is up.

Alana: I only knew and searched about the issues, situations, and cultural differences. In April, I hadn't heard the four skills of global competence. I feel my global competence has improved since April because I have done not only searching into them

but also thinking and considered what would be the better way to connect them and lead our daily life.

Secondly, the level of “2. the capacity to understand and appreciate different perspectives and world views” (OECD, 2018, p. 8) has soared from 4.1 to 7.7. While creating a variety of self-expression opportunities, the arts-based project fosters tolerance among the students:

Vera: In the photo project, there were a lot of photos, thoughts, and worldviews. We respected each other’s opinion and were able to complete the project.

Hanzo: Before the project, I could only see things from my own perspective. However, I have learned that there are many people in the world, and that there are as many points of view and ideas as there are people.

Thirdly, the level of “3. the ability to establish positive interactions with people of different national, ethnic, religious, social or cultural backgrounds or gender” (OECD, 2018, p. 8) has increased from 3.4 to 6.2. The Issei and Nisei characters in the movie set a good example for the students to develop this ability:

Nova: I watched the movie *Vancouver no Asahi*, and I was very impressed by how hard work could move people’s hearts, regardless of their country or race.

In addition, some students are eager to develop this ability further by joining internship programs overseas:

Navia: I feel like I understood people from different cultures, but I know there’s still more to learn. I have few opportunities to communicate with other people from overseas, so I’m going to go to Malaysia in August, and I will try to talk with various people.

Pam: Firstly, I’m not good at communicating with other people. I realized that one of the causes of this was the lack of knowledge about other cultures. Through this project, I gained knowledge and a way of thinking. However, the lack of experience is also my issue. When I go to Australia, I will try to improve this ability.

Finally, the level of “4. the capacity and disposition to take constructive action toward sustainable development and collective well-being” (OECD, 2018, p. 8) has climbed from 3.3 to 6.1. As seen in their comments, the students have a better and clearer vision of the fourth factor of global competence by participating in the arts-based project:

Goki: I didn’t know about this skill before taking part in it. I can understand this skill and find it in myself by this project.

Shibe: Until the photo project was completed, I hadn’t given much thought to issues affecting society as a whole such as sustainability and public welfare, but through discussions about people from various backgrounds, I believe that I have gained the ability to see the overview from a broader perspective than I had before.

Wasabi: This project made me think about how we can use communication, art, and cooperation to bring people together and share important messages. I realized that even small creative actions can contribute to more connected and understanding societies.

Cooperation pointed out by Wasabi is part of the project and key to advancing the students' critical, analytical, and creative thinking skills. Ari affirms this point as follows:

Ari: In the photo project, cooperating with my classmates was a positive opportunity for me since in the process of deciding on a photo order, we kind of made stories or narratives to convince the audience how we are connected without national borders and how important it is to have global competence.

In this way, it has become obvious that the arts-based project improves all the four factors of global competence among the student photographers. Collective art-making centering on the Japanese emigration to Canada encourages the participants to become active global agents and communicate their message to the audience through their created short film.

Conclusion

This paper has attached importance to art-making such as photographing and filmmaking on the theme of international migration. Based on the "Recommendation on Education for Peace and Human Rights, International Understanding, Cooperation, Fundamental Freedoms, Global Citizenship and Sustainable Development" (UNESCO, 2023), I, the researcher/teacher, elaborated a pedagogical approach by integrating arts-based pedagogy into global citizenship education, and the university students advanced their learning project. The arts-based project concentrating on the Japanese emigration to Canada between the 19th and the 20th century has invited the eleven students to read some historical materials released by the Nikkei National Museum & Cultural Centre (2026), discuss their thoughts, observe while watching *Vancouver no Asahi (The Vancouver Asahi)*, reflect on what they learned, take a picture, present it, and cooperate to assemble all the pictures into a short film. Through these phases, they have grasped the living conditions of the migrants, and some of them feel empathy with the Issei and Nisei characters in the movie. The results from the open-ended surveys and interviews show that engaging in the arts-based project enables the students to advance the four factors of global competence defined by OECD (2018). In *Kumamoto-Canada Project 2025*, the eleven pictures are arranged to show a state of being in flux. Borrowing Anzaldúa's argument, this paper has considered the migrants' Japantown in Vancouver as a mestiza where the previously established borders come to be destabilized. It is an ever-shifting in-between space where their identities constantly change. Collective art-making concentrating on the Japanese emigration to Canada helps the students to become active global agents, and the created short film generates another mestiza where their message is communicated to the audience beyond the borders.

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