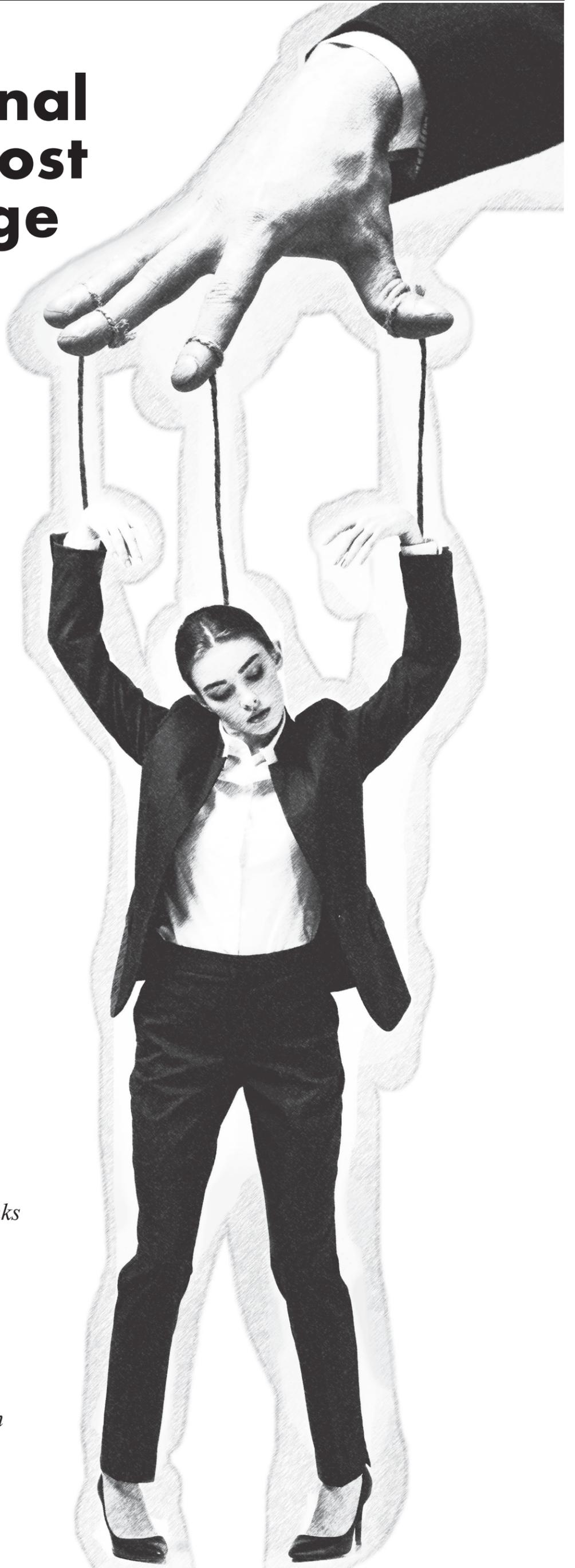


How International Women's Day lost its political edge

By Ashley Hagel

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NEXUS

camosun's student voice since 1990

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editor's letter

Raining, pouring

Hello friends,

The old adage “it never rains, but it pours” is one of those glorious ones where the origin has been lost to the annals of time. Many insist it was a Scotsman by the name of John Arbuthnot in 1726; many also only know it in its slightly altered version as the slogan of Morton’s Table Salt (“when it rains, it pours”); these are both doubtful origin stories. Whatever its provenance, as so often happens, the reason it persists so well in our regular parlance is that it likes to prove itself, time and time again. And maybe a few more times after that, just to really pound the point home. It means, of course, that when one bad thing happens, more are sure to follow.

While I was expecting a relaxing reading week, that turned out to not be the case, as one thing after another went wrong. The lesser of these were all trivial: a bizarrely sore tendon in my foot; the heater in my car failing; my dog injuring himself (minorly). The trouble is, the adage being so aggravatingly accurate, soon my troubles were mounting, and increasingly calamitous things were cropping up all around, like wraiths in the night.

I tell you this not in a bid for sympathy, but to remind, cajole, reassure you that it’s never as calamitous as it seems. I am neurodivergent in a variety of ways (as so many of us are—those co-morbidities are a killer), and when all of these things start striking around me as though I’m strapped to a wheel and the man with the daggers is blind drunk, I’m very liable to lose the plot just a little bit. It’s then that I envision myself running naked and shrieking into the forest to become an urban legend. The townsfolk won’t speak my name except for in hushed whispers, and the magistrates want to send word to the king or the pope, requesting assistance. It’s when these thoughts start swirling in my dark little mind that I decide my best bet is to go radio silent, retreat from the world, grab a bottle or a book, hunker down, and pray for daylight.

Don’t be like me. I’ve learned through trial and error that it simply does not work, and your troubles, whatever they may be, will be waiting there, red of tooth and claw, for whenever you decide to scan the morning for red skies.

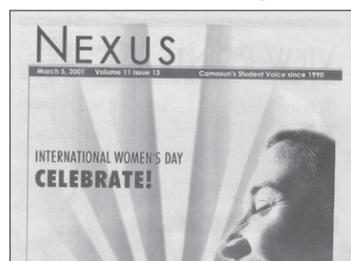
When your senses tell you there is a darkening on the horizon, instead of following your gut instinct (presuming it’s anything like mine and insists that your only chance is to start over as Bog Witch), remember that other lovely adage, so full of hope: it’s always darkest before the dawn.

Be well.

Nik Ovstaas, student editor
nik@nexusnewspaper.com

flashback

25 Years Ago in Nexus



JASMINE WAGSTAFF
STUDENT EDITORIAL ASSISTANT

International Women’s Day: The March 5, 2001 issue of *Nexus* came out on International Women’s Day. One opinion piece delved into what defines a woman, and stated that a woman can be whatever she wants to be. Another section had thoughts from male and female students who were asked how equal men and women were in Canadian society. Most women stated that there was still much to achieve, and most men said that we were equal. The feature included a timeline of major achievements in feminism, but also listed the problems women faced then, and still face today: increased risk of violence and abuse, lower wages, being denied opportunities... In many parts of the world, women are far worse off. We have come a long way, but there is so much further to go until we reach true equality.

Student human-rights input:

In this issue, we also covered how Camosun College was making a new Human Rights Policy and requesting students give feedback. The college said it wanted to ensure that everyone felt represented properly as they updated the previous Harassment Policy, created in the ’80s. Camosun started having an ombudsperson in 1992, just nine years before this issue came out. The ombudsperson is meant to protect students from any kind of discrimination they might face on campus. Nowadays, people seem to be a lot more open-minded, but policies like this helped make that happen. And, fortunately, help is readily available whenever someone needs it.

Going green: Interurban’s Campus Centre building has a lot of wooden structures inside, something promoted by the Canadian Wood Council, as we covered in this issue. The use of wood is environmentally conscious and a way to support BC industries; it’s also a great building material, as it’s strong, easy to work with, renewable, aesthetically pleasing, and less toxic to the environment than more synthetic materials. The architects involved were also responsible for building other projects all across BC.

open space

Excluding trans women athletes harms all women

KIM FEHR
CONTRIBUTING WRITER

Many of us are watching the Olympics and are aware of the recent doping scandal. For the unaware, male ski jumpers allegedly enlarged their penises during suit fittings; the suits are tightly regulated, because any extra fabric adds advantageous lift.

After the initial humour passed, I was struck by how unfunny sex-related scandals in women’s sports are.

There are no physiological limits placed on male athletes. If high testosterone levels are genuinely unfair, why aren’t men’s levels regulated? All of the above sex tests have been applied to women.

There is no measurable link between testosterone or chromosomes and athletic performance. The idea that “maleness” is inherently advantageous is sexist.

Sex verifications are not worth the costs. They risk exposure to sexual abuse, have caused at least

Athletic sex-verification policies rely on outdated assumptions: that a test exists that divides people into two distinct sex categories that are imperative to ensure fairness because maleness is an advantage, and that the invasive nature of these tests is justified.

Sex-verification tests have targeted female athletes since the 1936 Olympics, following the reveal of an athlete’s intersex condition post-retirement. Between the 1960s and 2000, elite athletic associations, including the Olympics, required sex verification tests on all female athletes. These tests included parading naked in front of doctors, gynecological exams, chromosome testing, and testosterone testing. Athletes could expect tests at every elite competition.

These tests produced false positives and surprised many athletes with intersex diagnoses: Ewa Kłobukowska, Maria José Martínez-Patiño, Nancy Navalta, Edinanci Silva, Annet Negesa, and Caster Semenya all received bans and public humiliation.

More of the same befell Pratima Gaonkar and Santhi Soundarajan, followed by suicide attempts and death.

Most of these women are racialized, and all of them had lived their whole lives as women. (None of these sex verifications ever discovered a man impersonating a woman, by the way.)

Athletic sex-verification policies rely on outdated assumptions: that a test exists that divides people into two distinct sex categories that are imperative to ensure fairness because maleness is an advantage, and that the invasive nature of these tests is justified.

However, there’s no infallible test to measure binary sex. Sexual variation is vast within the categories of male and female, and there is significant overlap.

Something on your mind? If you’re a Camosun student, get in touch with us with your *Open Space* idea! Email editor@nexusnewspaper.com. Include your student number. Thanks!

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OVERHEARD AT NEXUS: “He said Satan was in his bathroom fan.”

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event

Student society to hold Tea and Talent event for International Women’s Day

“It’s an event for everyone—you don’t have to be a woman to celebrate women. It is an open event for everyone to come and join, and have some food, and have some tea.”

MADISON HUYNH
CAMOSUN COLLEGE STUDENT SOCIETY

JASMINE WAGSTAFF
STUDENT EDITORIAL ASSISTANT

The Camosun College Student Society (CCSS) is holding its first Tea and Talent event on International Women’s Day. Run by CCSS women’s director Madison Huynh, the event will include drinks and snacks, as well as an open stage for people to sing, recite poems, or simply share what this day means to them.

“[International Women’s Day is] kinda one of the major events [at Camosun] and a major day [internationally],” says Huynh. “Last year at the college it went really well and in the years before that it was a bit more of a seminar where people from the college came up and talked about their work and everything. I kinda wanted to do something that included both.”

Huynh says that the event’s open-stage format should make it feel more like a fun gathering than the seminars in the past. It provides a way to celebrate women and their accomplishments, but also allows that space to acknowledge how much more progress needs to be made for women’s empowerment and equality.

“I’m having [the event] as an open mic and open stage for people to join in, because while it is considered a day of celebration, for many people it is also a day of sadness. There’s a quote that very much sticks with me: ‘To be a woman means to be at war fighting over your own body, your own rights, your feelings,’ and I imagine that’s a very universal experience. Tea and Talent is an open space where people can talk about that, and help people to understand, and, hopefully, people [will] listen,” says Huynh. “I hope [students] get both celebration and mourning. It’s truly supposed to be a day about celebrating everything it is to be a woman, and, if I’m honest, pain comes with that.”

The event is for anyone who wants to celebrate women; it’s not exclusive to women. The tea, snacks, and stage are open to anyone wanting to participate. Huynh says the goal is to have a fun and inclusive event that highlights womanhood in all its complexity.

“It’s an event for everyone—you don’t have to be a woman to celebrate women. It is an open event for everyone to come and join, and



GREG PRATT/NEXUS

The Camosun College Student Society’s Tea and Talent event will be held in the Wilna Thomas Building.

have some food, and have some tea,” says Huynh. “When I finally saw a chance to put something up, it was very exciting. Yeah, everyone is welcome to join.”

International Women’s Day is a day of joy and grief for many as we reflect on womanhood as a whole. Huynh points out that women still face systemic issues, some of which she sees on a regular basis as a STEM student.

“My personal acknowledgements go to all the people whose names are forgotten by history. There’s a bit of a phenomenon in

the sciences where things are either discovered by a woman or theorized by a woman, and it’s often ignored or considered too out there until a man speaks about it,” says Huynh. “It’s things like that, that particularly in my field of study, I recognize. Undoubtedly, there’s people who try to give credit where credit is due but it’s the greater, systemic issue.”

Huynh hopes that the event will give women a chance to have their voices and their stories heard, helping them build community and solidarity with one another.

“What’s beautiful about being

a woman is standing together with others, making sure no one else falls between the cracks,” says Huynh. “While systematically we might not be listened to, we can absolutely make sure that our community hears us.”

Tea and Talent
2:30 pm to 4:00 pm Thursday,
March 5
Free, Sherri Bell Hall, Wilna
Thomas Building
camosunstudent.org

NEWS BRIEFS

ETP pizza days return

The Employment Training Program (ETP) students have brought pizza days back to the Interurban campus. From 11:30 am to 12:30 pm on Thursdays in the Campus Centre building (LACC), the students will be selling pizza slices and pop, with all proceeds going to the Camosun College Student Society food bank.

Camosun International moves

Camosun International services at Lansdowne have relocated to the

first floor in the Isabel Dawson building, next to the front desk of the Registrar’s office. The department’s new location opened on Monday, February 23.

Nominations requested for outstanding alumni

Camosun College has two awards available to alumni that are making a difference in their community, be it in their neighborhood or their field of work. The Promising Alumni Award is for those who have graduated within the last 10 years, and the Distinguished

Alumni Award is for those who graduated over 10 years ago. Nominations close on Friday, March 6, and can be submitted at camosun.ca/about/alumni/keep-touch/alumni-awards.

Budget 2026 criticized by student group

The provincial government’s Budget 2026 will not include any additional post-secondary funding, raising concerns from student advocacy groups. In a statement released by the British Columbia Federation of Students (BCFS), chairperson

Debi Herrera Lira argued that not investing in the post-secondary sector will only worsen the future workforce of the province. The BCFS, which all Camosun students are a part of, recommends that the government reinvest strategically, stabilize institutions, and strengthen the Tuition Limit Policy in order to keep education accessible and affordable.

Collegiate baseball program changes name

The Victoria Golden Tide has announced it will be changing its

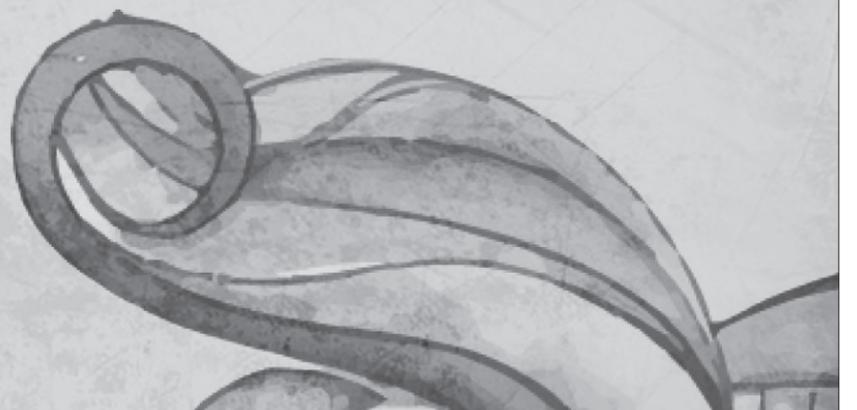
name to the Victoria Collegiate Cats this fall. The collegiate baseball program features student athletes from Camosun and the University of Victoria.

–JASMINE WAGSTAFF,
STUDENT EDITORIAL
ASSISTANT

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**FYI Langford learners: you can now find
copies of Nexus at the John Horgan
campus!**



event

Camosun College Student Society says Thanks but No Thanks with donations



PHOTO PROVIDED
Women in Need representative Dani Puli (left) and Camosun College Student Society women's director Madison Huynh.

NIK OVSTAAS
STUDENT EDITOR

Even if you don't have a long list of jilted lovers like fallen leaves trailing in your wake, showering you with gifts to try to win you back, there's a high likelihood that at some point along your journey you've received a gift for Valentine's Day that for whatever reason you just no longer want to hold onto. Maybe it came from some swaggering lothario that you'd rather not be reminded of every time it catches your eye, or maybe it's just not really your style. Maybe, like many of us, you just need to clean out your closet.

It was with this in mind that Camosun College Student Society (CCSS) women's director Madison Huynh came up with their recent donation-collecting event, Thanks but No Thanks, which took place on Tuesday, February 10 at Interurban and Thursday, February 12 at Lansdowne.

"It started as a joke, actually. We were like, 'Oh, wouldn't it be

funny, just a bunch of people bring stuff and we actually burn it all?" Huynh says with a laugh. "But, of course, we can't set fire to things on campus."

But now the wheels had begun to turn, and an idea was beginning to take shape.

"So, we were like, 'What else can we do?'" says Huynh. "And then it's just like, 'We can give back to the community and turn something that's bad into something good.'"

With a two-part plan now well underway, it was time to jump the first hurdle: getting donations for the Camosun Child Care Centres and Women in Need (WIN) lined up.

"So the event entails donating your existing thing, or, you know, unwanted gift and then we get all together, make sure it's in good condition, and then we're giving it, some to WIN, and some to the daycare centre on campus," says Huynh.

Huynh says that among the usual suspects of plush stuffed



PHOTO PROVIDED
The Camosun College Student Society recently held its Thanks but No Thanks donation event at both campuses.

"It started as a joke, actually. We were like, 'Oh, wouldn't it be funny, just a bunch of people bring stuff and we actually burn it all?' [laughs] But, of course, we can't set fire to things on campus."

MADISON HUYNH
CAMOSUN COLLEGE STUDENT SOCIETY

animals and small trinkets, there were a few surprises to be ferreted out among the crops of donations.

"We had one teacher bring in so much needed supplies, like shampoo, conditioner, toothbrushes, everything. They were like, 'Please give this to the people that need it.' I think the craziest thing we got was a handful of jewelry. They just wanted to get rid of it."

Huynh says that WIN is a good

example of an organization that takes donations and the money raised from them goes to a good cause.

"WIN are a place where you can donate houseware things and a number of other things, and it's kind of like Value Village, but way better in that items that get donated to them, once sold, raise profits to help women in need in the community," says Huynh.

Huynh doesn't know yet if Thanks but No Thanks will take place annually, but for now, she says it was an uplifting event during a tough time.

"There's tons of horrible things going on in the world, and that and all the stress of school compounds together," says Huynh, "and it just feels like they need all the support they can get, they need any little bit of laughter."

BASKETBALL CHAMPIONSHIPS

#4 - David Finch #8 - Elli Calliau #3 - Cole Belton #5 - Jayci Chase #2 - Cormick Brown #23 - Kanda Diop

PACIFIC WESTERN ATHLETIC ASSOCIATION
PACWEST
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CHAMPIONSHIPS

March 5 - 7, 2026 @ PISE

FREE FOR STUDENTS/STAFF

sports

Camosun Chargers to host PACWEST basketball championships



CAMOSUN CHARGERS ATHLETICS

Camosun Chargers women's basketball shooting guard Abby Rauh.

JASMINE WAGSTAFF
STUDENT EDITORIAL ASSISTANT

The PACWEST basketball championships will be held at home on Camosun courts this year, and the Camosun Chargers teams couldn't be more excited. The championship brings together the top six teams in the league, who will face off in the quarterfinal and semifinal games; teams that win the semifinals will move on to play in the provincial championship, and that winning team gets a seat in nationals.

The Chargers men's and women's teams have made it into the top six in the league this year: the men's team is at the top of the PACWEST rankings for the first time in its history, and the women's team is in sixth place. As the championship takes place on March 5, 6, and 7, both teams are training as much as they can for a shot at provincials.

David Finch, a small forward on the Chargers men's team, is proud that the team has done so well and hopes they can keep that energy going into the finals.

"We're tied for the first spot in the league right now. This past weekend, we just beat VIU twice. We swept VIU, who was in first place, so we're tied with them for first now. And I think it's the first time in my four years that we've ever swept VIU, that we've beaten them two games in a row," says Finch. "Camosun has never been the number one seed going into

playoffs in our, whatever it is, 30-plus year history. So I think the guys are feeling really good right now and a big sense of pride and accomplishment for what we've done this year, and hopefully we'll be able to keep that rolling into the championships."

The Chargers hope that by hosting the championship on campus this year more students will attend their games. Finch says that the Chargers have a history with low student engagement, but he hopes that the excitement of provincials will promote a larger student presence.

"I mean, nobody knows at Camosun, nobody knows that there's athletics programs unless you are somebody who has a class in PISE or is a friend of somebody who plays on a Camosun athletics team," he says. "So I hope that, you know, [the championship] kind of just puts our programs on the map a little bit so that we can have some support from students. There is a little bit of support, but I mean, the gym's pretty much empty most of the time we're playing. And it would be awesome if people showed up to the games and supported us."

Abby Rauh, a shooting guard on the women's basketball team, says she and the team are looking forward to an extra special championship game after a victorious season.

"It's pretty exciting for us that we get to host it in our home gym... It means a lot, especially because not all teams make it to the provincials each year. I know the girls are super excited."

ABBY RAUH
CAMOSUN CHARGERS

"It's pretty exciting for us that we get to host it in our home gym... It means a lot, especially because not all teams make it to the provincials each year. I know the girls are super excited," says Rauh. "I think we're just, we finally match up well against a lot of teams, and we definitely think we're capable of taking wins off a couple. Like this entire season, the women's teams have been pretty fluid in their rankings, and there's been upsets in the league, so that's kind of what we're hoping for when we go into it. We don't like to stand firm, but we don't feel like we're sixth in the league."

The PACWEST championship

will land in midterm season, providing the Camosun community with a fun break in between all the chaos that comes with the latter half of the semester.

"Provincials is a really exciting atmosphere," says Rauh. "I'm hoping it'll bring more people out. It's really exciting. There's food, the stands are always full. I'm hoping for more student engagement. I know there isn't a ton, but I think it's a really fun atmosphere to be in... I know people are just kind of finishing up midterms, so, like, a nice break."

Rauh says that the women's team has been training hard while

scouting out the competition to be well prepared for what they'll be up against once the championship starts in March. She says that the team is optimistic after all their hard work.

"We've got a pretty good scout on all the other teams, so we feel pretty confident, I feel good. I mean, this is my last season, I'm finishing up my schooling, so I'm hoping for a good outcome and I've worked really hard," says Rauh. "I know all the other girls have worked really hard, so I definitely think it's within reach. We just gotta hammer to the nail now kind of thing. Don't go easy on it now. We made it this far."

"The guys are feeling really good right now and a big sense of pride and accomplishment for what we've done this year, and hopefully we'll be able to keep that rolling into the championships."

DAVID FINCH
CAMOSUN CHARGERS



CAMOSUN CHARGERS ATHLETICS

Camosun Chargers men's basketball small forward David Finch.



International How it lo

International Women's Day has long been a marker for the social, cultural, and economic advancements made by women over the past century. It's a day of reflection, celebration, and, most importantly, radicalization. At least, that's how it started. You see, in order to fully comprehend the importance of International Women's Day, we must first open a history book. Because what once served as a symbol for social and political progress is now nothing more than a gentrified corporate holiday, complete with marketing campaigns and meaningless social media posts. But how did we get here?

It all started (more or less) in the early 20th century, when the Socialist Party of America—urged by activist Theresa Malkiel—brought about the first Women's Day the United States had ever observed, on February 28, 1909. The next year, at the first International Conference of Working Women, hosted in Denmark, German activist Clara Zetkin proposed that every country—on the same day every year—should celebrate women and honour their demands for equality and suffrage. This, of course, was met with unanimous approval, and, thus, International Women's Day was born. Well, the idea of it, anyway.

While International Women's Day was celebrated across several countries, it had not yet reached its fullest potential, nor would it for the next 11 years.

You see, it was only in 1922 that Vladimir Lenin, the first official leader of the Soviet Union, declared March 8 to be International Women's Day. This was done as a means of honouring the contributions made by women during the Russian Revolution of 1917. And, ironically, this was the date that actually stuck. So if you're ever looking for someone to thank for the legitimacy of this international holiday, you can confidently turn your attention to a multitude of Marxists from across the pond (among others, of course).

Because of this, International Women's Day saw a sharp decline in popularity in the United States that only began to return in the 1970s, due to a considerable effort by the second-wave feminist movement to reframe its socialist origins.

Despite this, the holiday itself was not recognized by the United Nations until 1975. Wondering what took so long? Well, it was those pesky socialist origins, of course! You see, there was still a pretty deep sense of political discomfort regarding socialism in the United States, especially in the Cold War era.

Basically, you can put a sweater on a snake, but it will still be a snake. Unless, of course, that snake is an American capitalist!

So now that we have a basic understanding of the origins of International Women's Day—socialism, the liberation of the working class, anti-capitalism—we're now perfectly suited to ask the very question that makes all those western wealth-hoarders squirm: how exactly did we allow this holiday to be deformed by neoliberalism and co-opted by corporate giants?

The answer, I feel, is really quite simple: capitalism feels good. It's under this system that we're able to grant ourselves the illusion that upward class mobility is entirely within our control, and thereby, should be our sole responsibility. In other words, it's under capitalism that we are owed nothing and must work for everything.

This ideology, while appealing to some, serves only to shirk the responsibility of those above you to act wisely in their power, thus creating a dichotomy wherein your caregiver is not actually required to care for you at all. They need only tell you to care for yourself.

This isn't to say that the Marxists were on the right track either. But to observe the current capitalist system and see no flaws is to look with your eyes closed. And in the context of women's rights, this truth only becomes more glaring.

The idyllic concepts perpetuated by capitalism were the very things which turned people against it throughout the 20th century. To tell an entire nation that all one has to do to achieve great things is work hard feels remarkably insincere when roughly half

International Women's Day Loses its political edge

Story by Ashley Hagel, student editorial assistant

Graphic by Julia Lansall, contributing writer

The population, purely based on sex alone, has not found that to be true. And it's this mindset that can be pointed to as an impetus for the actualization of women's rights in the context of economic freedom, as the dreamy promises of capitalism were never actually made to women to begin with, despite the fact that labour has been at the forefront of their movement since the beginning.

Why is that, I wonder?

Well, likely because many western economic systems have benefited greatly from the unpaid, or underpaid, labour of women. This practice has been highly effective at lowering the cost of workforce maintenance while simultaneously ensuring that women don't get too comfortable with the idea of financial freedom.

This framework of exploitation has been a focus of the women's rights movement for as long as the system has been in place. And until the day capitalism ceases to favour profit over social prosperity—something which it is systematically opposed to doing—this pushback is not likely to see an end any time soon.

Now, I'm sure I don't have to tell you that this actively goes against everything that International Women's Day initially stood for. Adequate compensation, fair treatment in the workplace, general safety, you name it.

And from a commercialized standpoint, it only gets worse. International Women's Day was once a beacon of hope for the broader working class, encouraging solidarity and celebration for all. Now, however, there is a clear emphasis on individual accomplishments, effectively negating that message entirely. Rather than celebrating women at large, we are now encouraged to empower woman, singular.

Bearing in mind the point of International Women's Day—to draw attention to systemic issues and policies affecting women so as to bring about actual, tangible change—this shift is completely reductive.

Of course, it's important to uplift one another. But if all we do is promote the advancement of women within a system that's specifically designed to keep them down, when we aren't really changing the system, are we? We're just accepting it, making do with it. And, more than that, we're allowing those who created the system to weaponize the success of others as a means of reinforcing inequality and perpetuating an unsustainable work culture.

To be blunt, the prolonged existence of sex-based structural biases in the workplace are not likely to be overthrown if all we do is conform to them. The point of International Women's Day, at least in part, is to create meaningful change for all women, not just yourself.

It's nice to receive accolades, I know. But to shrink a woman down to the size of her accomplishments in the context of a capitalist society that knows of nothing but hyper-productivity does absolutely nothing to help the movement. And while chocolates and flowers are nice, sure, they do not create workplace safety, end period poverty, support reproductive rights, or advocate for equal opportunities. Nor does the endless onslaught of discount codes, marketing emails, and social media posts.

This sales-driven approach to celebrating women's accomplishments is both feeble and meaningless. We have somehow managed to commodify a century's worth of suffering and turn it into something sellable. With half-baked slogans and mass-produced merchandise, it's easy to see just how terribly we've missed the mark, relentless in our misunderstanding of International Women's Day.

On top of that, there is an unnatural intersection between feminism and capitalism wherein the belief that women should strive for superficial, individualistic power is perpetuated. Think of a magazine article that purports to break down a list of the most successful, influential women of our time. Feels compelling, right? That's because capitalism feeds off our natural desire to be useful and important, and exploits that desire to best suit its needs.

Now I want you to think of all the millions of women around the world who weren't included in that list, purely because they didn't have the power to rise above their station. This isn't reflective of a poor work ethic or a lack of motivation, but rather a system

that's not optimized to bring to light all that women have to offer. This isn't a matter of productivity; it's a matter of circumstance.

Just because the struggles facing women today are not always within our immediate view does not make them any less real. And in today's age, it can be clearly observed that the more we de-radicalize International Women's Day the less we understand about its purpose. It's not just a celebration of accomplishments; it's a call to action.

But what sort of action should be taken? Well, to answer that question, we're going to have to take a quick step back and flesh out those sex-based structural biases I was talking about a little bit more, beginning first with the G20.

There's not a single country in the G20 that has actually managed to achieve gender parity across all sectors. And while Canada is head and shoulders above the rest in terms of its public service, there's still a considerable lack of representation for women in politics. In fact, of all the 13 provinces and territories, only two have premiers that are women.

The first is Susan Holt, who leads the Liberal Party of New Brunswick, and the second is Danielle Smith, who leads the United Conservative Party of Alberta. Holt, as premier, has placed the majority of her focus on affordable living, accessible healthcare, and economic reform, whereas Smith has committed herself to making everyone outside the province of Alberta wonder how she got elected in the first place.

This opens the floor for a pretty necessary discussion on how we direct criticism toward women in the context of gender equality. In the case of Smith, the issue is not simply that she is a woman in power, but rather that she regularly misuses her power for the sake of harming others. A key example of this is the invocation of the notwithstanding clause, which protects new legislations from being overturned by courts, regardless of Charter violations. This has allowed Smith to restrict both gender-affirming care and the athletic participation of transgender youth within Alberta.

This is worthy of criticism not because of her sex, but because of her actions. Accountability is something to which we all must be held because without it, there can be no progress. And to refrain from criticizing someone as a means of preserving the sanctity of gender parity is both foolish and harmful. Avoidance will never amount to equality.

Apart from public service, women are still wildly underrepresented in the energy, automotive, and financial industries, among many others. In fact, a report conducted by Canadian law firm Osler, Hoskin & Harcourt LLP in October of 2025 found that nearly 30 percent of publicly traded companies in Canada had no women in executive officer positions. Curious, when you consider the fact that women have been outpacing men in the race to obtain a bachelor's degree for over three decades now. So what gives?

Well, for starters, roughly two in five Canadian mothers have reported having to put their careers on hold due to caretaking and housekeeping responsibilities, and nearly half have found the balance to be insufficient at best. This naturally correlates to the employability (or, rather, unemployability) of women in the workforce, as they are often considered to be less reliable than their male counterparts.

This reinforces the demand for more flexible work opportunities across Canada, as mothers and fathers deserve much more accommodation than they are currently receiving in the workforce. Career advancement should not be penalized by having a family or any other responsibilities outside of the workplace. Humans are meant to take care of each other, and that should not be a punishable offence. However, in a system that frequently prioritizes the robot-esque productivity of its employees, it often is.

This, in itself, perfectly encapsulates the point of International Women's Day. Each of our lives has a balance unique to us that should not be compromised for anything, yet, for decades, women have had no other choice. And while we've undoubtedly come a long way, it's not enough to simply hold a handful of accomplishments in our palms and think the work is done. International Women's Day advocates for the equality and fair treatment of everyone in our society, and in order to keep on this path toward prosperity, we must continue to fight for that balance. We must continue to give a radical response to a radical situation, and change will follow.

stage

In My Day takes unique approach to discussing HIV crisis



MORGAN CHRISTOPHER

In My Day runs until March 21 at the University of Victoria's Phoenix Theatre.

NIK OVSTAAS
STUDENT EDITOR

In My Day is a play that tackles many hard subjects, such as the HIV crisis that swept throughout the world and what it means to watch those you love fall to an invisible, inconceivable foe.

Playwright Rick Waines, having lived through just such magnitudinous times, chooses to come at it with a certain sense of levity that many would be hard-pressed to find in those unimaginable depths.

In My Day is what's known as a verbatim play, meaning that the dialogue and action is pulled directly from real life. In this case, that includes interviews from a project conducted at UVic studying the impact of the beginnings of the HIV pandemic.

"[The study includes] 120 interviews of people who were HIV positive and their caregivers who lived during those first 15 years of the virus," says Waines. "Those first 15 years are, roughly speaking,

1981 to '96, and the reason that period was chosen was '81 is when the pandemic began to make itself known."

Waines says that around that time is "when the proverbial shit hit the fan." This story and timeline is a very personal one for him.

"I was one of those folks [interviewed for the study] because I was diagnosed with HIV in '87," he says.

Being involved with this project is what began Waines' journey of creation toward what would ultimately become *In My Day*.

"I fell in love with the project and started transcribing interviews, and because I had written plays about my experiences with HIV in the past... I felt like it was going to be great source material for a piece of verbatim theatre," he says. "I obviously couldn't use it all, but what I do use, I use exactly as it has come out of someone's mouth, with all the 'um's and 'uh's and the beguiling ways that we speak when we're telling stories."

And then Waines was left to the task of trying to form a narrative and compelling story arc out of all of this.

"There are 90 characters and 40 locations... it's all very kaleidoscopic, the verbatim material, and I felt like it would be a good idea for the audience to have a narrative arc they could follow a little more throughout the show," he says.

"I think of those interviews that I'm using as I've always thought of them: as flowers, and I need to arrange them, and if I just dump them on the table, it's not going to be that fascinating of a journey for our audience members."

RICK WAINES
IN MY DAY

"I think of those interviews that I'm using as I've always thought of them: as flowers, and I need to arrange them, and if I just dump them on the table, it's not going to be that fascinating of a journey for our audience members."

Therefore, Waines has modelled the main story arc here quite closely to reality, utilizing himself as protagonist, forming a framework for the verbatim interview material to fit into.

"There's a character named Rick who stumbles across this archive and begins transcribing," he says, "and is reminded of a friend from back in the day, calls them up, and realizes they are in the beginning stages of dementia. This frightens Rick, in that all of these stories will be lost when we are gone, so he wonders how to preserve

these stories without just, you know, putting them on a shelf somewhere never to be encountered... So he endeavours to imagine and write this show with the help of some folks from the past."

Waines says that it's not easy material but says that everyone involved has balanced it with a lot of fun and love.

"All of the dancing and the victories and the humour and the resiliency that I could muster," he says.

In My Day

Various times and days,
Thursday, March 12
to Saturday, March 21
\$20 student rush tickets 30
minutes before show,
Phoenix Theatre, UVic
phoenixtheatres.ca

review

Tosca inspiring night at the opera, even for the uninitiated

CHLOE UNGER
CONTRIBUTING WRITER

I love everything about live stage theatre, but I dislike musicals. I mean, why sing what can be more easily spoken? So, I was apprehensive when assigned this review of Pacific Opera Victoria and Vancouver Opera's take on Puccini's *Tosca* at the Royal Theatre. And I was surprised by how much I loved it, despite the singing. I know it's ridiculous: I'd never been to an opera before and knew nothing of the art form except what I'd researched beforehand. I happily discovered there's a whole lot to appreciate about opera.

The storyline blew me away—it's a century old but still makes sense in the modern world. A famous opera singer—Floria Tosca—and her activist artist boyfriend Mario, living in a time of political upheaval and authoritarian control, are surveilled and stalked by an obsessed corrupt official and forced to make a terrible deal that ends in all their deaths.

It was told with music that made me feel it, and with a message of survival in compromised times that resonated loudly. It navigated that familiar landscape of romantic promise, manipulated loyalties, abusive power, and lurking tragedy, and it revealed the grey area of "by any means necessary" in a world of the same unforgiving uncertainty

that was raging outside the theatre that very night.

The lyrics—translated into English on a screen above the stage—were thick with early 20th-century metaphor and symbolism that were hard for me to interpret and relate to. If I hadn't studied the storyline beforehand, I would have been lost... And bored, maybe. That being said, the orchestra anchored the emotion, shifting from tenderness to menace, and the lighting expertly moved from spotlight to shadow, guiding the tension of each scene. Even when the words felt occasionally cliché, the music and visuals carried the story.

Even before the opera began, it was a fun night. Getting ready. Arriving. Finding our seats. I didn't have to dress up, because this is Victoria, where fashion ranges from sequins to sneakers. But I did dress up. Because when do Gen Zs ever get to dress up outside events like awards nights that we have to work hard all year long to get to? Upon arrival while scanning the audience, I realized I was one of a handful of "young" people in a sea of white hair. Opera has long carried a dusty reputation of pomp and ceremony, hardly the obvious choice for a fun night out. Once reserved for royalty and then later for industrial barons, opera is now open to the masses—although ticket prices suggest it retains a



DAVID COOPER PHOTOGRAPHY

Pacific Opera Victoria and Vancouver Opera's *Tosca* proved that opera has life left in it yet.

trace of exclusivity. Cutting through all of that, there was a buzz in the air, inviting me to sit back and wait. And watch. From the moment the lights went down and the curtains opened, I was entertained. The stage craft was gorgeous and the lighting was clever. The orchestral music was powerful, and the colour of costumes and backdrop was vivid. It was fanfare and flourish, and I was drawn in.

I went to the performance wondering if opera is still relevant. Certainly, the ticket money could've been put to more urgent use, but story is integral to cultural cohesion and purpose. We tell stories, learn from stories, live out stories. The more the better—in the form of novels, plays, movies, podcasts, and operas. When *Tosca* was over, the audience hovered, having been united, even just for a few moments,

in a shared experience. Maybe inspired around a common purpose. The conversations on the way home were as much a part of the opera as the performance itself, processing what we had all just seen, distilling the learnings, the takeaways, and the calls to action. What kind of world are we willing to fight for, like Floria and Mario did?

For all these reasons, I'd go again.

review

Victoria Film Festival 2026 movies in review



PHOTO PROVIDED

A scene from *100 Sunset*, which screened this year at the Victoria Film Festival.

100 Sunset

Danielle Mier, contributing writer

100 Sunset is a captivating film that deeply resonated with me. The plot was solid and—although relatively simple—unpredictable. In a sense, it's a tale as old as time when boiled down to its base elements. Most of us have experienced what these characters have, or have in the past; their stories are relatable and deeply human.

The acting was phenomenal; the entire cast did a great job of making the film feel raw and mysterious. Tenzin Kunsel genuinely portrayed the complicated emotions and feelings of the quiet protagonist, also named Kunsel. The addition of the rough camera footage is also worth noting, as it helped to portray the everyday magic we feel going on small adventures with loved ones, the camera an important object in itself.

100 Sunset accomplishes tone with ease. Sitting in the theatre, surrounded by the sound of munching, whispers, and throat clearing, I felt a deep sense of solitude; Kunsel's sense of otherness and her solemn demeanour are infectious. This is important to the plot of the film because when a new person comes into her life, the change is apparent. When the protagonist spends time with this new person, events seem more exciting, silence is less ominous, and the world the characters live in feels warmer. The simple yet impactful fluctuations in tone drew me into the film and made me feel emotionally invested in the lives of the characters. It made the movie believable, real.

I would have liked to have learned a bit more about the histories of the side characters. All of them clearly had complex backstories of their own, wrought with hardship, heartbreak, and mystery. It would have been interesting to see this explored more through the items Kunsel stole, as it was with two particular objects that play big parts

in the story. Nevertheless, I loved the lore that was revealed.

I also wanted to see more from the conclusion of the story, although I felt that the sombre note it ended on was appropriate. Anyone who appreciates themes of solitude, fitting in, and love gained and lost should see this movie.

Although *100 Sunset* is set in a Tibetan community in Canada, the themes are relatable to anyone who has felt lonely, out of place, or simply stuck. Movies like this should be made and they do have a purpose. I left the theatre with a sense of contemplation, and I felt somewhat heavy. An item, or a bond, can mean so much to someone and so much less to someone else, sometimes nothing at all. In a world ruled by the cycle of loss and gain, what can we truly hold onto, tangible and intangible? It's all part of the human experience, and *100 Sunset* tells this story masterfully.

Carolina Caroline

Lane Chevrier, contributing writer

Outlaw spree films like *Bonnie and Clyde* (1967), *Dog Day Afternoon* (1975), *Thelma & Louise* (1991), and *Natural Born Killers* (1994) are classic vicarious entertainment, giving a non-criminal audience a taste of the highs and lows of American lawlessness. *Carolina Caroline* is no exception, directed by Adam Carter Rehmeier and starring Samara Weaving as Caroline alongside Kyle Gallner as the charismatic conman Oliver. Set in the southern United States, somewhere around the '80s, this film focuses on the relationship between a naive southern country girl and a slick bad boy who rolls into her life, pulling a simple quick-change scam at a gas station that she sees right through.

Yearning for a more exciting life, Caroline is captivated by Oliver's roguishness, and runs off with him to start a life of crime, first beginning with small scams, then

escalating to pickpocketing and, finally, large-scale bank robbing. As you would expect, there's a period of excitement and elation as this exhilarating adventure puts the two lovers on top of the world. However, at some point, the stakes get too high, the risks are too great, mistakes and bad luck catch up with them, and everything goes to hell.

The story idea is unoriginal, but it follows a formula that's successful because it's believable. Crime is attractive for its gains, but, eventually, mistakes compound and the anti-heroes find themselves in over their head. The casting of Weaving and Gallner is excellent, and they both believably embody the characters. The acting is a bit mixed, however. Gallner's performance is somewhat wooden. While he easily portrays a calm, smooth criminal, his range is lacking when it comes to the emotional scenes. Weaving, however, believably portrays a smitten girl who is in over her head, crumbling when things go from bad to worse.

Carolina Caroline is directed and produced excellently, however, there's more than a touch of unrealism in how breathtakingly beautiful they both look all of the time, which really doesn't capture the gritty feel that a film like this demands. There's something about crime films set in the '70s and '80s that almost requires an ugly, savage feel. (One excellent example of this is 2003's *Monster*). On one hand, it really portrays the time period, but also a certain dishevelment and lack of composure sells the characters as real people, not Hollywood heartthrobs with hairstylists on demand.

However, for anybody who enjoys a good crime thriller, *Carolina Caroline* is an impressive and entertaining treat, with high production values not expected at an indie film festival.

Omaha

Lane Chevrier, contributing writer

Omaha is a movie about a single father of two going on a long road trip to Alaska with his children. This simple premise occupies the entire hour-and-a-half runtime. It becomes evident early on that they've had to leave their home because they were evicted after the mother of the children passed away, but we know nothing beyond this.

The film fills its runtime by focusing on the everyday experiences of a lower-class American family. It is very well shot, directed, and acted, particularly by the children, who seem to be about five and nine years old. There are many organic moments that feel candid and unscripted, and anybody who has raised children will immediately see themselves in the experience of this parent.

The man is struggling financially; he has trouble providing food for his kids and their dog. As expenses pile up and food stamps run out, it becomes clear that taking care of his family is a huge struggle.

The movie's startling twists revolve around themes of abandonment. On one hand, the father seems stoic, poor at communication, and willing to take drastic measures without explanation. On the other hand, it reveals how much stress he has been under. He doesn't seem able to communicate these ideas to his children before implementing them, because they're too difficult.

The most sobering part comes at the end. On-screen text reveals that there was a recent law change in Alaska that allowed parents to abandon infants at hospitals without being charged criminally. However, no age limit was specified. In the short time it took to change this, over 30 children were abandoned, none of them infants.

There's something heartbreaking in the quiet, peaceful scenes of driving along long American highways and through quiet run-down cities on overcast days. They show the overwhelming desperation that so many working-class families in America suffer through. It's a subtle way to make a point about harsh economic conditions and the gritty, unglamorous nature of real life.

My main criticism with *Omaha* is that the film's very minimal plot doesn't justify a feature-length runtime. Many scenes feel redundant and could be shortened or removed without losing the tone. I can't help but think this would have worked better as a strong 30-minute short film rather than a much longer feature.

However, I do think it achieves what it set out to do, and it does so in an artistic and thoughtful way.

Space Cadet

Matias Li, contributing writer
Space Cadet by Canadian DJ Kid Koala is a poignant and intimate coming-of-age story. Its slapstick comedy and childlike aesthetic is made for laugh-out-loud entertainment for young viewers. Just below this artistic humour, however, is a surprisingly deep commentary on life's inevitable changes amid

the progression of time, and the struggles of growing up.

Set in a futuristic world where robots are commonplace, Celeste and her technologically dated guardian robot navigate their changing roles in life. The tight-knit pair is separated for the first time as Celeste embarks on a solo space mission while the guardian robot must remain on Earth. Each goes on journeys of their own. The guardian robot undergoes a very sentient, emotional exploration. It discovers its identity and what it values as its hardware gradually breaks down. Celeste, on her own for the first time, takes on great responsibility and danger as she pioneers research on a solo space mission, learning how to overcome hardships by herself.

Most strikingly, there's a total absence of dialogue in *Space Cadet*. Kid Koala instead chose to fully rely on movements and gestures conveyed in the animation. In one scene, the robot prepares a full breakfast for Celeste, but she runs out to attend a space meeting. The lack of dialogue made this scene brilliant, as the animation showed the robot's silent slump. You could just feel the growing feeling of obsolescence and worry that the robot was going through as he stared emptily at the untouched meal that he made for Celeste. This artistry connects the audience emotionally to the feelings and struggles of both characters.

The film has a very unique and endearing animation style. The slight choppiness and cartoonish art style is reminiscent of stop-motion animations. The scenes were not smooth like a live-action film. Instead, they had slight but noticeable delays between each frame, giving *Space Cadet* a bouncy, homemade feel. This further elevated the childlike wonder and the movie's coming-of-age theme. I loved how the animation style contrasts with the mature themes of the movie, bridging the gap between a younger and older audience.

Space Cadet focuses only on the guardian robot and Celeste's story, and there are no side characters or side plots. This further enriches the narrative, enabling the movie to unfold in a linear manner that captivates the audience's undivided attention to its messaging and storyline.

It's disguised as a cute kid's film, but *Space Cadet* is a deeply moving and artistic commentary on the march of time and responsibility.

To the Victory! (3a Перемога!)

Matias Li, contributing writer
In *To the Victory! (3a Перемога!)*, writer and director Valentyn Vasyanovych tells the deeply personal journey of Valyk, a Ukrainian filmmaker, as he grapples with artistic struggles, patriotism, family, and the rhythm of life. A ruminative drama, we're taken deep into the effects of war upon Ukrainian daily life.

Set in a near-future scenario where the Russo-Ukrainian war has ended in a Ukrainian victory,

Continued on page 12

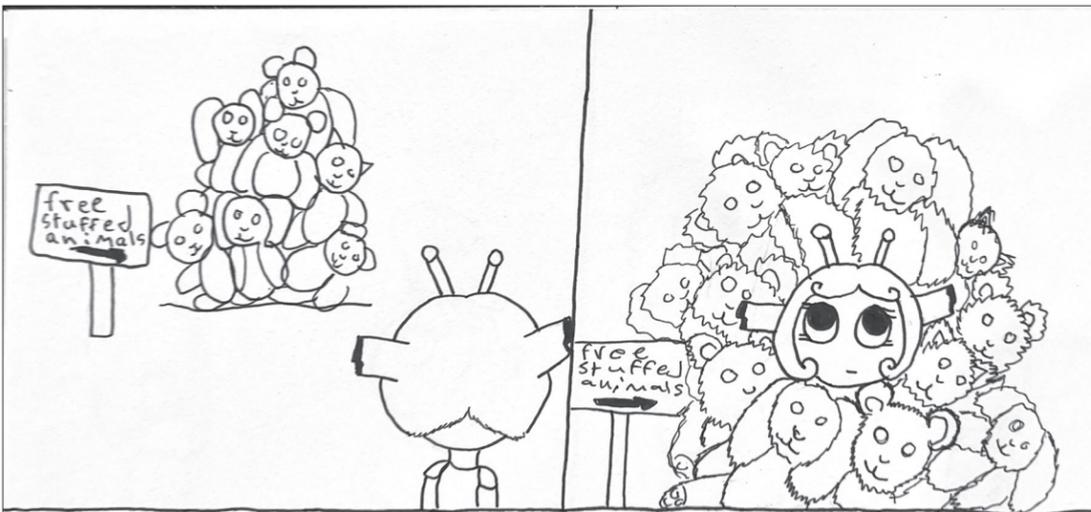
Cool Thing - Kamau Stallings



mr. andy - Sofie Mott



Evie the Alien - Jazmyn Hodges



Telescopic Penguins - Michael Erwin



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 A large, stylized illustration of an orca's head and tail, rendered in black and white, set against a background of swirling, abstract patterns.

Wild World of Wendland - Huxley Wendland



Nearly there!

Camosun students!

Look for our next print issue on stands Wednesday, March 18!



Trill's Recipes

by Trillium McNabb

Carrot cake muffins

Ingredients:

1 1/3 cup bran muffin mix

1 egg

1 cup shredded carrots

1 cup milk

1 tbsp vanilla extract

1 tsp cinnamon

Icing ingredients:

1 cup icing sugar/powdered sugar

1 tbsp vanilla extract

1/2 tbsp water

Need something easy to bake for a potluck? Or something quick to grab for breakfast? Here 's a recipe for an easy carrot cake muffin my mom made with me all the time when I was a kid.

First, preheat your oven to 400 F and put a rack in the middle of the oven. If you're using large carrots, peel and wash them first. Then grate them on the smallest grater you have to get one cup of shredded carrots. In a separate bowl, measure out 1 1/3 cup of your preferred bran muffin mix. Add in 1 tsp of cinnamon, 1 egg, 1 cup of milk, and 1 tbsp of vanilla extract, and mix everything together fully. Pour in the 1 cup of shredded carrots and mix everything thoroughly again.

Take your muffin pan and either line it with cupcake liners or grease it with oil spray. Fill up the cup of the mold with the batter about 2/3 of the way up the walls. Place in oven and bake for about 18 to 20 minutes. Double-check that your muffins are cooked with a toothpick or wooden chopstick. Let your muffins cool completely. Once cooled, enjoy.

This recipe is great on its own, but it's extra delicious with icing.



For the icing sugar, get a small bowl and measure out 1 cup of powdered sugar. Add the vanilla extract in 1/2 tbsp at a time. Then add the 1/2 tbsp of water, making sure to mix in between each liquid addition. If your icing is too dry, add water by 1/2 tsp at a time. Be careful with how much liquid you add to the icing sugar.

When the muffins are cool, there are two ways to put the icing on them. One way is to dunk just the tops of the muffins in the bowl. Make sure to gently twist the muffin when dunking to get equal coverage on all sides. Continue to twist the muffin when removing out of the

bowl to catch any drips that may be falling.

The other way is to use a spoon. Pick up a small blob of icing and let it slide onto the muffin. Then use the back of the spoon to spread the icing to completely cover the top of the muffin.

You can also add other fillings into your muffins, such as walnuts, white chocolate chips, cranberries, or raisins to add a little extra crunch or a little bit of sweetness. My mom and I would make large batches that my family would eat throughout the week. I would pack multiple for my lunches in middle school. They also store well; they can be left in the



PHOTOS BY TRILLIUM MCNABB/NEXUS

Carrot cake muffins are delicious with or without icing on top.

baking tin for a week with a light covering.

Be careful when you're grating the carrot: they contain a lot of moisture, so they may become slippery. If you're using large carrots, I recommend using a fork. It will help protect your fingers and knuckles from getting cut.

The bran mix you're using may give you different measurements, but follow the instructions above. The added moisture from the carrots changes how much liquid can be added to the batter—the recipe above has taken that into account.

If your carrots happen to contain extra water, making your batter very loose, add 1/3 cup of bran mix at a time until it becomes the proper consistency.

Have you made a recipe from one of my previous columns? How did it turn out? Did you enjoy the end product? Please share a picture and your thoughts to editor@nexusnewspaper.com.

I would love to hear what folks like about the recipes and what needs to be worked on, and to help with any cooking and baking questions you have.

Message from your student board

Through the CCSS, I found myself in rooms I never expected to be in: planning campaigns, organizing events, advocating to decision-makers, and having conversations that directly shape student life at Camosun.

Class. Work. Study. Repeat.

I would head to campus for lectures, leave right after, clock in at my part-time job, and do it all again the next day. I cared about my community, sure... but I never imagined myself stepping into student leadership.

Then one afternoon, Polly Tran—former Camosun College Student Society council member—walked up to me before class and said: "Hey! I think you're a keener. Why don't you join the Camosun College Student Society?" I laughed. But I also couldn't stop thinking about it.

Little did I know, that simple invitation would become a turning point, not just professionally, but personally. What started as curiosity quickly turned into purpose. Through the CCSS, I found myself in rooms I never expected to be in: planning campaigns, organizing events, advocating to decision-makers, and having conversations that directly shape student life at Camosun. I met students whose stories changed the way I see our campus. I learned how policies are made. I discovered how much power students actually have when we choose to use it.

And now, it's that time of year again. Election season is here.

CCSS will be opening its nomination period from Feb-



bruary 23 to March 6. This year, four executive positions will be up for election, along with six constituency directors, seven directors-at-large, two student representatives on the Board of Governors, and four seats on Education Council.

Many students don't realize this, but the CCSS runs and advocates for services that directly impact daily student

life—from health and dental plans to the U-PASS to campus events and equity initiatives. When students speak up through these roles, change actually happens.

Serving on council has been one of the greatest honours of my time at Camosun. In my first term, I was elected as pride director, where my work focused on uplifting and advocating for 2SLGBTQIA+ students and creating safer, more affirming spaces on campus. Last year, I stepped into the role of external executive, where I had the chance to advocate for students at the municipal, provincial, and federal levels—speaking up about affordability, grants, and access to education.

Being part of student council isn't just about meetings. It's about impact. It's about realizing that you don't have to wait until after graduation to start shaping the world around you.

To learn more about the positions and how to run, visit camosunstudent.org/elections.

So... I think you're a keener. Why don't you join the Camosun College Student Society?

In solidarity,
Terence Baluyut
CCSS external executive

review

Victoria Film Festival 2026 movies in review

Continued from page 9

the film follows Valyk—played by Vasyanovych—navigating the uncertainty, necessary choices, and cautious optimism of post-war life. He persists in creating his movie with friends while struggling to hold a long-distance marriage together. We see Valyk and his wife’s diverging visions for the future, as he repeats his desire to stay in his war-ravaged homeland while she refuses to give up her and their daughter’s lives in peaceful Vienna.

The scenes alternate in an almost arbitrary fashion. This unusual form of pacing is intentionally fragmented and reflects the disjointed nature of life. The slow pace of the movie mimics reality, giving the film a sense of distinctive realism that makes viewers feel like they are next to Valyk while he navigates his messy world.

We see Valyk live his mundane life, cleaning up after his son and hanging out with friends; these moments are juxtaposed with the dangers of war, such as when a mine goes off, injuring one of Valyk’s friends. Punctuated throughout the movie, we witness ruptures in Valyk’s marriage.

Unlike conventional war films that rely on shocking scenes of destruction and over-the-top heroics, *To the Victory!* shows the human cost of war. The audience watches



PHOTO PROVIDED

To the Victory!, which offers the director’s vision of life in post-war Ukraine, screened at the Victoria Film Festival this year.

Valyk and his film crew long for their families, who fled to distant nations such as Spain and Austria. We see the characters video call their loved ones, and we feel how hard it is for them to make these impossible choices between being with family or staying behind to rebuild their Ukraine.

One of the film’s standout techniques is its use of long, static

shots. The camera remains still throughout entire scenes, and shots continue even after the characters finish acting. By allowing scenes to breathe, the film invites the audience to settle into the motions of post-war life.

Despite its artistic elegance, *To the Victory!* is weaker in its plot, with the film often feeling more like Vasyanovych’s personal feelings than a

coherent film with characters. None of the characters, except for Valyk and his immediate family, were very distinguishable. It was confusing to figure out who was who, as the development of these characters was jumbled, and it was easy to confuse everybody’s personalities and goals.

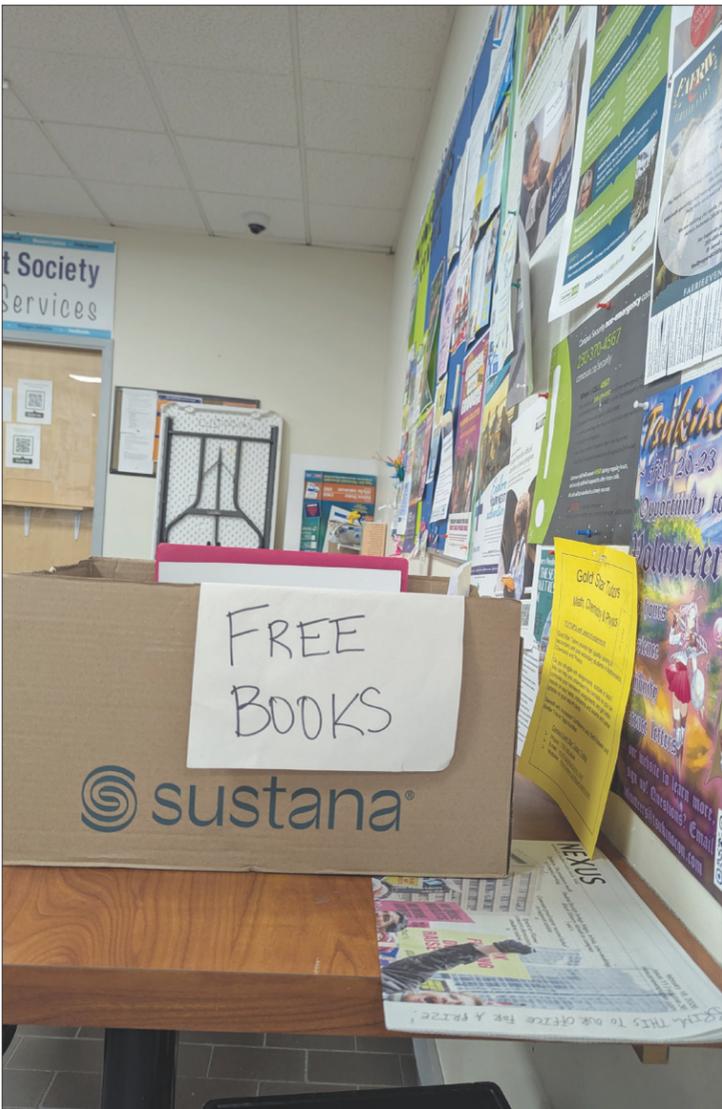
Don’t expect a traditional story where one connects to a plot. See the movie instead to experience

the director’s personal messages and reflections on what struggles post-war Ukraine will go through.

To the Victory! is a creative offering that presents a tapestry of life in post-war Ukraine. It captures both mundane and profound moments with the same reverence, intricately illustrating the toll of the war as well as the messy, non-linear paths that the characters have toward recovery.

contest

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X	W	C	C	G	Q	R	P	R	W	A	B	W	F	F	M	T	S	G	X
S	X	W	S	R	R	E	S	O	N	A	T	E	D	T	S	D	Z	R	C
V	F	Z	M	I	V	F	Z	A	R	E	V	E	R	E	N	C	E	I	H
U	K	A	F	M	H	P	X	C	R	X	I	Q	X	I	U	L	P	T	M
J	B	T	H	O	R	X	R	J	B	S	V	L	I	C	K	S	A	T	K
H	S	C	O	M	M	E	N	T	A	R	Y	G	N	C	R	G	H	Y	A
P	E	E	C	V	W	B	R	I	N	T	A	N	G	I	B	L	E	B	N
R	W	H	R	W	X	Z	W	Y	Y	U	A	R	T	I	S	T	I	C	P
O	G	X	R	C	G	T	A	P	E	S	T	R	Y	U	Y	I	J	Z	I
F	K	G	W	W	E	E	H	V	M	Q	G	F	G	H	L	V	J	B	R
O	X	M	Y	Q	R	E	S	P	O	N	S	I	B	I	L	I	T	Y	E
U	H	I	F	P	S	H	W	A	K	L	R	M	W	K	H	Z	C	X	U
N	M	B	L	C	Z	W	C	E	M	E	D	R	F	H	I	Y	A	Z	K
D	C	Q	V	P	E	S	O	Z	O	Y	R	E	V	O	Y	J	V	Q	N
X	V	N	E	N	P	D	M	O	L	R	B	R	L	P	P	L	J	G	B
N	T	S	I	N	R	M	A	H	D	R	W	L	A	S	F	E	E	S	V
B	T	H	Z	I	D	W	P	T	M	E	N	E	K	I	O	A	A	P	A
G	G	E	R	D	E	C	G	H	P	G	N	I	E	R	J	M	D	Y	V

The Victoria Film Festival recently went down, and Team *Nexus* was there. Read our reviews on page 9; find the words in the reviews to the right above.

Wooden
Gritty
Commentary
Responsibility
Artistic

Tapestry
Profound
Reverence
Resonated
Intangible