

NEXUS

CAMOSUN'S STUDENT VOICE SINCE 1990

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ACCESSIBLE FOR ALL?

A RECENTLY CONSTRUCTED BUILDING
WITH NO ELEVATOR RAISES QUESTIONS
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NEXUS

camosun's student voice since 1990

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

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OVERHEARD AT NEXUS: "You look like you have a moist tongue."

COVER ILLUSTRATION: Sebastien Sunstrum

student editor's letter

Accessibility for all, not just some, please

Imagine this: your friends are going up to the mezzanine to study in the Centre for Trades Education and Innovation at Interurban. It's a cold day and the heat that's gathered on the top floor is an appealing, cozy magnet to your wind-stung face. But as you push your wheelchair forward, you look up at the daunting steps. It can't be done. There's no elevator; you can't go there. And so you leave to study elsewhere.

It sounds like an anecdote from 1982, but here we are in 2018, dealing with accessibility issues—still. In a \$30-million building that was just recently built. Given that there are a number of students at Camosun who have accessibility challenges, I'll bet the above scenario has happened. We can do better than that. Camosun: you can do better than that.

The fact that one of the nicest and most luxurious buildings in all of Camosun was built without an elevator is like some weird sort of inadvertent anti-inclusive statement. The bathrooms in that building feel like they belong in a five-star hotel, but there is no elevator. What is this, small-town 1960? If not completely insulting, it certainly is a screaming mismanagement of time, money, and space. These actions contradict the words the college uses to speak of itself in an ultra-inclusive manner.

To be fair, in general, Camosun does fairly well with accessibility issues. The Richmond House (home of the *Nexus* office) is also not accessible, although it's so old it's practically got a City of Victoria heritage badge, so it makes sense it wasn't accessible in the first place. But when the college is going to invest as much time and money into a project as it did with the Centre for Trades Education and Innovation, it should make it in keeping with the world we live in.

And, Camosun, if the idea ever comes up in planning to make a conscious decision to have a building with a mezzanine with no elevator, maybe think twice next time. Your students will thank you.

Adam Marsh, student editor
adam@nexusnewspaper.com

flashback

25 Years Ago in *Nexus*



The long road to legalization: In "The plant with many uses," our editorial in our February 22, 1993 issue, writer Jonathan Beckwith rallied for the legalization of marijuana. Things move slowly in politics, but I'm sure Beckwith would be pleased with recent developments on that front. Beckwith, who used the term "ganga" in the story, wasn't just a stoner looking to be able to buy joints at Shoppers Drug Mart, either: he described himself as a "concerned non-smoking environmentalist" in the piece.

Cheech lives: Our *Speak Up* this issue asked Camosun students if they've ever been told they look like somebody famous. "I must have been told by a hundred different people that I look like that Cheech guy, especially when I was younger and my hair was long and my moustache was different," said Alan Helim, who totally looked like Cheech. "I had quite a few laughs back in '77 when I was hitch-hiking across the States."

Getting there: In his *City Cycling... Seriously* column this issue, writer Tim Sampson said that the "streets of Victoria have not been designed to safely accommodate both cars and bicycles." Well, the City of Victoria finally addressed those concerns. Now that the learning curve for the new bike lanes has come and gone, what do you think? Are the roads safer now for cyclists than they were 25 years ago?

open space

We can't be afraid to be jerks to our friends

JAYDEN GRIEVE
CONTRIBUTING WRITER

Friendship is a mutually beneficial contract between two people. In a friendship you give and receive things like affection and empathy; one of the most important things that friendship has to offer is honesty. In your friends, more than anywhere else, you will find a clear mirror, reflecting your true virtues and vices.

Our true nature as human beings means absolutely nothing in isolation. The only way to observe the substance of our being is through interaction with other people.

There are three perspectives from which our interactions are seen. Ignoring any bystanders who do not have enough perspective to judge any action, these perspectives come from our enemies, our friends, and ourselves.

First, we see things through our own eyes. This perspective is dishonest because it has a positive bias. We can justify our own actions with any number of tiresome excuses. In fact, we do this constantly. Though we are at times able to recognize our actions as unjust, even in these cases it's natural for us to rationalize our actions in one way or another.

Secondly, we can see our nature through the eyes of the enemy. Contrary to our own perspective, this perspective holds a negative bias. Our enemy—or perceived enemy—will likely exaggerate our faults and dampen our virtues. This person will be the most vocal about our flaws, so we will tend to hear what they are saying, make a note about a particular flaw that they speak of, and then write that flaw

off as irrelevant because it was our enemy who first recognized it.

Finally, the third perspective through which our natures are judged is that of our friends. Simply by the fact that friends enjoy each other we can suggest that there would be some bias in this relationship, but I say that this is the point where we must censure ourselves. Because the friend is the only viable alternative to the self and the enemy, we are indebted to be the honest and unbiased voice.

We must not be afraid to be a jerk to our friends when they need it. There are far too many relationships that are formed on the basis of mutual brown-nosing butt kissery. In a friendship between two people, I have great doubt that either party lacks comprehension of any flaws of the other. The major inhibitor of honesty is the fact that there is an understanding that one or both of the friends would simply not be open to being told the truth of their nature—that if you were to tell the truth you would be labelled a "bad friend."

So now the burden falls to us as the receiver of bad news. We must remain open to the idea that we have faults. When these are presented to us, our natural response will be to object, to call them lies, and to withdraw. Don't do that. If we are ever to improve, we must take these truths to heart and realize that they have not been presented to us to tear us down but to build us up. A single friendship built on a foundation of mutual truth will do more for you than a thousand friendships built on boot licking. Find these people, and be honest with them; together you will do great things.

letters

Conflict conflict

On Thursday, February 12, I attended a lecture entitled "The Conflict in Palestine Through a Colonial Lens" in the Fisher Building at Camosun College. When it was question time I raised points that differed from those of the speaker, and cited references to support my arguments. At no time was I rude, nor did I prevent anyone else from speaking.

At the end of the session, I was accused, by a student, of being "confrontational" and was ordered to leave the building.

Camosun is an educational institution. As such, students should be open minded and welcome different points of view, not silence them.

SANDRA LEVY
COMMUNITY MEMBER

SPEAK UP

How do you feel Camosun is doing with accessibility?

BY ADAM MARSH



RUTH SCOTT

"I think they're doing pretty well. They have a lot of buttons you can push that make doors open; they have ramps, as well."



MALIN CHERNOFF

"I've only ever been in the Fisher building; that's where most of my classes are. There is elevator access. There is automatic door opening. I would say that the doors are pretty heavy, however. I'd be interested to see what [the college] can do to better help the access to the building."



ALI CAIRNS

"I'm pretty privileged in my mobility needs. From what I've seen it looks like it's pretty accessible. I haven't seen anybody struggle with it."



PRESTON FORRY

"I've noticed that there are elevators in most of the buildings and there are buttons for doors. I don't know if there's anything too special or different about Camosun than most other places."



TAHER ELMAGHRABY

"I guess they're doing fairly well. There seems to be elevators and proper doors for opening, so that's nice."



ADEN JACK

"There are a lot of stairs around the campus and I personally don't know where the elevators are located in many of the buildings, I guess just probably because of signage."

tuition

Student raises concerns about Camosun ABE pricing policies



ADAM MARSH/NEXUS

Camosun student Ryan Moen has issues with Camosun’s ABE pricing.

ADAM MARSH
STUDENT EDITOR

A Camosun student has expressed concern over the college charging for certain 100-level courses instead of offering them as free 000-level Adult Basic Education (ABE) courses. First-year Camosun University Transfer student Ryan Moen says that the college’s wording about some courses is confusing, pointing to Math 173 as an example.

“It advertises itself as a high-school equivalency,” says Moen.

The Camosun website lists some 100-level courses as Grade 11 and 12 alternative courses. Moen says that he doesn’t believe there’s any difference between Math 072 and 073, which are ABE courses funded

by the government, and Math 173, which the college charges tuition for because it’s a 100-level course. But Camosun vice president of education John Boraas says that the courses are different, and that the college’s system of charging for these courses is not unique.

“This is something that has happened all across post-secondary,” says Boraas. “I think you can look at any university and there will be 100-level courses that identify that it is sufficient to be taken instead of a Math 12 or a Math 11.”

Boraas says some of these pricing decisions came during a tough financial time when the college had to make some difficult budgetary decisions.

“We were struggling to meet de-

“The biggest question is the current government and why they decided to offer something [when] they had no idea what they were offering. They kind of created a mess.”

RYAN MOEN
CAMOSUN COLLEGE STUDENT

mand, and at that time the government was absolutely not providing additional resources,” he says. “We were not in a great place financially, so we created courses that would allow us to add capacity because we had demand beyond what we could deliver in the ABE area, which, at that time, was tuition-free.”

Moen says Camosun is doing a fairly good job at making education accessible. The real issue, as far as he’s concerned, is government funding.

“I’m super supportive of Camosun’s role in this. Camosun, I’m sure, would offer any course they could; it’s whether or not they can make sure that it’s funded so that Camosun can exist to be a huge access and resource for the south island,” he says. “The biggest question is the current government and why they decided to offer something [when] they had no idea what they were offering. They kind of created a mess.”

Provincial minister of advanced education, skills and training Melanie Mark was unavailable to comment by deadline.

Camosun College Student Society (CCSS) student services coordinator Michael Glover says the

idea of high-school courses being paid for by the government “has long been established.” Glover says the college needed to be able to charge tuition for some of the courses, so they made changes to them, with the end result being some students who thought they would be getting free courses finding out that they had to pay for them.

“They created some 100-level courses that were ABE courses with enhanced content,” says Glover. “So students who found themselves in these courses as prerequisites for the courses they were about to do went, ‘Good news—my courses are going to be free, because I’m taking this course to upgrade so that I can get into these other courses, so that makes it an Adult Basic Education course.’”

Boraas says the college will be doing a review of the ABE program to make sure the pricing policies are fair.

“The question is a good one,” says Boraas. “Technically, the courses have enough differences that it’s legitimate, but the question remains that they’re very similar courses.”

Boraas adds that the decision to charge for some courses was not ideal.

“Would I identify it as ideal and a completely transparent practice? No, I wouldn’t, but it’s consistent with what the system has done, and, as I say, there are enough differences, but definitely they can be used for that purpose,” says Boraas. “Some students would rather have a 100-level course on their transcript and sometimes get credit, some students would rather have it be tuition-free, so it’s giving both groups kind of what they want.”

Boraas says that if a student takes University Transfer courses and an ABE course, they are not eligible for student loans. He says this was a factor in coming up with some enhanced courses—which are similar, but not identical, to existing courses—that would make students eligible for loans.

“We’re reviewing all of our access delivery in light of lots of legislative changes, so if people have concerns, they’re welcome to submit them and it will be part of what we look at and examine,” says Boraas.

Moen acknowledges that 100-level courses will never be free; he says that it’s not just at Camosun that this happens, and that it all comes down to government funding.

“The different distance education places have to figure out ways to do this viably, because, yes, they are somewhat funded by the province, but if they were to offer all these courses, pay the instructors... At the end of the day, if the cheque doesn’t come through through the government, they won’t exist.”

NEWS BRIEFS

Science help centre opening at Lansdowne

A science help centre is opening at Camosun College. The centre, which will be located in the Lansdowne library, is the result of an initiative started by Camosun science instructors in order to help students in biology, chemistry, and physics classes.

Camosun’s Masayuki Fukushima passes away

Camosun Japanese instructor Masayuki Fukushima, who began working at the college in 1988, has passed away. A service was held on Friday, February 2.

Business instructor Brian Yahn passes away

Camosun Business instructor Brian Yahn passed away on Saturday, February 3 in Edmonton. Yahn started working at the college in 2013.

New student grant announced for adults returning to post-secondary

On January 24, provincial minister of employment, workforce development, and labour Patty Hajdu

announced a \$1,600 annual Canada student grant for adults returning to post-secondary. The government will use current income, rather than the previous year’s income, to calculate eligibility. Students need to have been out of high school for at least 10 years to be eligible for the grant.

20 percent increase in foster kids coming to college

229 ex-foster kids enrolled in post-secondary institutions throughout the province between September and December of 2017. The 2016-17 academic year saw a total of 189 ex-foster kids enrolled in post-secondary, according to the provincial NDP government. The 20-percent increase comes after the NDPs waived tuition fees for former youth in care. Camosun College has 31 former youth in care enrolled at the college.

Manitoba students vote to stay in CFS

Students at the University of Manitoba recently voted in a referendum to stay in the Canadian Federation of Students (CFS). 64.6 percent of students who voted did so in favour, while 35.4 percent voted against membership. 3,877 votes were cast. Membership in the CFS costs each student at the university

\$14.98 per a year. Camosun College students are members of the CFS (see Eye on the National Student Movement on this page).

Former minister of advanced education new BC Liberal leader

Former minister of advanced education, skills, and training Andrew Wilkinson recently beat former Surrey mayor Dianne Watts in a run for leader of the BC Liberals. Wilkinson’s final ballot count was 4,621 points; Watts’ was 4,079 points. In the past, Wilkinson has also been a doctor, a lawyer, and the minister of technology, innovation, and citizens’ services.

City of Victoria’s 2018 youth poet laureate named

The City of Victoria has announced that its 2018 youth poet laureate is Agartu Ali. A 15-year-old student at Victoria High School, Ali said in a press release that she wants to bring various cultures together in Victoria through words. The youth poet laureate is a one-year position and involves \$1,000 of project funding and a \$1,750 honorarium.

-ADAM MARSH

Got a news tip? Email editor@nexusnewspaper.com today!

Eye on the National Student Movement

ADAM MARSH
STUDENT EDITOR

As recently reported in *Nexus*, Camosun students have handed in a petition to the Canadian Federation of Students (CFS) saying they want to hold a referendum on whether or not to remain members of the national student organization. However, the CFS and the Camosun College Student Society (CCSS) have been emailing each other but cannot reach an agreement about the referendum dates. Camosun students continue paying into the CFS while the two parties try to settle this.

The CFS initially suggested referendum dates of March 7 to 9 to the CCSS; the CCSS agreed to these dates but then the CFS said they never confirmed the dates. The CFS also says that because the CCSS has remitted approximately \$200,000 of Camosun students’ CFS fees to the British Columbia Federation of Student (BCFS), the referendum can’t happen. The CCSS says it can happen, because the BCFS is a provincial component of the CFS, so the CCSS has done their part in remitting CFS fees. The BCFS are

holding on to the fees because the CFS owes the BCFS approximately \$746,000, part of which is also Camosun students’ fees.

CFS bylaws state that a referendum cannot happen if there are fees outstanding. The bylaws also state that referendums cannot happen from April 15 to September 15 (during which time, Camosun students would continue to pay CFS fees).

BCFS chairperson Simka Marshall says that the BCFS has not received any communication from the CFS in the last few weeks regarding the money that the CFS owes them. A CFS spokesperson says that they have not received the fees that they claim are stopping the referendum from happening from the BCFS. CCSS executive director Michel Turcotte says that the CCSS replied to the CFS’ latest email and again confirmed that they can do the referendum on the March dates.

Camosun students pay \$2.25 per month per student for membership in the two organizations; the amount is split in half, with half going to the CFS and half going to the BCFS. The CCSS now pays the two organizations separately.

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environment

Symposium shines light on college’s coffee-cup problem



Camosun Economics, Statistics, and University Transfer Business chair Bijan Ahmadi (left) at Camosun’s The Curse of the Coffee Cup symposium.

ADAM BOYLE
STAFF WRITER

On Tuesday, January 23, The Curse of the Coffee Cup, a symposium about the environmental impacts of disposable coffee cups, was simulcast at Camosun College’s two campuses. The event focused on how we can reduce or eliminate the use of paper and plastic coffee cups at Camosun.

“Camosun has for the past five or six years undertaken a waste audit. Previously, it was through an outside company, but for the past few years they’ve been doing it internally,” says Camosun Economics professor Becky Mason, who organized the symposium. “For 24 hours

at each campus, they weigh, photograph, and categorize the garbage that we generate; historically, the big issue has been that roughly 90 percent of garbage that we generate should be recyclable, but we’re only hitting 30 to 40 percent. There’s this huge gap that I’ve always wanted to address; disposable coffee cups are just one of the many kinds of recyclable items, but it’s one that, I think, is easy to target, and that’s another reason why I brought together all of this event.”

To Mason, the event also helps showcase some of the problems that society has in accepting and adapting to these environmentally positive changes. She says that, to

many people, one coffee cup can seem to have very little impact.

“The issue is that we’re asking people to make behavioural changes. I think especially with coffee cups, one cup can seem so inconsequential, but when you add them all together and look at the bigger picture, it becomes a societal issue,” says Mason. “It’s the problem of asking people to make individual changes that some perceive is a cost to them, that the disposable cups are of value to them, and so they don’t want to see them go away.”

Aramark food service director Donna Burger says that she feels the event wasn’t enough (Aramark runs Camosun’s Lansdowne cafeteria

and Interurban’s Urban Diner, as well as the By the Books and Java Express coffee shops). She says that the turnout wasn’t as high as she wanted it to be or as it needed to be to effectively communicate the issues and to make a dent in solving the problems.

“I think it was a good start but it definitely wasn’t enough. The low number of people that attended just tells me that people think it’s not the most important thing. We all can be guilty of saying it’s important to us but never taking action, and that bothers me,” says Burger. “I would love to see Camosun hold something consistently about Aramark’s products and our commitment to sus-

“One coffee cup can seem so inconsequential, but when you add them all together and look at the bigger picture, it becomes a societal issue.”

DONNA BURGER
ARAMARK

tainability in the on-boarding and orientation period of both students and faculty. If we want to walk the talk, I think that’s where we start.”

Burger says that she hopes larger companies start to take action on this issue, too. She says that Aramark does a good job at being sustainable where it can be, but she says that other companies will have to look at their shifting customer demographic and give environmentally sustainable products that more and more customers want.

“I hope that larger coffee companies will start to look at these 18-to-24-year-old demographics. This is important to them, and if they want them to be part of their customer base—and, let’s face it, that’s a very big part of their customer base—then they’re going to need to look at the trends,” says Burger. “I’m very passionate with this. I truly believe that we all need to start doing our part to make a change.”

know your profs

Camosun’s Matthew Agbay on redoing work and being a role model

ADAM BOYLE
STAFF WRITER

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

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

This issue we talked to Camosun Economics instructor Matthew Agbay about the benefits of collaboration, Instagram, and hockey analogies.

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

I teach economics and statistics in the School of Business. I have been at Camosun since January 2014.

2. What do you personally get out of teaching?

Hearing the happiness in a student’s voice when they succeed and overcome challenges.

“[My biggest pet peeve is when] students ask if they can redo assignments or rewrite exams. It’s like asking if game seven of the 2011 Stanley Cup Finals can be played again until the Vancouver Canucks win.”

MATTHEW AGBAY
CAMOSUN COLLEGE

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

That I don’t forget about them after the term is done.

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

My age... and that I use Instagram.

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

Having students tell me that they view me as a role model.

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

Seeing one of my students wear the same dress shirt as me. Just kidding; nothing at all! I’ve enjoyed each and every experience I’ve had teaching to this day.

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

A greater emphasis on the benefits of collaboration across departments and with industry partners.

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

Besides preparing for the week ahead, I eat, sleep, and work out.

9. What is your favourite meal?

Contrary to popular belief, it’s not KFC or McDonald’s. I can never say no to eating sushi.

10. What’s your biggest pet peeve?

When students ask if they can redo assignments or rewrite exams. It’s like asking if game seven of the 2011 Stanley Cup Finals can be played again until the Vancouver Canucks win.

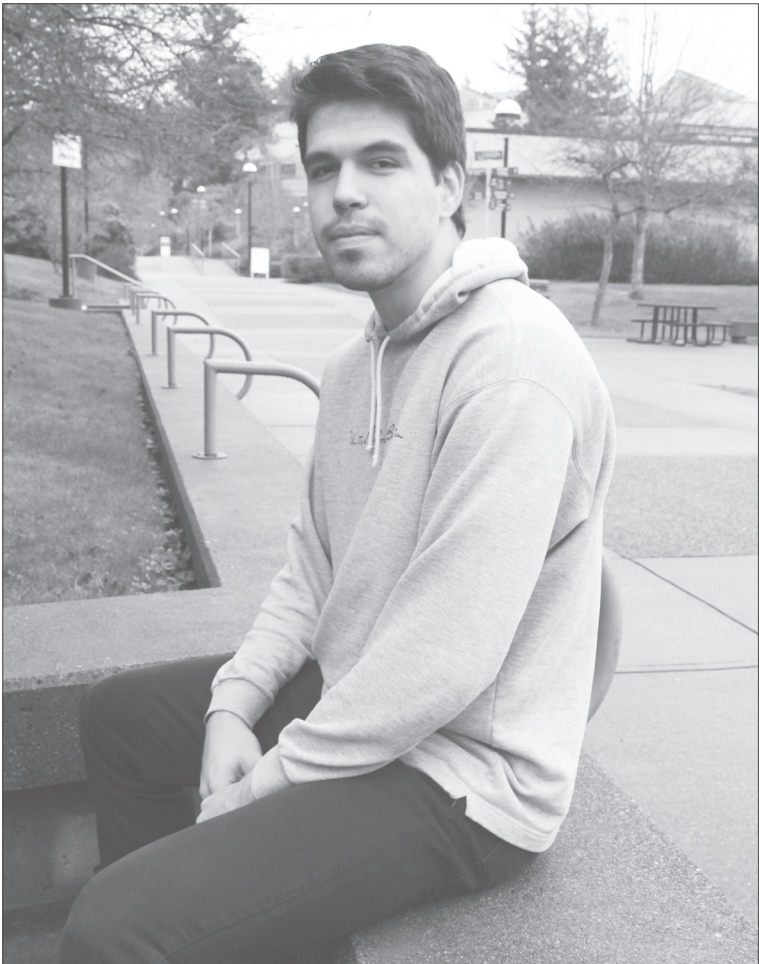


ADAM MARSH/NEXUS

Camosun College Economics instructor Matthew Agbay.

sports

Brazilian student athlete brings his experience to Camosun Chargers



RENATA SILVA

Camosun Chargers men’s volleyball player Eduardo Bidá.

RENATA SILVA
CONTRIBUTING WRITER

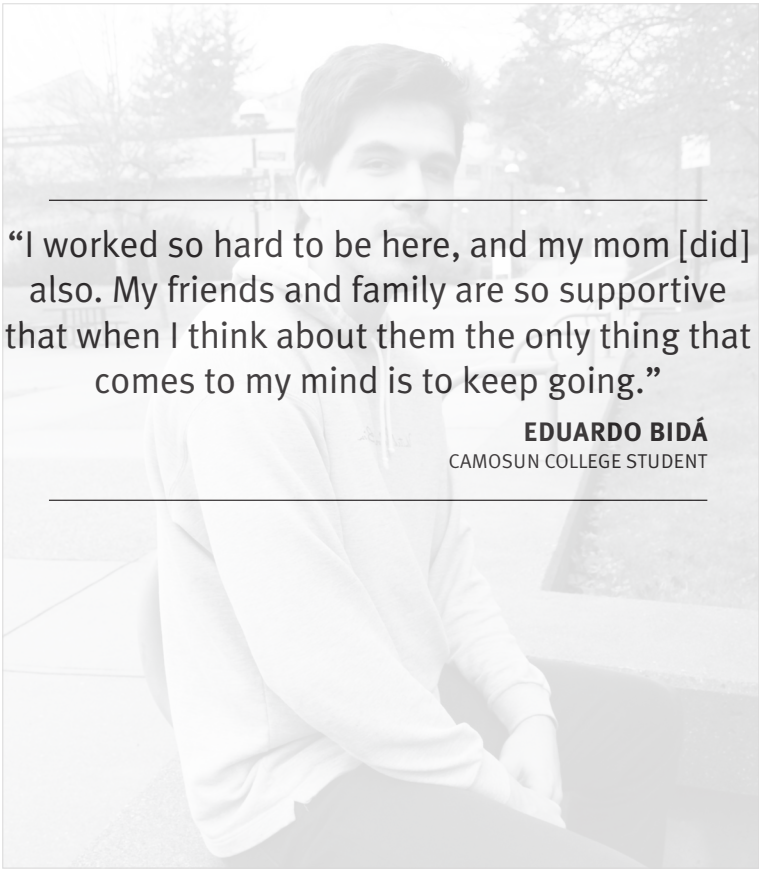
Eduardo Bidá recently arrived in Victoria from Brazil and wasted no time integrating himself into the Camosun Chargers men’s volleyball team.

Bidá, 22, was recognized as the Pacific Western Athletic Association male volleyball athlete of the week after just two weeks playing with the Chargers; he also was named a

Canadian Collegiate Athletic Association male athlete of the week that same week. He says that it’s great to see his work paying off; however, he doesn’t take all the credit.

“Volleyball is such a collective sport; you cannot win anything without your teammates,” says Bidá.

Bidá found in the Chargers the possibility of aligning his passion for the sport with the opportunity



“I worked so hard to be here, and my mom [did] also. My friends and family are so supportive that when I think about them the only thing that comes to my mind is to keep going.”

EDUARDO BIDÁ
CAMOSUN COLLEGE STUDENT

to invest in post-secondary studies.

“I spent four years after high school only playing volleyball,” says Bidá. “I realized that I don’t just want to rely on sports, I want to study to get a degree, and in Brazil, we cannot do both with quality.”

So, Bidá decided to take the future in his hands and started getting in touch with some colleges in Canada. Some positive replies arrived and eventually he chose Camosun, enrolling in the Exercise and Wellness program and becoming a Camosun Charger.

Chargers men’s volleyball coach Charles Parkinson received Bidá’s

e-mail to Camosun. Parkinson says that the Chargers looked into Bidá’s experience and thought he could be a nice fit for the team. And they were right.

“He’s fitting in perfectly. He’s exactly like I would expect him to be,” says Parkinson, adding that Bidá brings with him a lot of experience playing at a high level of volleyball. “He is a great player, very skilled; many of the Brazilian players have very good ball control skills. He’s also a furious competitor, he’s very mature, he’s fitting in really, really well, and he’s a great guy as well. We’re really happy.”

However, despite his achievements in this particular sport, volleyball was actually not the first sport that the athlete was interested in.

“I always played football in Brazil,” he says. “But as I was a bigger size, I had to play with the older guys, but then I could not compete with them because I was younger.”

After three years of practicing volleyball in his town, an opportunity appeared to play in a different city.

“That’s when I started my volleyball routine. That’s when I saw that’s what I like to do and what I love to do,” says Bidá.

And that love goes deeper than the training and willpower that motivates Bidá. The volleyball court also represents a deep connection with his biggest motivation: his family.

“I worked so hard to be here, and my mom [did] also,” he says. “My friends and family are so supportive that when I think about them the only thing that comes to my mind is to keep going.”

Moving here brings new challenges to Bidá: he needs to find a way to manage time between school, work, and volleyball practices, all in a new country. It may seem that study and sport are different paths, however, for Bidá, the discipline, determination, and resilience he’s learned through volleyball are transferable skills for his day-to-day routine.

“Just like in volleyball, we’re going to have ups and downs during life, but you have to keep pushing,” he says. “You can never give up.”

what’s going on

by adam boyle

FRIDAY, FEBRUARY 23

Bringing the family together

The Jim Cuddy Band is joining up with Barney Bentall, Sam Polley, and Devin Cuddy on a tour across Canada. The band will be promoting their new album, *Constellation*; their stop in Victoria will bring them to the McPherson Playhouse. For more info and tickets, head over to rmts.bc.ca.

FRIDAY, FEBRUARY 23

Makin’ noise

Hot off the release of their latest album, *Dashboard Confessional* comes to Capital Ballroom. The album, *Crooked Shadows*, tackles self-examination, the changing political landscape, and the experiences of those around the band. Tickets are \$35; more details and tickets can be found at atomiqueproductions.com.

FRIDAY, FEBRUARY 23

AND SATURDAY, FEBRUARY 24

Showcasing tradition

The Belfry Theatre will be hosting *Pendulum: An Indigenous Showcase*, a multi-performance event, on February 23 and 24. *Pendulum* will showcase indigenous traditions from across multiple communities.

The event is also a push to decolonize and bring new life to the art of theatre. Tickets are \$30; head over to belfry.bc.ca for details on this and other events coming up at the Belfry.

SATURDAY, FEBRUARY 24

Partying like it’s 1985

The Victoria Event Centre is hosting an ’80s night on February 24. The event will celebrate all things ’80s, including movies, board games, foosball, and other goodies. The moment the clock hits 10 pm, the dancing begins. Tickets are \$8; see victoriaeventcentre.ca for more info on this and other events.

SUNDAY, FEBRUARY 25

Memories of Australia

Australian breakout artist Amy Shark comes to the Capital Ballroom this month. Shark, who hit it big back home in Australia with her single “Adore,” is on tour across North America. Tickets are \$17.50 and can be found, along with information on other events, at atomiqueproductions.com.

FRIDAY, MARCH 2

TO SATURDAY, MARCH 10

Bottoms up

The fifth annual Victoria Beer Week returns in March, with more than

50 breweries participating in its 13 events. The release of 15 new beers from breweries across BC will kick off the nine-day festivities; for specifics about all the events as well as ticket info, visit victoriabeerweek.com.

FRIDAY, MARCH 2

AND SATURDAY, MARCH 3

26 hours of improv

As part of an effort to raise funds for the Paper Street Theatre Improv Festival, the Paper Street Theatre will be holding 26 hours of improv. The event will be held at Intrepid Theatre and is by donation; for more details or to donate now, head over to paperstreettheatre.ca.

SATURDAY, MARCH 3

Reuniting family

Local Korean community members are organizing a Korean buffet-style dinner, dance, and cultural night to help raise funds to reunite a Somali refugee family. With the help of the Kalmu Refugee Support Group, the plan is to bring the mother, brother, and two cousins of a Victoria resident to Canada from a refugee camp in Uganda. Tickets are \$30 for an adult and the event is at the First Metropolitan United Church. Details are at koreandinner.brownpapertickets.com.

NEXUS HUMOUR

You draw comics.

Get them published.

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

Examples of comic strips shown include: 'Baby Come here', 'Maybe you might consider being on top for once', 'Trusted Source Says ACT NOW! ROOM FOR EVERYONE!', 'Where is Truth? She was supposed to be here for me', 'OH, HI TOB WITH POSTH AND I WAS MYSELF, YOU LOOK AWAY', 'BANANA HAVE', 'THU'.

What is the future of retail and what does that mean for Camosun students?
We look into it in our March 7 issue.

Accessible for all?

A recently constructed building with no elevator raises questions about accessibility



Camosun's Centre for Trades Education and Innovation is a beautiful building, filled with modern equipment and hope for the future of our province. I recently took a bus out to see the building, which officially opened in 2016 and is located on the Interurban campus. I was amazed as I walked through the doors into the Farmer Family Student Commons, the building's atrium. It's absolutely massive, with a large ceiling and furniture sparsely placed throughout. The space is divided in two, with a mezzanine above. Most people would walk in and get caught up in the grandeur of the wooden structure overhead, or the wall covered in the names of the building's sponsors. But there are also those who would enter only to notice that they can't join the people on the mezzanine, because there is no elevator.

I never would have guessed that a staircase would have the ability to provoke so much conversation. But after *Nexus* received a concerned email about the lack of elevator in the building and I started researching and doing interviews for this story, I found myself face to face with a whole lot of questions that needed answering.

Stairway to mezzanine, elevator to nowhere

First and foremost, if we're talking new construction, the college has to meet the requirements of the BC Building Code, which addresses accessibility issues. That's under the jurisdiction of Camosun director of facilities Ian Tol.

The Centre for Trades Education and Innovation was a \$30-million project; Tol says that the college exceeded the standards of the BC Building Code in the construction of the 80,000-square-foot building. All of the shops, labs, and classrooms are on one level; students can take either stairs or a ramp to get into the building.

"We fully met all of the Building Code requirements in terms of accessibility," says Tol, "but there is the question of the mezzanine."

The mezzanine, which prompted the email that got this story started, sits on the top of a staircase and can fit 60 students. As long as they can get up there. (There are no classrooms upstairs, so accessibility to classrooms is not an issue.)

"There is no elevator in the building," says Tol. "What that, unfortunately, came down to is budget. We had to make some choices as to what we could or couldn't afford. We did consider adding a lift or elevator of some kind."

Tol says the college is looking at what can be done to mitigate the problem. (On the student side of things, the Camosun College Student Society [CCSS] advocates for student issues at the college; CCSS student wellness and access representative Melanie Winter declined to be interviewed for this story.)

"I've been asked to look into options," says Tol, "in order to make the mezzanine accessible to those who can't climb stairs."

Camosun director of learning services Sybil Harrison says that the college's goal is to have accessibility in planning from the early stages, rather than responding to and fixing problems. There is still work to do, Harrison says, adding that she is confident that there is a renewed belief in these values here at Camosun.

"With older buildings," says Harrison, "it's always going to be a retrofit, but as we build new we can think differently. Sometimes we are not aware of the problems. Once they are brought to our attention we can look into them. Sometimes, that's something as simple as positioning chairs, but sometimes it's adding an elevator to the mezzanine in the trades building. That is our challenge. We want to move to a place where we aren't being reactive. Let's be proactive and think differently about that."

College concerns

Camosun Community, Family and Child Studies chair Robin Fast is a Camosun graduate and has been teaching full-time at the college for 12 years. He graduated from Camosun in 1986 from what is now the Community Support Education Assistant certificate program, which trains people in working with and supporting people with developmental disabilities.

The Centre for Health and Wellness is currently under construction at Interurban; Fast says that with the college in a time of growth and development, it's important to think about what is necessary and how the college can make things better.

"I've spoken with college leadership and let my opinion be known, and they've recognized that they missed this piece at the trades building," says Fast. "Camosun is redeveloping its policies. They are trying to bring in a broad group of people to form [a] diversity and inclusion policy working committee in order to influence their policies and make sure the policies are aligning with their values and educational principles."

Camosun vice president of student experience Joan Yates and vice president of education John Boraas are co-leads of the committee. Yates says the goal of the committee is to have a college where everyone feels safe and accepted.

"We need to have recognition of ways we need to act to be respectful, ways to communicate, ways we need to teach and learn, and even the way the classrooms are laid out," says Yates. "We will follow a process of equity. When developing policy that works for everybody, you need to understand everybody, and that requires a lot of input. We need to give people a voice right from the beginning. At this point, we are in the discussion stage."

According to Yates, elements of the diversity and inclusion policy that the college is working on currently exist in a number of college policies.

"We want to roll it all into one major policy," she says. "It would give clarity to people and make sure that everything is consistent."

Fast says that it's very important that the college addresses issues surrounding accessibility, diversity, and equity.

"There is no elevator in the building. Unfortunately, it came down to is budget. We had to make some choices as to what we could or couldn't afford. We did consider adding an elevator of some kind."

CAMOSUN

of different buildings as we started talking about it. When we walked in and the elevator was front and centre, we realized that if classes end at the same time and they would be waiting for an elevator are going to be students who need it. It has to be an accessible building' is the first message that you get."

Fast says that first impressions can shape how a building is perceived. If students just see stairs when they go in a building, they might think "this building is not for me." In order to access the building, they have to take the stairs. Fast says that Camosun's goal is for the buildings to be accessible to everyone.

"What I enjoy about the college is that the leadership is looking at the difference between equality and equity. It's not just equality, but in reality, providing what people need to participate."

First-year Camosun Legal Office Assistant Tessa Grass is from Golden, BC, and she lives at the Horse Resort and, although she's modest about it, she's a pretty good skier.

"Camosun is really very workable. I know there are issues with cost. I'm not sure we'll be able to go everywhere."

NA
CAMOSUN C

on her spinal cord. It caused enough damage that she had to have surgery to her chest. It's called "incomplete" because she's not fully paralyzed.

"I can still feel pain," says Grass. "I also have a lot of pain."

Grass was in the eleventh grade at the time of her surgery. She rallied around her and enough money was raised to get her out of the hospital the day before she returned to school. She got out of the hospital in a hurry, but she says she picked up new habits from high school got a weight machine for her to use in the gym, taking notes and writing exams.

"My school was super helpful," says Grass, "they had a lot of mountains. I had to get away from the weather. It was just even have little skis for my front wheels. It was just a matter of wheels just go right down. The weather was quite good."

Grass moved to Victoria with her mother, Shelly. She says, "Grass, 'but the rain works better for me. I don't like the sun.'"

Grass came to Victoria with her sister before she started at the college. They showed her how to get around the building and the campus.

"My classes are all in the same building," says Grass. "It's for Business and Access] building and it's like I have a lot of support."

Grass says that, for her, Camosun is really workable. She says, "As well as from the college's Centre for Accessible Learning, I have a lot of support."

"They've helped me a lot with the Dragon speed. I've informed my instructors that I'll need more time for assignments, as well, which I haven't used yet."

Grass says that she might be biased because she's been at the college about providing access for students. She says she's been at the college for a long time and she's seen a lot of things.

"For now," Grass says, "I just kind of deal with it."

As for not being able to access the mezzanine in the building, she says, "Camosun is really very workable," she says. "I can go everywhere."

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Story and photo by Fred Cameron, features writer
Illustration by Sebastien Sunstrum, cover illustrator

About how Camosun College is doing with accessibility issues

What that, et. We had e could or ng a lift or

IAN TOL
SUN COLLEGE

the construction of the new building. There was one building where e. I can’t imagine that many students would use the elevator because sitting forever. It would be impossible. The only students who use the ad a totally different feel as you enter the building, however. “This is u receive.”

student imagines their education will be once they’re in the classroom. g, Fast says that a student in a wheelchair could get the message that e building, the student would need to be accommodated somehow; to be constructed with that in mind.

adership is very aware and concerned about accessibility and those ple pressures on them in terms of budget and priorities. We need to . The idea for some is that providing everyone with the same thing is d is what creates accessibility and makes it possible for everyone to

Learning to adjust

student Natalia Grass saw her world completely change two years ago. ed quite happily there in the mountains. She grew up skiing at Kicking st, Grass says she was a pretty good skier. One day up at the hill she found herself skiing alone and came to the edge of an unmarked cliff. There was nobody in the area and no cell service, so, out of ideas, Grass says she had to take her skis off and climb down. She tried to descend the 60-foot cliff backwards, but she slipped and fell.

Grass had to be airlifted out. She had an incomplete C6 and C7 injury, meaning she injured her sixth and seventh cervical vertebrae; she also got whiplash from the fall. Grass says that a piece of her C6 broke off and put pressure

she doesn’t have full use of her hands or legs, and she is paralyzed up still has some sensation.

some minor hand movement as well.” her injury; she spent the next six months in hospital. The community to cover expenses. Grass says she had to get an \$8,000 wheelchair. rned for her final year of high school. Grass had to learn to adjust in etty quickly. She used a wheelchair to move from class to class. Her place of participating in gym class. Grass learned to use an iPad for

and the people did a lot to help me, but it was a small town in the ’s really snowy there, and I can’t get through it. I tried everything. I t too much when there was a lot of snow. If I go over any potholes, my a pain for me.”

agh, on January 2 of this year. “I love the snow and always did,” says se traction in my chair.”

lasses started to visit Interurban. She met with her instructors, and nd find the labs.

Grass. “The hallways are very easy to manoeuvre in the CBA [Centre ave my own elevator. I’ve never seen anybody else use it.”

kable, but adds that she has received a lot of help from her instructors Learning (CAL). She says she meets with CAL chair Brent Wasser-

ch-to-text program; I’ll be using it for my exams,” says Grass. “They or tests because typing takes me much longer. I can get more time for

he came from an inaccessible town, but she finds Camosun very good understands that people have different needs, so it’s never going to

n it.” n the trades building, Grass looks on the bright side. I understand that there are issues with cost. I’m not going to be able

College assistance

mandate to ensure academic accessibility for students with different

out what their academic goals are,” says Wassermann. “We discuss onse, we provide academic support. That can be in class, like sign

language interpreting, transcribing, or note taking. It can be exam-related support, usually with regards to time allowed or distraction-reduced environments. Technology support.”

In terms of physical mobility, Wassermann says that students face a variety of challenges. For example, he says that often they get the Canadian National Institute for the Blind to come help students with visual impairments “to get a visual snapshot of the physical layout of the campus.” Sometimes the CAL assists in making sure that students know about buses or handyDart, or, for students who drive, making sure that they know where accessible parking spots are.

Wassermann says that the CAL also helps students navigate access to the Canada Student Grant for Students with Permanent Disabilities, which is set up to help students pay for education, as well as to any other supports or services they might be eligible for.

“A lot of what we do is problem-solving in the moment,” says Wassermann. “We don’t have jurisdiction over the physical barriers. What we can do is act as an advocate with [Camosun] Facility Services, for example, and most of the time things get solved.”

For Wassermann, the best part of his job is building connections with students. He says that everybody has their own journey and everybody is carrying something that they deal with; he adds that he sees disability as being on the spectrum of diversity.

“Looking at all of the places that I have worked, Camosun College is very inclusive,” he says, “and I’m proud to say that I work here.”

Planning ahead

As previously mentioned, there is another major project underway at Interurban: The Centre for Health and Wellness, which is currently under construction. Camosun Continuing Care chair Carly Hall has spent the past year representing the School of Health and Human Services with the building design team. Hall says that she is there to make sure that the needs of faculty, staff, and students are heard by the design team.

The new building will house all of the college’s Health and Human Service programs except for dental. Hall says that it’s a large, four-storey building with a \$43.5-million budget.

“It will certainly be a busy place,” says Hall. “It includes classrooms, health-care labs, high-fidelity simulation spaces, and lots of common areas for students, both for studying and social spaces.”

Because the building is on a hill, Hall says that the main entrance will be on the first floor, with additional entrances on the second floor on the back side; she says that the landscape was designed with accessibility in mind. There will be pathways linking the building to the rest of campus from both the front and back. The interior of building will be serviced by elevators, and Hall says that all four floors will be fully accessible.

“In the classrooms,” Hall says, “we have planned for one accessible workstation in each classroom, which is adjustable so it can function as a standing desk or accommodate a wheelchair. We are trying to get away from moving a piece of furniture around with a student, and instead make any classroom accessible for that student.”

Taking it downtown

City of Victoria city councillor Jeremy Loveday helped start Victoria’s Accessibility Working Group, which is made up of people with experience with accessibility challenges. The goal is to make city facilities, infrastructure, and programming accessible to everybody.

“The biggest issue in terms of accessibility at the city is trying to create a cultural shift,” says Loveday. “Accessibility should be thought of every time we make a decision, instead of trying to fix mistakes. Every time a new project begins, there are many chances to create barriers. We need policies at the city level, and it needs to be addressed at the provincial and federal levels to make sure that we are not creating new barriers. We also need to continue to undo the barriers that already exist.”

Accessibility is covered in the Canadian Human Rights Act, and while the Building Code addresses some accessibility issues, there’s no legislation that mandates accessibility or rights for people living with disabilities or accessibility challenges. Loveday says he first heard about this directly from people with experience in the community; he says that it was brought forward and the city was asked to be involved.

“I worked with them to create a motion that passed here at Victoria City Council and then sent to the Union of BC Municipalities, where it passed almost unanimously,” he says. “Because there was a transition in government, I brought a new motion to council to have the mayor write to the province directly, because this government is more receptive to this type of issue. We are calling on the province to bring in a strong and effective persons with disabilities act.”

Loveday says that strong and effective disability legislation would help to make sure that issues like the lack of an elevator at Camosun’s trades building don’t arise in the first place.

“We could prevent issues from having to be solved one by one,” says Loveday, “either in courtrooms or in the realm of public opinion when enough pressure is brought to bear.”

Harrison says that Camosun is no exception to what the Human Rights Act calls a “duty to accommodate” and adds that the college is “required to meet the needs of people with a disability and allow them to participate in the educational community, like everybody else.”

“Beyond the college, in society in general,” says Harrison, “we are seeing a shift in thinking. The idea used to be that everyone should be treated the same. If we treat everyone the same, some people can’t succeed. A simple example is building accessibility. If you say everyone should use a staircase, the people who can’t are at a disadvantage.”

Camosun College is a growing public institution. As such, it faces challenges in meeting the needs of a very wide demographic. The challenges have come to the forefront as Camosun has tried to balance costs, due diligence, and legal requirements as expansion continues. The college has done an admirable job, but the fact that it is still coming up short in certain areas raises questions.

As I stood and looked at the staircase in the trades building, I couldn’t help but wonder: at what point do we as a society step in and force policy change that would eliminate the questions before there is even a need to ask them?

Then I left the building, thinking about someone at the college being concerned enough about this to email us in the first place, thinking about the mezzanine that isn’t accessible to all students, and thinking about a future where these questions don’t even need to be discussed. It’s been a long time coming, and hopefully it’s here sooner rather than later.

art

Art exhibit measures emotional distances with technology

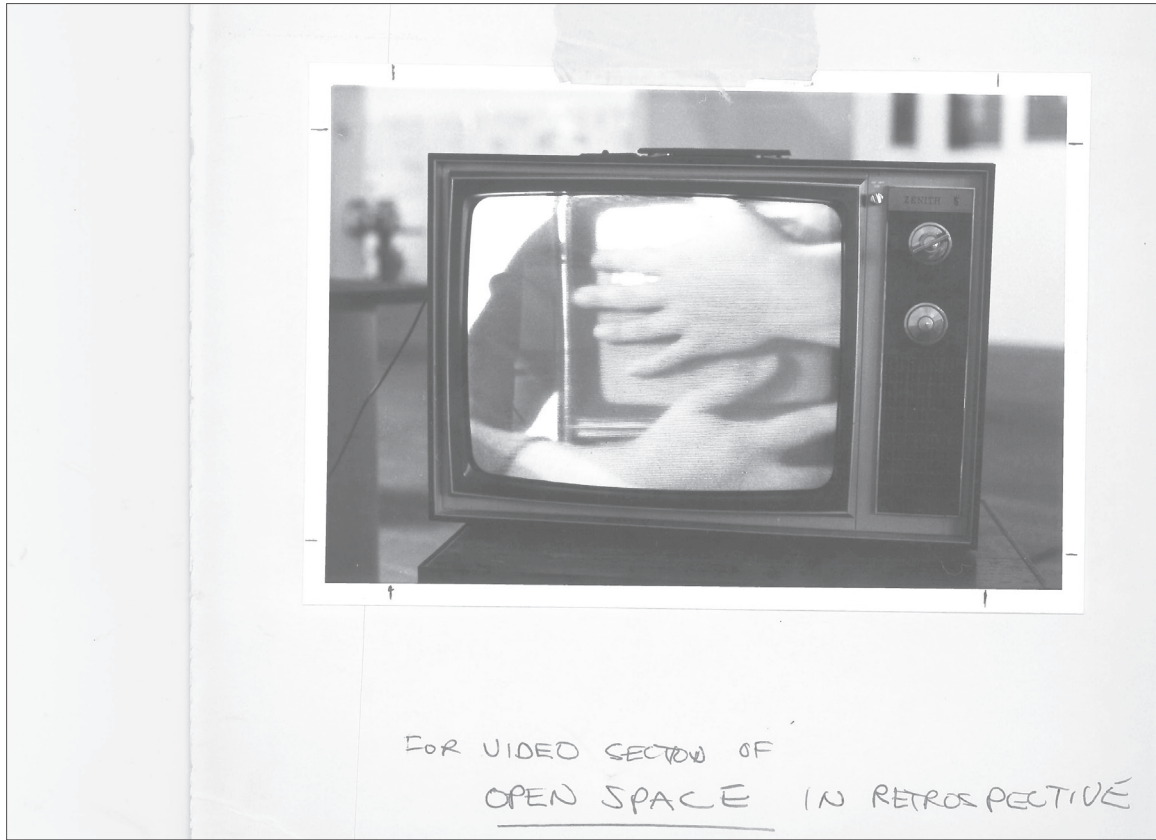


PHOTO PROVIDED

Distance Between Us uses slow-scan technology to explore distances of different kinds.

DENIZ UNSAL

CONTRIBUTING WRITER

Imagine the awe of the viewers in front of their box-like televisions in 1969 when they watched the first black-and-white images—sent by a slow-scan television (SSTV)—of the moon. This then-cutting-edge technology allowed transmission of images through voice frequencies across two stations—in the above case, between the moon and the Earth.

“Slow-scan was built around this dialogue between one station to another. It was the first way that images were able to be sent across

far geographic distances,” says Open Space artist-in-residence Kerri Flannigan, who is one of the four artists involved in the collaborative exhibit *Distance Between Us*.

In 1978, the artist-run Open Space gallery used SSTV as part of a curatorial program. Revisiting SSTV and the archives of Open Space since June 2017, Flannigan is exploring what this technology means today. Collaboration with artists and the community and experiments with slow-scan video were displayed in her exhibit *Feeling Measurements*, which is now slowly

metamorphosing into *Distance Between Us*.

“[It’s] a conversation between archival history in Open Space around this technology of slow-scan and contemporary responses to what slow-scan as a medium has to offer,” says Flannigan.

Flannigan’s residency allowed her to have access to a slow-scan machine and collaborate with artist Patrick Lichty on making videos with it. The residency has included several community workshops where participants had conversations on how to relate to physical,

“[It’s] a conversation between archival history in Open Space around this technology of slow-scan and contemporary responses to what slow-scan as a medium has to offer.”

KERRI FLANNIGAN

ARTIST

emotional, technological, and sonic environments.

“[We were] taking this idea of the fathom as this way of measurement based on the body and creating this index of knots, but taking that and doing our own thing with it, so we had a lot of conversations with story prompts,” Flannigan says.

Participants made zines using the risograph machine—a kind of photocopier—and also made sound maps after a bird walk in the city. They shared their stories at different spots in Victoria, marking each with a knot on the ropes they carried.

“We would sometimes be knotting during workshops and then have the remnants of those knots displayed in drawings and scattered throughout the [exhibition] space,” says Flannigan.

Flannigan’s residency includes DIY skill sharing and collaborative production with community involvement.

“About half of my practice of making art is in collaboration with other people and community-based work,” she says. “This one, I think, inspired by the dialogue of the slow-scan between two stations, is probably the most collaborative and the most community-involve-

ment-based art project I have been involved in, and that’s been really interesting and inspiring, and I feel like it has given me a lot to think about. It’s kind of new and experimental, a lot of things that came out through the residency.”

Flannigan has worked with microfiche and overhead projectors before, but she doesn’t necessarily want to romanticize old technology or have it take over the art practice. Revisiting old technology in art prompts many questions about its purpose, and about perceptions of time and space.

“Slow-scan was originally about spanning geographic distance and that was new and revelatory and that was cutting-edge technology at the time,” she says. “Now it’s about a real slowing down of exchange, and this sort of degrading of an image of exchange. And what does that have to offer us and wouldn’t that be interesting to explore emotional distances and proximities and use it to explore those kinds of questions, versus the geographic?”

Distance Between Us
Until Saturday, March 17
Open Space
openspace.ca

music

Busty and the Bass bring Victoria talent to Montreal

“There’s such a great art and music scene here [in Montreal], which is why I came here in the first place, but I miss the west coast a lot, especially in winter.”

NICK FERRARO

BUSTY AND THE BASS

ADAM BOYLE

STAFF WRITER

Montreal electro-soul band Busty and the Bass look, at first glance, like an orchestra. That’s because there are nine members in the band. But Alistair Blu, one of the vocalists for Busty and the Bass, says that while having so many members makes organization harder, the positives outweigh the negatives, and it actually creates a pleasant working environment.

“It can be stressful at times, with things like coordinating all the members to go on tour or even booking studio time, but there are a lot of perks as well,” says Blu. “There are so many hands on deck and there are so many vital opinions that can be voiced and heard. I think overall it’s a really positive thing to work and be around.”

Most of the band members

started off as jazz musicians, so for them to all come together and create music in a different genre is surprising. But Blu says that none of them wanted to be stuck doing jazz forever.

“Our style just came out of what we wanted to make and what we like. We all started as jazz musicians originally, but that’s not the sort of thing we wanted to play or listen to forever,” he says. “Nick [Ferraro] and I started doing vocals, but even that didn’t come until much later. But basically we just wanted to make what we liked and wanted to listen to, so that’s what we started to make, produce, and record.”

Blu says that ever since Busty and the Bass started performing at festivals and larger shows, the band’s ambitions have grown and gotten them to the point where



GREG MCCAHERN

The many members of Montreal’s Busty and the Bass are coming to Victoria on Monday, March 5.

they’ve played shows overseas. He says that although there are always some nerves among the band’s many members at first, even playing for small audiences in pubs or bars, eventually those go away.

“I love playing for as many people as possible; it’s an opportunity to get better as a live performer and just display what we’ve been working on for so long,” he says. “I think it’s nerve-wracking at first to play for bigger crowds, but once you get used to it you crave it and you want to play for more people as the shows go on. We’ve been to the UK a couple times now, and that’s kind

of our biggest market in Europe, but it’s starting to spread. It’s so nice to be over there with different cultures, and the fact they seem to appreciate our music is very nice, as well.”

Blu is actually from Victoria, but he moved to Montreal due to its strong music industry. He says that although the culture is different and the city is great, he misses the west coast and enjoys the moments when he can come back to visit friends and family.

“There’s such a great art and music scene here [in Montreal], which is why I came here in the first place, but I miss the west coast a lot,

especially in winter. But it’s nice that we do get to go back there every now and then to play shows and see the parents. I usually like to go back in the summer, since that’s the nicest time,” he says. “I needed to get away, though, in terms of music and so on. I feel like there’s a bit of a bubble that you get stuck in if you try to stay there forever, and that’s something that I definitely didn’t want to be stuck in.”

Busty and the Bass
Monday, March 5
\$18.50, Capital Ballroom
atomiqueproductions.com

stage

Camosun alumnus rethinks Jesus Christ Superstar



PHOTO PROVIDED
Local director Peter Gatt attended Camosun in 2006 and 2007.

“It’s possible that they would use pigs’ blood... I’m not really about to bring something like that into my church.”

PETER GATT
JESUS CHRIST SUPERSTAR

ADAM MARSH
STUDENT EDITOR

Local director Peter Gatt has taken on the challenge of directing a play with heavy religious themes in his own church—the church he grew up in.

“Because I was raised in the church where we’re performing it, I have a very good understanding of how a traditional church pushes their storytelling and how they like their issues brought across,” says Gatt, who took university prep courses at Camosun in 2006 and 2007.

But he recognizes that attendance numbers at churches these days are often decreasing, so he says he’s trying to make the show “edgy and different.” The original movie was set in the ’70s, but Gatt’s show is set in the ’20s, which—much to some churchgoers’ dismay—allows him to change some characters’ gender roles, he says.

“It’s never black and white,” says Gatt. “St. Matthias is a very open-book sort of church; we have a

female reverend and I would jump to her defence instantly over anything. There’s some places that think that it’s ridiculous that there’s women preaching. And I would just ask those churches that think it’s sacrilegious to really look at themselves and ask, ‘Is that the message that the saviour would want you to spread?’ I would never chastise or put the onus of something like that on a church; I would simply have them look inward and ask if that’s really the message [they] want to send.”

Gatt says he agreed with the church’s fairly relaxed set of rules he had to agree to to rehearse and perform the show there, and adds that he would do some things differently if he hadn’t been performing in a church he is part of and grew up in.

“There’s very graphic scenes,” says Gatt. “Like, the lashing scene is done any number of ways. [In] *The Passion of the Christ* with Mel Gibson, they show the absolute raw ruthless side of it. By setting it in the ’20s, we can’t really use fake

blood, because in the ’20s that was never an option. It’s possible that they would use pigs’ blood... I’m not really about to bring something like that into my church.”

Gatt says the church’s presence will continue to diminish in society if some churches don’t adjust to the times the way St. Matthias has.

“Until people get out of that old thinking and really look at, ‘How can we do this differently and invite more people in?’, church numbers are going to continue to drop across all places,” he says.

So Gatt takes that stance and translates it directly to the stage, which some churches would not be okay with. He was even originally toying with the idea of casting Jesus as a woman, but, musically, it didn’t work out; if it had, he would have had no problem doing it.

“Some of the singers I have in the show are phenomenal,” he says, “so why would I not let them sing the guy part if they can sing it just as well?”

Jesus Christ Superstar
Various times,
until Monday, February 26
\$12.50 to \$22.50,
St. Matthias Anglican Church
ticketrocket.co/event/
season/233

music

Terra Lightfoot brings her most recent mistakes to town

FRED CAMERON
FEATURES WRITER

Hamilton singer/songwriter Terra Lightfoot says that her latest album, *New Mistakes*, is a window into where she currently is at in her life. She says the album is about being comfortable with the challenges that can arise in any situation.

“Instead of shying away from making a mistake, it’s realizing that each problem we encounter actually helps us,” says Lightfoot. “Every mistake we make is teaching us something, but eventually I want to stop making the same mistakes and make some new ones.”

After Lightfoot and her band hit places such as Kansas City, Minneapolis, Wisconsin, and Winnipeg, they’re coming to see us in Victoria. Lightfoot has played here in town before and is eager to get back.

“[We’ve] played Lucky Bar once before and had such a rad time, so we are really excited to come back,” she says. “People went nuts last time. Victoria is a small town but people went crazy. It was a great way to end the tour.”

Music has been a lifelong journey for Lightfoot—her grandmother played piano professionally, so Lightfoot learned from her when she was five. Lightfoot also had an aunt who was a guitarist, and she picked up a guitar herself when she was around 12. Today, Lightfoot says that while she always liked the idea of playing in front of people, singing for a crowd has been stressful. It was while attending Hamilton’s McMaster University



DUSTIN RABIN

Hamilton singer/songwriter Terra Lightfoot comes to Victoria on March 3.

that things started happening for her. She says that balancing life and school was the hardest thing she has ever done.

“We’re expected to do so much as students, and then balance our lives on top of that,” says Lightfoot. “It was difficult, but I really enjoyed it. That was when I started playing shows and I joined a country band and sort of cut my teeth in Hamilton.”

Now that touring is her career, Lightfoot says that she’s getting more comfortable on stage. Being on the road is not easy, Lightfoot says, but she adds that it’s very fun.

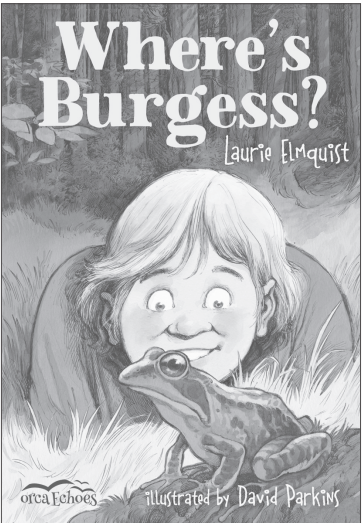
“I would highly recommend

it as a profession to those who are considering life as a touring musician,” says Lightfoot. “It’s a beautiful, beautiful life. I’m lucky to have a great band and know that the guys are with me no matter what. It makes it so much easier to put on a crazy show. I can push my limits, knowing that I’m with people who I can trust to back me up. We are so tight from being on tour that it’s going to be a banger. We’re going to have a party.”

Terra Lightfoot
Saturday, March 3
\$15, Lucky Bar
luckybar.ca

review

Camosun instructor shows the importance of letting go in new book



ADAM MARSH
STUDENT EDITOR

Camosun writing instructor Laurie Elmquist’s new book *Where’s Burgess?* paints a world that children can relate to and that will take adult readers back many years, suddenly immersed in the world of nine-year-old protagonist Reece. Children’s literature is an underappreciated genre, which is unfortunate when works like this are out there. Elmquist writes with both the psychology of a developing brain and the innocence of youth in mind.

In the book, Reece has lost his frog, Burgess, and is also coping with his parents’ trial separation. Elmquist tackles some of the hardest situations that can come up in a child’s life: loss, love, and social insecurity, to name a few. She says a lot with relatively few words here,

and she does so with a crippling innocence that breaks the reader’s heart. After anyone learns about these topics through the pain they cause, they’re never the same. And that’s okay; it’s supposed to happen. It’s growing up.

The double meanings, similes, and metaphors Elmquist uses are gut-wrenching. *Where’s Burgess?* will teach children readers realities of the world, but they are told in such an eloquent Elmquist way that they’ll want more when the book is done.

Amidst the sadness of this book, the family keeps living and loving; the strong connection shown between Reece and his sister is one of cynical kindness, as bonds so often are between siblings.

I was shocked at how incredibly real this story was, and I empathized with Reece as he learned the value and purpose of letting go and moving forward.

The illustrations in the book are excellent and put on the page exactly what was in my mind; they’re also a nice break from the text when young readers might need a breather, which they will, because this book is tough on the heart. But it’s also enduring and memorable. It has the perfect amount of complexity. It is a wonderfully modern story of how connection can combat devastation.

Elmquist is a true children’s writer. She doesn’t just ease children into literature with this book; she eases them the world.

stage

Camosun alumnus tackles 1905’s Bloody Sunday with latest production

ADAM MARSH
STUDENT EDITOR

“Is art to be an actor’s emotional masturbation on stage?”

Local director and UVic Theatre instructor Clayton Jevne asks that question because he knows there is an inevitable disconnect between the spontaneous emotional human experience we have in our day-to-day lives and the one actors have on stage. One of his intentions is to narrow that gap with the play *Neva*, which is centred around Bloody Sunday in 1905, when unarmed protestors were shot by Russian soldiers. The characters—who play actors in the show—help a fellow performer, Olga, come to terms with the death of her spouse through improvisational performance art. But Jevne doesn’t use traditional method acting, because he says that can get confusing for the artist and dilutes the character, pointing specifically to Olga’s experience in the play.

“She is so confused about whether the feelings she portrays

on stage are her feelings or whether they’re feelings that she’s pretending to play because she’s an actor,” says Jevne. “She hopes to be able to isolate the authentic emotions she has from the counterfeit emotions that she is accustomed to creating for the stage.”

This is also a belief that holds true personally for Jevne, who is a 1978 graduate of the “ancient” Theatre program at Camosun. Losing touch of the line between your own motivations and the character’s is one of the reasons Jevne steers clear of method acting.

“If you are manifesting physically and vocally and intentionally what the character’s representing [you’ll] use your own capacity as an emotional human being to—and I hate the word ‘channel’—but basically channel the character’s intentions emotionally through the words that the playwright has written,” says Jevne.

The actors use their own authentic emotions when they do that, he says, adding that over the years,

method acting has proven itself to be “a really misguided effort” because it robs the character of their own personality and motives, as well as the richness of the playwright’s words.

Instead of method acting, Jevne uses a three-step process when he directs that every human being goes through many times daily, he says, using feelings, intentions, and behaviours. But this process, he says, is sort of tacitly forbidden in the theatre world.

“Behavioural scientists have identified that every time we utter a phrase or think a phrase, those three things are in play,” he says, “so that’s something that’s based on psychological research.”

There’s a spontaneous aspect to Jevne’s style of direction that mimics everyday life; that spontaneity and clarity is what replaces method acting. For Jevne, spontaneity is a big part of what sets theatre apart from real life: the actors have memorized what they’re going to say, and if some of that spontaneity can be



CLAYTON JEVNE

***Neva* is directed by Camosun alumnus and UVic instructor Clayton Jevne.**

restored by going through a similar psychological process on stage and off, he says, theatre can be a transcendent experience that no other art form can capture.

“It’s an experience that I would pay almost any amount of money to have,” he says. “You come out of theatre feeling aware of your complete potential as a human being because you haven’t had to put up any barriers or walls to protect yourself, which we would in real life. You’re totally aware of that feeling

that is unhindered by any kind of worry that you might be vulnerable. It’s like being completely vulnerable, with no worries about being completely vulnerable.”

Neva
Thursday, February 15
until Saturday, March 3
Various prices (February 20 is
admission by donation)
Theatre Inconnu
theatreinconnu.com

PENGUIN & PEACOCK

Man, I've got so much dandruff

Consider yourself lucky, I only have one piece of dandruff every three months, but it's huge

Let me see if I can do it

CRACK

OH, GOD, I CAN SEE YOUR BRAIN

By Jayden Grieve

contest

Find the hidden *Nexus* and win

GREG PRATT/NEXUS

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

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

Last time, the issue was on top of a vending machine on the first floor of Wilna Thomas.

Who will find this hidden *Nexus*? Bring it to us once you find it; we’ve got gift cards, shirts, and more for the winner to choose from!

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Web Exclusive

NEXUS

What's happening at nexusnewspaper.com

Week of February 11, 2018

Top five most read stories:

1. "World Religions Conference celebrates collaboration in community service," web exclusive, February 12, 2018
2. "Contemporary artist provokes to rethink feminism's potential," February 7, 2018
3. "Open Space: BCFS-CFS referendum debate proves democracy matters," February 7, 2018
4. "Victoria's Carmanah learn to speak in rhythms with debut album," February 7, 2018
5. "Camosun student hits career highs in basketball with the Chargers," February 7, 2018

Tokyo Police Club light it up in Victoria



Mind Matters

by Cindy Peckham

Cyberbullying must be stopped

On Wednesday, February 28, we'll find ourselves in a sea of flamingo-coloured T-shirts during Pink Shirt Day. This annual event is aimed at raising awareness and ending bullying, with the focus this year being on cyberbullying.

Cyberbullying can include sharing personal photographs or videos without consent, creating false accounts with someone else's identity, or posting information about people on public shaming sites. It can come in the form of emails, comments on social media, or text messages, and be initiated by anyone, be it strangers or people who know the victim.

Cyberbullying can seem more sinister than regular bullying because it follows its victims around 24/7, permeating every aspect of their lives and invading the privacy of their homes. Additionally, it can reach a broader and larger audience, even a global one, and become a permanent record over which there is very little, if any, control. This pervasiveness may be why victims suffer such high levels of distress,

Cyberbullying can seem more sinister than regular bullying because it follows its victims around 24/7, permeating every aspect of their lives and invading the privacy of their homes.

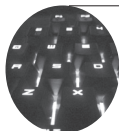
become withdrawn, and sometimes even end their lives.

In Canada, the focus is mainly on children and youth, so we must look to our neighbours in the south for current statistics on adult experiences. According to a survey done by the Pew Research Centre in July 2017, 41 percent of Americans had personally experienced online harassment, up from 35 percent in 2014. And while there may be some recourse for children through their schools, adults often don't have avenues to assist them, unless the behaviour crosses the line into criminal territory, such as threatening or stalking. This does seem to be changing, however, and there are now websites like the Online SOS

Network or Heart Mob dedicated to assisting adults who are navigating this difficult challenge.

It's also important to know that there are ways we can protect ourselves. The Cyberbullying Research Centre has a top-10 list of tips for adults and suggests we familiarize ourselves with the terms-of-use agreements on sites we use so we know how to report cyberbullying behaviour if it violates those terms. Additionally, Sue Scheff and Melissa Schorr's book *Shame Nation: The Global Epidemic of Online Hate* offers practical advice and a more in-depth look at this topic.

If you're going through any kind of cyberbullying, remember: help is available, and you are not alone.



The Bi-weekly Gamer

by Adam Boyle

Vainglory hits milestone in mobile gaming with new release

The time has finally come for *Vainglory*.

The game's long awaited 5v5 mode arrived on February 12, and with it came huge changes to the mobile esports and gaming community. The new mode boasts some of the most highly technological achievements so far reached on mobile devices, including proper coding of "fog of war," an in-game vision system that mimics real life in that you can only see what would be in your player's vision range. Previously, a pop-in system was used in which things would pop into your screen as they became visible. Now, there's a smooth transition in environment, which looks like fog is being pushed apart to make room for your character. This was not previously possible on mobile devices

due to technological limitations, but the developers over at Super Evil Megacorp broke the barrier and produced something magical.

But that's not all: the new map itself is a marvel to both look at and play on. Boasting graphics that rival that of a PC game and sitting at a constant 150 frames per second even on older devices, I personally have never had a smoother or more enjoyable experience on my phone (also, I usually hate phone games, so this had to be extra good to impress me).

The map features multiple objectives for a team to focus on; the game-changing events centre around two dragons, with one helping you fight if you capture it. Buffs for players spawn in between the lanes and add viability to having

a player stay in the jungle. Lastly, the bases have all-new mechanics with armouries guarding the team's crystal; if the crystal is destroyed, it's game over.

Along with these two huge changes comes balance changes for many of the playable heroes, more changes to the game's user interface, and bug fixes and tweaks. I was one of the few players lucky enough to play a preview of the map and, I must say, I didn't encounter a lot of issues.

Super Evil Megacorp has released a product that fits its own niche beautifully, and they know it, too. From here on out, the developers will be looking at what to do with their professional league, and, knowing them, and with a new map and influx of players, it'll be huge.



Unpacking the Bags

by Renata Silva

Be proud of grammatical errors

"Your problem is that you're still thinking in Portuguese."

I've lost count of how many times I've heard this phrase in my day-to-day life. It's common for us international students to hear that our grammar and pronunciation mistakes are the fault of habits that we've picked up from speaking our native language.

But I don't believe this is totally true. If so, it means that we have to accept the fact that we can do nothing to improve except be patient. This is one of the great factors that discourages international students, both at college and at work. After all, it's impossible simply to stop thinking in our language.

So what should we do? The first thing is to understand that our difficulties with English grammar are the result of a lack of studying English, not a barrier generated

by language. I studied four years of Portuguese grammar during my journalism degree. It was four years of great dedication and deep study in the language that led me to rarely make grammatical mistakes. Of course, I can't expect myself to have the same performance now that I am writing my academic papers in English; after all, my time in Canada does not compare with years of dedication in Brazil.

In fact, I believe that international students have an excellent advantage when it comes to learning a new language. Most of us already have previous work or schooling experience that allows us to know exactly what we need to do to succeed.

Plus, to get here today, we overcame differences, distance, loneliness, and many challenges. Just as no knowledge comes without a lot

of work, no deficiency is overcome with patience alone.

So I do not intend to stop thinking in Portuguese. I'm proud of being able to speak more than one language, of being able to laugh after every expression that I use that doesn't exist in English. I'm also proud of learning from my mistakes, which include my grammatical errors (which will not last long). They represent another stage of my life that brings adventures and new challenges. I do intend to learn English and walk my way in Canada with the same willpower that made me leave my country. I am also proud to be living in another city, of having the courage to completely change my life, and of how well I'm doing here.

Maybe I can even say that I already feel a bit Canadian (with an accent) and I'm proud of that, too.



Calculated Thought

by Sean Annable

The economic dance

After repeatedly topping record highs this year, a major stock market index took a 2.5 percent dive on February 2; it was the biggest decline in the Dow Jones Industrial Average since Brexit.

Then, the following Monday, investors saw the Dow's largest drop, points-wise, it had ever seen in a single day. Canadian stocks slumped as well, but they have been widely outperformed by US markets, so it wasn't as much of a shock.

But this wasn't a bubble bursting, according to the talking heads. As the drama unfolded over the first half of February, the market experienced what market-watchers call a "correction," as another major index, the S&P 500, shed over 10 percent from January highs. When prices get lofty, eventually they have to come back down to earth. "It's healthy," they say.

Depending on who you ask, the recent boom in US stocks was either because of solid economic growth or because of emotion-based hype leading to rising prices, referred to as a "melt-up." Whenever markets stumble, everyone wants to know why.

That question isn't simple, and the following isn't the answer, but more of a thought exercise.

There's a dance between investors, central banks, businesses, and consumers that drives a lot of the price action.

Investors were excited about Trump cutting corporate taxes, and they saw higher corporate profits on the horizon. While now rising, historically low interest rates have allowed corporations to invest and expand.

Central banks are spooked by inflation as economies have healthy growth again. Job numbers were growing in the US and Canada,

and this brings economies closer to what economists refer to as "full employment," a percentage of unemployment that results in workers gaining more bargaining power in the labour market. This puts pressure on wages, and leads central banks to raise interest rates to combat inflationary pressure on the price of goods.

Generally, this bump in rates is precautionary rather than reactionary, as central bankers try to stem inflation before it happens.

Corporations see rising interest rates as a boon on profits. Existing debt gets more expensive to manage, and expansion that requires debt becomes riskier. Less profit and opportunity means less job creation.

Consumers see those same rising rates and see risk too, as mortgages and other debts get more expensive to manage. Corporate profits are largely driven by consumer confidence. If consumers have less to spend and tighten their belts, stock prices suffer alongside their corporate profits.

So how does the dance end?

Well, in the wake of this recent tango, Canada shed 88,000 jobs in January. Pressure on wages from lower unemployment and recent minimum-wage increases could have helped push employers to tighten up on labour spending.

As our central bank began raising interest rates last year, the January job report might make them proceed "ultra-cautiously" for now, BMO chief economist Doug Porter has told media.

If interest rates stay low, then we start the dance again. Debt remains cheap, consumers consume, corporations profit, and stock prices go back up, until the next "correction."

Maybe it's less of a dance, and more of a merry-go-round.



Write to Rise

by Lynn Wohlgemuth

The journey of thickening skin

Developing resilience as a writer is a personal journey. You can't develop resiliency if you don't start somewhere. This is an important part of your journey for success as a writer.

I think of this stage as "getting dirty" and "making a mess" of things. When you were learning how to cook, your kitchen was probably a disaster zone. It takes time to build confidence and have that soufflé come out perfect, all the while having a neat and tidy workspace.

The same applies to writing and publishing. The key here is to get into action and start doing it. It's the best way to learn.

The first few times you put your work out there for the world to read and critique tend to be overwhelming. But, slowly, you develop your thick skin and you become a warrior protected by a shield of word armour.

It's really important to have a mindful practice in non-attachment to the outcome. Be kind to yourself and have some compassion for your starting point.

First, check in with yourself to overcome those fears and doubts you may be having about writing and publishing. Are you comparing yourself to other writers who are well known or more established than you are? If so, stop. Remember that everyone starts somewhere.

The school newspaper is a perfect platform for you to build your confidence and get published. That's right: start right here. The editors on staff will support you, guide you, and provide valuable feedback.

This brings me to my next point: have an emotional support system in place.

Once you publish, you will ultimately experience a vulnerability hangover. You will be questioning what you wrote, who is reading it, and what their opinions might be. But it eventually gets so much easier. You let go of what others are thinking and say to yourself, "I'm getting published; they're not."

And, ultimately, as author Mark Manson would say, the subtle art of not giving a fuck will settle in quite nicely.

CCSS mystery package word search

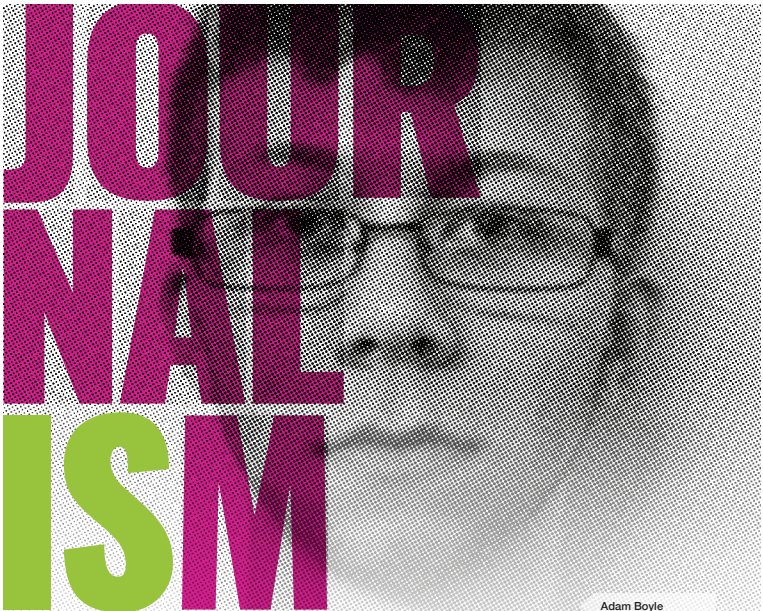
We recently wrote about the Camosun College Student Society receiving mystery packages; see [nexusnews-paper.com](#) for the whole story. We took some key words from that story to make this word search.

Find the words on the left in the puzzle on the right; as always, stop by the *Nexus* office (Richmond House 201, Lansdowne campus) if you complete this puzzle to pick up something from our pile o’ prizes (which includes gift cards to local coffee shops, *Nexus* T-shirts, books, CDs, and more).

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BLUETOOTH
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CONSPIRACY
CYBERSECURITY
GADGET
HEADPHONES
INVESTIGATION
MALICE
MISMANAGEMENT
NEEDLES
PERPLEXED
SEWING
SEX
SPEAKER
TAG
TAGG
TECHNOLOGICAL
THEORY
TOYS

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

JOURNALISM



Adam Boyle
Staff writer for *Nexus* newspaper, Boyle has reviewed local festivals and interviewed college sports teams, and writes a column about competitive gaming.

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