

THE POST- SECONDARY PATH

**Three mature
Camosun students
share stories of life, education,
and returning to school**

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NEXUS

camosun's student voice since 1990

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Phone: 250-370-3591

Email: editor@nexusnewspaper.com

Website: nexusnewspaper.com

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NEXUS PUBLISHING SOCIETY

STUDENT BOARD MEMBERS

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WEB EDITOR

Mason Hendricks

STAFF WRITER

Adam Boyle

STAFF PHOTOGRAPHER

Jill Westby

ADVERTISING SALES

Greg Pratt
250-370-3593
FREE Media (national) 
advertising@free-media.com
780-421-1000

CONTRIBUTORS

Sean Annable
Jayden Grieve
Quinn Hiebert
Nadine McCully
Patrick Newman
Felicia Santarossa
Matt Smith
Aaron Stefik

Something on your mind? If you're a Camosun student, send *Open Space* submissions (up to 500 words) to editor@nexusnewspaper.com. Include your student number. Thanks!

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OVERHEARD AT NEXUS: "Salad is, literally, the most awkward thing to eat. I'm so glad there's a wall here."

COVER PHOTO: Provided

student editor's letter

Unique students make Camosun

One of the things that sets Camosun apart from other post-secondary institutions I've seen or heard about is the flexibility, the depth, and—perhaps most notably—the colossal array of enticing tales Camosun's students have to tell.

Here's an example: during a somewhat off-topic, but nevertheless invaluable, discussion in my Canadian Literature class last week, a thin-bearded bloke—anyone would be forgiven for thinking he had spent most of his life hidden behind the textbook we were reading—told us that he had once been lost in the forest for four days straight and lived off what little vegetation there was in the dead of winter.

During another discussion, which came out of a favourite Margaret Atwood story of mine, another student left absolutely nothing to the imagination when he told us how his mother's career in theatre contributed to his boisterous upbringing and now confident, ultra-extroverted nature.

The lesson there, apart from learning to not judge a person by their looks, is that Camosun attracts all sorts of students from all different paths, some from back-country gravel roads, others from the busy hustle of downtown cities.

The feature story in this issue dives even deeper into this topic, and it looks at it with an even sharper focus: mature students. Head over to page 6 to read what stories contributing writer Quinn Hiebert got out of three mature students who are currently at Camosun.

Adam Marsh, student editor
adam@nexusnewspaper.com

open space

Student group should not have apologized over Lou Reed song

MASON HENDRICKS
WEB EDITOR

The Central Student Association student group at Ontario's University of Guelph recently found themselves in the spotlight over an apology they issued for playing a transphobic song at an event on campus.

The problem is, the song's not transphobic.

The cut in question is Lou Reed's 1972 classic "Walk on the Wild Side." Several students complained about the song's allegedly inappropriate lyrics (an example: "Hitch-hiked her way across the USA/Plucked her eyebrows on the way/Shaved her legs and then he was a she/She said, 'Hey, babe, take a walk on the wild side'").

I don't believe that it is accurate, nor is it fair, to label the late Lou Reed or this song as transphobic. The lyrics do not indicate transphobia, and Reed once dated Rachel Humphries, who was a trans woman.

Calling Reed's lyrics transphobic would be like calling The Beatles warmongers because they sang about war; it is absurd. "Walk on the Wild Side" was released at a time when the LGBT community was oppressed and looked down upon; in fact, this song actually

helped raise awareness about the topic, introducing trans issues to the mainstream.

Instead of condemning the use of this song at their event, the Central Student Association should have clarified that the song has no transphobic undertones, and just because it mentions trans issues doesn't mean that the portrayal was meant to be negative.

PC culture has been in the news a lot lately. I believe it's good when looked at in the grand scheme of things, and I believe that we should all strive to not be assholes to each other and to respect everyone equally in our day-to-day lives.

It's true, however, that when PC culture is taken to the extreme, it can lead to decisions that distort the reality of the situation. It can cause us to go after fake homophobes/racists/sexists—people whom we view as those things but who actually aren't. It's a witch hunt.

When we falsely accuse a person of being hateful or bigoted, the real bigots just revel in it and crack up at our stupidity. I'm completely against transphobia, but we can't just go around calling people transphobic when all available evidence says otherwise, or because they were courageous enough to talk about trans issues in a song in 1972.

open space

BCFS justified in holding Camosun student fees from CFS

ELIAS ORREGO
CONTRIBUTING WRITER

The British Columbia Federation of Students (BCFS) is totally justified in withholding \$200,000 of Camosun College students' Canadian Federation of Students (CFS) fees. Our cover story in our last issue made public the fact that your CFS fees, collected by the Camosun College Student Society (CCSS), aren't going to the CFS, as the CCSS claims they are in the student fee breakdown on the Camosun website; instead, the fees are going to the BCFS, who isn't passing them along to the CFS.

The cover of the issue the story appeared in featured the phrase "Where's the money?" and pictures of \$100 bills. It caught my eye, particularly the \$100 bills. And, apparently, I'm not the only one whose eyes widen at the sight of a wad of cash: the CFS has been exposed.

When I first read this article I thought, "Come on, BCFS; get your act together. Graduate from this high-school he-said-she-said drama and pay your student fees, already!" But, of course, it's not that simple... or so the CFS claims. They say the BCFS is actually withholding money owed the CFS. Now, why are they doing that? Oh yeah, because, apparently, the CFS owes the BCFS \$1 million.

If I was owed even a tenth of that by anyone as sly as the CFS, you'd better believe I'd be doing something crazy to get their attention.

I haven't been elected or hired to make any decisions for the BCFS or the CFS. I didn't know the exact amount that I was paying in fees each semester to the two groups—\$2.22—before reading the story in *Nexus*, and I don't know all the things those fees go toward, but there is a reason they call it paying "in trust."

correction

In "Camosun leases off-campus building for trades training" (June 14, 2017 issue), we incorrectly identified APICS as Apex. We apologize for the mistake.

25 Years Ago in Nexus returns in September

SPEAK UP

What is your favourite and least favourite thing about Camosun in the summer?

BY ADAM MARSH



BREANNA MONTAGUE

"Favourite would probably be the scenery, the flowers. Least favourite would be having to come to school when it's so nice out."



JOSH HEATON

"[My favourite and least favourite are] probably the same thing—it seems like it's done really quickly, but I don't like how much information you have to learn in that amount of time."



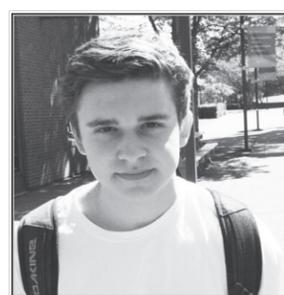
EMMA VAN DER GUCHT

"[My favourite is that] all my courses are done really quickly; my least favourite is sitting inside while it's really nice out."



YAN YU

"[My favourite is] the sun. [My least favourite is that] the restaurant and the coffee shop close too early."



ZACK GIBSON

"[My least favourite is] probably just getting up early, and [my favourite is] small class sizes."



KAYANNA POTLS

"The same for both answers: how quickly the classes start and end."

college

New Camosun position aims to increase student support



CAMOSUN COLLEGE A/V SERVICES

Camosun College student support manager Lori Horne.

ADAM MARSH
STUDENT EDITOR

Lori Horne is the new student support manager for Camosun College. The position, which is part of the office of student experience, was created to assist students in learning about the college's new Sexual Violence and Misconduct Policy, as well as other support services available to Camosun students.

Horne, who is a candidate for a

PhD in philosophy from the University of Victoria, will be working largely with at-risk individuals in her full-time position at the college. Horne can also provide information on resources for those affected by sexual violence and misconduct, as well as information for those who are affected in a secondary way, such as by someone they care about becoming a victim of sexual violence.

“The focus is definitely on recovery and empowerment.”

LORI HORNE
CAMOSUN COLLEGE

Horne says the new legislation passed by government requiring post-secondary institutions to have an official sexual-violence policy is a positive step, but she adds that her position goes beyond sexual violence and misconduct.

“It’s dealing a lot with student-conduct issues that come up in class and manifest in different behaviours in the classroom,” she says. “We help support the student in addressing the root causes of those behaviours; often it gets particularly stressful during exam time.”

The office of student support’s website says the college worked with various outside parties, such as the Victoria Sexual Assault Centre, to develop the Sexual Violence and Misconduct Policy so that it’s above and beyond government standards. Horne says that she focuses particularly hard on education and prevention.

“That’s a huge component that we’re focused on right now,” she says, “obviously, as well as helping survivors make informed decisions that are best for that particular individual. The focus is definitely on recovery and empowerment.”

Horne—who refers to a “strong focus on creating a culture of empowerment” through the college’s

new changes—says that coming forward is the first step to progressing as a society, and as an institution.

“I think one of the biggest fears in people coming forward is the idea of reporting an incident. There are a lot of survivors who go along with life and just suffer quietly instead of reaching out,” she says.

Horne stresses that incidents can be reported in a variety of ways. “This office and this role is here

“The student society is definitely eager to contribute and offer context to the student experience; the position’s placed in the fabric of the college community,” says Grant. “The college is figuring out what this position means because it’s an entirely new position. We as a student society are excited to contribute to that process of making it the most meaningful position to students it can be.”

Horne says that if someone experiences sexual violence during their educational studies, that can have a very negative impact on their success at school.

“So everything we as an institution can do to help support that individual just makes good sense,” she says.

Horne says BC’s legislation was a “fantastic” step in the right direc-

“The student society is definitely eager to contribute and offer context to the student experience.”

RACHAEL GRANT
CAMOSUN COLLEGE STUDENT SOCIETY

to help support those students,” she says. “It doesn’t necessarily mean pursuing formal avenues with it. It’s more about, ‘How can we help that individual move forward in a way that allows them to recover and empower themselves in going forward?’”

Camosun College Student Society external executive Rachael Grant says that the creation of this position is a positive step for students.

tion, adding that it was well thought out and created as a response to occurrences at post-secondary institutions across Canada.

“Camosun, for sure, feels strongly about this sort of thing,” she says.

The office of student support is located at 121 Isabel Dawson at Lansdowne and 218 Liz Ashton Campus Centre at Interurban. See camosun.ca for more information.

NEWS BRIEFS

Credit maximum to be implemented on course registration

As of September, Camosun students will not be able to register in more than 20 credits per term. This new rule comes as a result of a high number of students registering in courses they may or may not take; because of this, classes are often filled before others can register. The college says there will be exceptions for students who are academically thriving.

Fisher under construction

Construction on the Fisher building, located on Camosun’s Lansdowne campus, is underway. The building will be getting new

metal panels on its exterior, as well as additional insulation, and the old stucco cladding will be taken off. This new wall will make Fisher one of the most energy-efficient buildings on campus. The early stages of construction will include the contractor putting up scaffolding; while there will be noise, emergency exits and the entrances between the bookstore and the cafeteria will not be affected. The work is expected to be finished by the end of September.

Camosun International gets certified

Camosun International (CI) staff recently completed two days of training to become WorldHost-certified in the area of customer service; a press release claims this is so students can have a better experience

adjusting to life in Canada. The press release adds that Camosun International is believed to be the first WorldHost-certified public post-secondary service office in the country. WorldHost is a BC-based customer-service training program used in the service industries.

Canadian Federation of Students admits to unauthorized bank account

The Canadian Federation of Students (CFS) gave their member locals a letter at their semi-annual general meeting—which took place from June 4 to June 7 in Ottawa—admitting to having a bank account used for unauthorized purposes from 2010 to 2014. A

total of approximately \$263,000 in unauthorized deposits and disbursements were made from the account. Camosun College students are all paying members of the CFS, although those student fees haven’t been reaching the CFS since 2014 (see Open Space, page 2). Look for our full story on this in our next issue.

NDP and Greens look at making Adult Basic Education tuition free

The BC NDP and the BC Green Party recently drafted a supply and confidence agreement that lays out their priorities for the next four years. In it, they express an intent to return Adult Basic Education (ABE) to its tuition-free state.

Victoria launches emergency notification service

Victorians can now sign up for Vic-Alert, an emergency notification service accessed through a cell phone, tablet, or computer that sends out alerts about high-impact emergencies and disasters. Go to victoriaready.ca to sign up to receive notifications via text, email, or phone.

—ADAM MARSH

Got a news tip?

Email

editor@nexusnewspaper.com
to fill us in.

Want to write news for us? Get in touch to become our next reporter!

As part of our 25th anniversary celebrations last year, we started an Instagram account! Come say hello over there and see what we’re up to online.

While you’re at it, we’re also on Facebook and Twitter, you know... Find us as [nexusnewspaper](http://nexusnewspaper.com) on all three. See you there!

college

Construction underway on health building amidst schedule, parking concerns

“It’s a fast-track process, but we have a very strong team keeping us on track. The building has been in the making for 20 years; there’s been a lot of work done already and we continue to engage with students and the community.”

CYNTHIA SMITH
CAMOSUN COLLEGE



PHOTO PROVIDED

An artist's representation of Camosun's new Centre for Health and Wellness, to be located at Interurban.

ADAM BOYLE
STAFF WRITER

Camosun College has begun construction on its new health and sciences building, tentatively named the Centre for Health and Wellness, located at the Interurban campus.

Construction of the building is being funded by the federal government, the provincial government, and Camosun. The provincial government is paying \$31 million, the college is paying \$5 million, and the federal government is paying \$12.5 million, with a catch: the shell of the building must be finished before the federal funding expires in May 2018.

Camosun dean of health and human services Cynthia Smith believes that the provincial funding will remain intact even if the provincial government changes leadership. The federal funding, however, has an expiry date on it, so the college needs to move fast on construction.

“The provincial funding is committed, and I believe a new government would honour that,” says Smith. “Part of the reason we’re moving so fast on the building is due to the federal funding. We have to have the shell of the building up by May of 2018. But all of the provincial funding will remain in place.”

Smith acknowledges that the timeline for the building is very tight, but she feels confident in the

team—and the time—that they have.

“It’s a fast-track process, but we have a very strong team keeping us on track. The building has been in the making for 20 years; there’s been a lot of work done already, and we continue to engage with students and the community,” says Smith. “We won’t be in the building until 2019; that gives us a lot of time to make sure we have something that students need and something that they will hopefully want to hang out in. I’m not concerned about the speed.”

With a new building and an influx of students being moved from Lansdowne to attend classes in that building, there will be a lot

more traffic coming to Interurban. Smith says that there are plans in place for a new parking lot.

“Currently,” she says, “we have plans to add in a parking lot that should have about 250 parking stalls for students.” (Smith says that the parking lot will be located behind and to the east side of the new building, bordering the road; it will be monitored by Robbins Parking.)

But Camosun College Student Society external executive Rachael Grant says that she isn’t sure if 250 new parking spaces at the campus will be enough.

“Ideally, they would develop the resources of the Interurban campus to meet the incoming demand,” says

Grant. “Lansdowne doesn’t have space to develop but Interurban has a lot of room to grow. In response to the larger number of students going there, ideally, it would be good for [the college] to create more parking. I feel like the 250 stalls they’ve set out for might not be enough to meet the already high demand for parking at Interurban.”

Grant adds that there is concern about the rushed construction of the building in order to meet the requirements for the \$12.5 million federal funding.

“There is a risk that, because of the reality of the funding, things won’t be done as well as they could’ve been with the construction,” says Grant.

know your profs

Camosun’s Kamran Bashir on the joys of imagination and rethinking post-secondary



JILL WESTBY/NEXUS

Camosun College History and Religious Studies prof Kamran Bashir.

ADAM BOYLE
STAFF WRITER

Know Your Profs is an ongoing series of profiles on the instructors at Camosun College. Every issue we ask a different instructor at Camosun the same 10 questions in an attempt to get to know them a little better.

If you have an instructor you’d like to see interviewed in the paper, but perhaps you’re too busy (or too shy!) to ask them yourself, email editor@nexusnewspaper.com and we’ll add them to our list of teachers to talk to.

This issue we caught up with Camosun College History and Religious Studies prof Kamran Bashir and discussed how he feels about dropping formalities, why he is constantly changing how he teaches, and when he chooses to immerse himself in imagination.

1. What do you teach and how long have you been teaching at Camosun?

I teach History and Religious Studies here as a term instructor.

2. What do you personally get out of teaching?

For me, teaching is a testing ground to measure the strength of the ideas that we read in books.

“Despite trying new experiments, I never feel satisfied with the way I teach. I always go home thinking that these ideas could be taught better.”

KAMRAN BASHIR
CAMOSUN COLLEGE

3. What’s one thing you wish your students knew about you?

Maybe that I love to know what they think about what they study.

4. What’s one thing you wish they didn’t know about you?

My ideas and how crazy some of them can be.

5. What’s the best thing that’s ever happened to you as a teacher here?

The interesting questions that students ask me. It helps me to think about how and what I teach.

6. What’s the worst thing that’s happened to you as a teacher here?

Despite trying new experiments, I never feel satisfied with the way I teach. I always go home thinking that these ideas could be taught better.

7. What do you personally see in the future of post-secondary education?

I think the future depends on how much we are actually open to continuously rethinking about what and how we want to teach in humanities and social sciences.

8. What do you do to relax on the weekends?

I enjoy watching cricket and comedy shows on TV and immersing in the joys of imagination.

9. What is your favourite meal?

I enjoy many South Asian Punjabi dishes.

10. What’s your biggest pet peeve?

Official formalities. Procedures... the iron cage of modern times.

creativity

Workshop combines city planning and tree houses



SARA UDOW

For the tree house workshop planners, the process is more important than the end result.

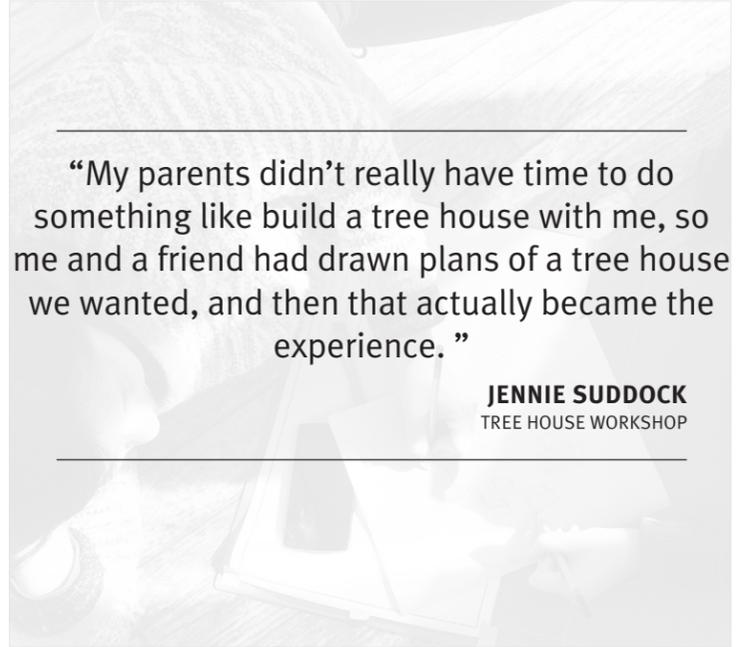
FELICIA SANTAROSSA

CONTRIBUTING WRITER

What’s an engaging way to get citizens proactive in city development? Get them to sketch a tree house, of course. And that’s what Crazy Dames—made up of artist Jennie Suddick and urban planner Sara Udow—intend to do at Open Space’s upcoming Creative Placemaking Workshops. The workshops are divided into two separate events, the first of which is the Tree House Workshop. This workshop lets people create their dream tree house or fort; Suddick will create paper models of them for her 2018 art exhibition *The Tree House Project*. Suddick says that, for her, there

is a kernel of personal experience within the idea of this project. She says that she was really intrigued by the desire to have a tree house. “I grew up in the suburbs, and it was a new development, so all our trees were recently planted, tiny little things that you could never really build a tree house on. My parents didn’t really have time to do something like build a tree house with me, so me and a friend had drawn plans of a tree house we wanted, and then that actually became the experience. I started realizing that this idea of a tree house, which is sort of this idyllic symbol for childhood, is something we still

often think of; however, most people don’t actually ever experience or get to make it.” Considering her work revolves around attachments to buildings and objects, the Tree House Project is a natural fit. But those who have no experience with tree houses don’t need to fret; the workshop is still for them. “It’s usually as much remembering for people who had them then as [it is for] people who didn’t have them,” says Suddick. After collecting the sketches, Suddick plans to create blueprints and models for these often elaborate drawings, although she and Udow



“My parents didn’t really have time to do something like build a tree house with me, so me and a friend had drawn plans of a tree house we wanted, and then that actually became the experience.”

JENNIE SUDDOCK
TREE HOUSE WORKSHOP

focus more on the experience than on the finished product. “Our work experience is process-oriented,” says Udow. “We’re not really that interested in creating one final product for the community in Victoria or the City of Victoria. It’s more about creating a new way of thinking around city building, both placemaking and artmaking.” Suddick says that each workshop’s informal, low-stakes atmosphere allows people without any credentials to participate, which makes sense, as the planning of a city affects all of its citizens. “We feel like a playful, explorative approach allows people to feel like they have a place in both artmaking and placemaking,” adds Udow. “I think a lot of people who aren’t artists are afraid of creating something that’s not going to be good, or that it’s not their place. And it’s the same with placemaking. People will think, ‘Oh, [this is for] this professional architect, or this professional planner, and it’s their role to define what the city should

need and how our spaces should be built.’ We’re trying to say, no, everyone should be able to have a say in this and can contribute meaningfully; that’s part of the purpose of it.” As workshop participants collaborate with fellow community members, architects, and city planners, Udow says the experimentation that comes from the workshops’ art-studio-like process helps citizens see spaces in a less finite way. “Space is never static; it’s always dynamic and changing,” she says, “so instead of just coming up with one solution and that’s it, it’s always about making tweaks and changing the spaces in different ways.”

Tree House Workshop
6:30 pm Tuesday, June 20
Placemaking Workshop
3 pm Thursday, June 22
Free, Open Space
openspace.ca

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A second beginning: three mature Co

Why on earth would someone who is a bit older than the average student—a mature student, as it were—want to go back to school? Turns out there are plenty of good reasons—and age is relative anyway. Going back to school as an adult doesn't necessarily mean you were like me, a problem student who got into heaps of trouble, caused all sorts of headaches to teachers, skipped lots of classes, and dropped out early to start working.

The thing about working—and mature students know this—is that it teaches valuable skills, like how to communicate, how to lead, how to gain more patience, and how to work hard. Of the mature students I sat down with—who varied in age from 28 to 50—most had degrees or diplomas before choosing to enroll at Camosun. They varied in background, culture, and program, but they had one thing in common: they were all working extremely hard to reach their goals with the best grades.

At Camosun, each classroom possesses the opportunity for every student—regardless of age—to learn as much from their classmates as they do from their program. And sometimes, mature students can teach as much as they can learn.

Learning life skills

The youngest person I spoke with was 28 years old, and he was unperturbed by sitting in a light spring drizzle in a T-shirt while we chatted; during our interview, he moves a tiny green caterpillar to a safer spot on the picnic table we're at. Camosun second-year Human Resources student Mohammad Chaudhry also holds a diploma in Business Management; he says he approaches school differently now.

"I did five years in high school," he says. "I was never reinvented back to any high school that I went to because of how much trouble I got into, and I think that was also because I moved cultures. I'm from Pakistan. I moved to Saudi Arabia, and the place in Saudi Arabia that I moved to was exactly like out here."

Chaudhry says that he ended up in a compound in Saudi Arabia with about 50,000 people in it, ex-pats "from everywhere." He says that he made some bad decisions while trying to deal with the culture shock there.

"My attitude in school now, a lot of it is inspired by that, because

I messed up a lot," he admits. "And now I realize that I failed so much that I don't want to fail. Given that I'm an international student, I don't have a lot of the opportunities that Canadian residents or citizens have in terms of the financial aid. The only chance I have right now is to make use of this opportunity, because if I don't, then I don't know

if I'm going to get a chance to study in a country like this."

Even though his time out of school wasn't too long—three years—Chaudhry says he chose to go back because there was no growth in the retail industry. But he did pick up some useful skills while working in that sector.

"Humbleness," he says, as an example. "People are sometimes not the nicest, so it teaches you to be a bit more humble. Patience is another thing. I'm still learning patience. I don't get up every day and go, 'Hey! I learned patience! I'm done learning patience for the rest of my life!'"

Chaudhry says he also learned emotional intelligence—still a work in progress—and about people.

"And that you can't learn in school," he says, "because in school, you're always so focused on getting your assignments done, and then even when you're within groups, everybody has a goal. So people do compromise, people do put some of their own biases or egos aside, and then get things done. But then when you're out in the workforce, especially in the service industry, you have to deal with all of it. You have to be calm when somebody is being a little

aggressive, when someone is being a little bit more challenging, you know, just stuff like that. Just life."

Chaudhry says that human resources isn't going to be his only career, and that drive isn't constrained by age; it depends on the individual. He knows people close to his age who are only interested in getting a certificate and leaving.

"A lot of people are okay with getting Cs and Bs; I'm not," he says. "People always say Cs do get degrees. But then if you have As, you make your own way. You do. And I don't have much to show to an employer in terms of my actual experience in HR, but having my grades in good standing, I can show them that I'm committed—not that I'm any better than any of the students, but it does show commitment. It shows dedication, that I took the time to do well. And I think that's all there is."

Becoming the change

“With age comes grace, wisdom, and beauty.” This would be an accurate way to describe 49-year-old Charlene Adsit—a third-year student in Camosun's Human Resources program—although she'd probably scoff at me for it. I meet Adsit in the Interurban library and find her to be a soft-spoken but commanding individual. When we start chatting, Adsit explains that she used the service industry to travel.

"I didn't get into a lot of trouble, I just got sidetracked," says Adsit. "I was in the service industry, so I was able to travel within Alberta and BC. It was good money at that time. Being a young kid, I wasn't really thinking of the future. Then I started realizing some of my friends were graduating with degrees or diplomas and starting families. Well, I had the family; I kind of started backwards. So I just thought it was time to do something. And I always wanted to do higher education, but I'd never really followed through. And now I have this time, I can do whatever I want."

Adsit, who has also done some university courses, finds Grade 12 to be useful only for getting entry-level jobs. She says that attending post-secondary is very important these days.

"I don't think just Grade 12 cuts it for anybody," she says. "I think if people don't have any kind of diploma, or any kind of training, it's really hard to make a decent wage, especially with our economy the way it's going. Our two older kids are in their late 20s and they're still barely even making it. One's a cook and one's a carpenter, but they don't have any tickets. I always find that people become more [hireable] when they get their training. They're not guaranteed a higher wage, but it's a lot higher than being on minimum wage."

Adsit has had numerous jobs, and she worked for the provincial government, which she says wasn't easy.

"I didn't like my job," she says. "So then I worked up north, and I found I still didn't have enough skills, even though I worked for the provincial government. Generally, people think it's a cushy job, but I wasn't moving up; I was going to be filing. And I wasn't comfortable filing."

Adsit is from the Tahltan community in northern BC, and she says that she wanted to try to keep jobs within the community.

"I found that a lot of people that were hiring were not from the traditional territory," she says, "which is normal, because it's a big boom town—mining, all that kind of stuff—not a lot of qualified people there. And I thought, if I get my education, get going in that direction, just really get people more into training, keeping those jobs in the community... I could have some sort of influence. And being First Nation, I thought, why not go for it?"

Adsit says that she's glad she's had the experiences she's had, and she cautions younger people who are in programs because their parents expect them to or because they feel they have no other direction.

"I would really think about it," she says, "because it's great to learn about things, and some people are lifelong learners. If you really don't want to be there, then don't register for a course if you know you're not ready."

Adsit says she's the only one in her family who isn't educated, but that hasn't been her biggest hurdle toward getting an education.

"I think the biggest battle would be with my husband," she

"And now I realize that I failed so much that I don't want to fail."

MOHAMMED CHAUDHRY
CAMOSUN COLLEGE STUDENT

amosun students tell their stories

Story by Quinn Hiebert, contributing writer

admits. “He’s kind of like, ‘What are you doing, going to school at your age?’ So I think that’s the biggest battle, people that don’t really understand. And I don’t really take it to heart; that’s their business, not mine.”

Adsit says that her work experience has given her some extra skills.

“Especially for deadlines,” she says. “Learning how to get along with a small community—especially in teamwork, where the teams are] all assigned, and you don’t pick them. Learning on different levels, and trying to get along with people you know that you don’t really get along with—you’re going to have to learn.”

Adsit says that she had a really open mind when returning to school, given that she’d had 23 years of life experience out of the classroom. She says that it’s a whole new experience for her, and that she’s learned a lot.

“It’s way different learning from when I [first] went to school. Here, we have a lot more teamwork, a lot more reports and stuff like that. When I was going to school, it was a lot of studying formulas and essay writing. But here, everything’s really short and concise. I’m not really struggling with that, but it’s like, if you can make it shorter, make people understand it. It’s quite different. And I find the younger people are more willing to take more risks than I actually am. So there’s a big difference.”

As the classes progress from 100- to 300-level, Adsit says that the students have become more grounded and focused.

“In my first 100 [course], I think it was an evening course, and it was just like, ‘Oh, my; what am I getting myself into?’” she says. “I was really frustrated, because [the other students] had their cell phone in their crotch and weren’t really paying attention. But that’s like with anything—you start a new person at any job, and they have to learn about the organization. And it is different.”

But Adsit also says that there are all sorts of different students, and they bring diversity to the classroom.

“For me, I’m kind of honoured to see them, too,” she says. “I know they get frustrated with me, because sometimes I’m talking, ‘You’re getting off topic.’ And I get it. And you know, for some people, it’s social. But for me, it’s not, because I’m paying for it, and I’m spending a lot of time coming here. It takes me a lot more work to get the same grades as someone just coming out of high school.”

“Let’s get this done.”

Rana Bhattacharyya speaks slowly, considering his words, and the result is the creation of a bubble—a calm conversation in the noisy atmosphere outside the suburban library. Bhattacharyya holds a degree in Geosciences and is currently a first-year student in Camosun’s Plumbing and Pipe Trades program. Bhattacharyya is 30; he says he found his first degree harder to acquire, even though he says he had a fortunate enough upbringing.

“My parents are immigrants, and I came here to Canada fairly young,” he says. “I was fairly lucky; they had a reasonable job and everything. I grew up in a small town, where it was fairly decent in the form of enterprise and everything. It was part of the nuclear industry in Ontario, so I was fairly spoiled in high school and middle school and all that. Then I went to do schooling and did a fairly long extended undergrad degree in university, because I changed my mind a few times, and was like, ‘Maybe this is not a good fit; try something else out.’ So it took me six years to do undergrad, and then also [moving] things between a school in Ontario and a school in Alberta. But then I finally finished school here and got into working for oil and gas companies.”

Bhattacharyya says that the job started out well—the industry was booming—but it was frustrating not knowing if it would last after spending so much money to gain skills.

“It was very tough,” he says, “because you have to, right away, start doing 12-hour shifts. You sort of lose all your friends right away, and, you know, work long hours. So that’s something I’ve dealt with the last five to six years I’ve been working. And it was interesting—lots of cool projects to work on, in Alberta and the states, and lately I’ve been to Southeast Asia to work. But I don’t know where [the industry] is going. It’s like the coal industry—we will really need coal, but how long before some other technol-

ogy comes in? And maybe there’s not as much demand for that product now.”

The last eight years have taught Bhattacharyya that this time he doesn’t want to go to school for something with uncertain employment prospects. And being at school has taught him just how different young people are as they enter post-secondary these days.

“Times have changed since I was growing up,” he says.

“The economy’s not as good now, and things are tighter. The younger students, I find they’re also way more efficient than they were when I was doing school the first time around. So everyone’s got some sort of focus and they know what program’s good, what’s maybe not very useful. They kind of pick and choose what’s maybe good for them. And it seems like they’re able to put a lot more focused, concise effort into whatever they’re doing now. I’ve become like that now, but it’s kind of interesting to see the people coming in that already have that mindset, much more so; I guess it’s kind of how the environment is now.”

Bhattacharyya says he’s a little less stressed than some of his classmates because he’s gone through the process before and knows what to expect. He’s also more efficient in how he approaches school now.

“I’m ahead,” he says, “trying to get the school part of it done quicker than the time I have. So it’s not like I’m going to just take my time and do whatever I want; it’s more like I need to finish as soon as possible, to save as much money, and get to work as soon as possible. And that’s going to be a year. And I’m thinking a lot less about the social aspect in school, so not really joining that many clubs or anything this time around. It’s more, ‘Let’s get this done,’ so I can be done with it, and find work.”

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When I enrolled at Camosun as a returning—mature?—student, I wasn’t sure if my youthful appearance would be a blessing or a curse. On the one hand, there’s a stigma around adult students, like there’s an expiry date on post-secondary education. On the other hand, it’s harder to be taken seriously as a younger person, and the first reaction of most is to tell me I’m too young to have much experience; looks like age discrimination goes both ways after all.

But what struck me about each Camosun student I interviewed for this story was that the mature students appreciated—and valued—the younger perspective, their knowledge, and their experiences.

When I joined the workforce 15 years ago, I was told that the average person will change their career six times in their working life. With today’s economy, that means more education—and hope that the expensive schooling doesn’t result in a minimum-wage job.

The new face of post-secondary—at least here in Victoria—might just be these mature students. As our city rapidly approaches an environment where only the wealthy can afford to live, the only hope many have is to move off the island, where there is affordable housing, living wages, and better employment prospects. And for many people, tapping into those employment prospects means going back to school. Regardless of age.

“It takes me a lot more work to get the same grades as someone just coming out of high school.”

CHARLENE ADSIT
CAMOSUN COLLEGE STUDENT

“I need to finish as soon as possible, to save as much money, and get to work as soon as possible.”

RANA BHATTACHARYYA
CAMOSUN COLLEGE STUDENT

music

Arkells return to town to celebrate Canada Day



PHOTO PROVIDED

Ontario's Arkells are bringing their unique sound back to town for the July 1 Canada Day celebrations.

MASON HENDRICKS
WEB EDITOR

Hamilton alt-rockers Arkells have been busy as of late, releasing a surprise single and making their way back to Victoria to headline Spirit of 150, an 11-day harbourside Canada Day celebration that will culminate with a massive show on July 1.

"We assumed we could do something on Canada Day," says vocalist/guitarist Max Kerman. "Since it's the 150th, it was sort of just a matter of where we got the invitation from. We didn't get a chance to go to Victoria on our tour—we only went as far west as Vancouver—so this is a perfect way to make up for that. We played last

year at Rock The Shores; that was an amazing day and an amazing festival. We've always had a great time on the island; obviously, it's such a beautiful part of the country. Victoria, to me, has a heritage to it, a kind of classic Canadian feel."

As for the surprise single that Arkells recently released, it's "Knocking at the Door," a non-album cut that showcases the range and ability of the group as musicians. The song features brass horns, gospel-esque backup vocals, and Arkells' style of blending genres to create their sound, which is a mixture of rock, soul, jazz, hip hop, and pop. Kerman says their new song, although uplifting and positive, actually has some esoteric social undertones to it.

"We wrote it in February, recorded it in March, and released it in April, which is a pretty quick turnaround for running bands, especially in the rock genre," says Kerman. "The tune is kind of a call for collective action. It sort of has some social commentary; it's basically about fighting for what you believe in and being relentless about it. We all hear about injustices that are happening in your community and in the world, and how you don't want to stand for them, and that's what the song means for me."

Arkells' musical influences are quite varied; according to Kerman, they draw inspiration from artists of the past while also picking up on more modern sounds.

"Victoria, to me, has a heritage to it, a kind of classic Canadian feel."

MAX KERMAN
ARKELLS

"I think each record we make is definitely a reflection of what music we are into at that moment," says Kerman. "Our sound is probably rooted in the stuff we would have heard around the house, like stuff our parents would have had on, like The Beatles, Springsteen, and all that stuff, but we are really big fans of what's happening in music today; we're not overly nostalgic for music of the past. We listen to everything from Chance the Rapper to Kanye West. Of course, we love the big heavyweights like Arcade Fire, and we love the band Phoenix. We like a lot of pop music, too. We certainly have a lot of influences throughout the record."

The members of Arkells met in Hamilton, Ontario at McMaster University; the name of their band comes from the road on which two of them lived when they were staying at a student house near their school: Arkell Street. Kerman says that while the recent success of the band hasn't felt overwhelming, it still blows him away when they perform in front of thousands of people.

"We have always taken everything one step at a time; nothing

has ever happened to us so quickly that we didn't feel prepared for it," says Kerman.

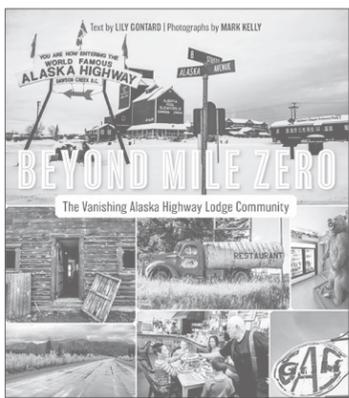
The band has gone from performing in front of a dozen people to headlining large shows, such as the upcoming Canada Day celebration here in town, where they will be playing alongside Tegan and Sara, The Funk Hunters, Delhi 2 Dublin, and many others.

"The first time we played in Victoria there was like 12 people there, and then the next time we came back a year later and there may have been about 100 people there, and then 400 and 800. So our success has always been very incremental, which suits us just fine," says Kerman. "Everything that we have done so far has just felt like part of a natural evolution, when it comes to making our records and the kinds of shows we put on and any sort of notoriety we might have."

Arkells (at Spirit of 150)
3 pm, Saturday July 1
Free, Legislature lawn
spirit150victoria.ca

review

Book looks at vanishing northern community



NADINE MCCULLY
CONTRIBUTING WRITER

Feel like taking a road trip this summer? *Beyond Mile Zero* by writer Lily Gontard and photographer Mark Kelly is the book to inspire you. Gontard teamed up with Kelly to capture the lodge community along the Alaska Highway and share the stories of the people who have a history within the community.

Before each story, there is a short excerpt about the area where the lodges are, along with a few interesting historical facts, which lets the readers learn a little bit about the region in question.

The photos are nicely done and capture history as they show rustic buildings, cars, and a few photographs from the 1960s. The focus on a few photos could be better, but for the most part they are nice visuals that add charisma to the book.

The owners of the lodges talk about their lives and about the

History is a large part of the businesses along the highway.

difficulties of operating a lodge out of town, comparing the past to the present. To many of them, working at the lodge is their whole life; to others, it's just a memory.

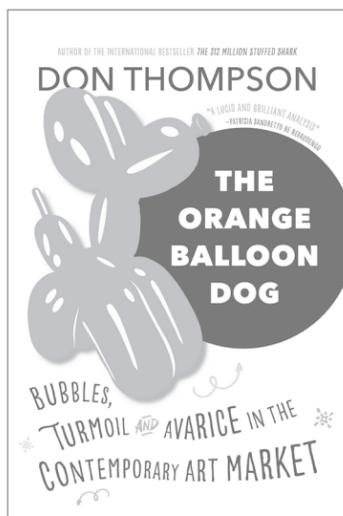
History is a large part of the businesses along the highway, and the stories liven the history and give it depth. Those stories are mostly light-hearted with a touch of humour, creating a sense of authenticity that brings life to the book; there is even a traditional cinnamon bun recipe from 1977 shared by one of the lodge owners.

Beyond Mile Zero gives a good combination of information about the highway and heartfelt stories; the readers aren't lost, and they're not reading too much information that bores them.

This book is nicely organized with stories and photos, which makes it an easy read. The stories are well written and are balanced throughout the book; there are heartwarming tales among the sad ones. Between those, the photos, and the historical content, this book will inspire readers to want to experience the culture and history of the Alaska Highway before it diminishes even further.

review

Totally depressing contemporary-art scene exposed



GREG PRATT
MANAGING EDITOR

Really, the word "art" barely even has any place in that headline, or in the scene that *The Orange Balloon Dog: Bubbles, Turmoil and Avarice in the Contemporary Art Market* documents. In the book, author Don Thompson—who has several books to his name, all focusing on the same theme—shows how the modern contemporary art world is basically—and these are my words—hopelessly empty, devoid of any appreciation for art whatsoever, and more or less a swirling cesspool of dead-soul investors with dollar signs in their eyes spending exorbitant prices on pieces of "art" produced with the intention of becoming nothing more

Thompson approaches his analysis with the mind of an economist, looking at how the contemporary art world has no precedent in economics, does not operate with any logic to it, and is a bubble just waiting to burst.

than investment pieces collecting dust in a storage space. I mean, it's enough to make the reader want to run screaming into the nearest forest. But, despite the despair that reading about this world will bring into the life of any sane human, the book is a fascinating and highly recommended read.

Thompson approaches his analysis with the mind of an economist, looking at how the contemporary art world has no precedent in economics, does not operate with any logic to it, and is a bubble just waiting to burst. He talks about various controversies within art, from auction-house manipulation to the extremely interesting phenomenon of "freeports" at airports, where people can store art without having to pay tax on them.

At least here in Canada we're relatively removed from all this absurdity. For example, Thompson says that the yearly amount spent

litigating and settling art-ownership disputes in courts in New York City alone (alone!), at a lowball estimate, is more than the value of annual art sales here in the entirety of Canada. Think about it.

What Thompson is too professional to say in his book (although his disdain comes through clenched teeth pretty loud and clear) is that this is all horrible, and the whole scene—investors flipping art for profit, storing it in warehouses, artists making customers sign off on pre-sale purchase contracts that clearly place more value on finance than on art—is an insult to actual artists worldwide, who might take the time to laugh it all off if they weren't too busy actually making actual art to even care about this kind of rubbish.

It's all endlessly frustrating to learn about, but this fascinating and eye-opening book is definitely worth reading.

art

Tam showcases works of Nam at new exhibit



TROY MAMER

Karen Tam's new exhibit honours artist Lee Nam and his work; Nam was friends with Emily Carr.

ADAM BOYLE
STAFF WRITER

Some artists, no matter how talented they are, will end up forgotten. But rediscovering them can yield some incredible artwork and history. Montreal's Karen Tam recently learned of a Chinese artist who was friends with Emily Carr; Tam has now put together an exhibit to honour that artist—Lee Nam—and his work.

"We only know about him because of mentions of him through

[Carr's] journals," says Tam. "She had several entries where she described meeting him and where he did his work. I used her descriptions as a starting point to think and look about immigrant artists in Canada. I collaborated with another Montreal-based artist who does Chinese brush art to reimagine Nam's work, as well as his own experiences with Canada's landscape and how he painted it."

Tam, intrigued by Nam, decided to dig further into his work as well

as his connection with Carr. Tam found herself at the UVic archives looking for any link between the two that she could find. Eventually, Tam found what she was looking for—a piece of art—and has used it in her exhibit.

"It's an image of a group of chickens," she says. "I asked my mother, as well as other collaborators, to help paint some sketches. We have about 300 sketches of birds, some of which are chickens. We then linked that to the exhibit

"I hope that people take away a more mindful sense of inclusion and what could've possibly been left out."

KAREN TAM
ARTIST

by having a video that shows how to paint these chickens. Then viewers can go try their hand at painting chickens in the style of Lee Nam."

But Tam's platoon of bird sketches won't be the only thing on display at the art gallery. She says that she's expanded the exhibit to be inclusive, as Carr was toward Nam when they first met.

"I've also welcomed a few local artists in the community to include one or two of their paintings alongside other Chinese paintings," says Tam. "Also on display are some of Emily Carr's paintings. In one of her journal entries she explained how she traded paintings with Lee Nam. I thought that was quite interesting because if Nam had returned to China, maybe there are one or two Emily Carrs that we don't know about that are in China."

Tam's original goal was to focus on and bring awareness to Nam. After researching Nam, Tam realized that there is so much more to get out of his work.

"I think there are a lot of points where people can connect with,

either through Chinese art or Emily Carr," says Tam. "I also wanted to look at if immigrant artists were being included in Canadian art history, but that turned back into itself, and I thought that they may not be in Chinese art history either. I hope that people take away a more mindful sense of inclusion and what could've possibly been left out."

Tam says that although she had a lot of time to research Nam, it turned out to be quite difficult.

"We discovered that he spelled his name two different ways, which made things a lot harder," says Tam. "In addition, I also looked at federal immigration records, which weren't complete. We don't even know how he wrote his name in Chinese—Lee Nam might've been his pen name. It's frustrating but also opens up a lot to the imagination."

With wings like clouds hung from the sky
Until Monday, September 4
Free, Art Gallery of Greater Victoria
aggv.ca

theatre

Proof tackles space where logic and emotion meet



DAVID LOWES

Langham Court Theatre's *Proof* explores many different themes.

ADAM MARSH
STUDENT EDITOR

Can anyone trust the human heart? And will the fear of genetic mental illness prevail and ruin all that one has worked to achieve? We don't have proof that it will, and we don't have proof that it won't. The play *Proof* deals with—among many other things—the uncertainty and fear of that reality.

But *Proof*'s director, Victoria's Dick Stille, says the play—which has won both a Pulitzer Prize and a Tony Award—is about much

more than mathematical proof and human emotion.

"The first thing that attracted me to it, of course, was the script," says Stille. "Very good writing, very subtle. But I think what really attracted me most to the play was the very poetic use of metaphor. [Writer David Auburn] is talking about mathematics, but at the same time, when you look at the title of the play—*Proof*—the central conflict in the play is whether or not proof is enough, how we deal with the

world, whether we need to infuse faith and trust in our relationships, and what the limits are when we demand proof in a relationship."

Stille has made a conscious effort to not see the many film and stage adaptations of the story in order to keep his own creative process fresh.

"I haven't seen the movie, so I really went directly off of the script," says Stille. "What I'm focusing on is the conflict in life between trust and the necessity to have evidence. That is something, in terms of a central thematic element, that we have focused on in everything that we've done within the production of the play."

Stille says the collaborative effort of many creative minds at work sets theatrical endeavours apart from other artistic mediums. Finding a balance between his process and the actors is one of the joys of working in theatre, he says.

"I really want to work," says Stille, "and I want the actors to work on their creative process in interpreting the script. There is something nice about taking something fresh and thinking it through and creating it on your own."

Proof

Various times,
until Saturday, June 24
Various prices,
Langham Court Theatre
langhamtheatre.ca

New Music Revue



John Gary Williams
John Gary Williams
(Stax Records)
3/5

In 1973, John Gary Williams released his debut solo album after returning from the Vietnam War and spending some time away from his band, The Mad Lads. That album—now reissued on vinyl for the first time since its initial release—shows both his smooth, soulful style and a political leaning that makes sense, given the times.

Opener "I See Hope" rocks the funk to the disco, and "I'm So Glad Fools Can Fall in Love" is smooth-as-silk '73 soul. Williams sings both styles with ease, as he does when he takes things down a notch further for smooth ballad "Honey."

The stylish sax work on "Ask the Lonely" impresses and sets a mood, but it's the aforementioned "I See Hope" and closer "The Whole Damn World Is Going Crazy" where Williams gets away from romance and moves toward a more political lyrical approach, where the most impact is made. These are the strongest cuts on the album, and they leave me wishing Williams had spent more time on the album tackling this sort of lyrical content.

-GREG PRATT



Melvin van Peebles
Sweet Sweetback's Badasssss Song (An Opera)
(Stax Records)
3.5/5

This reissue of this 1971 soundtrack is notable for the performances of Earth, Wind & Fire—at that point, still relatively unknown—but lays down a mean '70s funk/soul groove regardless of who's playing it. But it's noteworthy for more than that.

With a wild, cut-and-paste style utilizing samples and touching on various musical genres, the songs here are so experimental they border on avant-garde. Sure, when a beat is laid down and things get grooving—as on "Mojo Woman"—it's straight-forward old-school funk and soul. But elsewhere, the sounds are pure second-album Beastie Boys (18 years before that album, mind you), a wild collage of samples and enthusiastic boundary-pushing energy, gospel chanting pushed up against gritty '70s New York saxophone-driven sounds.

The end result is perplexing and disorienting, and this reissue—available on 180-gram vinyl—serves as a fascinating document of a release that definitely pushed open boundaries when it first came out.

-GREG PRATT

festival

FernFest aims to be fun, creative, and philanthropic in its 22nd year



MORGAN LEIK

The crowd gets into it at Fernwood Square during a performance at a previous year's FernFest.

MASON HENDRICKS
WEB EDITOR

The neighbourhood of Fernwood is well known for its abundant art, from its decorated telephone poles to its small art galleries. The 22nd annual FernFest will be showcasing this lust for art and bringing people together for two days of food, music, and loads of other activities.

FernFest is put on by the Fernwood Neighbourhood Resource Group (FNRRG); according to FNRRG event coordinator Kathryn Juricic, any FernFest profits will be funnelled right back into community programs and community efforts.

"If we profit, all of our money goes back to programming in the community," says Juricic. "[We

have] family dinners, we have a pre-natal group, we have family programming, out-of-school care, daycare, affordable housing... So that's why we want to make it as inclusive as possible, and that's why we go all out on Saturday. If it's just bands and beer, then it's not really what our organization opts to serve."

"We want to make it as inclusive as possible, and that's why we go all out. If it's just bands and beer, then it's not really what our organization opts to serve."

KATHRYN JURICIC

FERNWOOD NEIGHBOURHOOD RESOURCE GROUP

The event is spread out over two days—Friday, June 16 and Saturday, June 17—and features no shortage of different entertainment, as Juricic details.

"Saturday is Fernwood Square, the Vic High field and the artisan market," she says. "The field also includes the field of dreams—sort of like a kid zone. There are six bands on Friday and 11 on Saturday, and they're all local bands from Victoria. Then we also have Lekwungen dancers, a spoken-word poet, and a hula-hoop group. On Saturday we'll have three stages—the main stage, the kids stage, and what we're calling the Market Stage, which is next to the artisan market."

Juricic says that at the end of the

day she always hopes that FernFest is able to spark interaction and provide support for the community.

"The mission of FernFest is to put on an inclusive, exciting, fun neighbourhood event where we are not only supporting our local economy but showcasing our neighbourhood, as well as creating a space where people can interact with each other and our organization, so that in the end there is a network of support."

FernFest
 5 pm-10 pm Friday, June 16
 9 am-10 pm Saturday, June 17
 Free, Fernwood Square
fernwoodnrg.ca

PENGUIN & PEACOCK

By Jayden Grieve

SMITH VS SMITH "BABY" BY MATT SMITH!

"I JUST POINTED AND EXPECTED PEOPLE TO BRING THINGS TO ME!"



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Week of June 5, 2017

Top five most read stories:

1. "Born Yesterday relevant and witty," June 2, 2017
2. "Selkirk College Students' Union and Canadian Federation of Students tensions escalate before CFS meeting," June 2, 2017
3. "Where's the money? The Canadian Federation of Students claims \$200,000 of Camosun student fees is not where it should be," May 17, 2017
4. "It's always the season of the witch in Victoria," October 23, 2012
5. "Metal legends Annihilator embark on first Canadian tour in over two decades," May 17, 2017

New web-exclusive stories:

Reviews of Stars on Ice at the arena, *Born Yesterday*, and Lorna Crozier's new book of poetry; an interview with local musician Matt Franceschini; a story about the Selkirk College Students' Union proposing a motion to have the Canadian Federation of Students national chairperson removed from her position.

Peaches unapologetically awesome, still underappreciated herself, in Victoria

Filed under Arts, Web Exclusive

September 30, 2016 by Patrick Newman, contributing writer

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Dearest Reader

by Aaron Stefik

A proposal: student society must form political party

Dearest reader,

As we glide upon the wake of our fair province's most recent exercise in democracy, one finds it prudent to look briskly ahead to preparation for the next election, lest we descend into complacency upon a favourable result or else fall to disquieted acceptance upon an unfavourable one. Your own reaction will vary, but, regardless of your political allegiances, you must surely feel, as I do, that any conceivable body of leadership with which we may find ourselves saddled will continue to fail in sufficiently addressing the needs of the common student.

With this in mind, I therefore propose that our own Camosun College Student Society harness the fullest body of its now extensive political and organizational experience in the formation of a political party, the Camosun Party of British Columbia, whose platform will be the envy of student unions the nation over.

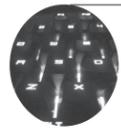
To begin, a mandate must be assembled on the basis of a signifi-

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cant tax increase for the wealthiest citizenry, the better to fund post-secondary institutions following a universal elimination of tuition. Subsequently, being a new player on the political stage, the party will need to solicit donations. Flattered by the attention with which the party has furnished them in their platform, the wealthiest local residents will then doubtless willingly provide. Indeed, in a world replete with conservatism, the only way to solicit change must be to step into that selfsame political arena in which the conservative forces themselves have always held

dominion. Should all else fail, the overwhelming numbers of college-age voters who reliably frequent the polls will surely propel the party's cause to victory.

Regardless of our success in preparing for the next election, I cannot doubt that we will bear the coming regime resultant of the one now passed with a quiet humility, as befits the hardworking student. For in the happiest of fortunes, dearest reader, you shall have to wait no more than four years before you too may leave the student's plight behind and join the masses who go without considering such things.



The Bi-weekly Gamer

by Adam Boyle

Fighting to be the last

The movies *Battle Royale* and *The Hunger Games* have something in common: they're about a group of people fighting to the death. This column is about games, not movies, but, recently, these types of survival games have become increasingly popular, and a select few have made it into the esports scene.

The trend started in May 2012, when a mod for army simulator game *ARMA 2* came out. This mod (*DayZ*) pitted players against each other in a world filled with zombies where they had to scavenge items and kill zombies and players alike in a fight to survive the apocalypse. The mod was incredibly popular and in three months had reached 1 million downloads.

This caught the eye of game

developer Brendan Greene, known as PlayerUnknown to the online community. Greene wanted to refine *DayZ* and turn it into a full-on *Battle Royale*-type game that anyone could enjoy. After *DayZ* got a stand-alone version, Greene was brought on by development studio Daybreak Games to help create *H1Z1: King of the Kill*, the first game in this genre to hit esports level. Although Greene left that team, the game continues to have a strong player base and a decent showing in the esports world.

By this point Greene had made quite a name for himself and was asked by South Korean game studio Bluehole to work on another concept. After a few weeks and a trip to Korea, Greene joined Bluehole

as the creative director, marking the first time in history a foreigner had joined a Korean game studio in that position. Development for the new game started in 2016 and was set to be released in a year.

The result—*PlayerUnknown's Battlegrounds*—is available in early access. The game shot to the top of the sales lists and sits in the top three on popular game-hosting platform Steam. To put it into perspective, the game made \$11 million (USD) in its first three days of release and has by May of this year earned an estimated \$60 million and sold over 2 million copies. As the "final version" of this game type, *Battlegrounds* is here to stay and, in my opinion, will be one of the top four esports titles in the coming years.



Calculated Thought

by Sean Annable

Times are changing with blockchain

Blockchain technology is becoming more than a system that powers cryptocurrencies such as Bitcoin and ether, created by Ethereum; it's part of a sociocultural movement that is disrupting the finance industry, among many others, and it could change the internet as we know it.

Joseph Lubin, founder of the Brooklyn tech company Consensus, is enthusiastic about the future of this disruptive tech. Lubin is developing decentralized applications, known as dApps, on Ethereum's blockchain that will, purportedly, lower transaction costs, making it easier and cheaper for business owners to enter markets and put more money in the pockets of content creators. Last year, Lubin said that "if you think the internet has affected your life, Ethereum will have that same pervasive influence on our communications and our entire information infrastructure. It will impact every aspect of our existence."

Was he right? The changes Lubin talked about haven't come to fruition yet, but Ethereum and the idea of a more decentralized internet space are gaining traction. Ether—which powers Ethereum's blockchain—has risen 900 percent in value since the beginning of 2017. Cryptocurrencies have surpassed their niche, tech-nerd following, with major news outlets, big banks, and governments all starting to pay attention.

Cryptocurrencies have been reported to gain in value in times of political uncertainty. Following events such as the 2016 US election and recent elections in France, ether jumped in price, perhaps in response to worry over how markets

would react to Donald Trump and Marine Le Pen presidencies.

Also relevant is the reignited issue of net neutrality—the principle that all internet activity should be treated the same, with service providers, regulators, and governments not allowing discrimination in cost and availability of internet services. The most notorious example of this is the 2005 scandal where Telus blocked access to a pro-union website during a heated labour dispute among its workers.

Here is where the Ethereum blockchain can cause big changes. Advocates for a more democratic internet space, a decentralized online market, a more transparent record of transactions, and an international currency that is separate from local fiat currencies would be eager to adopt this paradigm shift.

The Ethereum blockchain and its dApps have the potential to replicate services like Facebook, Spotify, Uber, Airbnb, and more. How might it work? Using the music industry as an example, instead of paying a monthly service fee to Spotify—who, in turn, pay artists fractions of a cent per stream—users would access music through a blockchain dApp. Users would pay using a digital currency, and the blockchain would execute a smart contract that directly paid the artist, based on predetermined rules. With no central authority, the smart contract could, for example, pay the songwriter 50 percent of the transaction and split the other half between members of the band. There would be no intermediary extracting money out of each transaction, leaving more for the artists.

Is this the future of the internet? Sign me up.

NEXUS HUMOUR

You draw comics.

Submit samples to: Nexus,
201 Richmond House,
Lansdowne campus, or email
editor@nexusnewspaper.com



Cream of the Craft

by Patrick Newman

Some in-between beers for the in-between days of spring and summer



PHOTO PROVIDED

Probably my favourite time of the year is when we swing from spring toward summer. The weather seems to be in a constant state of flux between really nice and really

crappy. On the nice days, I'll sit under a shady tree, read a book, and listen to some chill tunes. On those grey, muggy days when I just don't feel like getting outside, I find a movie to watch, build some Lego, or play video games. For either day, I need a beer that's out of the ordinary—an in-between beer for those in-between days.

**Tofino Brewing Company
Spruce Tree Ale
6.5% ABV
650 ml bottle
4/5**

Every spring you'll find a few beers containing spruce tips on the shelves. It may sound weird, but it's actually a very old style of beer based on a First Nations concoction used as a cure for scurvy. (This should not be confused with the artificially flavoured spruce-beer soft drink found in Quebec.) Sitka spruce tips are added for flavour during brewing of this ale. Spruce Tree Ale is a golden brew that pours with a nice creamy head; it smells very fresh and floral, as if you just stepped into the forest after a spring rain shower. It's light on the palate, with citrus and pine notes. Tofino Brewing Company has been brewing this for years, and it shows; when I think of the island-made spruce ales, this is

Tofino Brewing Company's Spruce Tree Ale is a golden brew that pours with a nice creamy head; it smells very fresh and floral, as if you just stepped into the forest after a spring-rain shower.

the best by far. I wouldn't drink a ton of them, but when you need to slake your thirst while kicking ass in *Overwatch*, or to keep yourself anchored in reality while you giddily read *Ready Player One*, this is a top option.

**Driftwood Brewery
Cry Me a River Gose
5% ABV
650 ml bottle
3.5/5**

Agose—pronounced goes-uh—is a German-style mixed wheat beer brewed with salt and coriander. This gives the beer a sour or tart flavour that may initially be off-putting to some. However, revisiting these beers will not only improve your palate and broaden your enjoyment of craft brews, but also give you something tasty for the warmer months. *Lactobacillus* help tart up this brew while the salt makes it a bit crisp—not unlike a dry cider, but much smoother, with hints of lemon, flowers, and coriander. It pours hazy yellow and smells a bit like bread and cereal. This beer is worth your dollar if you're feeling adventurous, as it's a more complex creation. I would recommend this for either sunny or overcast days when sitting on the patio, grilling chicken with friends.

may 17, 2017 issue word search

Our May 17 issue was certainly an exciting one. From \$200,000 of missing Camosun student fees to the Camosun College Student Society record voter turnout in their recent election, the subjects covered made it a real page-turner, if we do say so ourselves. If you missed it, head to nexusnewspaper.com to read all the stories (and even download a PDF of the whole issue). We took some words from that issue to make the word search this time around.

Find the words on the left in the puzzle on the right; as always, stop by the *Nexus* office (Richmond House 201, Lansdowne campus) if you complete this puzzle to pick up a prize.

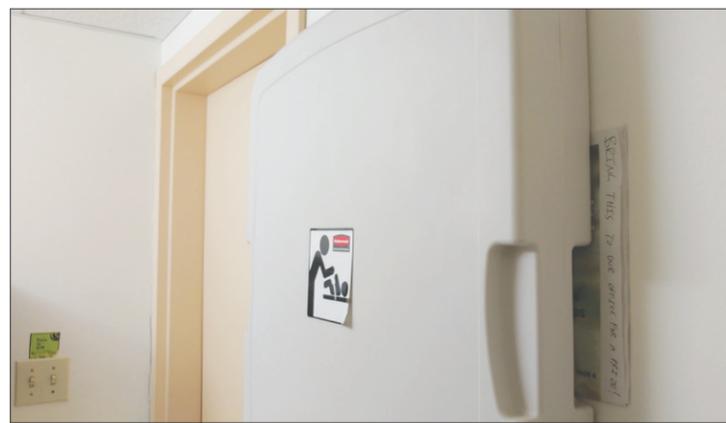
Have fun!

- BUDGET
- CANNABIS
- CONSTRUCTION
- DILEMMA
- DIRE
- ELECTIONS
- EMOTIONS
- EXPLOSION
- FEEES
- FUTURE
- GRANTS
- HELPING
- LEASES
- LIBERALS
- MONEY
- PISSING
- RECORD
- TENSIONS
- TRAINING
- TRUST

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G	F	T	D	S	V	Z	T	K	K	N	E	N	F	Y

contest

Find the hidden *Nexus* and win



GREG PRATT/NEXUS

Let's see if you can find this copy of the last issue of *Nexus*, which we hid somewhere at Camosun College's Lansdowne campus.

The first person to find this copy of the paper and bring it in to our office wins themselves a free prize!

Last time around, the issue was hidden on the bottom floor of the Young building, nestled up next to a vending machine.

Who will find this issue's hidden *Nexus*? Happy hunting, and bring it to us once you find it!

know your writers

Nexus columnist/contributing writer Patrick Newman



JILL WESTBY/NEXUS

ADAM BOYLE
STAFF WRITER

or persons you're interviewing will respond to your questions and if you'll get an honest answer. They're sometimes nervous because they've never done it or they're unsure what you're going to ask. I find the end is always really awkward, especially if you have what you need and they want to keep talking; trying to shut them down without being rude is a fine skill.

What would you say are the best and worst parts of your job at the paper?

The worst is deadlines. I'm forgetful, and even though I have a desk plotter and calendar on my phone I still seem to miss them. The best parts are the freedom to write about anything related to being a student or student life here at the school, and the opportunity to become a better writer.

Why did you originally come to Camosun?

I first came to Camosun in 1998 for the Asia Pacific Studies program but left without completing it in 2000, when I moved to Vancouver. I spent the next 15 years working all over BC and the world, with the last several years working for the BC government. I finally decided it was time to pursue my passion for journalism and media and complete my education. I had really enjoyed my classes and the learning environment at Camosun before, and I live a five-minute walk from the Lansdowne campus, so it was an easy decision. The class sizes aren't too big and I appreciate that my instructors have all worked in the media and journalism fields.

What do you enjoy doing in your spare time?

I love to spend time with my wife and our daughter, who just turned one in April. We go for walks, shop for toys (for the baby, of course), see the odd movie, and do a lot of cooking, since I love to barbecue. I also collect film soundtracks on vinyl, mostly from horror and sci-fi flicks, build things out of Lego (which is in storage until the baby is older), and play video games on the PS4.

Have you ever wondered about the Camosun students writing the articles you read in *Nexus*? *Know Your Writers* will help you dive into the minds of the writers behind the stories.

This issue, we caught up with columnist and contributing writer Patrick Newman to talk about his grandfather's influence on his career choice, his return to Camosun, and his time spent with family.

What drew you to journalism?

As a kid, I always liked to tell stories. I'd tell my parents everything about my day in great detail, given the chance. I liked hearing stories, too. My grandfather used to tell us these grand stories about life in the Yukon, mining for gold or run-ins with bears. He was also a territorial minister there for a few years and he was really into politics and the economy, as well as world events. We'd sit there watching the news and talk about it. He was always skeptical of governments and big corporations because he'd worked in both areas. He really got me interested in journalism and how important it is to tell a great story with all the details and facts laid out. It took me years to get around to following my passion for writing, but I'm glad I have, even if I'm mostly writing about beer and music at the moment! I like to think my grandfather would be proud.

What is the most awkward moment you've had in an interview?

I think the beginning and end of any interview can be awkward. You're wondering how the person

what's going on

by adam boyle

SATURDAY, JUNE 17

UNTIL MONDAY, SEPTEMBER 4

Cumberland before WWII

Mirror with Memory, an exhibit that showcases what life was like before the Second World War in the central Vancouver Island community of Cumberland, is on at the Art Gallery of Greater Victoria until September 4. The photos and documents in the exhibit showcase some very real history of the lives of Japanese-Canadians living on the island. Check out aggv.ca for more info.

SATURDAY, JUNE 17

Returning to the backyard

After a recent sold-out screening of *Dazed and Confused*, Phillips Brewery is presenting round two of their Under the Maltworks event, this time with a screening of classic rock mockumentary *This Is Spinal Tap*. Each ticket includes admission, a beer ticket, and a surprise. Visit tix.thevic.ca for more info and tickets.

SATURDAY, JUNE 17

Helping the orcas

Volunteers are needed to help out with Orca Awareness Month. Volunteers will help organize and run events raising awareness about the local killer whale population. If you're interested in volunteering, head over to orcamonthbc.blogspot.ca.

SUNDAY, JUNE 18

Time with family

Family Sunday is an event hosted at the Art Gallery of Greater Victoria aimed at bringing families together; it will include, among other activities, painting, crafts, and programming. Family Sunday runs from 2 to 4 pm and is included in gallery admission, which \$13 for adults and \$2.50 for youth.

SUNDAY, JUNE 18

A day without cars

Car Free YYJ is returning on Sunday, June 18. As the name implies, a section of Victoria will be without cars



PHOTO PROVIDED

Australian dance group Beat the Streets are coming to town in July.

for a day. This year, Douglas Street will be a car-free zone filled with people walking around, checking out booths and stalls, and enjoying live music. Admission is free.

WEDNESDAY, JUNE 21

UNTIL SATURDAY, JULY 1

150 years of Canada

In honour of Canada's 150th anniversary, the City of Victoria is hosting multiple events across 11 days to help celebrate our history as a nation. There are events for anyone and everyone, so, for more information about what might float your boat, visit spirit150victoria.ca (and see our interview with headliners Arkells on page 8).

FRIDAY, JUNE 23

UNTIL SUNDAY, JULY 2

Marley hits JazzFest

JazzFest is back, with a huge lineup of shows—some free, some ticketed—at various venues. From Ziggy Marley to Mavis Staples, there's something for a lot of people here. Tickets range in price and can be bought at rmts.bc.ca. Check out jazzvictoria.ca for the schedule of shows.

THURSDAY, JUNE 29

UNTIL SATURDAY, JULY 22

In flux with multimedia

Flux Studios will be showcasing artist Trace Nelson's multimedia

works at their studio. Included in the exhibit will be video installations and sculptures built with materials that are all associated with the concept of home. The sculptures are set to reassemble furniture items in and around the house; Nelson also uses some video animation to create what are being termed as "hybrid objects." Check out medianetvictoria.org for more information.

SATURDAY, JULY 8

It's barbecue season

The Cook Street Village Activity Centre is hosting a community barbecue this summer. Included in the event is everything from live music to raffles to a kids' corner. The food will be cooked to order by municipal, provincial, and federal politicians. See cookstreetvillageactivitycentre.ca for more information.

TUESDAY, JULY 11

UNTIL SUNDAY, JULY 16

Beat the heat and the streets

Australian dance group Beat the Streets are performing at the Downtown Victoria Busker Festival as a headliner this year. With multiple A-list celebrity performances to their names, the dance troupe is sure to be one to watch on the streets of our city. Admission is free; for more details on the festival, check out downtownvictoria.ca/buskers.