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Eating is sharing: Gojo Cafe's story of community

by LILLIAN LIAO

For Atkilt Asefa, owner of Gojo Cafe Ethiopia on Commercial Drive, the saying “Eat Together, Share with Each Other,” captures the uniqueness, warmth and diversity of Ethiopian cuisine. Gojo Cafe will celebrate its 12th anniversary this summer with a special event honouring what Asefa holds as the core of his work, his valued customers.

“I always engage my customers... how they come here, and how they feel,” says Asefa, noting that his restaurant’s clientele of regular customers, some of whom have been dining at Gojo Cafe for the past 12 years, feels like family.

From journalist to restaurateur

With a name referring to “cottage,” the most popular type of residence in Ethiopia, Gojo Cafe was originally started by Asefa’s friend in 2006. A former full-time journalist in Ethiopia who moved to Vancouver after being imprisoned by the country’s dictatorship, Asefa became involved in community work for Vancouver’s Ethiopian community. Desiring a space of his own, he leveraged his community building skills and took over the restaurant’s ownership in 2012.

“One of the singers was advising me, ‘Atkilt, you have this kind of quality, you have this kind of ability, so why don’t you have your own spot,’” he says, referring to his former work of



▲ Atkilt Asefa, owner of Gojo Cafe in Vancouver, says his Ethiopian restaurant was the result of an unexpected but welcome life path, and now offers a space for history, togetherness and good eats.

bringing musicians from abroad, including Ethiopia, to Vancouver.

The switch from journalism to restaurateur was a surprise to Asefa himself, who notes that he did not take cooking seriously prior to becoming involved with Gojo Cafe. He also recalls how his mother was surprised at his career transition when visiting Vancouver for his wedding because she only knew him as a lover of reading. Asefa attributes his inspiration for running Gojo Cafe to his grandmother, W/ro Zewde Nigusse, who ran a restaurant in Dessie, Ethiopia.

“When my grandmother [was] cooking, I was beside her all the time,” he says. “I wanted to listen to stories from her, and when she cooked, she told me some stories back in the day in her time, what she was doing, what was happening.”

Asefa also notes how his grandmother’s talent and skill for cooking was well recognized by their community, as she was always invited to cook for special gatherings, including holidays and weddings. During Gojo Cafe’s opening ceremony in May 2012 under Asefa’s ownership, he recreated this

togetherness by inviting people to a welcoming and warm space anchored by delicious food, creating the feelings of community and joy that he will cherish forever.

“The restaurant was filled with music, dancing, and the aroma of traditional dishes,” he recalls. “It was heartwarming to see both Ethiopians and non-Ethiopians come together to celebrate and enjoy the rich culture and cuisine of Ethiopia.”

The togetherness of eating

According to Asefa, the communal aspect of food is also re-

flected in the Ethiopian ways of eating. Traditionally, families would sit around a woven round basket that holds the food while acting as a table and feed themselves as well as each other with their hands. In addition to participating in this sharing of food at Gojo Cafe, diners can also experience communal eating through a coffee ceremony – a hallmark of Ethiopia’s culture as coffee’s birthplace.

“Coffee is really common in Ethiopia, every neighbour gets together, and it is a social network,” explains Asefa, noting that all his neighbours would socialize at his mother’s house during a coffee ceremony. “If they do it in the morning at my house, they’ll do it in the afternoon at their house.”

According to Asefa, an Ethiopian legend recounts how a shepherd was puzzled by seeing his goats behave strangely. After he observed the goats ingesting coffee bean leaves, people started harvesting these plants for medicinal and other purposes, eventually creating what is now enjoyed as coffee. He says that Gojo Cafe does a coffee table service ceremony, allowing people to sample the coffee served with incense as a group.

“We roast it manually,” says Asefa of their manual coffee-making process. “We wash everything, then we put it on the pad, and then we burn it underneath, then the smell is coming.”

He also notes that their coffee is from Yirgacheffe, the main

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Canada continues to celebrate International Youth Skills Day

by STAFF WRITER

Created in 2014 by the United Nations General Assembly, July 15 marks World Youth Skills Day, a day to highlight the value and importance of enabling young people to thrive in developing their skills for employment, work and entrepreneurship.

Since then, World Youth Skills Day events have looked to offer an opportunity for various entities, including employers, labour organizations, policy makers, training and young people themselves, to collaborate, coordinate, and develop the skills necessary for employment success.

Around the world, Technical and Vocational Education and Training (TVET) has proven an essential indicator for global equality, particularly within the realm of gender disparity in employment. As labour and

technology become increasingly complicated and interconnected, it remains as important as ever to ensure the prioritization of skilled youth.

That conversation holds true for Canada as well. Much like other countries, it will remain important for young people to develop their ability to contribute at a high level. But in Canada's specific case, the discussion of the importance of skills extends to the ability to use the skills that many Canadians already have.

As popular discussions in Canada have noted, Canada faces a problem of productivity. As such, ensuring younger Canadian immigrants to make use of the professional skills they may have already attained from their country of origin could be an important consideration for the Canadian labour context.

Beyond the question of skills retraining among both young-

er and older adults, however, the Canadian government has looked to highlight the value and importance of Skills Canada in training young people in order to enter the workforce.

Last year, the government announced \$27 million in funding over 5 years for Skills Canada under the Canadian Apprenticeship Strategy, while looking to support, in part, the engagement of youth in skilled trades and technology through competitions and career exploration.

As for 2024, the theme for World Youth Skills Day is Youth Skills for Peace and Development, with the goal of highlighting and promoting the important role that young people play in conflict resolution.

Canada itself has historically played a role as a peacemaking country, but many of its most popular historical peacemaking efforts have been led by senior government officials and diplomats. However, the upcoming date provides Canada with a chance to reflect on that role, and the part that young people might play in it, particularly in a world that continues to face violence, war, genocide and civil strife.

In these areas and others, Canada and the rest of the world have the opportunity to prioritize youth skills as that group enters both the workforce, and the world more broadly.

Source: United Nations Education, Scientific and Cultural Organization (UNESCO), Government of Canada



▲ This year's World Youth Skills Day, Canada has the chance to reflect on the role of young people as peacemakers on the domestic and international stage.

Le plaisir of the words by Le Stylo à mots

	A	B	C	D	E	F	G	H	I	J	K	L
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Horizontally

- 1- author of many scientific books – fictious prose
- 2- writer – famous American poet
- 3- on the front page or the top – worm
- 4- Greek letter - renowned female diarist – flat-topped hill
- 5- white bird of the 1992 Nobel Prize of literature – printing's measurement unit – Subscriber Identity
- 6- irritated – condition – Welsh poet awarded prize in 2013
- 7- very – souvenir books
- 8- pompous – sodium
- 9- consumes – made of bone
- 10- Egyptians # 1 – alleviate – underwater boats
- 11- road to follow – sailor – many manuscripts includes one
- 12- places for dramatic performance – civil service

verticalement

- A) forme d'expression
- B) traître de Shakespeare – utilisant
- C) mouvement littéraire – exclamation
- D) sans valeur – série de livres pour enfants des années 50
- E) longueur de chaîne – petit livre amusant
- F) oui russe – prêt une chance
- G) héroïne de nouvelles religieuses – lit beaucoup
- H) monnaie scandinave – rien – personnel
- I) prix Goncourt en 1949 – filins d'acier
- J) pièces maîtresses de roman d'aventures – gros
- K) lire, écrire pour le plaisir – exposé au nord
- L) formule célèbre de conte célèbre - crochets

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The built environment: Designing out inequity

by ALISON MACDONALD

In challenging our use, accessibility and attachments to space and how to design equitably and with inclusivity, the Museum of Vancouver is inviting community members to participate in ResiStories: Building Community Futures on June 29. The panel brings together moderator and political geographer, Eugene McCann, along with three members of University of British Columbia's (UBC) school of architecture and landscape architecture (SALA), Andy Grellmann and Hannah Roorda and SALA interdisciplinary fellow Young-Tack (YT) Oh.

With his fellowship at UBC SALA focused on the theme of repair, Oh discusses the importance of reflecting on and having discussions on what 'broken' means in the context of design and semantics.

"The nuance of this meaning, broken, physically, symbolically, metaphorically: breaking is not always a bad thing. What was working in the first place is not necessarily working for everyone, or anyone," says Oh. "What does it mean to break?... The assumption that things were working, and for whom, what circumstances and conditions? What it means to repair – is it a return to a status quo or to reform or improve, a change in condi-

tion, upgrade or evolution? [It means] a lot of things."

Encouraging conversations with community stakeholders

Oh says that he has not lived in any one place for more than

Canada. Nonetheless, he's been very interested to engage with Vancouver and its spaces, both within this event, and in his own work.

"Moving around so much, a lot of my work has been careful,

Beyond this, Oh notes another poignant example from one of his students' projects at UBC which highlights the inequity of resources dedicated to even immediately adjacent spaces in Vancouver, partly due to fac-

"Part of my work is in increasing spatial literacy and justice, an understanding as it relates to youth, introducing architecture to high school students, to instill the notion that the built environment or spatial literacy

“...everyone is their own architect with their own individual level of understanding based on personal lived experience that is nevertheless crucial to a broader understanding of space.

Young-Tack (YT) Oh, SALA interdisciplinary fellow

four years and that he frequently travels amongst cities, countries and continents, with this being only his second year in



▲ UBC's SALA interdisciplinary fellow Young-Tack Oh looks to highlight the inequities of Vancouver's spaces.

to engage communities, to take time," he says. "The need to build trust and an understanding with people [is important], to have patience and believe that it is worthwhile to do this."

That community engagement is important for resolving various local challenges. Such challenges include issues being discussed in Roorda's work on Vancouver's current housing crisis, which notes that despite the substantial number of vacancies, a lack of housing availability still exists within the city. Oh notes how Roorda's work discusses an alternative, breaking away from the current state of affairs where houses sit "empty and fallow" for decades while waiting for zoning permits.

"If properties are not used, they should be turned over to the public realm," Oh says.

tors like tourism and the cruise ship industry.

"At what cost to the local folks [is it] to accommodate this industry? The dichotomy that exists between Gastown and the Downtown Eastside, the resources put into certain neighborhoods, but not others," says Oh. "Many organizations, small organizations, [bring awareness] to this such as the Powell Street Festival, Hives for Humanity, Gallery Gachet, MOV, the Vancouver Heritage Society, Carnegie Community Center and countless others, who are trying to have these conversations."

While other organizations, and events like this panel, look to shine a spotlight on the various inequities that affect Vancouver's spaces, Oh says he is also looking at inspiring hope in addressing these challenges within his own work.

should be taught in high school," he says.

In all, Oh hopes initiatives like these can shine a light on the notions we take for granted when it comes to using the spaces around us.

"[We often do not] use space as designed, we personalize it, make it our own... everyone is their own architect with their own individual level of understanding based on personal lived experience that is nevertheless crucial to a broader understanding of space," says Oh. "Accessibility is important to the conversation. Diversity, equity and inclusion is for everyone, not just a particular group of people."

For more information about the event, visit: www.museumofvancouver.ca/resistories-building-futures

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► "Gojo Cafe" from page 1 farm for coffee worldwide, and it is organic. As for the food, Asefa shares that their vegetarian combination platter, served with injera sourdough flatbread, is their bestseller. He notes how most Ethiopians, especially those following Christianity, will refrain from eating meat for two months during Easter, turning to a variety of vegetarian dishes. He has also observed the popularity of vegetarianism in North America, leading him to create a vegetarian special on Mondays and Tuesdays.

powder. Committed to providing the best experience for his customers, Asefa does not shy away from doing whatever needs to be done during a regular shift at Gojo Cafe, despite now holding a managerial role.

"My principal in the food business is if I do not eat it or taste it myself, I will never serve it to my customers – that is guaranteed," says Asefa.

He also hosts CFRO 100.5FM's Meleket Radio Show on Saturday afternoons, remaining committed to helping newcomers from Ethiopia, who may struggle



▲ The Gojo Cafe serves a variety of tasty, wholesome Ethiopian food and beverage.

"My favourite part of being in the restaurant business is serving my customers with full energy," says Asefa. "I am always happy to see our regular and new customers."

One of his favourite dishes is the *Doro Wat*, which he refers to as the "queen of Ethiopian food" for its strong role in family cooking. Starting with cooking onions and *berbere*, otherwise known as Ethiopian paprika, the dish features chicken marinated in a variety of spices, including ginger, garlic, and cardamon

with the practicalities of resettlement including language and employment. In addition to reporting on Ethiopia's current affairs, his show shares information to alleviate these challenges and establish community – a goal that is shared by Gojo Cafe.

"Gojo Cafe is more than just a restaurant; it's a place where we celebrate Ethiopian culture and bring people together," says Asefa.

For more information, see www.gojocafe.com.

Photo courtesy of Gojo Cafe

A day, or five, to celebrate Canada

by STAFF WRITER

As the month of June ends and the beginning of July approaches, there's at least one cultural celebration on the horizon that most Canadians are familiar with, bringing along with it a host of parades, events, concerts and celebrations to mark the day. But what Canada Day celebrators might not realize is that there are in fact a breadth of widely-celebrated Canadian cultural days alongside it at this time of year.

National Indigenous People's Day, Saint-Jean-Baptiste Day, Canadian Multiculturalism Day, and even National Acadian Day later on all mark a diversity of cultural celebrations worth highlighting, and all happen to take place right around the summer celebrations of July 1.

National Indigenous People's Day (June 21)

Originally named National Aboriginal Day, and proclaimed in 1996, this celebrated day came as a result of a push to recognize the cultural and social history often forgotten and left behind within the mainstream. Calls from the Assembly of First Nations – known during these efforts as the National Indian Brotherhood – as well as the Sacred Assembly – a national conference of Indigenous chaired by Indigenous Oji-Cree Manitoba MLA Elijah Harper – spearheaded the creation of the day of recognition.



▲ A celebration of National Acadian Day in Fredericton, NB, one of a number of cultural heritage days in Canada during the summer.

In 2017, Prime Minister Justin Trudeau issued a statement renaming the day to National Indigenous People's Day, reflecting the change in popular terminology.

The date of June 21 is no coincidence either, as numerous Indigenous groups and communities have long celebrated their culture and heritage on or around that date, due to the significance of the summer solstice as the longest day of the year.

Saint-Jean-Baptiste Day (June 24)

Popular discussion the roots of la Saint-Jean often trace back to

the feast day of Saint John the Baptist, a widely celebrated day among early French-Canadian settlers. But the tradition goes back even further, and once again, the mid-late June date of celebration is no accident. Summer solstice celebrations are once again the deeper origin for this celebration, among European Pagan traditions in this case. Over time, the Catholic Church of France adopted the tradition to become associated with John the Baptist.

But while in France the tradition is no longer as popular as it once was, it is still a widely celebrated statutory holiday

in Quebec, and is celebrated by francophone cultures and communities throughout the country.

Canadian Multiculturalism Day (June 27)

Designated by the Canadian government in 2002, this day marks an opportunity to celebrate Canadian multiculturalism itself, serving as a chance to recognize the impact that all of Canada's residents have on the country's culture and society.

The day follows from a shift in the 1980's moving towards a more distinct national appreciation of multiculturalism from

the Canadian government, including the 1988 Canadian Multiculturalism Act affirming the promotion and preservation of the country's diverse heritage.

National Acadian Day (August 15)

As a distinct ethnic group with a deep history in Canada, National Acadian Day looks to celebrate the unique heritage of Acadian people. The cultural group's roots date back to a mix of First Nations and people and French, as a historical group of French settlers that were expelled from the Maritime Province by Great Britain in the mid-18th century.

As decades passed, many ethnic Acadians returned to their home, growing, developing and maintaining their culture to this day. The first national Acadian convention in 1881 earlier that summer designated August 15 as the chosen day of celebration to coincide with the Christian feast of Assumption of Mary.

In all, there are a number of other days beyond Canada Day which celebrate and recognize the cultural diversity and history of Canada and its inhabitants. Around this time of year, different groups will look to celebrate their own heritage, remembering and acknowledging how it fits in, or alongside, the broader story of Canada itself. ✍

Source: Government of Canada

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The Naadaleela Ensemble

The 'new' music of the Silk Road

by JIRATCHAYA PIAMKULVANICH

The Naadaleela Ensemble will be pushing the boundaries of music at the Taiwanese Canadian Cultural Festival.

"It's all brand-new music that no one has ever made before," says Naadaleela ensemble percussionist and composer Curtis Andrews. "So, when you come to see our group, you're going to hear and see something that doesn't exist anywhere else."

Composed of musicians from different cultural backgrounds, the group is known for exploring music from ancient cultures across the Silk Road. They fuse South Indian, Chinese, Persian, Taiwanese and Indonesian music together with Western classical, contemporary music and jazz.

"We came together to explore new musical collaborations between the members with the goal being original music that was informed by our cultural interests," says Andrews who along with his bandmates formed the Naadaleela Ensemble in 2021.

The ensemble's performance will take place on June 30 at ʂxʷʌnəq Xwtl'e7énk Square (formerly the Vancouver Art Gallery north plaza).

Music no one has ever made before

The Naadaleela Ensemble looks to stand out from other groups because of the instruments the group uses in their performances. Andrews who plays the *mridangam* and *kanjira*, drums from South India, explains that the Chinese stringed instruments *zheng* and *erhu* and the Persian flute *ney* are rarely played together with the *mridangam*.

Although the original goal of the ensemble was simply to assemble a repertoire for public performance, Andrews says they later set their mind on securing more funding to work with dancers.

He highlights one piece he enjoys called *Swarajathi*. Written by the ensemble's South Indian singer Vidyasagar Vankayala and arranged by Andrews, the song is influenced by the dance traditions of South India.

"The lyrics of *Swarajathi* are prayers written over 1,000 years ago to praise the mother goddess in India," he says. "We even had a dancer the last couple of times we played it. I quite enjoy that piece, because it uses all kinds of musical materials, such as solo percussion, speaking rhythms and singing rhythms."

Andrews says it's these novel experiences he gains from performing with the group and from the audience that bring him delight.

"First, I obviously enjoy the music when I play with my friends and when we improvise, seeing what new things we come up with," he says. "But the other thing is the experience of the audience afterwards, because it's something a lot of them have never heard

before. So, hearing their experiences and impressions of the music is also enjoyable."

Nevertheless, there are challenges to overcome. Andrews explains that every instrument has limitations to some degree and playing them together required many adjustments.

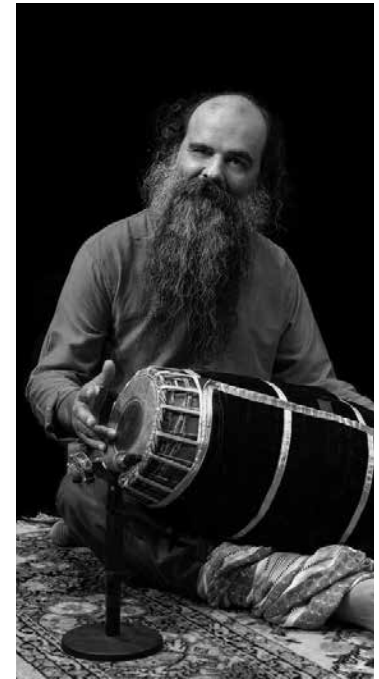
"It takes us a few months of regular rehearsals to get together, figure out which instruments blend if we put them together, how to make one instrument louder, or if we should all play at the same time, or if the range of each instrument is suitable for the range of the voice," he says. "Since all the instruments are from acoustic musical traditions, we also need to figure out how to amplify everything on stage during our live performances."

From theatre to outdoor stage

The most memorable moment Andrews has had with the Naadaleela Ensemble until now was their first performance that they recorded for the Indian Summer Festival.

"We recorded it at the Orpheum Theatre, which is one of the most magnificent theatres in Vancouver with very ornate decorations," he says. "It felt very awesome to be in that and play the music."

As the group continues to seek new performance opportunities, this summer will be the group's first time performing at the Taiwanese Canadian Cultural Festival. An-



▲ Naadaleela Ensemble composer and percussionist Curtis Andrews.

draws says the festival will also provide them with a new chance to break away from their usual shows.

"I'm curious to see how the Taiwanese people in the audience are going to receive the performance," says Andrews. "It'll also be an outdoor festival-type stage, which is something we typically don't do because normally we're in theaters. So, I'm sure it'll be an interesting and fun experience." ✍

For more information on the Naadaleela Ensemble's performance at the Taiwanese Canadian Cultural Festival, visit www.tccfestival.ca/naadaleela-ensemble

Maintaining a crucial space for Black voices

by VAISHNAVI DANDEKAR

In the heart of Surrey, The Black Arts Centre looks to serve as a crucial hub of community and creativity. Founded with a mission to provide a dedicated platform for Black artists across British Columbia, the youth-owned centre has since evolved into a cultural hub, providing a space where artistic expression can flourish and diverse voices resonate.

For Hafiz Akinlusi, director and co-founder of the centre, it's provided an essential opportunity to showcase around 40 artists since its inception in 2020, highlighting the work of Black creatives from across British Columbia.

“We aim to continue growing as a hub for both established and emerging Black artists.

Hafiz Akinlusi, director and co-founder, Black Arts Centre

“I want people to see it as a space where they can come to experience work and artistic practices that sometimes exist outside the mainstream,” says Hafiz Akinlusi, director and co-founder of The Black Arts Centre in Surrey.

Financial sustainability and community support

Akinlusi says that the emergence of the centre followed a resonating call for more space for Black expression, voices and artistic creation in recent years, particularly since the pandemic. He notes how despite having the largest population of Black people in Metro Vancouver, Surrey

artists to thrive and for our community to celebrate our cultural richness.”

But it remains challenging to sustain the space one year in. Like many other arts centres and venues in Metro Vancouver, keeping a space that is affordable and consistently open is a substantial challenge. Behind the scenes, financial sustainability remains a pressing concern for the centre.

While Akinlusi says the centre is currently paying a substantially discounted rental rate for their building space, that is only a necessity to be able to keep the space open, noting that the typical rent for this space would be unsustainable.

“The issue everyone feels is space,” he says. “Rent is high, and living space rent is high. There’s also a lack of cultural spaces where you can experience art and culture and build community for free.”

While he notes that the centre has also been able to get some support from the BC Arts Council and Canada Council, he stresses the need for better municipal support within Metro Vancouver, noting the importance of maintaining heightened attention to Black lives and equity, which helped bring the centre into existence in the first place.

“There’s almost a fear for sustainability for us because we understand very acutely how the whole BLM movement was essential for our existence as a space,” Akinlusi says. “Without ongoing support and spotlight, we would not exist.”

Beyond financial sustainability, The Black Arts Centre is committed to fostering inclusivity and dismantling societal barriers as more than just a venue for art, providing a safe and welcoming environment for artists and the community.

“I have seen people question if they can come into the space if they’re not Black. This ties into how the structure of racism exists and perpetuates,” Akinlusi says. “Sometimes Blackness is viewed as so alien that people wonder if they can experience it, which doesn’t make sense. Like the big part of this is like



▲ The Black Arts Centre (BLAC) has looked to highlight Black artists from across the province, including those featured in the BLAC-curated 2022 exhibit *Concealed Cultures at the Surrey Arts Gallery*.

had no major Black artist-run centres prior to the Black Arts Centre’s creation. He says this centre looks to fill that gap.

“During the pandemic, and as a result of the aftermath of the BLM movement, and people focusing more on equity, diversity and inclusion, there was a question of what was missing here [in Surrey],” says Akinlusi. “The Black Arts Centre fills that void, providing a vital space for Black

a certain type of comfort that you don’t feel at other galleries, which I actually really do feel here...The emphasis is on community.”

Looking ahead, The Black Arts Centre envisions expanding its reach and impact within Surrey and beyond.

“We aim to continue growing as a hub for both established and emerging Black artists,” says Akinlusi. ✍️

Photo courtesy of the Black Arts Centre

Colour, life, death and paradox at Indian Summer Festival

by CURTIS SEUFERT

Indian Summer Festival returns again in 2024, holding host to a breadth of musical and artistic talent. While many of the most prominent artistic events include various musical acts, the festival also includes the work of returning set designer and artist Kimira Reddy, in collaboration with Boca Del Lupo arts company.

Having previously created *Under the Banyan Tree* for the 2022 festival – an interactive, naturally-inspired, communal space – Reddy says she’s hoping to capture the same level of emotional magic in her new exhibit, *Drift*.

“It was amazing to see what happened in [2022]. There were a lot of people who came in and cried in the space. There was lots of laughter. Kids loved it and didn’t want to leave,” says Reddy. “There’s a lot of emotion that came out of it... So I think [emotion] was a very important theme for me.”

From tall trees to driftwood aloft

With *Under the Banyan Tree*, a central piece of the space was a tree composed of fallen branches, composing her own vision and representation of Banyan trees native to South Asia, and adorning it with ribbons, fabric and colour. Reddy, who was raised in South Africa before coming to Canada, says she aimed to draw on her South Asian cultural roots to inspire a piece that could allow individuals to connect with one another in a newly post-pandemic-lock-down space.



▲ Colourful fabrics adorn gray driftwood in Kimira Reddy’s *Drift* exhibition at this year’s Indian Summer Festival, highlighting the theme of paradox.

In a way, Reddy says her new installation, *Drift*, uses similar materials and themes with the goal of developing a space that is meant to be visited and engaged with on both a spatial and emotional level.



▲ Artist, creative director and set designer Kimira Reddy.

“I wanted to create a space to just allow people to come in, take a moment or two, pause, reflect, and just reconnect,” says Reddy.

Drift follows a new journey of some of those same wood-like, natural materials, but with an added emphasis on the them of paradox. Rather than using regular tree branches to construct a tree, the exhibit consists largely of driftwood: once alive, but now dead, material that was once on land, washed up from the sea.

In that way, the exhibit serves as a kind of reflection or extension of *Under the Banyan Tree*, borrowing natural elements from her home in British Columbia, and putting a greater focus on contrasting opposites.

“I live on the Sunshine Coast so I spend a lot of time on the beach, and there’s something about the color of driftwood and just the history that it holds where I’m always like, ‘Where did you come from?’” says Reddy. “[Driftwood]

is a strange material. It’s hard, it’s lifeless, it’s very gray. It almost looks like bones to me... So I wanted to create a piece that brings pieces of driftwood into the space, and create a canopy with Indian fabrics that flow through it to show the contrast between life and death and just to introspect.”

Becoming part of the space

But beyond simply being an artistic exhibit, Reddy says that *Drift* is also meant to draw people in and immerse them within its spatial elements: audience members see much of the work installed above, enabling viewing of much of the installation from below.

“I wanted... for everyone to come in and look up, and almost feel like they’re underneath the tree that’s been uprooted. And then to experience what new growth in new life is like,” she says.

In keeping with the theme of audience interaction, the fab-

rics wrapped around the driftwood aren’t meant to be the only sources of life within the installation. For Reddy, the audience members who enter are intended to serve as a key element of the space, themselves bringing a level of life and vigour to the scene.

“I think about the space as well. I kind of feel like the space is more like the driftwood and the people coming in and playing and experiencing and talking and just being there are the threads, and that’s life,” says Reddy. “You are the threads. You are the sound, the music, the ribbons, all the color that you bring into this world.”

Drift will be on display at the Indian Summer Festival from July 6 to July 14 at Ocean Artworks on Granville Island.

For more information about Indian Summer Fest, visit www.indiansummerfest.ca

June 25–July 9, 2024

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

July has arrived at last! While I've highlighted a few of the numerous activities taking place in the city below, there are a wealth of events and festivals to explore this summer. Take advantage of the sunny weather, venture to nearby destinations, explore mountain trails, indulge in delicious food and beverages and have a joyful Canada Day celebration!

Dani Gal: Historical Records Until July 14
www.thepolygon.ca/exhibition/dani-gal-historical-records

Dani Gal's epic work, *Historical Records (2005–ongoing)* comprises over 700 commercially issued vinyl LPs, which the artist has collected since the beginning of this century. As the collection grew over the years, it was divided into three parts and The Polygon Gallery is showing *Part 1, 2005–2018* (comprising 246 records), from the Collection of Migros Museum in Zürich, in its ground floor gallery. This poignantly plural work becomes the centrepiece of Dani Gal's first solo exhibition in Canada. For more information about the exhibit, check out The Polygon's website.



▲ Dani Gal's *Historical Records* exhibit comprises a collection of over 700 vinyl LPs, defining the sonic past and future.

Vancouver International Jazz Festival
June 21–July 1
www.coastaljazz.ca

The Vancouver International Jazz Festival is held in multiple locations across the beautiful city of Vancouver. Framed by mountains and the ocean, this

idyllic location is the perfect place to get your musical fix. This year will be the 38th year of the Festival that has featured thousands of artists in free and ticketed shows across hundreds of venues in Vancouver. This annual event is not to be missed. For a complete list of performances and performer information, please check out the festival's website.

The Joy of Seeing
June 25–Sept. 23
www.richmondartgallery.org/the-joy-of-seeing

The Joy of Seeing presents a selection of realistic and semi-abstract watercolour, oil and acrylic paintings created between 2020 and 2022 by Richmond-based Filipino-Canadian artist Joselito Macapagal. His work captures fleeting yet memorable moments from his everyday life and travels: the bustling produce aisle in a local market, pre-storm clouds at Macdonald Beach, the distinctive nipa hut in the Philippines and a steaming churro cart in Mexico. Using painting as a form of mediation and storytelling, Macapagal invites the audience into a world where he shares his joy of translating the colours, textures, lines and shapes of such scenes in his paintings.

47th Annual Golden Spike
June 29–July 1
www.goldenspike.ca

The Golden Spike Days Festival is one of the oldest and longest running family events in B.C. commemorating the construction of the Canadian Pacific Railway line and its arrival at



▲ Marisa Gold and Ziyian Kwan.

the original western terminus in Port Moody where the last spike was driven. It will be held at Port Moody's Rocky Point Park featuring food, activities and more during the Canada Day long weekend; there's something for everyone! Check out the Golden Spike Festival website for more information.

Steveston Salmon Festival
July 1
www.stevestonsalmonfest.ca

Celebrate "Canada's biggest little birthday party" in Steveston! This year's festival is all about community. Visitors will be treated to a show-stopping parade, live music, family-friendly activities and much more. Foodies will want to try the iconic Salmon Bake – a savoury, barbecued salmon fillet that has become a Steveston favourite – a bowl of tasty chow mein or fluffy stacks of pancakes for early rising parade-goers. Stages set across Steveston Village will feature music all-day, headlined by the six-piece dance band and closing act Dr. Strangelove, at the Spirit of Steveston stage. New this year is the Catch of the Day stage, where families can enjoy fun performances by a variety of acts.

Piece Lily
July 2–7, 7 p.m.
www.oddmeridian.ca/piece-lily.html

Morrow, a creative space by Odd Meridian, is a cultural hub that supports and is in conversation with the work of many artists from across genres. In early July,

they will be presenting a show called *Piece Lily* at 7 p.m. from July 2 to 7. It will be an improvised mandala of movement, music and musings, devised and performed by dance artists Marisa Gold and Ziyian Kwan with cellist Peggy Lee with lighting by Jessica Han.

2024 Vancouver Greek Summerfest
July 4–14
vancouvergreeksummerfest.com

Vancouver's Greek Summerfest is back in 2024 for a 37th year. This year's community fundraiser brings back stage entertainment featuring local bands and cultural performances. Celebrate great Greek food with Vancouver's expansive and diverse community! Indulge in all your favourites: loukoumades (Greek donuts), souvlaki, BBQ lamb, spanakopita, take a piece of Greece home with you. Vegan options have been added to the menu as well. Check out their website for more information.

2024 Theatre Under the Stars
July 5–August 24
www.tuts.ca

Theatre Under the Stars (TUTS) presents its explosive 2024 season, featuring *CATS* and *School of Rock*, on stage from July 5 to Aug. 24 at Stanley Park's majestic Malkin Bowl. From one of the longest-running musicals of all time to a feel-good tribute to rock 'n roll, TUTS invites audiences to dream big, live boldly and rock out into the night this summer season. For tickets, showtimes

and more information, check out the TUTS website.

A Smoke behind the Rope
July 5–10
www.skytheatregroup.com

Set in a high-security prison, *A Smoke behind the Rope* follows the connection that blooms between Golnaz and Farhad on a night that they fear will end in death. What follows is a poetic dance of story, memory, imagination and passion in the face of oppression. Golnaz and Farhad, accidental activists, find themselves in solitary confinement in a prison famous for torture and mysterious disappearances. Imagination and a powerful need for connection allow these two young strangers to find ways to share their pain, joy, fear and humour in an environment of great uncertainty and profound paranoia. Stories of resistance are etched on the prison walls, serving as a powerful reminder of the struggles and injustices faced by those who resist authoritarian systems.

Khatsahlano Street Party
July 6, 11 a.m.–9 p.m.
www.khatsahlano.ca

Brought to you with love by the Merchants of West 4th Avenue, Khatsahlano Street Party returns for its 12th year on West 4th Ave, between Burrard and MacDonald, for an action-packed day of fun. There will be lots of live music, a beer garden, food trucks and many activities. For more info on all the musicians performing and stage schedule, please visit their website.

Answers:

- | | | | |
|---------------------|-----------------------|-------------------|-------------------|
| 1- LINNE – NOVELS | 7- SO – ALBUMS | A) LITTÉRATURE | G) NONNE – LISEUR |
| 2- AUTHOR – POE | 8- TUMID – NA | B) IAGO – USANT | H) ORE – NID – TE |
| 3- TITLE – NEREIS | 9- USES – OSSEOUS | C) NATURISME – EH | I) RM – FUNES |
| 4- TAU – NIN – MESA | 10- RA – EASES – SUBS | D) NUL – ÉLOÏSE | J) ÉPÉES – MAOUS |
| 5- EGRET – EN – SIM | 11- ENE – NAUT – SAE | E) ÉTENTE – ANA | K) LOISIRS – UBAC |
| 6- ROILED – IF – RE | 12- THEATRES – CS | F) DA – OSAT | L) SÉSAME – ESSES |

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