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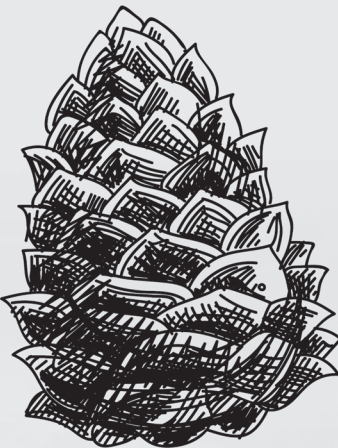
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post-secondary

# Camosun College Faculty Association seeks open-bargaining approach with college



“Despite the ways in which the college was violating our collective agreement being pointed out to them, the mediator was not able to successfully negotiate any alternatives.”

LYNELLE YUTANI  
CAMOSUN COLLEGE  
FACULTY ASSOCIATION

Camosun College Faculty Association president Lynelle Yutani wants to see a new approach to bargaining with the college.

LYDIA ZULETA JOHNSON  
STUDENT EDITOR

The Camosun College Faculty Association (CCFA) is hoping to find a new approach with Camosun College in their objective of reaching an agreement on alternatives to layoffs: open bargaining. The union says that after violating the terms of the collective agreement between the two parties, the college has remained steadfast in their conduct; the CCFA is hoping to promote transparency and accountability with the open-bargaining process to bring greater attention to their advocacy.

In a round of mediation on Friday, May 2, the college and the union were unable to reach a negotiation, says CCFA president Lynelle Yutani.

“Despite the ways in which the college was violating our collective agreement being pointed out to them, the mediator was not able to successfully negotiate any alternatives,” says Yutani. “So unfortunately, Section 54 of the labour code requires the participants to be equally willing to find solutions. And I think that’s the key, is that the faculty association was willing to work hard to find solutions, any

alternatives to laying people off, and better alternatives to the choices that the college was making. The college’s only excuse for everything that they were choosing to do was that they were out of time.”

Yutani says the CCFA wants to ensure all members of the union are informed of and involved in the bargaining process. A more cooperative approach, she says, could be more constructive. (A spokesperson for Camosun College told *Nexus* that they did not have anybody available for an interview for this story.)

“A union isn’t a small group of people who do work for their members. A union is all of its members together, working together to get a good contract, or working together to agree on whatever compromises we need to make to get a contract. So, if we’re all making those decisions together, if everyone has the ability to provide feedback and to make suggestions... then whatever we’re left with, we’ve all created together,” she says. “And that’s something that if the employer was wise, I think that they would be interested in that open approach. Because if everybody agrees together that this is the best contract

that we can come up with, then it allows everyone to work together, to uphold that contract, to make sure that it’s followed, and to, I think, value that work that you’ve done collaboratively.”

Since the college announced a projected \$5-million deficit would result in layoffs, the union has filed five total grievances for agreement violations. Yutani says this issue is, in part, a product of misinterpretation.

“In, I would say, the past situations, when the college has gone through layoffs, it’s been the faculty association’s experience that the college followed the collective agreement as we understand it today,” says Yutani. “But because there are virtually no humans employed at the college in human resources that were around for the last time layoffs happened, there’s almost nobody there internally that can say, Hey, you guys are doing this wrong. And they come from different backgrounds in their interpretation of what our language means. They’ve arrived at [this] from a different perspective.”

As a result of the former Liberal government’s international student

cap for all Canadian post-secondary institutions, Camosun College has suffered from a decrease in funding from enrolment. Despite advocacy for financial assistance across BC universities and colleges, the provincial government’s 2025 budget has not allocated funding to ease this tension.

Yutani says that in periods of financial austerity, as the college is currently confronting, workers disproportionately suffer.

“The signature move of employers [during financial strain] is to ask workers to do more with less, whether that’s less resources, whether that’s less time, whether that’s less compensation,” she says. “Basically, we want everyone to see what it is that we’re being asked to concede or to compromise over. And we want everyone to see... how reasonable what we’re going for is... We don’t want any of what we negotiate with our employer to be behind a closed door. If we’re going to agree to it, then we’re all going to know what the trade-offs were. And that means that when the employer comes and says, We want you to increase class sizes 20 percent, we think that that’s something that the

public, and especially the students, would want to know as well. “

Yutani would like to see clarity from Camosun; she says the college hasn’t justified to the CCFA its response to the crisis. While an open-bargaining approach concerns some, she believes it will hold the college accountable.

“Often, the objection to open bargaining is, well, people won’t understand what we mean when we say things like that, bargaining is supposed to be secret so that you can have a frank conversation,” says Yutani. “Our objection to that is that they don’t want everyone to know what they’re tabling and the purposes behind it. Because we want everybody to know not just what we’re being asked, if we’re being asked to give things up, but [also] why, what’s the employer’s reasons? Because they’ve completely failed at providing rationale for their budgetary choices. They’ve completely failed at giving us rationale for their layoff choices, and we’re not going to allow them to hide their rationale for bargaining proposals behind closed doors.”

Yutani believes that through collaboration, Camosun will work best through its deficit.

“We’re just going to model the behaviours that we think our employer should have been displaying all along through this crisis,” she says. “We’d be in a much different place because we would all understand the problem. We would all have had a stake in solving the problem, and we would all be working together on the solution.”

## NEWS BRIEFS

### Post-secondary campus named for John Horgan

Camosun College’s new shared campus now has a name: The John Horgan Campus. The campus—located in Langford, and shared with UVic, Royal Roads, and the Justice Institute of British Columbia—is named after former BC premier John Horgan. Horgan advocated for the expansion of Royal Roads University to Langford; in his honour, Royal Roads will

establish a scholarship in his name, providing up to \$5,000 for new undergraduate students. A fundraiser for the award will end on August 7, Horgan’s birthday. On November 12, 2024, Horgan died after battling cancer; this year he would have turned 66. The campus is expected to open in September.

—LYDIA ZULETA JOHNSON,  
STUDENT EDITOR

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## NEXUS

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staff

# Camosun library staff passionate about their work



GREG PRATT/NEXUS

The Alan Batey Library and Learning Commons building, located at Camosun College's Lansdowne campus.

HANNA SHULTIS  
CONTRIBUTING WRITER

While many services are blocked by pricey monthly subscriptions, perhaps the most useful resource to Camosun students is right here on campus, with no charge attached: the library.

The utility of the space goes beyond books and easy-to-access desktop computers. But the full range of resources—which currently includes access to a 3D printer and podcast room through the college’s Makerspace—remains an unfortunate mystery to many students. Material benefits aside, however, perhaps the greatest ser-

vice the library offers is access to the staff’s knowledge.

Michelle Beasley has been a library assistant at Camosun for the past year, after a decade of service at a public library. She works front end, as the first point of contact for students. Along with other library assistants, she checks books in and out, refers students to research departments, and gives out information on bus passes, among other duties.

“I have my degree in creative writing,” says Beasley. “So, I wanted to be a writer. I also studied philosophy. But then I saw there was a job at the book library and I loved

it. I love books and I love talking to people about books and I love recommending books to people. I love talking to people. I’m social by nature.”

Beasley is quick to stress that she’s not a librarian. Accredited institutions, like colleges and universities, demand a minimum master’s level in library sciences or library and information sciences before entering the profession.

Patricia Scott has been a librarian at Camosun for over 10 years. Currently, she works as a positions librarian, meaning that she, with a technician, acquires all the print materials that the library purchases.

Scott specializes in certain research areas including criminology, political sciences, and psychology, and goes into classrooms to instruct students on how to use the library databases, print and digital.

“I just have always enjoyed organizing things and I enjoy information, searching for information, and research,” says Scott. “It was kind of a little bit of process of elimination, honestly. I finished my undergrad and I was starting to have a family. And I wanted something professional, and it was interesting. As I look back on my history of work, I’ve often been in libraries.”

As a librarian, Scott works

“As a librarian, my first and foremost value is freedom of information and access to information.”

PATRICIA SCOTT  
CAMOSUN COLLEGE

with knowledge-hungry people who aren’t necessarily trained in research. She uses a series of questions to help students find the information they need.

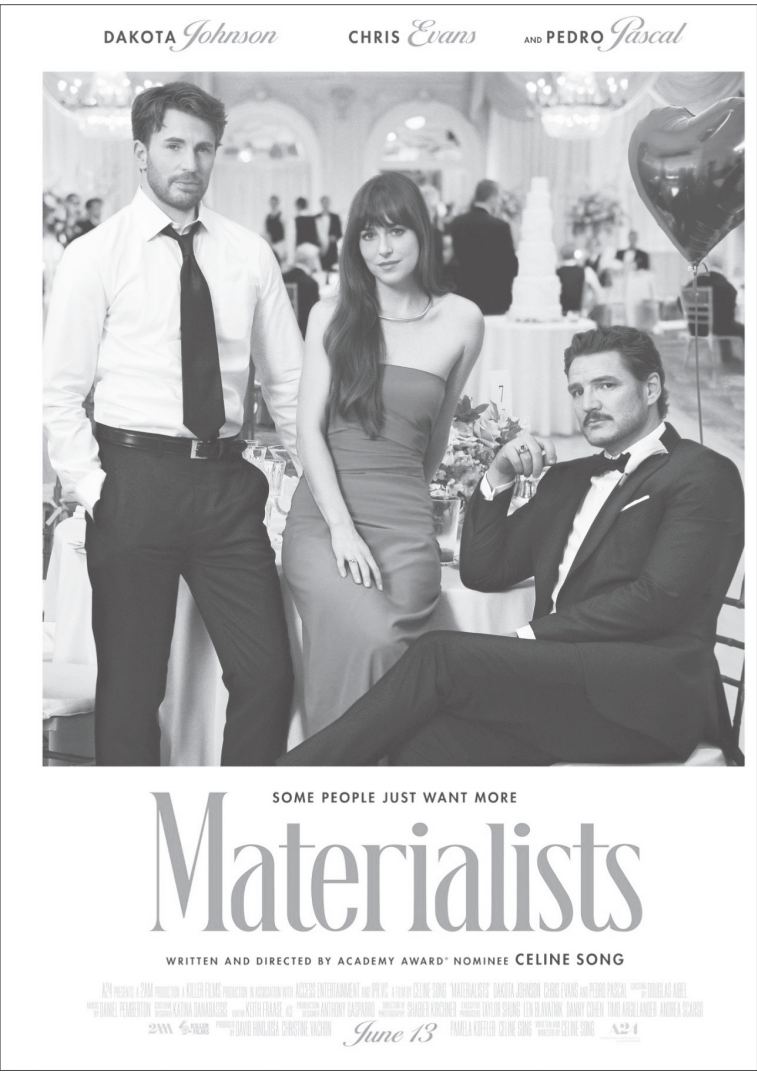
“Very quickly, depending on the questions, you can narrow [down the search],” she says. “So, I enjoy that part and when you find that gem of an article, you can tell when their eyes brighten and they say, ‘That’s what I’m looking for.’ I enjoy helping people find what they’re looking for.”

As censorship controversies surrounding libraries in the US ramp up, Scott is steadfast in her commitment to literary freedom.

“As a librarian, my first and foremost value is freedom of information and access to information... that people have access to the information that they’re looking for and that they want to find... that we provide that for them and that different points of view are represented,” says Scott. “There’s sometimes a saying: there’s something in the library to offend everyone. I hold that dear to my heart.”

movies

# What to watch this summer: four films worth checking out



MARIAN RESTREPO GALINDO  
CONTRIBUTING WRITER

If you’re a film enthusiast like me, you know that summer is one of the best times of the year. The scent of buttery popcorn fills the theatres, the anticipation and excitement lingers in the air as the audience walks in, eager to discover new stories. From the adventures of beloved superheroes to emotional dramas and experimental gems, there’s a film you’ll connect with and enjoy. Here are four upcoming movies I recommend for you to check out this summer.

The first one coming up is a heartwarming Disney picture now in a live-action remake: *Lilo & Stitch*, which premiered on May 23. Directed by Dean Fleischer Camp, this funny and nostalgic story follows the events of the animated picture, rekindling this tender story for a newer generation and old fans alike. I’m very curious about this remake and how the story might be adapted to this format. If you want to revive Lilo’s and Stitch’s adventures with your loved ones, then this film will be as comforting as re-encountering an old friend: Ohana.

Later on, if you want to shift the mood to a more thoughtful alternative, Celine Song’s *Materialists* (opening on June 13) is for you. This story, set in New York City, explores the emotional romantic journey of a matchmaker, having the characteristic style and substance of Song’s work, which is emotionally powerful and real. The cast, which features Dakota Johnson, Chris Evans, and Pedro Pascal, promises a deep but interesting narrative with a visually stunning cinematography.

On June 20, the anticipated sequel to horror/thriller *28 Days Later* drops, featuring a return from director Danny Boyle, who previously worked on the first film. *28 Years Later*, starring Ralph Fiennes and Aaron Taylor-Johnson, brings zombie films back to cinemas, inviting fans and new audiences to dive into the post-apocalyptic genre. I’m guessing the film will show the ongoing power of horror and the relevance of post-pandemic themes in cinema. Fans of tense and fast-paced horror pictures are interested in finding what new direction Boyle will bring to the franchise, as the movie will be a new beginning for it. The original picture

has been recognized for its impact on the genre; I hope that *28 Years Later* stands even stronger than its predecessor.

Last but surely not least, James Gunn’s *Superman* premieres on July 11. This is the Superman movie that fans have been waiting for years, expecting to become the new hope and fresh start of a new era for the DC universe. The action, emotion, and world-building that is so unique to Gunn offers a fresher approach to the hero, trying to remain as true as possible to the comic’s Superman. This film will certainly foster debate, with its more hopeful approach, contrasted to past, much darker versions of the superhero.

Movies are ways to foster connection; whether you’re into dramatic, epic, or suspenseful journeys, this summer lineup offers something worth visiting the theatres for. Become an active participant in stories, allow yourself to imagine and escape into those worlds of immense possibility. I’ll certainly be in the audience, witnessing the picture and event that cinema is and hopefully will be for many years to come. And you, are you coming to the movies this summer?



business

# Victoria Beer Society cancels events indefinitely

“Everything is more expensive than it used to be, and we can’t necessarily raise ticket prices to accommodate for that, given that we’re already facing a reduction in people buying tickets.”

JOE WIEBE  
VICTORIA BEER SOCIETY

LANE CHEVRIER  
CONTRIBUTING WRITER

For the last 30 years, the Victoria Beer Society (VBS) has been hosting the Great Canadian Beer Festival (GCBF) annually; it has also been overseeing Victoria Beer Week for 10 years, and recently produced a Langford beer festival. But, on Thursday, May 1, it announced that everything is cancelled, indefinitely.

VBS beer director Joe Wiebe says that economic challenges and low buy-in are to blame.

“Over the last several years, we’ve seen a continual decline in ticket sales and brewery involvement, and an increase in overall costs,” he says. “Everything is more expensive than it used to be, and we can’t necessarily raise ticket prices to accommodate for that, given that we’re already facing a reduction in people buying tickets.”

In 2018, the VBS had to turn away dozens of brewery applicants to the GCBF; however, last year, less than three-quarters of the available spaces were filled. Wiebe says that the loss in revenue from brewery fees is significant, but it also points to larger problems in the local industry.

“If we’re seeing fewer and fewer breweries participating, that’s a sign that these events aren’t necessarily viable from their perspective, either,” says Wiebe. “A lot of the breweries are struggling right now; they’re just barely keeping their doors open, and they can’t necessarily afford to [participate].”

Wiebe says there’s no available government funding, and without alternative support, the festivals aren’t viable. Although he hopes the fests will resume in the future, it will be impossible without financial backing.

“If we can find some other source of support from the city, or tourism, or a sponsor of some sort, to bridge the gap between what it costs to put on the event and the revenues, that would make a big difference, and give us the chance to move forward,” he says. “As a non-profit group, we don’t have the ability to take a huge financial risk because there isn’t really the capital support behind us to do that.”

With regard to their secondary events, Wiebe says that while Fridays at the Station is still being discussed, Victoria Beer Week is not likely to see a resurgence.



PHOTO PROVIDED

The Victoria Beer Society’s Great Canadian Beer Fest has been cancelled indefinitely.

“Beer Week is probably done, unless the breweries want to take it on themselves. We kind of handed it to them last year, in a way,” he says. “That went fairly well, but there wasn’t even much of a desire for that [this year], and I’m not saying that the breweries don’t want to do it, but they’re facing challenges themselves.”

Local craft breweries have been on thin ice, financially, says Wiebe, and the rising costs of production have raised store prices to an extent that people are buying less

craft beer, which creates a negative feedback loop.

“Since this current economic downturn began, when people started voting with their dollars at the liquor stores, breweries have seen a huge shift in sales, from premium craft beer brands to budget brands, or big multinational beers,” he says. “A lot of people may not realize how precarious the craft-brewing industry is right now; a lot of small breweries are teetering on the edge of going under, and there have been several closes in the last year.”

Wiebe says that right now, more than ever, local craft breweries need support from the community to avoid disappearing altogether, and that the future of beer events in Victoria is directly related to their survival.

“The better that breweries are doing in their own businesses, their taprooms and sales in liquor stores and so on, the more likely that they’re able to be involved,” he says. “The more breweries that tell us they want to do this, the more incentive and confidence we have to do it.”

## Victoria Beer Society events throughout the years



PHOTO PROVIDED



FILE PHOTO



PHOTO PROVIDED



FILE PHOTO

A look at a few of the Victoria Beer Society events that Nexus has attended over the years, including the Great Canadian Beer Fest and the Langford Beer Festival.



# RETURNING

*On starting o*

It's the beginning of September and the leaves fall into a sleepy dance of ballerinas on opioids. Everything on campus looks like a movie set meant to capture the fleeting thrill of back-to-school commercials: instructors with satchels chatting with one another, overfed squirrels darting between golden leaf piles, and undergrads, breathless and excited, clutching their laptops and phones, earnestly engaging in conversation comparing new professors and syllabi. Among them is me, 40 years old (since I stopped counting), widowed, long hair, blue jeans, and a black cardigan, which seems to me a staple outfit that can belong in any decade.

When I look in the mirror I see a face that has seen too much. My cheekbones have carried the weight of compromises. My mouth can still laugh loudly like a young girl, but the eyes above it look out with the caution of someone who has experienced most of the kinds of heart-break. When I walk onto campus I often feel like an imposter, a character in an exciting story, rather than the woman who had been someone's wife for almost a decade and then suddenly wasn't.

I decided to enrol in Camosun's Mental Health and Addiction program back in 2015, after I realized that living life to the fullest wasn't fulfilling after all. I came back to school finding it was crawling with teenagers dressed like ghosts from the '90s, all hoodies and oversized headphones. I didn't tell most people my real reason for going back to school. It wasn't just because I wanted a new career or because I regretted not finishing my degree in my 20s. It was because I was exhausted after two decades of bouncing about through different jobs, and filling time with excessive drinking and substance use. So I chose to sit in a classroom and be confused, challenged, inspired. I chose to start again.

I was also exhausted from my father and stepmother's never-ending drama. So what better way to end exhaustion from substance use and family freakiness? The answer was clear: get right to the source. Learn all about what made me messed up in the first place, get to the Freudian thick of it and have a really good answer back the next time I felt a hint of criticism from my father.

I thought I'd just be doing the one program. I knew I was book-smart enough. I had always loved to read and I came from smart genes. My father was an art historian with a PhD from Harvard, and his father was a medical scientist who was angry at his son for not going to Yale. My mother is the most literate person I've ever known, with a vast knowledge of different reading material. I've never known her not to have several books going at the same time I had years of solid genes to either motivate or collapse me, but I had dealt enough with the latter and now knew somehow that I had messed up enough to satisfy my curiosity. I had to try and make or break my own way. The thing is, I thought I'd do badly. I thought I'd be a repeat of what I was in high school and get distracted and give up before I could do anything good enough for some teacher to take notice. But I was 34. I was already settled down, finally, with an actually good guy who loved me and was going to support me through my dreams, if I ever found out what they were. So I owed it to myself, and to him, to try to see if this was something I could actually do.

I knew the first day that I was up shit creek. I wasn't quite the oldest person in the classroom, but I was by far the most computer illiterate. I didn't know what this D2L thing was, or how I was supposed to find it. I barely even knew how to find the icon on the screen and log in to my account, and when I knew I'd have to ask for help, my voice was refusing to come to the surface. I couldn't breathe, I felt that humiliated, and then, all of a sudden, one of these bright and sparkly hipster students was at my side, and she spoke under her breath so only I could hear; she helped me log in so I was on the same page as the others. I allowed myself to feel totally humble and grateful to that person in that moment, for she had not only saved me from possibly walking away forever, but she had also changed my opinion of how I felt about technology-attuned young people forever. I didn't have to feel alienated from them; they were going to be friends and colleagues, if I let them in.

I didn't believe ever that I would "get along" with going to school. As a child I was distracted, a good student when it came to classes like English, but my menial efforts in math would pull my other grades down, stopping me from pursuing my talents elsewhere. I was the type to stare out the window for a whole term then turn in a carefully crafted and beautifully written story for my final exam and scrape by. ADD as a diagnosis was not explored yet; when I finally got my diagnosis it seemed like both a badge of truth and of failure. Now I had to be real. Now I had to let them really know me, let them really know how scared I was.

So I did. I embraced that program, Mental Health and Addictions. I had never enjoyed learning before. But there were aspects of the program, like when I had to choose an elective, where I knew I was suddenly enveloped in something I had to pursue. I became one of "those" students, someone who asked a ton of questions and stayed behind after class to talk with the instructors. I learned about literature and the human psyche. I had fun.

Two-thirds of the way through the program, it was really learning and feeling the depths of colonization had learned to walk on. I felt the instructor's own pain learn from him.

One class project was to research and write down paper." I found out things from my mom that I'd never draft dodging to a new height by deciding to hide out during the American Civil War. I would like to think I



was probably a teenage kid scared out of his mind. He family tree. I found out that the great-great-aunt my as "consumption" then) diagnosis, and instead of g wagon train and travelled from Pennsylvania to Ohio love, and had babies, a situation which would end up her 90s, and I never would've found that out had I no paper in I got back some of the most valuable feedback foster this." It was something that I had needed to he

Story by Emily Welch  
Graphic by Lydia Zuleta



# G STUDENT

## ver in mid-life

as absorbed into Indigenous Health. Suddenly I was  
n and the genocide that took place in the land that I  
ain and passion and I felt grateful that I was able to

own our family lineage. It was called a “self location  
ver known before; I heard about a relative who took  
t in a hollow tree and accept meals from his mother  
ne was a conscientious objector, but in all honesty he

Another elective I took was an English class focusing on literary genres, and I found myself  
immersed in books again, and it was in this class that a visitor showed up. Greg Pratt was an  
advocate for *Nexus*, Camosun’s student newspaper, which I had glanced at while frequenting  
By the Books (Camosun’s pre-COVID coffee shop; God, it wasn’t that long ago, but COVID really messed  
things up, didn’t it?) So there he was, standing tall at the head of the class, telling all us English students that  
we could be real writers if we wanted, we could learn about journalism, and maybe even get a little money.

I didn’t care about money; I wanted to see my name in print. I wanted to write something and have  
someone other than my teacher or my mother respond to it. I also was intrigued about the inner workings  
of the actual newspaper itself. So I walked to the Richmond House, went up the stairs,  
and found three white, dark-haired dudes all packed in on a couch together. They looked  
startlingly alike. Three generations of one man, really. I said to the one who looked like  
he might be the oldest one, “I’m here to talk about joining the campus newspaper. I don’t  
know who to talk to, you all look very much the same.” It really was an iconic moment,  
seeing at the time the student editor, features writer, and newspaper editor all together  
like that at the same time. I didn’t know then that I was meeting people who’d be on my  
chosen-family list.

My happiness wasn’t loud. It didn’t announce itself with laughter or selfies or sudden  
clarity. It was quiet, like the feeling of putting on a pair of wool socks that have just come  
out of the dryer. It settled into my life gently, changing nothing, and changing everything.  
I started humming again. I found myself crying, but in a good way, during lectures on  
tragic heroines and resistance narratives. I learned how to do interviews with other artists,  
who were out there tackling the world barehanded.

I got to go to prison. That’s what’s called an opener: to write something so provocative  
that the reader cannot help but be engaged. But it’s actually true: I was getting a bit known  
in my role as a reviewer of the local theatres, and that’s when I heard about the theatre  
program at William Head Institution. I knew I wanted to check them out. I got the whole  
experience. After arriving to the jail, I was transferred by van to the part of the institution  
where the shows were held. My purse, keys, coat, phone, and shoes were checked. It was  
just me watching, and trying, somehow, to make a connection with the actors onstage,  
who were inmates. I felt so honoured to be able to be a part of their process. I loved doing  
those reviews, because I could actually be a part of the art that was keeping these men  
going. I got to witness their passion and their pain firsthand.

In November of 2019, we started hearing about the coronavirus. One of the *Nexus*  
doppelgangers, Adam, had said several times that he thought that this coronavirus was  
going to get big. My editor wasn’t overly concerned, and I had observed Adam reading  
conspiracy headlines here and there so I paid no mind. Biggest overlook ever. Two months  
later, school was online only and all our legit newspaper jobs were done. We couldn’t be  
in the office anymore; that’s all there was to it. We had to fight the fight at home; we had  
to try to reach people without actually being with them.

I started a column called *An Inside Voice*, because in the midst of this atrocity people  
still had to try to get their little voices heard. I wrote about still being a Camosun student  
and trying to get through my studies while the world had been put on hold.

The pandemic had already taken away our safe space. The campus, which was once  
a strumming organism of shared anxieties, was literally off limits. By the Books, the  
student coffeehouse that knew my order by heart, was gone. It was all gone. I thought  
that by writing this column that maybe things were going to be okay. After all, it was a  
routine. But in February of 2021 my father died (which I had prepared myself for) and  
then in April 2021, my life partner died (which I was not prepared for). Ironically, neither  
of these deaths were from COVID, but they may as well have been. I was not ready to  
grieve this hard; it felt so unfair.

But *Nexus* supported me. I was having, understandably, a pretty difficult time after  
the deaths of my father and husband. I knew writing could help. I wrote two articles  
honouring them, and my editor published them that year. I was able to respect both  
their deaths (and lives) and have my feelings published. It means more to me than I can  
ever begin to describe that I was able to have that outlet for my grief, and reinstated my  
knowledge that I had found family in my Camosun journey.

however, he stuck out proud and true as a staple in my  
mother was named after got a tuberculosis (known  
etting into bed and waiting to die, she hopped on a  
o. She was 17 years old. She survived the trip, fell in  
o with her being my mother’s namesake. She died in  
ot gone to Camosun. When I turned my self-location  
ck ever: “You have a gift for storytelling. You need to  
ear for a long time.

Having Camosun as a constant by my side, whether it was online or in person, has been one of  
the only reasons I’m still walking upright, honestly. Things have ironed themselves out again  
in my life, but I like knowing I can decide to take a class that will stimulate me, get my juices  
flowing. I love getting to know new students, and I love tending to my long-standing relationship with  
*Nexus* newspaper. Sometimes happiness is a cheap pen, a blank notebook, and an unfinished story that  
just needs one person who is interested to take a look and open it up.

a, contributing writer  
Johnson, student editor



visual arts

Art exhibit asks viewers to contemplate protection and refuge

LANE CHEVRIER  
CONTRIBUTING WRITER

*Architectures of Protection*—an exhibit currently running at the Art Gallery of Greater Victoria (AGGV)—examines themes of refuge and safety. Specifically, AGGV curator Toby Lawrence says that it asks viewers to reflect on what the idea of protection means to them.

“The exhibition is essentially looking at and trying to consider the idea of protection within contemporary art, and so the exhibition really does build out threads of consideration across and between the different artworks,” she says. “It’s trying to ask us to consider and reflect on what protection might mean to them. How might we think about protection with regards to ourselves, with regards to our community, with regards to our knowledge, and different forms of knowledge, also to culture, and then by way of that, identity, and then bringing everything back to land and our relationship to land. It’s a way to offer space for contemplation with regards to all of the artworks in the exhibition.”

Lawrence says that she’s trying to create dialogue about present issues in the daily lives of viewers.

“I think much of what I’m trying to do with this work is to present some really interesting, engaging, and very sort of timely conversation,” she says. “There are artists in the exhibition who are really looking

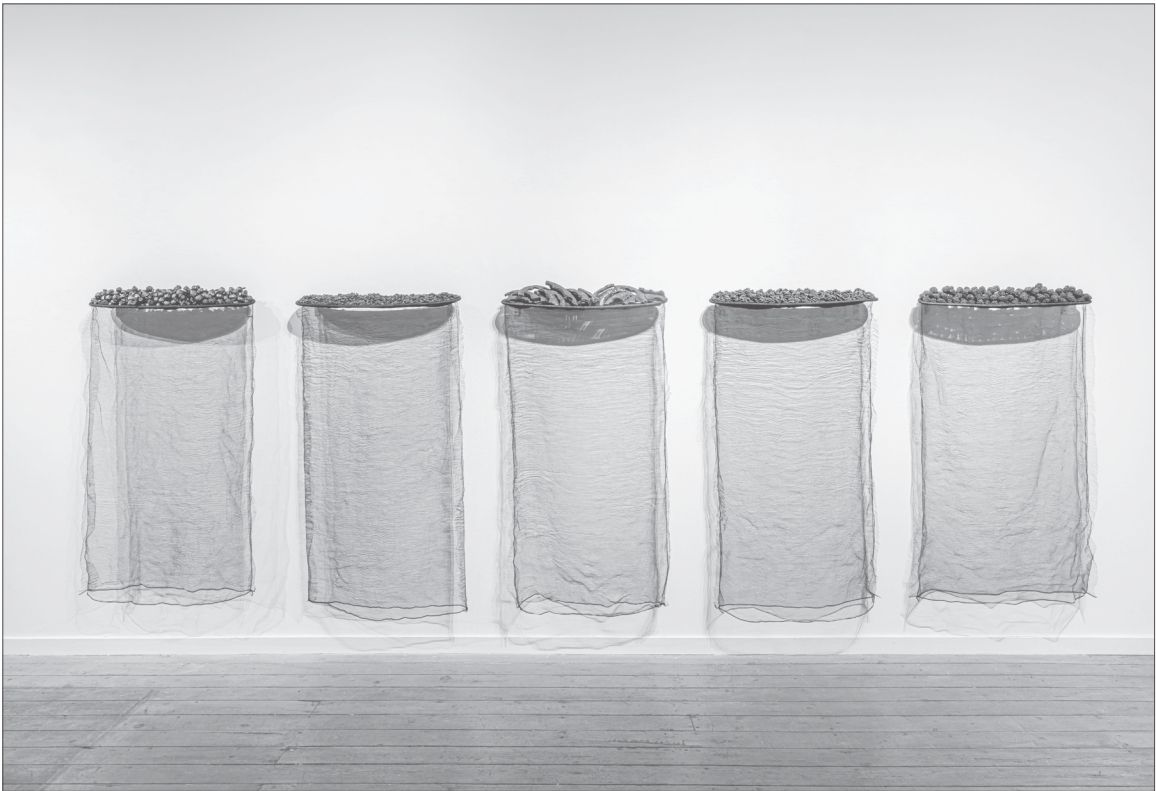
at a number of contemporary issues that we’re being faced with on a day-to-day basis, and they are providing us with a space to consider how that might impact us in our own personal lives.”

The ideas of protection, refuge, and safety hearken back to our own recent experiences with COVID-19; Lawrence hopes to generate discussion on this topic.

“Maybe it offers a little bit of refuge, so there are some artworks that are dealing specifically with this idea of refuge and the reflecting on a lot of questions that might have come up during the pandemic with regards to what might we have learned during that experience,” she says. “What might have shifted our individual and collective understanding of how we feel protected, and what might protection be for some and not for others.”

Lawrence says that artwork, while appearing purely aesthetic, may have the alternative function of creating experiential knowledge within the creator, as well as eliciting a response within the viewer.

“We can never know how someone responds to art, and so I think that’s why we need to continuously offer a large variety of different art offerings. Even if something appears to have a solely aesthetic function, I think it could be argued that it does have an alternate function as well,” she says. “I would imagine that [for the artist] there was



TONI HAFKENSCHIED

Beth Stuart’s *Delible* is part of the Art Gallery of Greater Victoria’s *Architectures of Protection* exhibit.

an enormous amount of learning and growing, of understanding of the material, of themselves, of their own environment.”

Lawrence hopes that viewers will find meaning and inspiration in the different layers of an artwork, and this has a way of helping us reflect on our own experiences, our culture, and history.

“They might all of a sudden feel inspired or feel moved, or feel that there is some kind of meaning in that

object in so many different ways: the way in which it was made, the way in which it was presented, what they see in it, the cultural relationship they might have to it that allows somebody to gain some kind of understanding, to learn something new, to move them, to think differently about something,” she says. “I think it’s really what propels us to keep looking at the ways in which art impacts our society and also the ways in which art can help us

understand ourselves or understand history or reflect it back to us and provide us a new way of looking at things or feeling through objects or experiences.”

*Architectures of Protection*  
Until Sunday, March 22  
Art Gallery of Greater Victoria  
aggv.ca

music

Save Ferris bring three decades of ska/punk to town



FABIEN CASTRO

Save Ferris, best known for their cover of ’80s classic “Come on Eileen,” are playing at this year’s Ska and Reggae Festival.

AJ AIKEN  
CONTRIBUTING WRITER

Save Ferris is bringing their ska-infused punk to The Victoria Ska and Reggae Festival this year to celebrate their 30th anniversary. Hailing from Orange County, California, the band is probably best known for a song that’s not their own; vocalist Monique Powell says their breakout cover of Dexys Midnight Runners’ “Come on Eileen” is reminiscent of her childhood.

“I just remembered [“Come On Eileen”] from when I was a child, and it made me really happy. And

I just love that song, and so I suggested that we kind of Ferrisize it and cover it,” says Powell.

The band name is a tip of the hat to a quote from John Hughes’ hit movie *Ferris Bueller’s Day Off*.

“We just love John Hughes’ films. It was kind of like our thing when we were kids, you know, we loved all of them,” says Powell, “And *Ferris Bueller’s Day Off*, just, I don’t know, kind of embodied this fun, life-goes-pretty-fast, got-to-live-it kind of attitude that sort of was our ethos.”

In 2004, the band took a hiatus;

by 2013, increased neck and back pain caused Powell to need a risky surgery. Due to a lack of medical insurance, treatment wasn’t possible. After imaging was complete, her condition looked dire; doctors gave her the option of either walking or singing. It wasn’t until she found a doctor who was able to do the surgery from the back of her neck instead of the front that she had the chance to both walk and sing. Going into surgery, she decided that if it was successful, she’d get the band back together; it was the drive she needed to get through recovery.

“Seeing lines of people outside for venues in towns where Save Ferris has maybe made it once in 30 years, like Lawrence, Kansas, was amazing.”

MONIQUE POWELL  
SAVE FERRIS

“It was a really scary, scary time, but bringing the band back gave me something to aspire, something to get well for,” she says. “And having a hometown show booked that was sold out, it was a big show, was everything I needed to know; like I’m doing the right thing. People still love Save Ferris and you’re doing the right thing; all this struggle is worth it.”

Fans are the driving force for Save Ferris; their return to the stage was welcomed with open arms. From a hiatus and a life-altering surgery to headlining Warped Tour and packing out the House of Blues, Save Ferris has had an incredible comeback.

“Seeing lines of people outside for venues in towns where Save Ferris has maybe made it once in 30 years, like Lawrence, Kansas, was amazing,” says Powell. “Like, Save Ferris maybe played The Bottleneck, you know, in 1998 and so the fact that people are showing up for these shows, that’s definitely a highlight. I’m always surprised. I’m always

like, ‘Oh, you’re willing to buy a ticket. Okay, I’ll do my best.’”

Touring comes with its challenges. Powell, a self-professed over-packer, warns to not be like her and pack light—seven days of sweat-resistant, easy-to-wash clothes, good deodorant, and body spray. Most importantly, Powell advises musicians to know why they are making music.

“Don’t give up, you know, establish early on why you’re doing what you’re doing, because all the guys that I played with that picked up a guitar to meet chicks are no longer playing music,” she says. “But when your motivations are in the right place, you know you do it because you love it. It’s a difficult journey, but it’s the love that gets you through.”

Save Ferris  
8 pm Friday, June 20  
\$65, Victoria Curling Club  
saveferris.com





Pieces of Performance

by Acacia Tooth

Have your voice heard



KATIE ZEILSTRA PHOTOGRAPHY

Attendees at last year’s Memorial Drag Ball Game at Vic West Park; the event, which has been running since 1994, takes place on Canada Day.

As Pride season comes up, it’s increasingly harder to get performers to sit still for interviews. Between designing and filming submissions (and, frankly, the sheer mental toll it takes to prepare for the summer), I’ve decided to use this column to collect and share some prideful moments from within our own Camosun community. So, I am turning to you, *Nexus* readers, in hopes you are feeling prideful as well.

I remember my first Pride fondly. This would have been in 2018, in Winnipeg, Manitoba—a place where many still hide until that bright, beautiful day where we can all be seen in safety. I didn’t realize at that point how much of an impact the community would have on my life until I arrived in Victoria. Although my coming-out journey has been short to date, it’s been the

unbreakable bonds with others that have kept me strong and grounded as I start my transition as an adult to the person I’m truly meant to be.

Taking on roles and responsibilities as a leader, advocate, and “mother bear” has given me the chance to open my own heart and world to an array of beauty and passion, and an expansion of knowledge and care. These titles I do not take lightly; I’ve instilled them into every fibre of my being and soul.

As an extension of my new role as Camosun College Student Society pride director, I especially want to highlight students that already give so much up for education, and create ways that make Camosun College a safe, loving, and upbeat environment for all.

Do you have someone in your life who makes the 2SLGBTQIA+

community an even better place to be? From social events, shows, food drives, or positive supportive community vibes, is there someone you would love to see have a shout-out? I want to hear about it.

I’m super happy and grateful for taking on the pride director role for Camosun this term. My goal is to take this position with pride and be a voice for students who may otherwise be unheard. So why not start with those who fly under the radar but deserve a shout-out for their positivity and drive?

While these past few months heading into the federal election were stressful, we saw a side of what the future may have become. Some people were welcoming and reassuring; others, not so inclusive. As a community, we came together despite fear to support one another,

voted for what we knew was correct in our futures, and ensured kindness and inclusiveness was at the top of our minds with each ballot.

It’s integral to our collective well-being that we amplify marginalized voices. The stories and emotions that are passed through generations are what remind us of where we came from and how we are blessed to live in this world today.

It is the many that carry hope for all into the future: Marsha Johnson and Sylvia Rivera in the Stonewall Riots; Harvey Milk fighting for equality in workplaces; Barbara Gittings advocating for the decriminalization of homosexuality; drag queens and kings promoting safe queer spaces; every march for equal rights. We are stronger together. We make differences together.

Taking on roles and responsibilities as a leader, advocate, and “mother bear” has given me the chance to open my own heart and world to an array of beauty and passion, and an expansion of knowledge and care.

So let’s celebrate the many. Support all. Share our voices, and uplift one another.

Submit your story to wanderlostdrag@gmail.com.



New Music Revue

Bludgeoned by Deformity  
*Epoch of Immortality*  
(Iron Fortress Records)  
4/5

I listen to Nina Simone when I choose to listen to music. I put on Joni Mitchell or Billie Holiday or The Beach Boys. But, in a dire circumstance, when it has been assigned to me, I listen to the abrasive call of death metal—here I consider the “merciless” debut EP from eastern-USA-based band Bludgeoned by Deformity, *Epoch of Immortality*. It has five tracks—each with a volume just as excessive as the last. This is appropriate; the group is roaring with an impassioned rage. (Or an enthusiasm for the very notion of rage?)

Without much thought, as naive as it was, I listened with dinky wired

headphones, which ultimately behaved more as a speaker out of my own ears. This is also appropriate, as I was coerced into an effervescent emotional mixture of angst and disgust and an invisible smoke was blowing out all orifices. This behaviour is intentional; I am not to worry. In fact, it is thrilling to be so dramatic in this way. The feeling is powerful, tempts you into a grotesque moment of social abandonment. I was welcomed into this noise and entered with caution, but the first song is playful, thankfully, careful to not immediately estrange me. Soon after its drums succeed in dizzying my delicate disposition, I am humoured with the voice of a duplicitous televangelist praising the name of Jesus and frauding his trusting audience. Yes, this figure is

a man of God, he claims, but there is something more holy to this musical crucifixion.

Each track—“Invocation of Suffering,” “Immortality,” “Intestinal Suspension,” “False Deliverance,” “Extirpated Human Existence”—is sincere. They have a fixed position (although I’m not entirely certain of the exact wording) and are gutsy to indulge themselves within this. Bludgeoned by Deformity’s immodest ability to carry over their vehemence into their respective sounds in their debut EP is acutely clear. We will be your voice, they yell. This is their promise to those of us frustrated individuals with short tempers.

-Lydia Zuleta Johnson



Natural Selection - Emily Welch



word search



After you read contributing writer Emily Welch’s feature story on page 6 about her experience as a returning student, find the related words in the above word search.

Truth  
Coffeehouse  
Grief  
Heroines  
Atrocity

Autumn  
Hipster  
Family  
Curiosity  
Learning

NEXUS

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Do you draw comics and want to get published? Do you want to write a regular column? Email [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com) today!

contest

Find the hidden Nexus and win



GREG PRATT/NEXUS

We’ve hidden this copy of our last issue somewhere at the Lansdowne campus. Bring it in to our office to claim a prize from contest sponsor Arsenal Pulp Press, who have donated an assortment of books for you to choose from. *Nexus* HQ is located at Richmond House 201 at Lansdowne.

spot the differences

Can you find the five differences between the two drawings below?



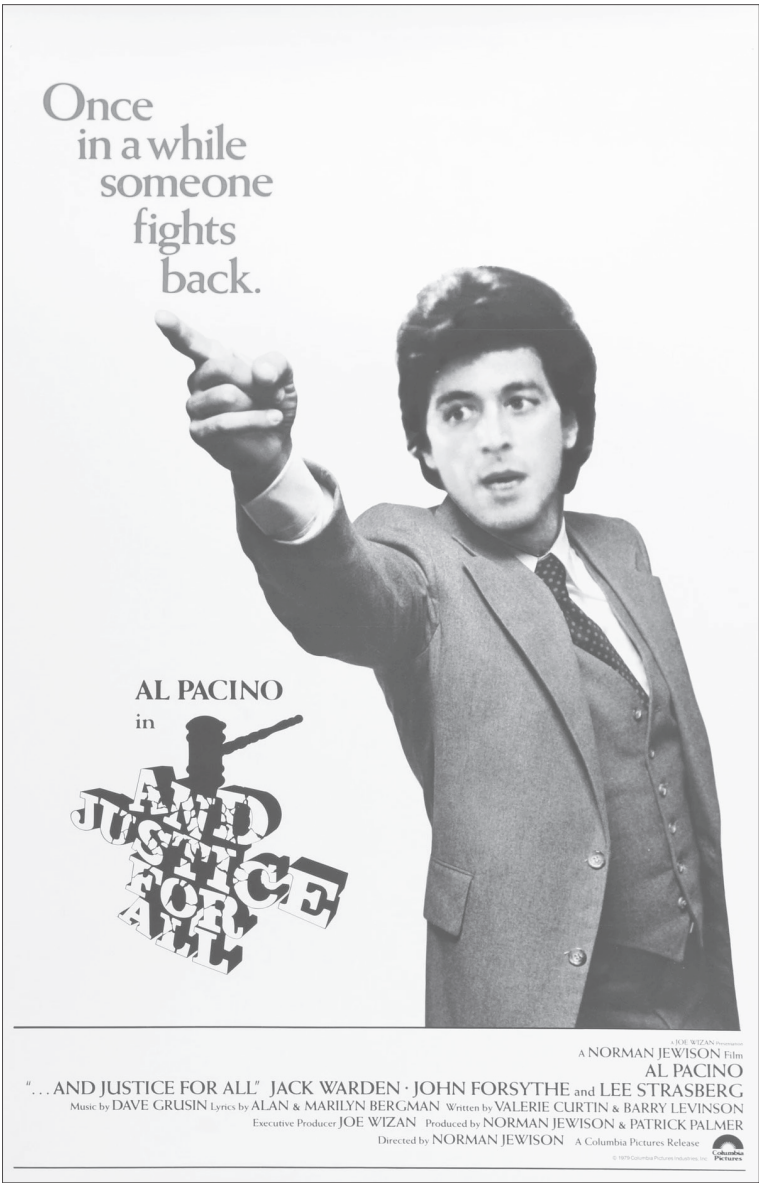




Lydia's Film Critique

by Lydia Zuleta Johnson

...And justice for the legal drama



Fictional courtrooms are designed to appease the good guy and condemn the bad—this is unlike non-fictional courtrooms that ditch what is right for what is quasi-fair.

In a short-winded preoccupation with the legal drama genre, I watched innumerable of its films in the span of few afternoons. This sort of fling happens cyclical and is seldom fruitful in its sophistication—that is, of course, its express purpose. Indeed, to engross oneself in any singular variety of media is a kind of sedation. In forging a truly monogamous commitment with a genre, we are quieted of the tumultuous yammer of the erratic public and we tamper with its affliction on the soul. It could be true that “variety is the spice of life,” and to seek stability fails to nourish a vibrant life, as the proverb suggests. But it could also be true, and I believe this to be the case, that variety impedes on the comfort one is owed.

The legal drama genre performs well this such way. For the most part, legal dramas follow a formulaic template of lawyer turmoil and a predictable prevail (often despite there being much for the case to stand on). In *A Time to Kill*, viewers

are shocked that Samuel L. Jackson in his role as an austere father is freed from prison after killing his daughter’s abusers. But, the film could only ever come to this end, otherwise it would be a disgrace. In *The Rainmaker*, we are satisfied to see an inexperienced young lawyer, played by Matt Damon, take down Big Insurance. But, really, the defense never did succeed in disproving their malpractice. Fictional courtrooms are designed to appease the good guy and condemn the bad—this is unlike non-fictional courtrooms that ditch what is right for what is quasi-fair. The legal system, the actual kind, has no moral code and its consequences are severe. This is the basis of the 1979 film *...And Justice for All*, and what sets it apart in the vast library of optimistic storytelling.

Al Pacino plays the protagonist in the film. He’s a lawyer, a cynical one, a Baltimore defense attorney detached from his work. We see him working on one case and then we

see him on another, and he’s having a tough go at all of them. Despite a consensus on all legal ends that one client is innocent (simply put, he was in the wrong place at the wrong time), the bureaucracy of it all stands in the way.

But the worst of it is, and this of course is what receives Pacino’s most disillusioned sentiments toward the legal system, the judge whom Pacino resents has now requested that Pacino defend him in a brutal rape case in which the judge is the accused. What the request then begs is if it is indeed possible to lay to rest the conscience. At what cost does one spare their morals for the institution? How does one exempt themselves from their work? Director Norman Jewison’s *...And Justice for All* is capable of unravelling these questions and the legal drama as a genre.

The actual legal system, as it stands, demands these answers. And, to its detriment, there aren’t any.

Message from your student board

New faces. Fresh perspectives. Bold ideas.

That’s how I’d sum up the newly elected board of the Camosun College Student Society.

Out of the previous crew, only Rose Patterson, our Indigenous director, and I made it back for another term. The rest of the board is made up of new, passionate student leaders ready to bring their own lived experiences to the table—and, honestly, I couldn’t be more excited.

What makes this board especially powerful is its diversity, not just in terms of background, but in the variety of programs and departments we each represent. That kind of proportional representation matters. It means we’re more equipped to serve the full range of Camosun students, and we’re able to better reflect the real student experience, in all its forms.

And in our first month, we haven’t wasted time getting started.

Earlier this May, I had the chance to attend Communities of Action: Listening Together, an assembly hosted by Greater Victoria Acting Together (GVAT), alongside Athena Pimentel (student wellness and access director), Hannah De Guzman (sustainability director), and Benjamin Madariaga

(finance executive). As one of GVAT’s founding members, CCSS works alongside other local groups to tackle shared concerns like housing, food insecurity, and the rising cost of living in our region. This assembly was about listening to the issues people are facing to build GVAT’s long-term advocacy plans, and we made sure Camosun students were part of that conversation.

Also in May, I flew to Ottawa to take part in the Foundations conference hosted by the Canadian Alliance of Student Associations (CASA). This was a crash course in how student advocacy works at the national level. I met student leaders from across the country, and we talked about our core struggles, such as rising tuition, student debt, and housing shortages.

We didn’t just vent—we strategized. We learned how to take those stories and translate them into meaningful conversations with federal decision-makers. I came home with a renewed understanding of how policy works behind the scenes, and more importantly, how students like us can shape it.

We’re also active on the provincial front through the BC Federation of Students. Later that same month, most of our board joined BCFS’ annual

Skills Development Symposium, a deep dive into what it takes to represent students effectively, from understanding post-secondary systems in BC to sharpening our advocacy, communication, and equity practices. For many of our new board members, it was our first big opportunity to step into the larger student movement in the province.

The past month has been fast-paced, but it’s laid the groundwork. We’ve listened. We’ve learned. Now we’re ready to act.

We’re here to amplify your voice. So, tell us what matters to you—whether it’s affordable housing, better transit, mental-health supports, or simply feeling seen and heard on campus. Every story helps shape the work we do.

This isn’t just our board... it’s your student society. We don’t sit at these tables to speak over you. We sit here to open space, to pull up chairs, and to make sure that your voices drive every decision we make.

We’ve got a long way to go, but we’re in it with purpose. So speak up. Reach out. Challenge us. Work with us. Together, let’s build the future of Camosun we all want.

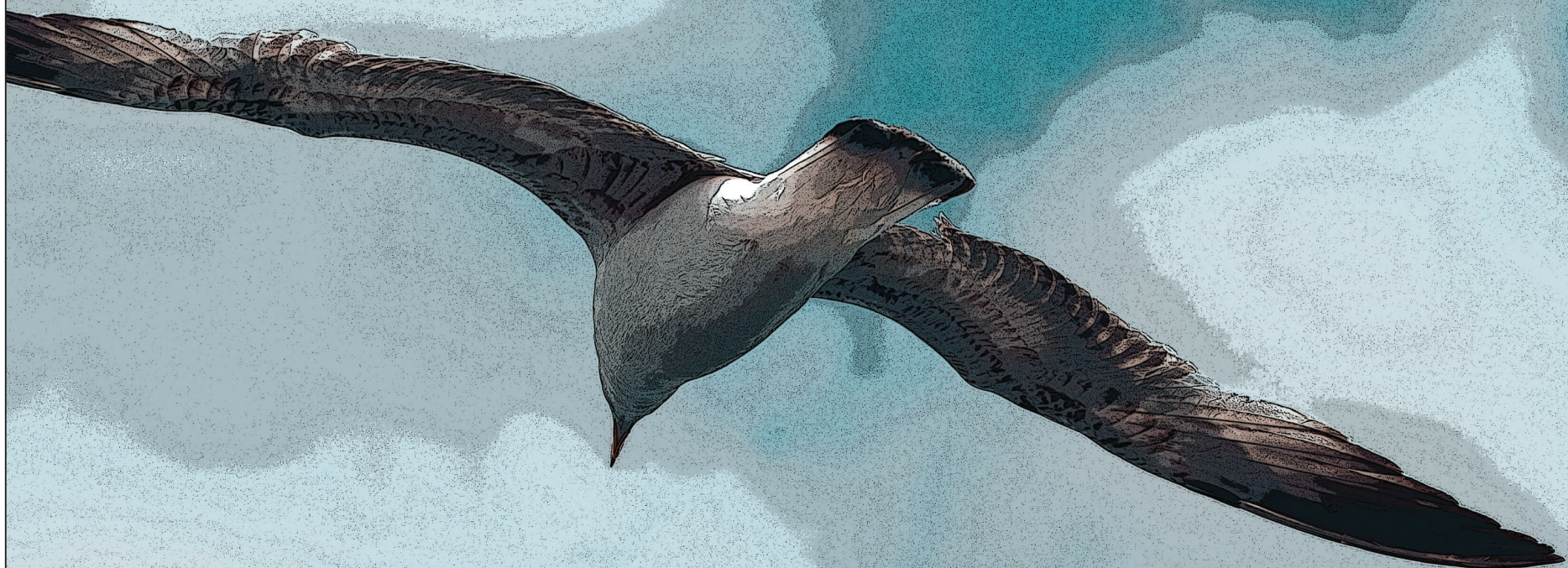
In solidarity,  
Terence Baluyut  
External executive





# NEXUS

camosun's student voice since 1990



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