Brazilian delicacies in Vancouver

by FELIPE CÂMARA

In a country with continental dimensions like Brazil, each region has its own cuisine and typical dishes. Local business owners Castia Ribeiro from Brazilian bakery and catering service Gimme Coxinhas and Caroline Cunha from Whata-Food are bringing those flavours to the Metro Vancouver area.

The South region is famous for its barbecues and dishes derived from Italian and German colonizers cuisine. In the coastal Northeast region, the cuisine is based on seafood and recipes with palm oil, while the Amazon River basin provides a great variety of fishes and products derived from the manioc root, such as its flour and the tapioca, (manioc sauce served with fish, prawns or duck).

Because of Brazil’s colossal size, the miscegenation of its population has made Brazilian cuisine even richer by mixing elements of African, Indigenous and European cuisine. Feijodinha, one of the country’s most famous dishes, is inspired by the French cassoulet, adapted with Brazilian ingredients under the influence of African slaves. In spite of these differences, there are elements found all across the country that are considered as symbols of Brazilian culture, such as Coxinhas, (chopped chicken covered with dough and fried), pão de queijo, (Brazilian cheese bread) and pastel, (fried pastry with various fillings). These delicacies are considered comfort food, especially from Brazilians who live abroad and wish to find something that reminds them of their homeland’s flavours.

According to 2019 statistics from Immigration, Refugees and Citizenship Canada, 1275 Brazilians have obtained Permanent Resident status and immigrated to Metro Vancouver, which puts Brazil in the top six countries of origin for immigrants moving to this region. That, comes the demand for products originated from this part of the world. And that is a demand that entrepreneurs Ribeiro from Metro Vancouver-based Brazilian bakery and catering service Gimme Coxinhas and Cunha from WhataFood, intend to meet.

Bringing people together through Coxinhas

Gimme Coxinhas began its operations in April 2020. They deliver fried or frozen Coxinhas (dough with a variety of fillings) and also offer our products for small gatherings as well.

“The idea is to serve appetizers and desserts for these occasions and also offer our products for people who miss the flavours of our rich and beloved cuisine”, says Ribeiro, who has been involved with restaurants since an early age, as her mother and grandmother owned their own businesses in Brazil. Ribeiro has a degree in Business Management and more than ten years of experience working in restaurants, three of them in Vancouver. Her background combined with the notorious lack of representation and variety of Brazilian food in Vancouver, has motivated her to start this business.

Ribeiro says the acceptance of Gimme Coxinhas’s products has been positive, exceeding expectations within and outside the Brazilian community. The main challenge they face is fulfilling the demand for products originated from this part of the world. And that is a demand that entrepreneurs Ribeiro from Metro Vancouver-based Brazilian bakery and catering service Gimme Coxinhas and Cunha from WhataFood, intend to meet.

But that’s the thing about the Before Time: it was a more carefree world, unmarred by the shadowy killer, COVID-19.

When the pandemic began, I started thinking of the fear and apprehension that I felt daily. These emotions reminded me of an episode of a TV show I used to love watching as a kid, Doctor Who. This show tells the story of an alien named the Doctor who travels through time. On one of the Doctor's adventures, he travels to the universe and finds that its stars have been infested by shadow creatures called the Vashta Nerada. These microscopic creatures live in swarms in any shadow cast by the sun. Those who have the bad luck of accidentally stepping into one of the Vashta Nerada's shadows are immediately devoured. The Doctor spends that entire episode running from the darkness and the shadows, fearing something he cannot see.

What are the shadows? The darkness and danger that the Doctor dealt with is not our world, not unmarred by the shadowy killer, COVID-19.
Cultural Spotlight

Storytelling for change: a filmmaking contest for Canadian youth

by Dan Walton

The UBC School of Public Policy and Global Affairs is inviting Canadian youth to produce their own short film this summer for submission to the Storytelling for Change campaign. There is no cost to enter, big prizes to be won, and invaluable connections to make with mentors from around the world.

The contest asks young filmmakers to create a story that embraces diversity and belonging, in times of crisis or peace. The message could be one that embraces diversity and belonging, or about injustice and racism, or one that shares wisdom and growth that came from a personal journey.

Prizes will include filmmaking equipment such as a camera, microphone, lights, tripod, and software licenses, or time with an established filmmaker, up to a total value of $5,000 ($500 for first prize, $300 for second prize, and $200 for third prize). The deadline for submissions is Aug. 1.

The Storytelling for Change campaign is coordinated and funded by the Community-UBC Refugee & Migration Working Group, a collective of UBC staff and students and staff from settlement organizations in Metro Vancouver interested in amplifying youth voices to broaden narratives of diversity, immigration, and settlement in Canada.

All you need is a cell phone

Any Canadian who identifies as a youth, outside of Quebec, is eligible to enter. Video submissions must be brief – between 30 seconds and three minutes – so that they are “not so long it becomes boring,” says project coordinator Rama Hamid. “Enough time for exactly what you want to tell the audience.”

No fancy video equipment is needed to enter Storytelling for Change. Videos can be made with a smartphone, computer webcam, tablet, animation software, or any programs online. An equipment fund is available for anyone lacking access to the equipment they need to make their film.

The criteria for awarding prizes include whether the submission reflects one or more of the campaign topics, creativity and clarity, and attention to detail in storytelling, production direction, and editing. According to Hamid, the judges’ assessment will put more weight on the choices the director has made, and on the way their story is told, rather than on production value.

Although he did not have much experience making commercial productions until he moved here from Kenya in 2017, Hamid brought a deep understanding of storytelling to Canada. “The way to make something interesting, you got to do it from the heart,” he explains. “Tell a story about how you feel. Don’t sugar coat it. Be honest about it and if you’re being truthful, then for the many people who are going through what you are going through – it’s very easy to connect with the audience and capture their attention.”

Connecting with experienced mentors

A range of established professionals with backgrounds in filmmaking, media, storytelling, and community engagement are leading virtual mentorship sessions for participants. The webinars offer guidance on all aspects of the film-making process, including instruction on storytelling, production, directing and editing, and a Q&A session.

Lama Alrakad is one of the four mentors volunteering for the project. Alrakad grew up in Syria and moved to Russia at the age of 15 to study arts and culture in St. Petersburg. Six years later she returned home to begin her career in Syria where she found work in theatre and television, shortly before the outbreak of civil war.

Filmmakers – no matter how young – can benefit by reflecting on the intentions behind their work, says Alrakad. “They should be asking themselves, ‘what is the purpose of my movie? What am I going to put in it? Who is my audience?’”

Other Storytelling for Change mentors include digital marketing expert Suparna Gupta, movie and content producer Adela Tamunokubie, and media anthropologist Lara Šarlak.

To enter the contest, connect with a mentor, or learn more, please visit https://goga.ubc.ca/news/storytelling-for-change-a-filmmaking-campaign/

For more information on the Community-UBC Refugee & Migration Working Group, visit: www.migration.ubc.ca/community-university-partnerships/community-ubc-refugee-migration-working-group
An invitation to learn the story of Chinese Canadians in BC

by JAKE MCGRAIL

An upcoming two-part exhibition with a focus on its surrounding community, A Seat at the Table takes both a historical and a contemporary look at the stories of Chinese Canadians in BC.

The exhibition, a collaboration between the Museum of Vancouver and the University of British Columbia, is part of the museum’s focus on examining the history of Chinese Canadians in BC. And the exhibition is not just about Chinese Canadians, but also about the way they were treated in BC and Canada to become more just, inclusive societies.

A BC story

“The title of the exhibition refers to this long history of discrimination,” says co-curator Henry Yu, University of British Columbia (UBC) associate professor of history and principal of St. John’s College. “Fighting for a seat at the table has been a crucial part of the story of Chinese Canadians in BC. And the exhibition is not just about Chinese Canadians, but also about the way they were treated in BC and Canada to become more just, inclusive societies.”

From the start, A Seat at the Table has been a collaborative project, with three co-curators and two different locations, and the work of numerous community members and students. Yu has worked with many of his UBC students to gather stories and make videos with those in the community. All those involved have worked for the same goal: to share stories of the Chinese Canadian experience, which dates back well over a century.

Yu has a personal connection to this history, as his great-grandfather came to BC in the 1800s. “We are still learning about the history of Chinese Canadians in BC,” says Yu. “The exhibition is an opportunity to learn about the contributions of Chinese Canadians and to understand the challenges they faced.”

Yayoi Hirano

Yayoi Hirano was honoured at Vancouver Asian Heritage Month’s (VAHM) Virtual Recognition Awards Ceremony 2020. VAHM’s vision is to recognize and promote the inclusion and social integration of Pan-Asian Canadian communities in Canada.

Born and raised in Japan, Hirano moved to Vancouver in 2002 after spending a number of years setting up her theatre company, the Yayoi Theatre Movement Society since 1990.

Even as a child, Hirano was always very active and interested in performing. “Since kindergarten, I often played the main character and did my own costumes,” she says. Hirano began performing in front of a much larger audience from Grade 2 and onwards, in school plays. For a play in her first year of junior high school, she managed to memorize all the lines of her school’s annual play – every character’s lines – and had the luck of playing the main character during the final performance. During high school, in Osaka, she went to watch the Royal Shakespeare Theatre Company and their rendition of the Merry Wives of Windsor. Thereon, she was even more fascinated with theatre and the performing arts.

Miming requirements

One of the prerequisites to qualify for the Toho Gakuen College of Drama was to mime. Even though Hirano knew nothing about this field of performance arts, she learned it to get into college. After completing her education, she found herself teaching this lost art form. Hirano’s favourite thing about this style of drama was to mime. Even though Hirano knew nothing about this field of performance arts, she learned it to get into college. After completing her education, she found herself teaching this lost art form. Hirano’s favourite thing about this style explains, “Mime is not just clowning but telling a story or even sharing philosophy without words.”

A global connection

Hirano came to Vancouver for the first time in 1986 on a performance tour with a few of her friends. She was also offered a fellowship in Cologne, Germany to work with artists Milan Sladek and Maria Formolo in Canada. After studying in Germany, she happened to perform at the Edmonton Fringe Festival, replacing a show. It was after all of these experiences and the many positive reviews of her performance that Hirano went on to collaborate with various Asian, North American and European artists.

Along with her current honours, Hirano has also won various awards globally, including the Experimental and a Vanguard Art award from the Annual Prize of the Union of Bulgarian Actors. Hirano has won various awards globally, including the Experimental and a Vanguard Art award from the Annual Prize of the Union of Bulgarian Actors. Hirano has won various awards globally, including the Experimental and a Vanguard Art award from the Annual Prize of the Union of Bulgarian Actors. Hirano explains, “Mime is not just clowning but telling a story or even sharing philosophy without words.”

No matter the language you speak or your nationality, you can express your feelings and tell a story.

Yayoi Hirano, Yayoi Theatre Movement Society

“Now is a good time to plan,” she says, taking the time off now to envision the future of her Movement Society, explaining, “Mime is not just clowning but telling a story or even sharing philosophy without words.”

For more information, please visit www.yayoitheatremovement.ca.
A golden voice – one man’s legacy

by Tina Qu

The Bill Reid Gallery of Northwest Coast Art reopened July 16, in celebration of the centennial of Bill Reid (1920–1998).

“Here at the Bill Reid Gallery in Vancouver, we wanted to show some of the classics but particularly some of those pieces that haven’t seen a lot of light,” says Edenshaw. “Our hope is that people will leave with a broader sense of Bill Reid.”

Legacy of a giant among Indigenous artists

According to Edenshaw, Bill Reid was a very significant person in the pantheon of Haida artists. He is well known for his giant sculptures like the Chief of the Sea, at the Vancouver Aquarium, and the Spirit of Haida Gwaii, a project at the Vancouver International Airport.

“Reid engaged the art of our people when it was limited in interest in the art and even less understanding amongst the Canadian public,” says Edenshaw.

“His access to markets, scholars, and his CBC collaborations was a big part of bringing the art from being the Surrealists’ secret to what it is today as a viable career option for Indigenous artists.”

A personal connection

When I was sixteen, I was at our national House of Assembly, a Haida institute that allows the citizens to steer policy. I had just come to understand that I had been wasting my time in school, coasting along and just barely coming to grips with the basics. So, like a good teenager, I blamed the system, loudly,” says Edenshaw.

“Reid happened to be sitting at the back on that day, and happened to agree with me, so he took me in as his apprentice. I spent a year with him and his wife Martine living in Vancouver.”

“Reid would be on account of my history with Reid that Beth Carte, the curator of the show, approached me last August to start working on his 100th birthday,” adds Edenshaw.

“Reid’s unique happy ending in a sense of Bill Reid,” says Edenshaw. “Ultimately, our biggest hope is that people will leave with a broader sense of Bill Reid.”

Vancouver Queer Film Festival

Breaking Fast portrays love and joy as an act of resistance

By Rafael Zen

As an inside voice of the queer Muslim community, Van- couer Queer Film Festival (VQFF)’s Closing Gala Film delivers an intelligent rom-com that is also a celebration on intersectional identities.

“I have created the gay, Muslim version of Julia Roberts,” humorously says director Mike Mosallam about his acclaimed film Breaking Fast.

Building complex and realistic queer characters, from an inside perspective of the gay Muslim community, the love story between Mo and Kal during the holy month of Ramadan was chosen as this year’s closing act (Aug. 22).

Authentic Experience

Most commercial narratives about intersectional communities have been co-opted and are frequently told stereotypically by voices of the dominant culture. For Mosallam, realistic discussions from gay people became an uplifting exercise on genre cinema from a place of personal experience.

Mosallam now knows creating truthful characters, comfortable and confident in their own identities, who try to find themselves inside the community are living experiences that need to be relatable to everyone watching.

“I think my message regarding queer love is that it is no differ-

tic. Reid is famous for his gold work.

“A lesser-known piece of Reid is Spirits of the Tides, and Canada has enjoyed it during his time as a voice on the Canadian broadcasting corporation,” explains Edenshaw. “Not to mention that at one point he carried the name of ‘La Grande Baguette’ which means ‘Golden Voice.’”

Breakin...
Layers of identity: 
On/Me hits the bookshelves

By KYLIE LUNG

As an Indigenous woman, Canadian writer Francine Cunningham hopes to bring understanding and empathy to a world that greatly needs it. Her first poetry collection, On/Me, explores the universal themes of identity and what it means to fit in.

On/Me, published by Caitlin Press in October 2019, is currently a finalist for the 2020 Indigenous Voices Awards.

Poetry from the heart

Cunningham hails from Calgary, Alberta, but now calls Vancouver her home. She says she has always been a natural storyteller, dabbling in both written and visual art forms. Filling sketchbooks full of doodles and bits of stories laid the groundwork for her future as a professional storyteller.

“I remember my mom telling me, after failing grade 9 math three times, that it was okay, I should just focus on my art instead, that it’s what I was going to do anyway so I might as well start practicing,” says Cunningham. “She made a spare room in her house for my art studio in high school and that was it for me. I was committed to an artist’s life after that.”

After conquering math class, Cunningham went on to complete a Master of Fine Arts at UBC, where she began to hone her craft as an author. Cunningham enjoys writing in all genres but has a special place in her heart for poetry. And it’s this love that brought On/Me to fruition.

“I write poetry, fiction, and non-fiction,” says Cunningham. “I would say I consider myself more of a fiction writer, actually. I write poetry because that's where my heart lives, that's where the truth of me lives. I wanted this book to come out first because I thought of it like an introduction to the world. I have always been into writing in all genres and experimenting as much as I can in my craft.”

Embracing identity

Within On/Me, Cunningham explores the idea of identity and what it means to not fit in a tidy box. A complicated identity is not a negative thing, but a beautiful asset that she hopes her readers and writing students will embrace. Existing in the margins of society can be mentally and emotionally taxing, but Cunningham’s book of poetry proves the idea of uniqueness, even if it isn’t easy all the time.

“I’ve never felt like I fit in,” says Cunningham. “I don’t think anyone really has. I’ve always been the person on the margins doing their own thing and having fun doing it. I don’t try to take life too seriously, because it’s already really intense. In this book in particular I explore some of the ways in which I’ve felt different and like I didn’t belong, whether that was inside my family, in the world, or in my ways of thinking.”

More than just one experience

As an Indigenous woman who has felt the push and pull of identity politics, Cunningham hopes to bring more understanding to the vastness of Indigenous experience and what that means for her own identity. When asked about what she hopes to convey about living as an Indigenous person in Canada, Cunningham shares some powerful words that should be remembered long after a reader closes the spine of On/Me.

“We are not a singular person with one experience,” says Cunningham. “You can’t just read one of our writings and have that be the whole of what you read and experience. That our work shouldn’t just be consigned to one shelf in a bookstore, that you can find our words in all genres. That all I can share in my writing is my experience, my life, the weird little short fiction horror stories, the fantasy worlds I love to create. That I am not a spokesperson for the Indigenous literary world, that I am just me, writing what I love.”

To learn more about On/Me, visit www.caitlin-press.com/our-books/on-me.
After tasting it, people started coming. The opening was supposed to happen in June 2020, but has been postponed. “The first challenge was to make people learn to eat pastel. After tasting it, people started to come back for more, not only Brazilians but especially Canadians and Chinese,” says Cunha about the acceptance of the Brazilian treat.

WhatAFood is currently selling pão de queijo via delivery, as the markets and fairs are cancelled due to the COVID-19 pandemic, but they are working hard to open a physical store. The opening was supposed to happen in June 2020, but has been postponed.

“In Brazil, pastéis [plural of pastel], are usually served with sugarcane juice, and we are offering this product too, to make the experience complete. We will keep our clients updated about the opening and promotions in our Instagram profile,” says Cunha.

WhatAFood is starting off with the most popular flavours that were offered at the Richmond Night Market, but will be adding some more options, including vegan options and seasonal flavours. The plans are to serve great quality products to not only make the Brazilian community reminiscent of their homeland, but also gain customers from all nationalities.

“We work to maintain excellence and regular quality in our products. WhatAFood, our intention is to build a system that someday might be franchised,” says Cunha.

Cunha also points out that support from the public is vital for the survival of the business. “If we are today able to open, it’s due to the support from the public. Without it, we would not be here,” she says. Support from the public is vital for the survival of the business. "If we are today able to open, it's due to the support from the public. Without it, we would not be here," she says.

Sugarcane juice completes the experience

Cunha of WhatAFood used to prepare pastéis at home, for her family and friends, but she recently decided to participate in the Richmond Night Market and wanted to sell a Brazilian product. She decided on pastel, but didn’t know it was going to become a real business. They started with five products – a rule imposed by the event organizers – four flavours of pastéis (meat, cheese, chicken, sausage), and pão de queijo.

“The first challenge was to make people learn to eat pastel. After tasting it, people started to come back for more, not only Brazilians but especially Canadians and Chinese,” says Cunha about the acceptance of the Brazilian treat.

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Red Phone: A safe and immersive theatre experience

by XI CHEN

The ongoing COVID-19 pandemic has accelerated the pace of digital media, forcing many art forms, temporarily or permanently. Theatre is also trying to find its spirit alive while adhering to safety requirements.

Red Phone and Plays2Perform@Home, two innovative theatre projects developed by theatre company Boca del Lupo, are blurring the line between audience and performer. Red Phone, running at The Fishbowl on Granville Island from July 1–Aug. 27, lets audiences perform phone conversations in separate enclosed phone booths, using professionally written scripts. Plays2Perform@Home is a script “Box Set” that one can take home and perform with a small group of people in a safe environment.

Conversations and misunderstandings

With a focus on the conversations urgently needed by Canadians, Red Phone’s artistic staff commissioned a script from Vancouver playwright Marcus Youssef, who named it “All Good.”

“I was inspired by a long-term friend about a conversation we had about living in a world in which the worst is always presumed,” Youssef says. “Who knows why that is. My script specifically addresses it – the misunderstanding inherent in human communication. I was interested in this notion of a person who – we are not sure if they are okay. With the dis-covery during the story, what we had expected is not what is the truth.”

Written five years ago, Youssef says the story remains relevant, as we are trying to process cata-lysmic shifts in our culture both with COVID-19 and with the social justice movements. “The attempt to process difficult questions and urgent problems between humans is never easy, especially if we are also in isolation,” he says.

Youssef says he usually gets his creative ideas from noticing a difference between what he knows and is supposed to think or feel in a situation, versus his actual thoughts and feelings. “This gap indicates inherent con-flict or drama.”

He is currently working on a play about refugee sponsors, an effort which he was involved in and researched extensively. Many of the conversation scripts, taking work online and doing exploration trying to see how things would be different, still haven’t been performed. But he is still resistant to change, as he sees the theatre experience as “a kind of live exchange that happens between making, par-ticipating, and viewing the performance.”

“I am always interested in the negotiations of content ideas or experiences between humans - I am interested in being engaged with those humans - that is essen-tially about what do I see as a theatrical intervention. And I actually believe it is our job to preserve the idea that human beings can talk, tell stories and to wrestle with big questions.”

For more information, please visit www.bocadellupo.com.

Adapting to COVID-19

COVID-19 has changed most people’s lives to various de-grees; theatre is also learning, says Youssef. Many theatres are trying to find new ways to safely produce and grow theatre communities. At the theatre, actors are still on stage, but the audience is at home. “It is important to have a community-engaged space,” he says, “one that is interactive – a place where you can learn the story of Chinese Canadians in BC, but also where people can leave their own story.”

The exhibition will continue to evolve its past opening. Those who visit the exhibit will have the chance to share their stories as well, adding more to the ex-hibition and giving themselves their own seat at the table.

“We often think of exhibitions as still, final, but once you open the door it is what it is,” says Youssef. “We see this space as more dynamic, living, breathing, growing with the people who come in. This is important for a history that has often been ignored, for people you have to open to hearing people that haven’t been lis-tened to before.”

For more information, visit www.museumofvancouver.ca.

The attempt to process difficult questions and urgent problems between humans is never easy, especially if we are also in isolation.

Marcus Youssef, playwright

Nêhiyawak – Indigenous trio dismantles colonial conceptions

by CURTIS SEUFERT

Amikswacy (Edmonton)-based trio ᐄᓐᐦᐊᐧᐠ (nêhiyawak) has been nominated for Best Indigenous Artist or Group in the 2020 Juno Awards for their debut full-length album “Nêhiyawak.” Harper, the band’s lead singer, songwriter and guitarist speaks to the influence, belonging and meaning of the band’s genre of Moccasin-Gaze – an Indigenous play on shoegaze. “I don’t want to be a rock band, but it’s our way of connecting with one another,” says Harper. “Because it was funded not by a government, but by people, it’s something that essentially is motivating us to explore the concept of Indigenous music.”

For more information, please visit www.facebook.com/néhiyawakband.

The Source
**July 7–August 18, 2020**

**By Simon Yee**

**Contribution Editor**

I have to be honest with you: I didn’t expect the summer of 2020 to be like this back in January. I was hoping to be visiting Eastern Canada again; maybe travelling abroad to Japan too. While travelling restrictions may slowly be lifted over the summer, it’s not quite the same! Still, I have to admit, British Columbia is a great province to spend a staycation. So enjoy the summer, check out a few online events, and I’ll see you all in late August!

**Art Downtown**

Various dates between June 25–Sept. 3

www.vamofc.com/art-downtown

In this time of global pandemic, the need for art and culture has never been needed more by both the artists who create and the viewers who view. Art Downtown is a project by the Vancouver Visual Art Foundation that allows artists and the public to connect, inspire each other and share creativity. Between June and September, artists will be presenting their work and techniques in the beautiful setting of Lot 19 and Cathedral Square, downtown Vancouver. Check out the foundation’s website for the dates and times and more information.

**Brentwood Artisan Farmers’ Market**

Saturdays, 10 a.m.–3 p.m., until Nov. 1

www.bcfarmersmarkettrail.com/market/brentwood-farmers-market

The Brentwood Artisan Farmers’ Market is one of the city’s newest outdoor markets, featuring local businesses out to showcase the city’s locavores. Meet local growers, bakers, foragers and crafters in an open-air modified-market setting and support local businesses as they hard work to survive in the age of coronavirus.

**The Relay**

Various dates from June 25–Sept. 3

www.thecultch.com/events/the-relay

Every second Thursday evening this summer, The Cultch’s Digital Storytelling team will unveil a new episode of The Relay, an inclusive, interactive and imaginative online storytelling experience unlike anything else. Thirteen unique artists will collaborate and create an unfolding story over three months. From writers and directors, to choreographers, performers and designers – this unique group brings their diverse range of artistic specialties together to create a sprawling multi-month, multi-genre digital experience.

**34th Annual Vancouver Greek Summerfest (To Go)**

July 10–12, 17–19

vancouvergreeksummerfest.com

The Vancouver Greek Summerfest is back in 2020 for its 34th consecutive year. Because of the global pandemic, this year’s summerfest is to go. This annual celebration of food, entertainment and family fun features the famous “BBQ Lamb” and “Loukoumades” – delicious and traditional Greek and Mediterranean delicacies. For up-to-date information, please check out their website.

**Queer Arts Festival**

July 16–26

www.queerartsfestival.com

The Queer Arts Festival (QAF) is an annual artist-run professional multidisciplinary arts festival producing presenting and exhibiting a curatorial vision favouring challenging, thought-provoking work that pushes boundaries and initiates dialogue. This year’s festival, like many other festivals, will present many events virtually. Attend dance performances, roundtable conversations, storytelling nights, Indigenous Burke scenes and more! Check out the festival’s website to register and for program information.

**To Speak with a Golden Voice**

July 16, 2020–April 11, 2021

www.billardgallery.ca/blog/exhibitions-page/to-speak-with-a-golden-voice

The Bill Reid Gallery of Northwest Coast Art will celebrate the milestone centennial birthday of Bill Reid (1920–1998) with an exhibition about his extraordinary life and legacy. To Speak With a Golden Voice, from July 16, 2020 to April 11, 2021, guest-curated by Gwaii Edenshaw – considered to be Reid’s last apprentice, the exhibition includes rarely-seen treasures by Reid and works from artists such as Robert Davidson and Bead Dick. The exhibition will provide new insights into the nuanced facets and creative complexities of Reid’s life and legacy, following four thematic threads: Voice, Process, Lineage and Legacy. For more information, check out the gallery’s website.

**Black Space Symposium**

July 1–12

www.blackspacesymposium.ca

The Black Spaces Symposium is hosting youth of African descent, will be hosting a virtual Black Spaces Symposium from July 23–25. The Black Spaces Symposium is created to bring artists, professors, practitioners and scholars together to share experiences, wisdom and knowledge so they can explore new approaches to strengthening their capacity for community building and development. The symposium will consist of various panel discussions, art exhibitions and music performances, all centred and designed to showcase the Black Experience.

**Abbotsford Agrifair: Drive Thru Safari**

July 31–Aug. 2

www.agrifair.ca

Much like how the Pacific National Exhibition has set up drive-thru events, the Abbotsford Agrifair has plans to re-tool its event in the drive-thru style in response to the COVID-19 pandemic. All of the fun of the fair from the comfort of your air-conditioned vehicle. Some of the confirmed fair fun visitors will get to see will include: Nano the Buffalo and Francine the llison with their cattle and calf friends roaming freely, a 100-foot demolition derby car display, 4-H participants with the animals, antique farm tractors and machinery more. For more information, please check out the Agrifair website.

**Squamish Wind Festival for the Arts**

Aug. 1–28

squamishwindfestival.com

The Squamish Arts Council will be hosting the seventh annual Wind Festival for the Arts from Aug. 1–28. From virtual livestreams concerts, drive-in movie experiences, workshops and art installations, the event has been reimagined but the mandate remains the same in supporting arts and culture. The event series will abide by all COVID-19 guidelines to keep the community safe and supported. With this in mind, a diverse mix of programming has been created for all to enjoy during this time of transition. Check out the festival’s website for up-to-date information.

**The Journal Project: Capturing History Unfolding**

Submissions accepted until Aug. 31
www.coquitlamheritage.ca/the-journal-project

Every day, historians comb through journals of people who lived during significant times in history to piece together important details. These journals were often written by regular people with normal lives who took a few minutes each day or so to record what was going on around them. These records have become instrumental in our understanding of past events, tragedies and every day life. The Coquitlam Heritage at Mackin House now offers Coquitlam and neighbouring residents the opportunity to contribute to future historians’ understanding of the COVID-19 crisis of 2020, in Coquitlam, and beyond. They want to hear your stories as they unfold and while they are fresh in your minds. Thoughts, feelings, comments, scrapbooks, art – all are important. Check out their website to find out how you can contribute!