

camosun's student voice since 1990

mental health

CCSS and CASA demand government pay more attention to student mental-health issues with new campaign

ADAM MARSH
STUDENT EDITOR

The Canadian Alliance of Student Associations (CASA) held the #StudentsLetsAct campaign from Wednesday, January 30 to Friday, February 1. The Camosun College Student Society (CCSS) was part of the campaign; they passed out 500 heart-shaped cards to students, who then wrote about why mental-health issues are important to them on the cards.

CCSS external executive Fillette Umulisa says the government needs to pay attention to this campaign.

"We got 500 hearts signed by Camosun students," says Umulisa. "The government should look at that and think, 'That's a lot of students.' There was so much reception to this campaign; people were more heavily invested in this. People were on board with this; people want to see change, and the government should take that into consideration and actually provide for students. Because right now, we're standing here with energy and enthusiasm asking for change. The only thing we're expecting from them is to actually be receptive of this."

Part of the reason discussing mental-health issues is so prevalent among students is that many are away from their families to study, and even if they're not, being a student is often very isolating, says Umulisa.

"In my opinion, it's the age where people are more vulnerable and susceptible to a number of issues due to stress around education and becoming more responsible," she says.

But Umulisa says the stigma around mental-health concerns has decreased.

"People are becoming more open-minded," she says. "There's always been a stigma around mental health."

Umulisa says resources in the mental-health field begin with creating job opportunities, and the job opportunities begin with proper courses being offered at post-secondary institutions.

"We have Psychology, but that is just not enough," she says, also pointing to the Mental Health and Addictions program at Camosun. "We need to create job opportunities for people who study in this field in order to have the resources needed for students to operate fully without being blocked by the fact that they're stressed, or they can't think, or they suffer."

Umulisa says that where she comes from—Malawi—it's still very taboo to talk about mental health, but she says there's no reason mental health shouldn't matter just as much as physical health.

"I feel like people have realized



Members of the Camosun College Student Society campaign at Lansdowne.

that not everybody can operate on high energy and high power all the time," she says.

The CCSS would love to see the federal or provincial government provide more support in the form of clinics, psychiatrists, and counsellors that students can use without stigma, Umulisa says.

CASA chair Adam Brown points to recent statistics (previously reported in the January 23 issue of *Nexus*) published in the 2016 National College Health Assessment Survey. The survey of 43,780 students from across Canada found that 18.4 percent of students who participated in the survey had "reported being diagnosed or treated by a professional for anxiety," says Brown, and that 2.1 percent of students who participated in the survey had attempted suicide. 2.1 percent of students may not seem like a large number at face value, he says, but when you consider how many post-secondary students are in Canada (2,051,865 in 2016/17, according to Statistics Canada) Brown calls the number "staggering."

"Suicide should never be an option," says Brown. "It's really disappointing to see that government doesn't step up."

Brown says the financial barriers students face can make the mental-health complications they experience far worse; CASA is aiming to alleviate some of that through similar benefits provided by the government to people with permanent disabilities, says Brown.

"Another part of that is increasing the Canada student grants for students with permanent disabilities by 50 percent, similarly, to

accommodate for an increase in demand by students with short-term mental-health concerns," says Brown, adding that mental health complications are often episodic in nature, so CASA would like the government to take into account that students have often passed the fee deadline for their courses when they become unable to attend.

Umulisa says that she realizes that change can't happen immediately, and points out that the CCSS offers counselling services to students.

"I understand [the government providing more resources] is something that's going to take a long time," says Umulisa. (Umulisa points out that online counselling is available to Camosun students through the CCSS' health and dental plan; at mystudentplan.ca, available through the CCSS website, Camosun students can receive the confidential online video counselling.)

Brown says that Statistics Canada collecting more data on student mental health is important; this way, government funding can be allocated in a very targeted way, and the government will be able to "craft better-quality mental-health supports."

The cards that were passed out to students at Camosun and other campuses, where they wrote about why mental health was important to them, will be given to minister of health Adrian Dix on Tuesday, February 26.

"2.1 percent having attempted suicide is so concerning," says Brown. "And we really need to see action from the federal government."

student concern

Students upset after Camosun opens despite snow



Camosun's Lansdowne campus on Monday, February 11.

ADAM MARSH
STUDENT EDITOR

On Monday, February 11, just after 6:30 am, Camosun College announced that both campuses would be open despite snowfall overnight continuing into Monday and Saanich Police urging people to not drive if at all possible. Camosun students took to social media in protest of the college's decision to open. The Facebook post where the college announced that campuses would remain open has almost 200 comments as of press time, most of which are students voicing their concern.

Adrian Johnson wrote that "It is unfair to students that classes are still in session since we are in midterm season. Those that are unable to attend... will be missing out on midterm review classes and new content."

Gwendolyn O'Connor said, "What about students who have disabilities, eh? Thanks Camosun."

Taylor Westendale said "This is such a joke... I live in the middle of [M]etchosin and I'm not going to risk my safety to make it to campus when snow is suppose[d] to continue all day. Do you even consider those of us who live in [M]etchosin, [S]ooke, [H]ighlands etc..."

Johnson added that because some students are unable to attend class and are potentially missing out on midterm review, having the college open does not "uphold the college's commitment to equity and equality in learning" and that placing the onus on students to get to class safely "shows a reckless disregard for student safety."

Camosun vice president of student experience Joan Yates says the college monitors changes in transit and weather conditions closely, as well as messages from the Saanich Police. Yates says "the biggest factor by far" is whether or not Camosun's facility services staff deem it safe to be on and get to campus. They were working to determine that as early as 4 am on Feb. 11, says Yates, and they concluded that it was.

Yates says that the college is "really aware that people are deeply, deeply frustrated and upset."

"We know that. We absolutely know that, and we're really sorry about that; no question," says Yates, adding that student safety is "paramount to us."

"If they're feeling unsafe, don't come in," she says. "Absolutely. And we would not want to jeopardize that. I hear that very, very clearly."

Yates says the complaints are substantial and that the college is "taking it seriously."

"We make the best decision we can when we have the information at hand," says Yates.

Camosun College Student Society (CCSS) executive director Michel Turcotte says that the CCSS realizes it was a very hard decision for the college to make.

"We think the college made the best decision they could given the information that they had," he says, "given that UVic and Royal Roads remained open."

Saanich Police public information officer Julie Fast says the Saanich Police don't control what organizations such as the college do in these situations.

"Our primary concern is safety on the roads... It's not a directive; it's not that we're shutting down the city of Saanich," says Fast.

Yates says that in regard to students who are concerned about missing midterm tests or preparation, that is handled on a class-by-class basis, and the decision is largely left to the instructor.

"Our expectation is that faculty... will be making some decisions about that," says Yates, adding that Camosun is "really reluctant to short-change students of their classes and their class time."

Turcotte says that where students live comes into play here.

"One of the reasons I'm sure it was hard for the college to make that decision is, if you look at a demographic map of where the students live, quite a few of them live reasonably close to, for example, Lansdowne, and those transportation corridors were open. We fully understand that if you're coming from parts of the Saanich Peninsula, or Highlands, or Sooke, you're in a different situation. But there are a reasonable number of students who could access at least the main campuses of the college [on Feb. 11]. So it's balancing that issue."

Camosun closed its campuses on Tuesday, February 12 and Wednesday, February 13.

With files from Greg Pratt,
managing editor

NEXUS

camosun's student voice since 1990

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SEND A LETTER

Nexus prints letters to the editor. Nexus reserves the right to refuse publication of letters. Letters must include full name and student number if a Camosun student (not printed). Nexus accepts all letters by email to editor@nexusnewspaper.com. We reserve the right to edit all letters.

OVERHEARD AT NEXUS:

"I'm going to be balls-deep in dental software."

SPEAK UP

How do you think Camosun can improve mental-health and counselling resources for students?

BY ADAM MARSH



KANA ODA

"I don't really feel familiar with the counselling stuff; I know that that exists but I still don't know how you can chat with counsellors or that kind of stuff, so I think Camosun can provide more information."



MADISON CARNEGIE

"I'm not sure if they offer one now, but I know they had the sexual health clinic, so maybe if they had some sort of session where you could just drop in and talk about anything that's on your mind."



NATASHA WOODLEY

"Maybe make it not more visible but more obvious what resources there are."



WILFREDO HARRIS

"Probably advertising more helpful resources more would definitely be a good start; more posters."



BRYAN ADAIR

"They should definitely have more counsellors; I think that's an important resource for people attending post-secondary school—we all pay enough to be here."



BRENNEN MILLEY

"I've booked an appointment, but I don't think I would really know since I haven't done it yet. I think possibly hiring more counsellors to increase the number of students who can be given the counselling here on site."

student editor's letter

What's going on with Camosun counselling?

Having been on campus for almost four years, I recognize common threads that weave through the student body. They connect us together with quiet conversations that I didn't hear until I knew what to listen for. I'm not talking about being up to your ass in student loans, or living in a dirty basement suite with cardboard walls that quiver in a high winter wind; I'm talking about not being able to get a doctor's note for missing an exam because you're too ashamed to go back to an office with that familiar smell of disinfectant and relive your weekend in the psych ward. I've spoken to students who've missed too much class due to mental-health issues to graduate. I've talked a student out of cold ocean water that they plunged into with bad intention in the dead of winter.

We, as a society, seem to value talking about just how serious mental illness can be. And it was overdue: people had to be heard. But it's getting difficult for resource departments to keep up with rising demand.

Where are Camosun students likely to go when they need to be heard? Hopefully not back to the darkness of their dingy basement suite. There's a decent chance they will go to the college's Counselling Centre.

During a story we did about student mental-health issues last year, it came to our attention that the college's Counselling department was undergoing some changes and having difficulty keeping up with demand. That's not surprising, given the mostly positive changes we've seen around willingness to address mental-health issues.

Features writer Fred Cameron will take it from here with his feature on page 6. And, students: keep calm and keep those proverbial fists raised with valour. To quote Winston Churchill, "If you're going through hell, keep going."

Adam Marsh, student editor
adam@nexusnewspaper.com

flashback

25 Years Ago in Nexus



GREG PRATT
MANAGING EDITOR

Gettin' political: We recently published a feature story exploring the lack of student involvement in politics at Camosun; our February 21, 1994 issue proved that there are times when Camosun students are indeed very involved. The story "Women's march not just a second wave of feminism" reported on a protest where students marched through Lansdowne campus drawing attention to issues of sexism, as well as concerns around NAFTA, then very much a hot-button issue for students.

This still happens, and it's annoying: Yvonne Harris wrote a letter to the editor this issue complaining about able-bodied students

using the access button on doorways so they don't have to open the doors themselves. Harris said that she had already seen maintenance people working on these doors this semester, and said that "surely this access for the disabled is not intended for use every 20 seconds." She ended the letter with "In polite terms: How often lazy can you get!?" Agreed.

Auto awesomeness: Writer Shelley Evans wrote a humorous ode to her car in the *Excrementia Factorum* column this issue. It included a list of what makes her car great: "My seat and headrest are stained from baby puke," "The heater smells like burnt rubber when the lights are on and anti-freeze when the lights don't work," "It hasn't got an antenna and only plays C-FAX," etc. She ends off with a resigned sentiment we can all relate to: "I will continue to dole out hundreds of dollars to ICBC to keep this driving experience alive," she said, before adding, "and to keep off the public transit system." Ouch.

open space

Instructors need to rethink group projects

EMILY WELCH
CONTRIBUTING WRITER

What do you feel when an instructor says the words "group project"? Almost everyone who reads this will get the image in their head of the pit that starts forming in their stomach, and the fear, irritation, and dismay that follow soon after. All because of group projects.

We all know what happens: whether we pick our group members or not, this is always a huge pain in the ass. Our studying routines, whether diligent or not, are interrupted, our schedules are challenged, and we have to make allowances in our already hugely busy lives for other people who also have busy lives and schedules and make them fit together.

Students have very different work habits, and there is always one person whose dedication to studying and grades surpasses the other people in the group, and this person inevitably takes charge and picks up a lot of the work, because they are worried about getting their GPA lowered as a result of their more "relaxed about the whole situation" counterparts. This causes huge stress and resentment on all sides: resentment from the person who has picked up most of the work because of their belief that their cohorts will not step up; resentment from the other group members for feeling that the project was swept out from under their feet. They were going to step up and offer help, but everything moved very fast, and it seemed like the group leader wanted to take charge.

There is also the fact that some students don't like being forced to talk to other people, let alone spend large amounts of time with them, trying to figure all this stuff out. If

you're at all like me, you don't even like being told to "chat with the person next you" about whatever topic is being discussed at that moment in class. It's not that I don't like my fellow classmates. I do. But I want to decide for myself when I feel comfortable enough to chat with them. However, I understand that getting to know the people around you is important, and can open up your mind to other opinions and situations that you may not have thought of.

But group projects? Unbearably stressful.

If there were a strategy to assigning group projects, that would be another matter altogether. If each person were assigned a job (by the teacher, because, if not, our problem rears its ugly head again) and each person had to do this job, and then the project were graded accordingly—each person graded on the work that they did, as well as how the group participated together—that would work.

Most teachers don't do this. Assign a group project to six groups of five people, and the instructor only has to grade six things.

There is the odd time it works out. That happened to me last year in a literature class, when I was somehow in a group with five other enthusiastic people who all showed up to our meetings on time, who all participated online with each other, who all offered whatever talent they could, courteously and productively. The experience and the result were wonderful. However, that was one of about 10 group projects in three years.

We get that teaching is often backbreaking work. You instructors do an amazing job. However, it's time to rethink group projects.

letters

Engaging engagement

This is a timely and well-written article ("Don't know, don't care: Camosun students aren't as engaged politically as they were in years past. Why?") January 23, 2019 issue), with an implicit challenge to the reader to examine their own attitudes towards politics in general.

JAY WILLIS
VIA FACEBOOK

corrections

In "Ministry moves ahead with plans to develop 24/7 mental-health support for students" (January 23, 2019 issue) we called the National College Health Assessment the National College Health Association, and we published Ontario statistics as national statistics. We apologize for the mistakes.

contest

Camosun Student Innovation Challenge gives students a platform to pitch creative ideas



FILE PHOTO

Camosun College students will be presenting their Student Innovation Challenge plans to judges on February 27.

KATE WOOD
STAFF WRITER

How can the student experience at Camosun be improved? The college's Student Innovation Challenge (SIC) is attempting to answer that question. Based upon the criteria of demand, impact, and feasibility of concept, students have an opportunity to present ideas to a panel and possibly win some money with their innovative propositions.

For the challenge, students applied on their own or with a partner, and were then put into teams of four students from across the college. The teams then had to decide on one idea to submit. Now, after months of preparation, they will present their plans to a final judging panel on Wednesday, February 27, at an event anyone can attend.

Camosun Sociology instructor Peter Ove is one of the coordinators

of the SIC. He applied with other faculty to receive funding from the school through the Creativity and Innovation Grant; they decided to use the money to offer prizes in exchange for innovative ideas.

"The idea would be for students to find something that would make life better at the college," says Ove. "And so we thought, well, we'll find some students to do that, and then we'll hold a pitch-style event, like *Dragon's Den*."

Of the original 56 applicants, there will be nine teams presenting their concepts to the final judging panel. Contestant Christine Clark heard about the challenge from a professor and decided to get involved (Clark is also a *Nexus* contributing writer). As a student of the Community Support and Education Assistant program at Camosun, Clark has been made

aware of some of the problems on campus that need to be addressed.

"We had an opportunity to use a wheelchair for about an hour on campus, just to kind of experience that," says Clark. "I went into the Fisher building in my wheelchair, and had lunch in the cafeteria, and that was okay, but then afterwards I wanted to go into the washroom to wash my hands, and I actually could not access the women's washroom on the first floor of the Fisher building."

Clark had to investigate to find out that the only washroom she could use was on the second floor of the Fisher building, accessible by elevator, with no signs or directions on the main floor to guide her.

"So if you start thinking about a kid who's new to the school who maybe has mobility issues," says Clark, "or even anxiety issues, or

"Some of the ideas are pretty out there. Some of them are pretty cool, and feasible. So it's neat to see what other students have come up with, and are willing to put some work into, and put themselves on the line to present in front of a significant panel for the college."

PETER OVE
CAMOSUN COLLEGE

whatsoever, like not even a, 'Hey, that's not a very good idea, we're not interested'... nothing, just nothing."

Despite a lack of feedback or participation from some at the college, there is a large team of faculty working hard to give Camosun students a platform to express their ideas for the improvement of life on campus.

"Some of the ideas are pretty out there," says Ove. "Some of them are pretty cool, and feasible. So it's neat to see what other students have come up with, and are willing to put some work into, and put themselves on the line to present in front of a significant panel for the college."

Student Innovation Challenge
4 to 6 pm
Wednesday, February 27
Centre for Trades Education
and Innovation
camosun.ca

NEWS BRIEFS

Camosun launches interactive education website

On January 31, Camosun College announced it was launching a new interactive applied learning website; the site is an arm of the Applied Learning project, which is underway at the college. The site allows users to learn more about applied learning and to look at how faculty plan and implement their courses. Students can also see on the site where applied learning is available at the college. At Camo-

sun, "applied learning" refers to cerebral, collaborative, hands-on learning that involves students and staff engaged with their learning environment. See camosun.ca for more details.

New park and ride available to Camosun students

A park and ride pilot program at Tillicum Mall is now available to Camosun students. Students can hitch a ride to class on the Camosun Express bus from the parking lot

of the mall. First-come-first-serve parking is offered to Camosun students for free in designated spots. See camosun.ca for more details.

Parking-lot assistance available to students

All students with a valid Camosun parking permit now have access on the college parking lots to tire-inflation and battery-boost services, as well as door-opening services, in the event that keys get locked in a vehicle. To access the services call All-Ways Towing at 250-381-0110.

Camosun Chargers celebrate 25-year anniversary

On February 15 and 16, the Camosun Chargers celebrated their 25-year anniversary as part of their last home games of the season. The team gave away free Chargers T-shirts and cheer towels, and a special reception at the Pacific Institute for Sport Excellence followed the games on both nights. See next issue for our feature story on the Camosun Chargers.

Winners of innovation challenge announced

The winners of the South Island Prosperity Project's Future Innovator Challenge in the post-secondary category were recently announced. A group of University of Victoria students who developed LUG, a delivery app that allows users to crowdsourc their deliveries, took home the prize. Camosun College participated in the challenge.

-ADAM MARSH



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We want to
hear your
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event
Florian Schulz explores conservation work through photography



FLORIAN SCHULZ

A photograph taken by Florian Schulz, who uses his photography to explore his love of nature.

EMMA BOUCK
 CONTRIBUTING WRITER

Most people would dread the idea of travelling to an isolated part of the world; photographer Florian Schulz isn't one of those people. Instead, Schulz—who is speaking in Victoria in February at a National Geographic Live event—is intrigued by the idea of the deserted and unknown places. He sees them as an opportunity to spread awareness about conservation through the lens of his camera.

"I'm so drawn to those places because it seems to me that I can wander into a kind of lost time, into a historic time, like almost time-travelling into the past, be-

cause most of the world has been changed by human beings, but there are these few places that are still ancient, or as they always used to be," he says. "I'm totally fascinated by that, because you see how the world used to be."

Schulz picked up photography at a young age. He enjoyed borrowing his father's DSLR camera to explore the land around him. He would tell stories about his beautiful observations of birds and foxes, but he soon came to the realization that he could better explain his thoughts through images created from the camera.

"It was pretty early on that I

wanted to be a photographer to inspire people, to share with them the impressions of nature, and it was also that I could use my photography for conservation work," he says.

Schulz believes that images can have a lot of power and can be an effective way of spreading important messages. Sometimes it isn't enough for people to read a caption or watch an entire film to care about conservation; it can be as small as a single photograph that captures an interest or promotes a feeling. He feels a strong calling to the younger generations, motivating them with visual imagery.

"It was pretty early on that I wanted to be a photographer to inspire people, to share with them the impressions of nature, and it was also that I could use my photography for conservation work."

FLORIAN SCHULZ
 PHOTOGRAPHER

"I would even say in today's time it's more important to engage the younger generation, or even kids, into it because we're so drawn to all the digital media—phones, iPads, and televisions—so much that people don't have much of an idea anymore about nature and how ecosystems work," he says.

Most of Schulz's work brings him to remote and wild places. He, for example, has travelled through the Arctic, where he discovered many exotic animals and the experience of being in a place uninhabited by humans.

"You might stand on a mountain looking into the distance and all that you see is open tundra and animals instead of any power lines, roads, or houses," he says. "Some of these landscapes are still so open, and that's what drew me to the Arctic—that I could still discover new things and, of course, fascinating animals, there's no question about it."

Schulz is passionate about photography and enjoys sharing his photos and stories with others. He encourages aspiring photographers and storytellers to do the same.

"Think about a field, area, or topic that you're passionate about and then start visiting that topic over again and photograph it with all the different lenses that you have," he says. "And if it's something you're already passionate about, you're going to slowly become an expert in it and your images will stand out."

As well as photography, Schulz has discovered that film can provoke reactions in people and engage them, perhaps even more so, through movement and the thrilling progression of a particular scene.

"The people that come to see my presentation will see both film and images, and they will get totally immersed in some of the emotions and sequences of film," he says. "Other times it will be stand-alone images that are some of my best photography."

Florian Schulz
 7 pm Wednesday, February 27
 \$37.50 and up (\$20 student tickets available day of),
 Royal Theatre
 rmts.bc.ca

know your profs
Deanna Roozendaal thrilled to be back in classroom

KATY WEICKER
 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.

Do you have an instructor who you want to see interviewed in the paper? Maybe you want to know more about one of your teachers, but you're too busy, or shy, to ask? Email editor@nexusnewspaper.com and we'll add your instructor to our list of teachers to talk to.

This issue we talked to English instructor Deanna Roozendaal about her love of Asian cuisine, her interest in hearing about students' lives, and her frustration with glitchy technology.

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

I started teaching English at Camosun in 1992—I was only 25 at the time. Since then, I've been the chair of the English department and the associate dean of Arts. I left the college in 2012 to pursue other goals and dreams, and I'm delighted that teaching called me back to Camosun once again in 2016.

2. What do you personally get out of teaching?



ADAM MARSH/NEXUS

Camosun English instructor Deanna Roozendaal.

I love being in the classroom with my students. With teaching, I see the tangible results of my work on a daily basis. For example, if my students learn to use commas correctly, I know that their writing will be improved in a tangible way for the future. I love that!

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

I wish my students knew that I like hearing about their lives. I am fascinated by people's real-life stories and dreams for the future, and I often wish I knew more about my students.

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

I wish my students didn't know that I forget their names. It's important to me to address my students by name, and I wish my memory was perfect.

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

The best thing that has happened to me as a teacher is rediscovering my teaching career for a second time in my life. After many years as an associate dean, I threw away my boxes of teaching materials, and I assumed that I'd never teach again. I feel very fortunate that I'm teaching and working directly with students in the classroom once again.

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

My worst teaching nightmare happens when the technology isn't working in my classroom, and I have to call the support folks to show me which button to push. Ugh!

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

As a Camosun administrator, I often pondered the future and considered how we might plan for upcoming changes in post-secondary

education and in careers. Now, as a teacher, I focus on the present in my classroom, and I delight in considering what's possible in this moment. I aim to be fully present and available to my students in a way that I hope will assist them in their future goals.

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

My husband and I relax by going on our boat. Recently, we spent three years sailing the Pacific coastline to Mexico and then across the South Pacific Islands to Australia. I feel calm and peaceful almost the minute we leave the dock and get out on the ocean.

9. What is your favourite meal?

My favourite meal is anything Asian. I could eat Japanese, Chinese, Thai, Korean, and Vietnamese food every night of the week, and I wish I could cook more of these cuisines at home.

10. What's your biggest pet peeve?

I am frustrated by students who are late and unprepared for class. I was one of these students, and I took steps to change this habit. Being on time and prepared sets a person up for success, and I'd like more students to learn and change this behaviour.

drinks
Victoria Beer Week back for sixth year of education and sudsy good times



PHOTO PROVIDED

"We are taking a risk, but we are super excited about it."

JOE WIEBE
 VICTORIA BEER WEEK

Victoria Beer Week is returning in March for its sixth year; the organizers have some new events planned.

NATHAN KRAUSE
 CONTRIBUTING WRITER

Hosting 21 events over 9 days, Victoria Beer Week (VBW) is coming just in time to save us all from these lonesome winter blues. Back for its sixth year, the event is shaping up to be the best VBW yet. 50 craft breweries from all across BC will showcase beers exclusive to the event, and last year's successful Beer School event has expanded to a full week of learning the art and science behind the brew.

"We are really excited about some of the new events we are doing this year, especially the new Beer School component. It's something we've wanted to do for a long time," says VBW director Joe Wiebe, who is also the author of *Craft Beer Revolution*.

Beginning Saturday, March 2, classes will be held that coincide with that evening's main event; they range in topics from cellaring beer to cooking with hops. Vancouver Island's only advanced Cicerone (official beer expert) Stephane Turcotte—who is also brewmaster of Ile Sauvage Brewing—will be hosting a food and beer pairing that you can use to kickstart your own journey into becoming Cicerone-certified.

"He is going to lead an introduction to the Cicerone program class at his brewery on Sunday afternoon," says Wiebe. "You can use the knowledge that you get there to at least get the level-one certification, which there is an online test for."

Offering Victorians an opportunity to expand their knowledge in a fun setting is what makes the

event so unique. Each Beer School event will be led by experts, mixologists, or talented chefs, making these events a must for the curious beer fan.

"We are taking a risk, but we are super excited about it," says Wiebe.

For main events, VBW is sprawled across the city at some of the best restaurants and venues in Victoria. Kicking off the week is Lift Off!, where 14 brand-new craft beers will be unveiled at Victoria Public Market and event-goers can cruise delicious food pairings that market vendors have specially prepared. Don't worry if you fall in love with a special beer—you'll be able to purchase your favourites in several pop-up liquor stores throughout the week.

One event Wiebe is particularly

amped for is the Beer Cocktail Competition, happening on Wednesday, March 6.

"It'll be a night where we get six local bartenders to compete, creating their own unique beer-cocktail combinations," he says. "Each will be assigned a distillery and brewery from the island and they'll be judged by three judges, and a winner will be decided at the end of the night."

Tickets generally include six four-ounce tastings of unreleased beers from BC craft breweries, along with food pairings. Extra food and drink tickets can be purchased separately to keep the night going strong. One must-attend event is the Saturday Night Casks, which will close the week off.

"This is an event where we will have 25 breweries on site, each with

a special cask that they make just for that night," says Wiebe. "It's always a really cool event and will likely be the first of the main events to sell out."

For students that might be pinching pennies but would love to attend, Wiebe suggests volunteering.

"There is a volunteer link on the website," he says. "We need everything from event set-up to collecting beer tokens."

Victoria Beer Week
 Various times, Friday, March 1 to Saturday, March 9
 Various prices and venues
 victoriabeerweek.com

review
Victoria Film Festival screening of *Warrior Women* educates, inspires

NATHAN KRAUSE
 CONTRIBUTING WRITER

How do we measure progress when the battle never seems to end? For Madonna Thunder Hawk, a life-long Lakota Sioux activist, maintaining the bonds of family and community are paramount to preserving a history and culture that is under constant attack.

Directors Christina D. King and Elizabeth A. Castle's *Warrior Women*—which features Thunder Hawk—bookends its tale between two watershed moments in the Native American fight—the Wounded Knee Massacre and 2016's battle at Standing Rock in North Dakota—discovering along the way what makes the fight worth fighting for.

"The way you live your life, every day, is your religion," Thunder Hawk proudly explains in archival footage in the film. Everything is integrated, she explains, advocating for a return to the Lakota tradition

of education and spiritual life, which are never to be separated. With her daughter Marcella at her side, the two highlight this struggle as they recall the pain of sexual abuse they endured from the racist ranchers that terrorized their community.

Finding themselves in San Francisco at the peak of 1970s activism, Thunder Hawk and her devoted community stage a takeover of the once Native land of Alcatraz Island. The incident thrust her into a spotlight and the American Indian Movement went mainstream. Suddenly, communities that had hidden themselves in the fabric of white American culture were standing up and speaking their truth.

Spanning just 64 minutes, *Warrior Women* packs in a lifetime of strength in the face of adversity. For every tear shed there are a dozen laughs shared. Every moment in life is connected, from simply choosing the correct braid for the



PHOTO PROVIDED

Warrior Women teaches viewers to stand tall for what they believe in.

day to standing defiantly in front of water cannons and rubber bullets in the freezing night—all of it is done

to honour the past and secure the future. *Warrior Women* teaches us all to stand tall for what we believe in.

See nexusnewspaper.com for several other web-exclusive Victoria Film Festival reviews!

Under pressure

How Camosun College's counselling services are holding up under stress

By Fred Cameron, features writer

In April of last year, *Nexus* ran a feature story on mental health and student support at Camosun College. During the interview process, staff shortages within the counselling department were identified and brought to my attention. At the time of the interview, counsellor Chris Balmer informed me that six students, four of whom were categorized as urgent appointments, had to be placed with counsellors at the Camosun campus they didn't attend.

I brought this to the attention of Camosun vice president of student experience Joan Yates, who agreed that this was an area of concern that needed to be addressed. She said that a new director would be coming in to assess all of the college's services.

Nearly a year has passed; it seems like the right time to check in and update students on the progress. As of January of this year, Counselling Centre chair Laura Paetkau stepped down, making way for John Scheunhage to step in as chair of the department.

"One of the things I hear a lot from students is that services are overtaxed. There is too much demand for near-instant turnaround. We also have a large percentage of the student population that is hesitant to use services on campus. It's concerning."

ELEANOR VANNAN
CAMOSUN COLLEGE STUDENT SOCIETY

"We are in the process of switching, but I am now the chair for the next little while," says Scheunhage. "It's something that rotates. I'll be finishing a year and a half of [Paetkau's] term because she is ending her term a bit early."

Scheunhage says that the chair is someone in the counselling department who takes on an additional duties and responsibilities within the team.

"I'll be counselling students, but for the next year and a half I'll be in the chair role as well," he says. "That's a lot of administration, scheduling, and liaising with our new director of student affairs, who started last year. His name is Evan Hilchey. That was part of the college's commitment to focusing more on student affairs, or the lives of students. So counselling will roll up to helping students on their lives outside of academia."

Hilchey says that his role is to provide leadership to academic advising, counselling, the Office of Student Support, and the Mental Health and Well-being Strategy.

"And to seek ways to enhance supports for students across the college," he says, "who may experience a variety of different challenges, including mental-health and well-being challenges."

Yates says that Hilchey's portfolio covers a number of different areas. "Counselling is one, advising is another, health and well-being is under his portfolio, student conduct issues, and student security and safety, and the student support manager," says Yates. "So policies like sexualized violence, he looks after. He is a great student services professional who understands what the trends are."

The Counselling Centre is excited to have Hilchey aboard, says Scheunhage.

"It's a clear sign from the college that this is a priority, and a sign that we're trying to acknowledge those services in a more official way," Scheunhage says. "The teams that he manages are not different. They've been here for a long time, but now we actually have a bit more of a leader."

Hilchey is taking on the administrative duties to free up other faculty to do their core work, says Yates.

"Our counsellors are here to support students wholeheartedly," says Yates. "They are faculty and they have a high level of professionalism. They are up on their discipline, so they know current trends and treatments, and they're well connected with the community."

Scheunhage says that the counselling services at Camosun are very similar to those at any college.

"Free counselling is available to students at all colleges and universities in BC," says Scheunhage. "We offer both same-day, urgent service, which we make available on both campuses, and regular sessions, more for ongoing issues that are important, but not necessarily needing to be addressed that day."

There certainly has been an increase in the volume of students needing support at Camosun College, says Yates.

"Our intention, under Evan, was looking at some ways and means of addressing this, and we have," says Yates. "The college has invested in some more counselling support. That was, in large part, to buy us some time to do a bit of a review. The review has now been funded by the college, but it hasn't happened yet."

Yates says the review is really about how Camosun offers services and what some of the trends might look like.

"The review was absolutely not judging the work of the folks in the counselling department," Yates says. "They're doing a phenomenal job. It's important work, and they're doing it well. It was more about process. So what is the nature of some of the inquiries? Are there other areas that could be doing a bit of the triage, for example? How can we help students to identify resources earlier in a more proactive way?"

Hilchey says the college is in the process of articulating a review to look at counselling services.

"In particular, to look at the way in which our organizational structure within counselling and the service delivery model is meeting the demand," says Hilchey, "both from an operational standpoint and a service-delivery standpoint around the type of issues that students are coming with. Post-secondary is a complex environment—the variety of pressures that students are facing, with things like employment, financial impact, [and] complex pressures of engaging in academia all contributing to that."

It's important for the college to look at student services and supports holistically, says Hilchey.

"It does go outside of just counselling," says Hilchey. "Another example is the Office of Student Support, and the way in which that office provides support for students who are victim survivors of sexualized violence, as well as providing support for students with complex mental health who may require case-management support for navigating the variety of services and supports in the college community."

The trouble is this: students can't wait for a review. They need help and they can't wait. Hilchey says that he's aware that the counselling department continues to seek ways to better support students through a variety of mediums and methods that meet students where they're at.

"The counselling team has piloted a new model this year to assure that there is counselling for urgent appointments available at both campuses," he says.

Scheunhage says that because of an increase in the number of students at Camosun paired with an increase in awareness of mental-health issues, Hilchey was able to increase the number of counsellors.

"We have noticed a huge increase in demand," says Scheunhage. "We showed that there have been large increases in volume, especially for the same-day appointments, with around a 30- to 40-percent increase. Evan was able to get, for the September-to-April time frame, a term full-time counsellor. We did notice a bit of an increase. It worked out to about half of a full-time."

There are different groups of counsellors at the college, too, says Scheunhage.

"We've roughly branched them into groups," Scheunhage says. "There are counsellors who focus on international students. Then there are the domestic students, and then there are two half-time counsellors who are dedicated to working with Indigenous students. There are subtle differences in how those students are served, but that's the three groups of students."

The counsellors work together to support students across the college, says Hilchey.

"There are opportunities of sharing of resources and information to best support students," he says. "The benefit is that notion of collaboration among the counsellors who are here to support students holistically."

Scheunhage says that none of the three areas is overwhelmed at present, but wait times can change during the course of a semester.

"We have noticed a huge increase in demand... There have been large increases in volume, especially for the same-day appointments, with around a 30- to 40-percent increase."

JOHN SCHEUNHAGE
CAMOSUN COLLEGE

"Generally in September and January, where there is, in effect, a renewal of requests for counselling, you might be able to see a counsellor for a regular appointment within a week or so, maybe two, but pretty quickly that ramps up for domestic students to three or four weeks," says Scheunhage. "We can generally see people about once a month now. We've had to do that because the demand is so high that we have to spread things out more."

Wait times differ slightly within the department, says Scheunhage, adding that international students are usually able to book an appointment within a week or two, while Indigenous students typically see waits of one to three weeks. When a student arrives in the counselling office, they fill out an intake form where they can choose the reason for their

visit: personal issues, personal/mental health issues, academic issues, or career issues, Scheunhage says.

"Far and away it's personal and mental health issues where the majority of issues are," Scheunhage says. "We see it in the news, and across all of society: depression, anxiety, challenges around stress. And then life issues like relationships [and] housing is a growing issue in Victoria, both the cost and the difficulty of finding appropriate housing. Things like that are really impactful."

Yates says that the counselling department is doing amazing work, but the college needs to be looking at proactive strategies as well so that students feel safe and ready for the world when they graduate.

"That said, there is still a lot still to do," Yates says. "We're just scratching the surface here. We are continuing, and trying to grow the mental-health strategy—in other words, working with students so they recognize stressors, signs, and symptoms before it's really problematic for them; doing things in a proactive way around health and well-being. We need to be getting to folks early."

Helping students build resiliency, Hilchey says, is about meeting students where they're at and providing a variety of different mediums or ways in which students can engage in their own self-reflection.

"That may mean looking at the way in which we provide resources and materials to students," says Hilchey, "the way we proactively provide those materials, or the way that we provide information in a more consumable and readily accessible manner. There are ways in which we can collaborate with external and internal organizations to better provide information to students and support that resiliency-building."

Resiliency is something that is really important for students, says Scheunhage.

"With the Student Affairs division being formed, we're looking at maybe doing more workshops," says Scheunhage. "One thing counselling has tried to do is more psychoeducation. We're doing the responsive thing with the sessions, but could we be doing more proactive work with psychoeducation?"

In an attempt to help reach students earlier, Theresa Wanninger has been hired as the student wellness ambassador at Camosun. Wanninger says that everything she does is related to mindfulness, wellness, nutrition, exercise, and health.

"I host events, I do workshops with students, and pop-up booths around campus," says Wanninger. "We've had a creativity booth, journaling and mandalas, a free yoga class; we have a naturopath who can answer all kinds of questions for students, and a tai chi class as well. It's all about student wellness in their day-to-day life. I want students to look at what they can do to be mindful and take care of themselves."

Wanninger—who also mentions the college was involved with the Bell Let's Talk campaign—says she thinks there has been a rise in people who are trying to work on their mental-health issues.

"There is a rise in depression and anxiety, but people are opening up to talking about it. Maybe it seems like more people are depressed because people are actually mentioning that they are feeling sad, or they're struggling with anxiety, whereas before they may not have brought it up," she says. "I think there has to be more effort to do the little things in their day-to-day life to improve their mental health."

Wanninger says that she recently created a wellness club that meets every Thursday from 2:30 to 4:30 in a classroom at Lansdowne. (The room they meet in is different every week, but details can be found through the Facebook Camosun Wellness Club group.)

"I want it to be peer counselling, but more like a community," Wanninger says. "I don't want people to feel like they have to show up. I think it's important, so I have the space booked, and I'm going to be there. It's not called peer counselling, but when we do an activity, like we start colouring, people start talking about things. I'm not giving advice or anything, I'm just listening, and the others are too."

There are conversations going on within the institution looking at ways in which an appropriate peer counselling or peer support model could be implemented, says Hilchey.

"There are no plans, *per se*, in relation to instituting that in September, but we are looking at the way in which we provide proactive supports to our community through the use of a peer-based model," he says. "There are other institutions that have a robust peer-based model in place that we're connecting with to determine what that would look like in a Camosun context."

It's all part of the larger discourse and planning around the ways in which Camosun provides supports for students, including a peer-based model, says Hilchey.

"It's important to think about the unique nature of the students that attend Camosun whose programs might run from four months to four years, which impacts the availability of students to engage in those types of experiences," says Hilchey. "We also need to look at what type of experiences are attractive to students to engage as a leadership-development

opportunity or an applied learning experience in the context of providing supports around mental health and well-being."

Peer support has historically been challenging at community colleges, says Scheunhage.

"Not for lack of need, or lack of interest," Scheunhage says. "To get a program like that up and running you need people to be around for a while, to sort of pass on the energy and knowledge and build the community of people who are giving peer support. Colleges tend to have students who are here for one to two years. I know there have been efforts in the past around ideas in that realm, but it's getting it off the ground that is the struggle."

Camosun College Student Society (CCSS) student wellness and access director Eleanor Vannan says that she has very good relationships with Student Services and with the counselling department, but she would love to see more student support.

"One of the things I hear a lot from students is that services are overtaxed," says Vannan. "There is too much demand for near-instant turnaround. We also have a large percentage of the student population that is hesitant to use services on campus. It's concerning. I think that can lead to a culture where students are not always sure if the institution is there to support them, or to protect the institution."

Vannan says she would be quite happy to see an institutional review of the Counselling department to see what is working and to identify the areas in need of improvement. More frequently than she would like, Vannan sees students who aren't finding the support they need coming to the CCSS for help.

"In an ideal world, our students aren't in crisis and our institutional structures are easy to understand and navigate for students, but that's not always the case," says Vannan. "That's where we come in as student leaders who understand the infrastructure of the institution, to help guide them through the process. Sometimes it's that first step of talking to them about managing expectations around getting into the counselling program, and what to expect from that. Often what they need is advocacy work in addition to counselling and support."

"I would say that Camosun helped me navigate my own life so I could be successful as a student, and have emotional support when I needed it."

MELANIE WINTER
FOUNDRY VICTORIA

Putting a Band-Aid on the problem by adding a few counselling sessions is not going to solve the problem long-term, Vannan says.

"I think that we need to create more opportunities within class structure, and also within the institution, to teach students how to be their own advocate and navigate the structure," says Vannan. "I certainly think that working that into courses and having instructors, who, for most students, are the primary contact with the institution, help students to understand the structure of the college. The CCSS has been providing support to students, and helping them to grow and become their own advocates, but it would certainly be appreciated if the institution offered more help for students to develop those skills."

Camosun is providing pretty good services, says Yates, adding that students should also be looking at the external community for support resources.

"Many folks in the college community, back in the day, would have got support and services for some of their issues from community-based supports," says Yates. "That's kind of dissipated, and now some of those options are coming back. So we're working with a couple of external agencies with respect to that as well, with some great partnering."

The Student Affairs team works collaboratively with both internal and external organizations, says Hilchey.

"An example of that would be the Foundry, which brings together health and social services, at a single point, for young adults," says Hilchey. "We work quite collaboratively with students around seeking ongoing supports within our community for such things as mental health and well-being, while ensuring that they remain supported on campus and connected to academic supports as well."

Foundry Victoria is an integrated youth service that specializes in serving people from ages 12 to 24.

"It's for the entire population of Victoria and the surrounding communities," says Foundry clinical coordinator Amy Schactman. "We provide mental wellness support, primary health care, peer support, and social services all in one stop. We have a team of social workers, counsellors, peer support workers, physicians, a psychiatrist, and nursing staff all providing support for youth. We do a lot of work to help navigate systems."

Camosun students are utilizing the services at the Foundry, says Schactman.

"We are available, especially the walk-in counselling, and the primary care team is definitely seeing youth coming from Camosun," she says. "We don't offer a lot of long-term follow up, but we are encouraging students to go back to Camosun for follow-up counselling, or into adult mental-health systems if there is a need."

Similar to other services in town, Foundry Victoria has extensive wait times depending on the services, but they also offer other resources, says Schactman.

"One of the neat things the Foundry does have is a great online tool," says Schactman. Our site at foundrybc.ca has a lot of information around mental wellness, and substance use, as well. The more we can help young people early on, the more we can support them in the long term. We also provide a lot of education and awareness in the community, or we can link people to other partners who do that."

Recent Camosun grad Melanie Winter is now working as the operations manager at Foundry Victoria. When Winter was at Camosun, she was involved in the Wellness Club and was the CCSS student wellness and access director.

"I got to work alongside [Camosun's] Chris Balmer and Joan Yates on working groups, and had an opportunity to be a part of the community," says Winter. "I wouldn't say that my business degree in Human Resources prepared me or left me unprepared for my current role. I think that my education combined with my passion for mental health allowed me to fit into this role."

Winter speaks very highly of the Counselling department at Camosun. "I accessed counselling at Camosun with ease and felt it was better than counselling in the community because as a student, I was able to stay on campus and get support," she says. "I would say that Camosun helped me navigate my own life so I could be successful as a student, and have emotional support when I needed it."

Winter says that when she was struggling, the best thing she could have done was reach out to somebody at the school, even if it wasn't a counsellor.

"Reaching out for help in the basic form of somebody to talk to is number one," says Winter. "You never know who you are going to meet, and preferably it's on campus, who can help connect you to the community; someone who is an ambassador who could help me figure out the system. I think [it's better to be] reaching out to whoever you can on campus, and having them help you find the way, rather than going blindly out into the community."

Winter says that her role with the CCSS also helped prepare her for her role with Foundry Victoria.

"If somebody came and saw me, I knew how to navigate not only at Camosun but out in the community, so I was able to help people find out what would work best for them," she says. "As a student leader, my goal was to help people figure out how to use the best of everything on campus instead of having another closed door in the community."

Scheunhage says that the role of his department is both to provide support for students and to refer them to the appropriate services.

"That's a huge part of what we already do—maintaining connections to other kinds of services, be it private, non-profit, or in the health system," says Scheunhage.

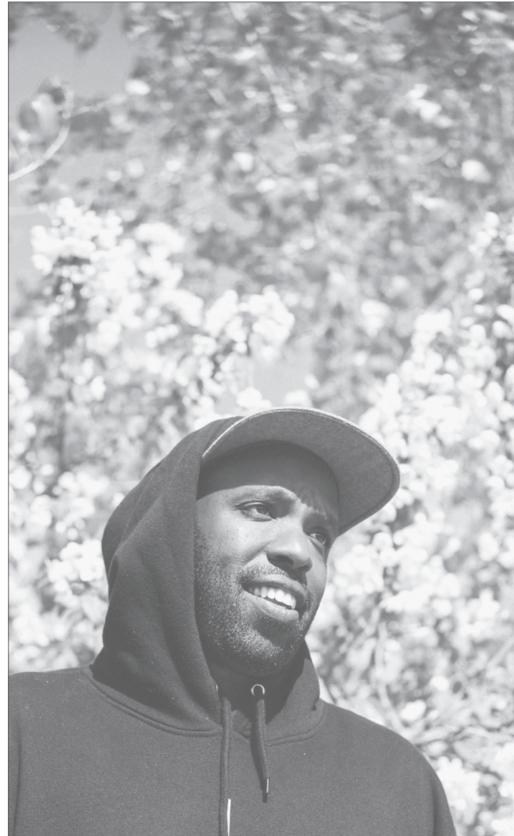
"There is still a lot still to do. We're just scratching the surface here. We are continuing, and trying to grow the mental-health strategy—in other words, working with students so they recognize stressors, signs, and symptoms before it's really problematic for them."

JOAN YATES
CAMOSUN COLLEGE

Awareness of mental health is rising, which is great because there is less stigma, says Scheunhage.

"There is a slow and continuous progress," says Scheunhage. "A big part of what we know about mental-health recovery is a sense of empowerment and autonomy—a sense that 'I can do something about this.' That doesn't mean that you don't need help, or it's just in your head, but a big part of counselling is helping people identify, in their own lives, that they may have resources they hadn't thought about, and in that conversation it builds a sense of empowerment, and the ability to be able to respond to the stresses. We don't want to build a mental-health system where regardless of the problem the reaction is to go and ask someone for help. That would turn into a big math problem pretty quickly. And it wouldn't ultimately serve people. It's the 'teach people to fish' model of improving their life."

music Toronto rapper Shad explores the meaning of vulnerability and rage



JUSTIN BROADBENT

Toronto hip-hop artist Shad explores new emotions on his latest record.

KATE WOOD
STAFF WRITER

Shad isn't trying to comfort his listeners this time. On his latest album, *A Short Story About a War*, the Toronto hip-hop artist (full name: Shadrach Kabango) portrays a world much like our own, a world of vulnerability and rage, of fear and rationalization. Even though this album is a departure from Shad's love for entertaining his fans, he wants listeners to question the things that make them uncomfortable and understand where those feelings come from.

"I really like making people feel good," says Shad. "That's, I think, a feature of a lot of my music. I really love entertaining people, but I also think it's important sometimes to make people feel uncomfortable, and hopefully consider those feelings. Like, why do I feel uncomfortable? Why is it hard for us to watch another person's vulnerability and another person's rage, given that those are really natural human emotions?"

The video for the song "The Stone Throwers (Gone in a Blink)" is a visual representation of those feelings of vulnerability and rage.

"It's a real challenge for me to make videos, period," says Shad. "I don't think as much in visual terms. Even just the fact of this story coming to me is a kind of strange and unique experience, because I think more in terms of language. The director, Matthew Progress, is

I really love entertaining people, but I also think it's important sometimes to make people feel uncomfortable, and hopefully consider those feelings.

SHAD
MUSICIAN

a really dope rapper, and dope all-around creative person, so I trusted him and I said, 'Hey, listen—this is what this song means to me. This is about vulnerability, and it's about rage.' And I kind of said, 'Take that and let's go.' So he came back with this idea of nakedness and screaming, to represent vulnerability and rage, respectively, and I thought, 'Listen, that's great.'

A Short Story About a War originated from a picture that came to Shad's mind, and after years of cultivating this vision, he decided to put it to music.

"I just kinda got this image, this snapshot in my mind, of this desert landscape and all of these different sort of factions fighting each other," he says. "It was one of those situations where, immediately, I saw all the parallels to our world—between this desert world and our world, and these factions, and their mentalities and philosophies, and rationalizations for violence, and those that exist in our world. I mean, at bottom I think it came from just observing a world of intense competition, a world where I feel like competition

and individualism is driving people apart."

The character of the fool is brought up multiple times throughout *A Short Story About a War*, and this fool tells listeners that fear is just a state of mind.

"I think we live with a lot of fear," says Shad. "And, to me, this fool character is something that occurred to me when I was just imagining this story, and imagining this desert world and all these people fighting. I imagined this guy who just didn't really believe in the violence that was happening around him. He just sort of smiles and picks a bullet up off the sand and is like, 'Why are you people running away from this?' That's become a figure that I've thought about a lot the last few years, just this sort of idea of how much of our fear is based on something real, and how much of it is in our minds, is kind of an illusion that fear has created."

Shad
Saturday, February 23
\$20, Capital Ballroom
thecapitalballroom.com

stage The Giver gives more than just a show



PHOTO PROVIDED

The Giver director Roderick Glanville says he's "that kid" in the audience.

KATY WEICKER
STAFF WRITER

Kaleidoscope Theatre is gearing up to mount the Canadian stage premiere of *The Giver*. Based on the dystopian novel of the same name by Lois Lowry, it centres around Jonas, a young boy assigned with holding the memories and secrets of his community. The book is incredibly

dark and disturbing; however, that's part of what makes it so exciting and relevant to mount, according to director Roderick Glanville.

"For me, the story is so compelling, it's compassionate, it's hard-hitting, and it says a lot about the world and where we're going," says Glanville. "I think this is the kind of messaging we need

"Kids these days, they're smart, but they're also sensitive, so I need to make sure I don't shock them."

RODERICK GLANVILLE
THE GIVER

to send to our youth to encourage dialogue as to what's happening in this world, which, as we know, is pretty darn chaotic right now; it's getting out of anything that's totally understandable. But I think that *The Giver* gives us a different insight into the world that we're potentially facing and the results of our acquiescence—or our lack of involvement or change of that, or even discussing it."

That being said, Glanville acknowledges there is risk involved in taking the graphic imagery and shock value of the book and putting it on stage for children.

"My job as the artistic director for a theatre-for-young-audiences company is to not back off on the truth of those [elements], but it's not to push the shock value of those," says Glanville. "So, since it's set in future society, when it comes to, for example, when the memories of war are given to Jonas, we don't have to be so literal with the sound of that. You can stylize the

sound of war [so] that the adults will understand what it's saying. The kids will go, 'Something's odd there,' but we don't need to give them literal machine gun fires and exploding bombs. We can create a slightly softer sound design so we don't terrify the children. Kids these days, they're smart, but they're also sensitive, so I need to make sure I don't shock them."

With the mounting of this production come waves of nostalgia for Glanville, reminding him why he got involved with theatre for young people in the first place.

"I have to turn back the hands of time here to a young 14-year-old in high school in Burlington, Ontario," says Glanville. "I had already, by the time I was in Grade 3, hooked on performance, because it was a place where I felt I was in community, and where I was with likeminded people. And there was no competition; they were just complementing each other. I was the tiniest guy in high school, the

tiniest guy everywhere, and so it was hard for me to find a place to fit in. Theatre is where that happened for me."

Glanville says his world was transformed by a school touring organization who performed *The Exception and the Rule* by Bertolt Brecht.

"I just felt this is exactly what I want to do with my life," says Glanville. "And I saw these people actually making it happen."

This transformation is part of why Glanville decided to mount this particular production.

"Here is a play that is dealing with community, but it's a muted community," says Glanville. "But, where we have choice—in this story, of course, they don't have choice. And so, as a young person in this world, I think it's important that we take a look at the questions that are pressing in our communities now. I care about kids because I'm 'that kid.' I am the kid in the audience. Every single show I direct or create, I am its audience."

The Giver
2 pm Saturday, February 23 and
2 pm Sunday, February 24
\$12 to \$22
McPherson Playhouse
kaleidoscope.bc.ca

exhibit Photographer uses figurines to create cryptic works



PHOTO PROVIDED

Diana Thorneycroft's "Herd Girl (Gardener and Memory Keeper)" shows her work with dolls.

CHRISTINE CLARK
CONTRIBUTING WRITER

Photographer Diana Thorneycroft never played with dolls as a kid, but as an adult she's made a successful career mutilating and photographing a collection of dolls and figurines in a series of mysterious explorations. Now, Victorians can see her work as part of Madrona Gallery's *Pulp & Process IV* exhibit, running in February and March.

"There's always a reproduction or drawing or painting or a poster as the backdrop, and then on the table I construct the set," says Thor-

neycroft. "Then, when I'm ready to photograph, the camera's in place, and I spend quite a lot of time positioning the figures, moving trees and stuff like that so the sightline is perfect."

Thorneycroft buys figurines on eBay and at garage sales, and they tend to be representations of famous Canadians: Don Cherry, Celine Dion, The Great One... although she did have to hire an artist to make the Trailer Park Boys. For other works, she takes an aggressively hands-on approach.

"For my most current work,

which is called *Black Forest Dark Waters*, those are altered figurines, so I would either construct from scratch [or] most often I would take a G.I. Joe and remove the head or add things to the head and body by using Sculpey and drawing and painting and adhering and gluing, and really shifting the body so it became an altered humanoid animal person."

Thorneycroft has created several series about Canada, including *Group of Seven Awkward Moments*, which brings together amusingly disparate elements of Canadian cul-

ture—Tom Thompson, unpredictable weather events, wild animals. *The Canadiana Martyrdom Series*, on the other hand, consists of gruesome images that Thorneycroft says are tongue-in-cheek. One unforgettable scene matches up Anne of Green Gables with Bob and Doug McKenzie in a re-telling of St. Agatha's story.

"It's a really dark humour, and the fact is that it does stem from historical paintings that exist, so this is kinda funny, but this is not funny," says Thorneycroft. "Like, people are laughing but then they think, 'Oh, should I actually be laughing at this?' Because there is a violence, and the original St. Agatha, someone actually did do that to her. She refused to give up her Christianity, so [Roman prefect Quintianus] severed her breasts as punishment."

Recently, a woman in a wheelchair confronted Thorneycroft at an artist talk in Brandon; the woman was deeply offended by Thorneycroft's altered figures, as she interpreted the work as a highly negative commentary about disability.

"If the work is upsetting, it's so subjective... In my artist statement I talk about Hieronymus Bosch and how his work was always cryptic, and never provided the comfort of closure, and that's the same with mine," says Thorneycroft. "The viewer brings her own history to the narrative, and that's really important."

Black Forest Dark Waters,

which revolves around altered plastic horses and herdsmen, was inspired by a recent trip to China, where Thorneycroft saw people who she says had been purposefully maimed as infants asking for money in the streets; she says they were maimed so that they would stand out as spectacularly different in a sea of people asking for money.

"When I started constructing these photographs, the herdsmen acquired jobs and some of them were nefarious and others were quite sweet and tender," she says. "It's just my interest in pushing—well, embracing—the dark and light side of human nature."

One of Thorneycroft's earliest works, *The Body, Its Lesson and Camouflage*, is a series of self-portraits with fake breasts, penises, strange tubes, and medical devices. This iconography is still present in much of her work, most notably in a series of drawings called *Carnival of Tongues, Tails and other Protrusions*.

"I started doing them a couple of years ago," she says. "I just don't edit, I just draw. I don't think, just whatever comes to mind just seems to marry everything I've been interested in."

Pulp & Process IV
Until Saturday, March 2
Madrona Gallery
madronagallery.com

music In the Future They'll Be Birds release debut album rooted in mental-health struggles

JESSICA HO
CONTRIBUTING WRITER

It's been 10 years since Victoria-based musicians Carl Molinari and Ian Johnson last performed together, but now the two are returning in the lengthily named alternative rock band In the Future They'll Be Birds. The band just released their debut album, *Scalebor Park*; the 10 tracks weave together as one cohesive unit that portrays the difficulties that Molinari's father faced throughout childhood and adolescence in England during the 1960s, encapsulating how mental health, addiction, abuse, the foster-care system, and other universal difficulties of growing up affected not only Molinari's father's life, but also the lives of those around him.

"This story was the story that I had always wanted to tell in some form," says Molinari. "The big thing I saw growing up was how my dad's story affected not only his life and his brothers' lives, but also how that story sort of reflected down through the generations. I think that every-one sort of struggles with the idea of not being what their past is and I wanted to connect it with getting closure. The album is very much a journey from birth to adulthood."

The two musicians reconnected on a whim after their hiatus from playing together; during that time, Molinari took a break from professional music and Johnson played

"My dad has always had horrific nightmares his whole life, and he said that in the weeks following the release of this album, they actually stopped. To me that is pretty deeply touching."

CARL MOLINARI
IN THE FUTURE THEY'LL BE BIRDS

guitar for Hawk and Steel (featuring *Nexus* alumnus Peter Gardner). While brainstorming for *Scalebor Park* they were faced with the conflict of how to create an entire album with only two musicians, limited equipment at their disposal, and no drummer. The solution? Use anything and everything that was readily available to them.

"We kind of just wanted to do everything with what we had," says Johnson. "We didn't want to make everything too perfect, so we chose to not overpolish everything. We used our limitations to breed creativity, and I think that was a really important thing—if we started enlisting the help of other people or taking this to more professional studios, I don't think that we would have gotten something as creative or that would have pushed us so far out of our comfort zone."

The two musicians hope that people approach the album with an open mind and with thoughtfulness, whether you're just listening to the

melodies and enjoying the music or gaining a greater understanding of Molinari's father's story. The deeply intimate and bleak lyrics, coupled with the raw and unique sounds, create a widely accessible album that's rooted in honesty and the pursuit to let go of the past. *Scalebor Park* is more than just music—it's a story of struggle, desperation, family, forgiveness, and, ultimately, closure.

"My dad is in his mid-60s now, but it's still there," says Molinari. "His father was an abusive alcoholic and I knew that he had always struggled with that when raising his own kids and not wanting to repeat that. He's been the biggest supporter of the whole album throughout and after the fact and just to hear how much it has helped him is a huge thing for me. My dad has always had horrific nightmares his whole life, and he said that in the weeks following the release of this album, they actually stopped. To me that is pretty deeply touching."



PHOTO PROVIDED

Victoria's In the Future They'll Be Birds recently released their first album.

New Music Revue



Crows Silver Tongues (Bailey Records) 4/5

Silver Tongues is the debut album from London's Crows. The band plays a fusion between hard-hitting post-punk and hostile shoegaze, and they do a great job of it here.

This album throws you into the soundscape of a dive bar with its first track, "Silver Tongues," which furnishes your eardrums with its throbbing, disobedient death march of a guitar rhythm, spackled with dissonant leads that are reminiscent of a Tool song.

The sinister cadence of the title track is consistent throughout the entire album, as the band erratically winds down in intensity to the album closer, "Dysphoria."

Crows does an excellent job of playing with genres throughout this album, giving it a dynamic presence and making it an easy listen from front to back, especially for those of you with extremely eclectic music taste.

All and all, I anticipate that Silver Tongues will be a solid step forward for the band.

-BO ESSERY



OGRE and Dallas Campbell All Hallows' II (Independent) 4/5

The fourth collaboration between the UK's OGRE and West Virginia's Dallas Campbell is a synth soundtrack to a non-existent horror film, and it's quite the interesting experience.

The release comes with a booklet that details the events of the would-be movie. Combined with the excellent synth-based sound with its throbbing, disobedient death march of a guitar rhythm, spackled with dissonant leads that are reminiscent of a Tool song.

Quality is steady throughout the album—the synths are put to good use and create strong momentum, and themes continue from track to track, making a strong overall arc, although certain tracks don't work when separated from the whole.

This album excels at what it attempts to do, but be sure to give the booklet a read to get the most out of it.

-DOUGLAS MCLEAN



Good Fuck Good Fuck (Joyful Noise Recordings) 1/5

Tim Kinsella and Jenny Pulse describe their debut LP collaborating as Good Fuck as an "erotic exploration of experimental literary techniques" in the press material accompanying this album and mention that they've "consummated their love on disc" here.

Sure, but to me the first word that came to mind as the album began was "pretentious." The artists may want to believe the work is elevated, but instead it reads as phony. The result is an off-putting experience overall.

It's ironic that they've named their band Good Fuck, as the music is more akin to an awkward fuck you can't wait to be over. It's a bumpy, rhythm-less ride with unpleasant vocals that are painful to listen to.

It's possible that the content is simply too personal for listeners to relate to, but I think the aforementioned issues are to blame.

This album is the kind of sex you never wanted and didn't ask for. Would not recommend.

-TRULY HUNTER



Living Hour Softer Faces (Kanine Records) 4.5/5

Honey vocals with a dreamy marriage of trombone, guitar, Organelle, bass, trumpet, and drums blend into the perfect ambience for sinking deeply into the moment—Softer Faces is Winnipeg dreampop quintet Living Hour's third album, and, clearly, they're doing something right.

I've played this while commuting, doing yoga, studying, reading, cooking, and chilling with a joint in my room. The soft, gentle tracks flow delicately without disturbing or taking up too much space.

Sometimes melancholy in their slow, spacey wavelengths, these are not pre-game tracks for Friday night. Imagine, instead, a long ride under the stars; a cozy book while snow swirls outside; a slow-burning meeting of tongues.

Anything with trumpet gets my immediate nod of appreciation. The real win is when I can listen to an album and not necessarily know it's on but feel a void when it stops playing. It becomes the soundtrack to whatever it is I am doing and makes itself indispensable to the moment.

Living Hour has accomplished this.

-KATRINA BROOKE



Van Goose Habitual Eater (Cardboard Queen Records) 3/5

The best way to describe Van Goose's debut album would be "an indie futuristic secret agent videogame soundtrack." And even though it's a debut, the sole member of Van Goose, Shlomie Lavie, has been around the music industry for years and is the drummer of alt-rockers Marcy Playground.

But experience doesn't mean this album is perfect. The songs are often easily forgettable, with unintelligible lyrics that have no bearing to the rest of the album—or even the song, in the case of "Last Bus," "Mike Myers," and "Where's My Guy."

The majority of the songs blend together after a while with similar beats and near-identical styles.

My favourite song on the album is "WildStar," which plays like a slow dance song from an '80s teenage romance movie.

With an indie-rock sound and a completely unique funky style, Van Goose deserves at least one or two open-minded listens.

-GABBY VONKORNFELDT



Let's Talk!

by Katy Weicker

Smile

I recently discovered a book that gives suggestions for 365 days of social media prompts. I opened the book and flipped to an arbitrary day: February 13.

On this page, the suggested post was something acknowledging that women smile 62 times a day while men only smile eight. It then went on to remind men to buy their partners flowers for Valentine's the next day to help the women meet their quota.

I'm actually surprised it didn't suggest adding a photo of me smiling over a bouquet of flowers. I scoffed, ranted, and swiftly shoved said book in my desk drawer—I would have binned it, but, alas, it wasn't mine to destroy.

Needless to say, I am not a fan of this book, nor will I be following its prompt. If anything, it makes me want to take a selfie highlighting the fact that I suffer from a syndrome commonly known as resting bitch face (RBF).

My RBF is the result of eye strain brought on from staring at a computer screen too much, giving me this awesome line between my eyebrows that a former (male) co-worker once suggested I remedy

with Botox. But this isn't about my RBF—although henceforth, I shall reclaim it as RESOLMTFAF (resting eye strain overworked leave me the fuck alone face); it's about the disturbing idea that society is more concerned about men buying minimal-effort shit to make women smile than the fact that they smile an average of 7.75 times less.

Continuing down that rabbit hole, if I already smile 7.75 times more than men, why do I get reminded—by men—on a regular basis to smile? I mean, I'm not going to say this is another example of the patriarchy demanding women work

harder for less payoff, but I don't see a lot of Botox commercials directed toward men to rid them of their smile lines (although maybe I would if they upped their own quota).

The disturbing fact is this: men don't smile even a fraction as much as women do. Does that mean they don't feel joy on the same level as us? If so, has society shamed them into feeling they can't express it, or are women just expected to slap on a Cheshire-cat grin and fake it?

Either way, I decided to rewrite the social media post: Everyone stop and smell the roses. It just might make you smile.



Communication Error

by Nate Downe

Monotony-induced paralysis

Slipping without squeezing—and dying without living. Hearts beat without your consent, planets continue to spin without your knowledge, and the McPeople populating this giant value meal will never remember your name. So why, then, am I still watering this plant? If it all ends, and you're not invited to the reopening, should the day matter?

If the sunsets aren't just for us, how is it then that we care so little as to wake early enough to steal back

judgment; it does not allow for their communication.

Squeezing precedes slipping; that is, without the need to hold on to life, to know if the planet wants to spin once more, it does not slip away—it is not trying to stay in place, it no longer cares. So, does the day matter? Do we matter to it?

Living consists of dying, and dying of living, but surely, death contains neither. But death is better than the McLife we wish to

Today is not the today of yesterday, or the today of tomorrow, it is the "becoming" that is all ours.

the sunrises? We lament the end of the day, but we never celebrate its birth—its beginning. Today is a new day—no, it is the same day repeated, refreshed. The Earth rotates once more, and the plants need you once more, for they care as little about the McPerson's sour sauce as you should. Instead of dreading the falling sky and sleeping through the repossession of the sunrise, settle on the day that is in between them.

Today is not the today of yesterday, or the today of tomorrow, it is the "becoming" that is all ours. If we regret ever buying the McDay, both cheap and tasteless, then let us no longer walk into the store. No longer shall we use the language that the McPeople use against us. The heartbeat knows no language of McPersons: it is outside their

return for a refund; unfortunately, there are no refunds, only store credit.

When each sky fall leads us to lament, let us think of our plants. Our plants have many problems, but McPersons aren't one of them. They need the sun to set, to rise once more, for the Earth to spin again—and for us to water them, for we matter to their day.

We are never outside the days that are always becoming; we are never on one and off the other; we cannot repossess something we never owned, nor can we say it is only for us, as others' needs are just important as ours. The McView of things may be the most easily available, but do not buy it: the day has refreshed, so water your plant once more.



First Things First

by Tiegan Suddaby

Help! I have no social life!

At first, I thought it would be funny to just end this column with one line right here, maybe say, "This is a legitimate cry for help" or something, but that would be "unprofessional" and "worrisome." We all love that self-deprecating humor, right?

The unfortunate thing is that humans are social creatures, and our brains tend to react poorly if we haven't had an interaction with someone else for a while. We get exhausted with the constant routine of going to class and seeing new faces but never having a conversation with them. Friendships don't go as romantically as we're used to. It's less of "we met and now you're going to be the best person of honour at my wedding" and more of "we smile at each other sometimes."

How are you going to make friends as an adult? It depends on what you classify as "friend." Are you more interested in having a

buddy each class or roping together a group of people that you hang out with constantly? The thing with finding friends is that it'll be a fluid process. You'll meet some and you just won't vibe with them; that's okay.

What helped me was talking with acquaintances from high school. I was lucky enough to find some familiar people who were willing to meet up, which I do frequently now. If your high-school past is dreadful (or years away from you), try saying "hi" to someone new. Compliments tend to go a long way, too.

Your challenge isn't finding the soul mate of a friend; it's finding someone to get along with and learn about.

I know: talking to new people can make some anxious, but a quick "hello" might alleviate some of the antisocial misery your brain's having.



The Chopping Block Chronicles

by Justin Bennett

Whole-animal butchery reconsidered

In last issue, I talked about the horrendous amount of food we as Canadians are producing and wasting every year. However, I'm not the type that likes to rant about an issue without providing some sort of solution.

But this time I don't have to provide a solution; it's out there, it just means getting back to our roots and eliminating the commercialization of the food industry.

When you go to a restaurant, often you will see two cuts of beef—NY strip loin and rib eye—and for good reason: these are choice cuts when looking at tenderness and flavour. But where is the rest of that animal going? I'm sure that only so much ground beef can be processed and eaten in a year.

A lot of the animal gets scrapped. One study I read suggests that

66 percent of the "live weight" of cattle is discarded in slaughterhouses, rendering plants, and wholesalers.

This includes things like bones, organs, blood, and lard... and don't get me started on the amount of greenhouse gas that comes from this waste.

If you're as much of a foodie as I am, you will likely notice a lot of restaurants opting for whole-animal butchery, which is knowing where the animal is coming from, knowing the farmer who produced and cared for it, and knowing exactly what to do with every part of it so that there is little to no waste.

This is the same way that your grandparents and their parents ate their meat—why else do you think they ate liver and onions, or steak and kidney pie? So why aren't all

restaurants, grocery stores, and markets doing the same thing?

There are two major issues with whole-animal butchery: a lack of skilled and knowledgeable teachers, and a lack of knowledge in the general public of just how tasty "off-cuts" of the animal can be.

Still, we are seeing a resurgence of this craft, and in Victoria we are blessed to have many butcher shops and restaurants that believe in and practice the ways of sustainable use of these animals. They are paving the way for us to get back to our roots: creating valuable relationships with our farmers, wasting less, and respecting the animals that provide us sustenance.

Choose to eat local, sustainable meats. You'll be amazed at the exceptional quality, and your planet will thank you for it.



Health with Tess

by Tess Syrawik

Take a technological break

How is your relationship with your phone? It's a loaded question, but that makes it all the more important. This has been a common topic of conversation in my Communication and Technology class, especially after we were assigned to track our digital technology use over the course of 24 hours. I made the gross discovery that even when going for a hike, I used my phone to keep track of the trail, take pictures, and see how close we were getting to the destination. There I was, thinking I was out getting away from it all, but most of "it" was residing in my back pocket.

This led me to thinking, can we even find places anymore without using Google Maps? How do we

know what time the bus will show up? How do we know how much money we have (or don't have) if we can't immediately check our balance through an app? The answer is that we're used to having our hands held through all these apps, but people used to just keep track of their location and spending in their heads. I don't anymore, simply because I'm enabled by a device designed in Silicon Valley and made by poorly paid people in a foreign country.

It's everywhere and it's spooky. What I really want to know is if smartphones actually make our lives better or easier. It may be convenient to have full guidance to a destination, but what about the feeling of satisfaction when you find

a place by yourself? And is it really that much better to listen to music than it is to hear birds chirping and the breeze in the trees? I guess that depends on the day, the person, and the surrounding environment.

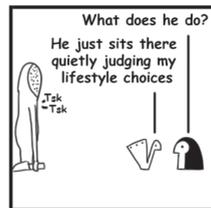
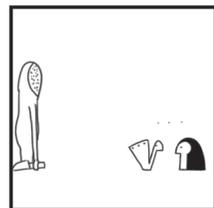
Give yourself breaks and start small: go for a walk without listening to music. Watch the sunset without taking a picture. See what it's like to ride the bus without looking at your phone or listening to it. Be in the moment where you are physically instead of where you are digitally.

As students we have enough on the go without having a buzzing, beeping attention-seeker in our pocket all the time. You deserve a break.

C'est la Vie by Sebastien Brotherton

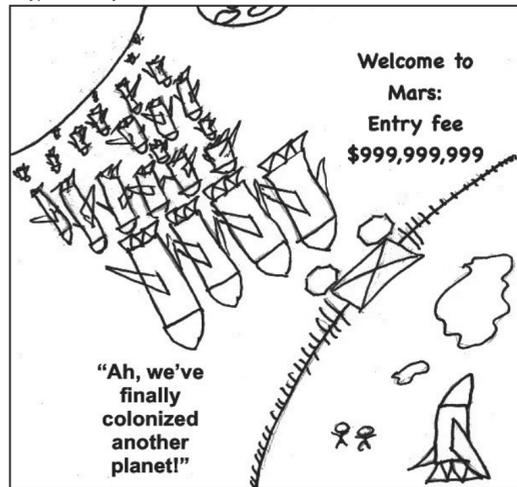


NEWSPAPER & COMICS



By Jayden Grieve

Kayfabulous by Nate Downe



STR8TS

Sudoku puzzle No. 219, Tough difficulty. Grid with numbers 5, 4, 2, 5, 8, 9, 1, 9, 8, 6, 3, 5, 3, 5.

Previous solution - Medium difficulty. Grid with numbers 4, 5, 8, 7, 9, 6, 3, 7, 6, 9, 5, 8, 4, 2, 4, 9, 8, 7, 6, 4, 2, 1, 5, 6, 8, 7, 1, 4, 3, 5, 6, 3, 1, 2, 9, 8, 2, 5, 4, 3, 6, 7, 6, 7, 3, 5, 4, 2, 9, 8, 7, 9, 2, 4, 6, 3, 5, 8, 8, 4, 3, 2, 9, 6, 7.

SUDOKU

Sudoku puzzle No. 219, Easy difficulty. Grid with numbers 3, 1, 7, 9, 7, 6, 9, 3, 8, 2, 5, 9, 6, 2, 1, 8, 4, 1, 2, 8, 4, 1, 3, 2, 1, 5, 4, 1, 3, 2, 1, 5, 4, 9, 1, 3, 5, 9.

Previous solution - Very Hard difficulty. Grid with numbers 5, 9, 2, 1, 6, 8, 4, 3, 7, 4, 6, 7, 9, 3, 2, 5, 8, 1, 8, 3, 1, 7, 5, 4, 9, 6, 2, 7, 5, 4, 6, 8, 1, 2, 9, 3, 1, 2, 6, 3, 4, 9, 8, 7, 5, 3, 8, 9, 5, 2, 7, 6, 1, 4, 2, 1, 3, 4, 9, 6, 7, 5, 8, 9, 7, 8, 2, 1, 5, 3, 4, 6, 6, 4, 5, 8, 7, 3, 1, 2, 9.

You can find more help, tips and hints at www.str8ts.com

The solutions will be published here in the next issue.

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what's going on by kate wood

UNTIL SUNDAY, FEBRUARY 24

One way to learn Italian!

Pacific Opera Victoria is presenting *La Traviata* at Royal Theatre; the opera inspired the films *Moulin Rouge!* and *Pretty Woman*. Pre-performance lectures take place in the theatre lobby one hour prior to each show. Tickets are between \$27 and \$144, and are available from the Royal box office or online at rmts.bc.ca; see our review of the opera at nexusnewspaper.com.

UNTIL TUESDAY, FEBRUARY 26

Let's talk about Saanich

It's BC Heritage Week until February 24, and Saanich invites you to three free activities focused on the theme "Heritage: The tie that binds." Until February 26, the *Building Saanich* exhibit explores our historical relationship with development in Saanich. The exhibit is open Monday to Friday between 8:30 am and 4:30 pm at the Saanich Municipal Hall. On Thursday, February 21, Agnes Lynn will discuss early patterns and signs of settlement in Saanich, many of which are still visible; her talk begins at 1 pm at the Saanich Centennial Library. RSVP to the talks at gvpl.ca.

UNTIL SUNDAY, JUNE 16

A great ascent

Internationally acclaimed artist Fiona Tan's installation *Ascent* uses video and photographs to explore the relationship between people and Japan's Mt. Fuji. The event runs until June 16 at the Art Gallery of Greater Victoria; see aggv.ca for more info on this and other exhibits.

THURSDAY, FEBRUARY 21

Bend to the sounds of Ria Mae

Ria Mae is showcasing songs from her upcoming EP, as well as other material, at Capital Ballroom on February 21. Mae has received Juno nominations for Album of the Year and Single of the Year. Doors are at 8 pm, with opening act Matthew V kicking things off. Tickets are \$20 and are available at ticketweb.ca or Lyle's Place.

SATURDAY, FEBRUARY 23

Howdy, partner

Best friends Josée Caron and Lucy

Niles have come together to form the explorative niche rock band Partner, and now they're coming to Lucky Bar. Their debut album *In Search of Lost Time* received critical acclaim and was shortlisted for the 2018 Polaris Prize. Doors are at 7:30, with Groceries opening. Advance tickets are \$13.50 and are available at Lyle's Place; see luckybar.ca for info on this and other upcoming events.

TUESDAY, FEBRUARY 26

Dead Soft for Daniel Romano

Juno-nominated musician Daniel Romano is coming to Lucky Bar with his new album, *Finally Free*. Romano is one of the people behind You've Changed Records and, among many noteworthy collaborations, he has produced and performed with City and Colour. Doors are at 8 pm, with opening act Dead Soft warming up the audience. Advance tickets are \$16.50, available at ticketweb.ca or at Lyle's Place.

FRIDAY, MARCH 1

Dreams do come true

Join students of the Victoria Conservatory of Music (VCM) at Spark to Flame, an opportunity for budding classical musicians to taste their dreams of performing alongside professional musicians from the Victoria Symphony and the VCM Senior String Orchestra with maestro Timothy Vernon. Doors open at 7 pm at Alix Goolden Performance Hall; tickets are \$15; with free admission for ages 18 and under. Tickets are available at the Victoria Conservatory of Music, online at vcm.bc.ca (where you can also find information about other upcoming events), or by phone at 250-386-5311.

FRIDAY, MARCH 1

Carmanah get a ticket, please?

Victoria-based Carmanah are playing at Capital Ballroom on March 1; the group focuses on topics such as love, nature, and global issues in their lyrics. Opening act Sam Weber has received a lot of attention and has opened for a long list of well-known bands. Doors are at 8:30; advance tickets are \$15 and are available at ticketweb.ca and Lyle's Place.

FRIDAY, MARCH 1

UNTIL SUNDAY, MARCH 10

Detective Poirot in the staircase with the what?

The Paper Street Theatre Co. brings *Murders on Paper Street* to Craigdarroch Castle in March. The show is an improvised murder mystery play taking place throughout the castle. *Murders on Paper Street* runs March 1, 2, 3, 8, 9, and 10 at 7 pm each night; tickets are \$25 and are available at Craigdarroch Castle, by phone at 250-592-5323, or online at thecastle.ca.

SATURDAY, MARCH 2

Let's dance under pressure for our heroes

A Night of Bowie: The Definitive Bowie Experience celebrates David Bowie and his long list of hits, focusing loosely between the early '70s and '90s. Doors are at 7 pm; tickets are \$39.50 and are available at Alix Goolden Performance Hall, by phone at 250-386-5311, or online at alixgooldenhall.com.

SUNDAY, MARCH 3

Author talks

Award-winning author Gabriella Goliger will discuss her book *Eva Salomon's War* at Congregation Emanu-El Synagogue, located at 1461 Blanshard Street. The book takes place in Mandate Palestine and tells the story of a love affair between a Jewish woman and a British police officer. Admission is by donation, and the talk starts at 2 pm.

SUNDAY, MARCH 3

Voulez-vous?

This is a treat for any francophone music lovers in Victoria: French-Canadian singer/songwriter Coeur de Pirate is coming to the Royal Theatre. Doors open at 7 pm; tickets are between \$29.50 and \$42.40 and can be purchased at the Royal Theatre, McPherson Playhouse, or online at rmts.bc.ca.

COMING SOON

March 21, Katya, McPherson Playhouse
April 4, Souper Bowls of Hope, Crystal Gardens
April 17, Metric with July Talk, Save-on-Foods Memorial Centre



COURTESY OF FIONA TAN; FIFTH STREET GALLERY, LONDON; WAKO WORKS OF ART TOKYO
Fiona Tan's *Ascent* exhibit is on now at the Art Gallery of Greater Victoria.

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beer word search

In honour of Victoria Beer Week, going down from March 1 to 9 at various venues around town (see our full story on page 5), we thought we'd brew up this crossword using various beer-y words.

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 something from our pile o' prizes.

ALE ALTBIER AMBER BITTER BOCK BOOZE CASK CRAFT CREAM DOPPELBOCK DUNKEL GOSE HEFEWEIZEN IMPERIAL IPA LAGER PORTER RUSSIAN SOUR STOUT	A	S	K	Q	R	E	Q	N	G	H	P	I	X	F	F
	L	B	F	K	C	O	B	L	E	P	P	O	D	C	Z
	E	G	I	I	L	D	J	F	O	A	L	T	K	E	L
	K	A	L	T	B	I	E	R	R	W	G	C	L	Y	B
	N	L	N	R	T	W	T	F	A	R	C	W	X	N	N
	U	A	C	D	E	E	L	E	E	U	U	K	Z	H	Y
	D	I	I	I	R	S	R	K	V	K	A	C	D	P	E
	J	R	Z	S	B	T	H	P	A	S	T	Y	H	I	E
	F	E	U	E	S	O	G	X	H	H	R	L	N	Q	W
	N	P	L	C	R	U	O	S	J	R	E	K	B	Y	Q
	P	M	C	B	W	T	R	Z	K	R	E	L	W	E	C
	K	I	D	R	E	B	M	A	E	R	C	E	S	W	D
	I	F	T	L	V	T	I	G	M	K	Z	A	Z	N	M
	J	D	P	Z	D	L	A	B	V	B	G	D	S	K	C
	H	Y	O	J	R	L	L	I	N	B	Z	U	E	K	D

eyed on campus



PHOTO PROVIDED
Camosun's guerrilla artist (see our February 6 issue) returned in February.