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campus

## Camosun officially opens Alex & Jo Campbell Centre for Health and Wellness



ADAM MARSH/NEXUS

Members of the Lekwungen Dancers, a Songhees Nation dance group, at the opening of the new building.

"We appreciate the fact that these new developments are coming to our students."

FILLETTE UMULISA  
CAMOSUN COLLEGE STUDENT SOCIETY

ADAM MARSH  
STUDENT EDITOR

On Wednesday, September 11, Camosun College officially opened the Alex & Jo Campbell Centre for Health and Wellness. The four-storey, 95,000-square-foot building will house 15 health and human service disciplines and University Transfer health courses for over 1,000 students. The total cost of the building was \$63.8 million (\$40.3 million from the provincial government, \$11 million from Camosun, \$50,000 over five years from the Camosun College Student Society [CCSS], and money from various donors).

The building was given Leadership in Energy and Environmental Design (LEED) Gold Standard certification. LEED certification—given by an independent third party—is an internationally recognized green building certification, with gold being the highest status awarded.

Camosun School of Health and Human Services dean Cynthia Smith says that conversations about the building started 30 years ago.

"The government recognized

the need for new infrastructure in health and human services," says Smith.

The programs housed in the building were previously at Lansdowne; Smith says that the college made sure to communicate with students early on—back in April—so that they would have time to prepare for their transition to Interurban.

"As dean and working with the college, I've tried to make sure that there's no unpleasant surprises for students, that they're aware of the fact that all but the two dental programs [in the School of Health and Human Services] would be moving to Interurban."

Camosun president Sherri Bell said at the ribbon-cutting ceremony that the building will sell itself, and that Camosun is a major player for health and human services on Vancouver Island. The Centre, she said, will take the college to the next level.

"We will educate the next generation of health professionals and help raise the health outcomes in our community," said Bell. "The government of BC has recognized the importance of that vision."

Saanich South MLA Lana Popham said at the ceremony that this is an important day for Camosun College and for the greater community.

"The Alex & Jo Campbell Centre for Health and Wellness is a remarkable addition to the Interurban campus," said Popham. "We are here to celebrate its official opening with a sense of pride in what it means to students and what it means to people of our entire region."

CCSS external executive Fillette Umulisa says that the student society is really happy with the Centre and thinks that it is a well-designed and modern building.

"It's going to serve Health and Human Services members very well for many years to come," she says. "We appreciate the fact that these new developments are coming to our students."

The building was originally going to be built closer to the Pacific Institute for Sport Excellence, but the CCSS campaigned to get it closer to the other Camosun buildings, while staying on the same lot. Umulisa says that the CCSS is happy with the placement of the building.

"We were mostly concerned about accessibility for new students and things like parking," says Umulisa. "We were concerned, but they listened. At this point, having looked at the building, and the accessibility to that building, we're pretty much happy, and we do really appreciate

eyed on campus



GREG PRATT/NEXUS

"Uvic sez Camosun sux," someone wrote on this rock on the Lansdowne campus before leaving it in a Nexus stand. Sounds like fightin' words.

the low environmental footprint that constructing that building kind of focused on."

Camosun Health and Human Services student Colleen Leppkey-Robertson said at the ribbon-cutting ceremony that, when coming out of high school, the thought of going back to school was "too much to bear."

"Life has forced me, like many of my classmates, to overcome hardships, struggles, and sacrifices," she said. "There were times when I had all but given up and lost hope... Although it took a while to see it, I learned that I wasn't alone, and with time, and the help and support of so many in my life... I began to understand that inspiration comes

from pain and that pain can be a motivator for change. Camosun was that change for me."

Leppkey-Robertson said that students are capable of holding both their weight and the weight of future goals through using the lessons they've learned.

"Every experience we have [in college] becomes a marker we have along the way showing us where we have been, where we are, and where we're going," she said. "Camosun hasn't only given myself and so many others the opportunity to pursue a career, but it has also built a solid foundation for our dreams, relationships, and beliefs to rest on. This building now, too, sits upon that same foundation."



ADAM MARSH/NEXUS

Cutting the ribbon at the Alex & Jo Campbell Centre for Health and Wellness.



# NEXUS

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OVERHEARD AT NEXUS: "Does your beard go down to your neck?"

## student editor's letter Thinking about reconciliation

It won't end because it can't. Thousands of years of hush-hush injustice, racism, disgusting misogyny, and all the white privilege in the world mean that reconciliation is a journey-oriented way of thinking, not a destination-heavy checklist.

It's the polar opposite of how we're taught to function in society. Typically, we look for immediate results and focus on what we can do rather than stop and think, but that will only keep us spinning in the hamster wheel of anger and covert revenge that is rampant in society today. Canadians need to accept that we've been so far off from our nice, polite stereotypes for so long and that racism is deeply embedded in our culture. The work that we've done in the last handful of years toward reconciliation and equality is great. It's much needed and it's long overdue, but it's nowhere near enough. That's okay. It can't be. It's not possible to make up for what's happened, to make it all better. Thousands of years of complete moral and ethical disasters can't be undone in a decade, or in a generation, or in three generations. I don't know if it ever can be undone.

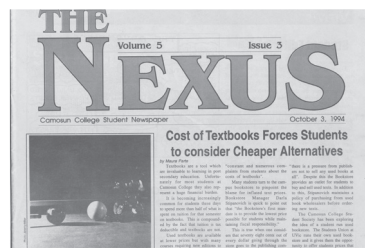
I know that these mistakes can't be forgotten about and that they also can't be dwelled on, and that balance is pretty well the axiom of a stable human life. But in a world of people who lurk their exes on social media, miss deadlines, and still think they're the most important thing in the world, it brings up the question of whether or not these are the people we want to be at the helm of society. You can't have a good sense of what the next step in the journey toward equality is without a rock-solid sense of alterity, and you can't have alterity without stopping to think once in a while.

Maybe not thinking is a survival mechanism, and that's just too bad. You better start swimming or you'll sink like a stone. (Okay, quoting Bob Dylan is my one cliché for the term.)

- So swim.
- Think.
- Love.
- Reconcile.
- And think some more.

Adam Marsh, student editor  
adam@nexusnewspaper.com

## flashback 25 Years Ago in Nexus



**Not that \$200 textbooks are outrageous:** It gets a bit tiresome to look back on old stories and lament about how some student struggles never change, but good lord: our October 3, 1994 issue featured the front page story "Cost of textbooks forces students to consider cheaper alternatives." What more can we say? It was a slow process, but today there are free textbook alternatives available to at least help ease the burden on some students.

**Green light, red light:** "Interurban Women's Centre gets green light" talked about how the Interurban campus was getting a Women's Centre. It didn't last: today, the campus has no Women's Centre, but the Lansdowne Women's Centre, located in the Richmond House, is still going strong. Want to see the Interurban campus get a Women's Centre again? Tell the Camosun College Student Society your concerns.

**Write on:** The story "Axed Writing Centre critical to student success" gave the unfortunate news that the fate of the college's Writing Centre, which had closed in June 1994, was still up in the air. The college has Writing Centres back in action on both campuses here in 2019.

## open space Free speech on campus doesn't mean hate speech on campus

MILO HOGAN-APPERLEY  
CONTRIBUTING WRITER

I'm so tired of conservatives pretending that "free speech" on campus is an important issue. Student protests have been a staple of political movements since the inception of universities. Cast your gaze back in time and you'll find count-

the argument has placed itself in a favourable position before the discussion has even begun. How can one argue against the ideals associated with free speech itself?

You see, grammar can be propagandized with brutal effectiveness. One must dig deep and reveal what speech is being protected to uncover

### Grammar can be propagandized with brutal effectiveness.

less examples of mass movements originating in academia. So with such a storied history of activism, why is our newest political hot topic such a benign, played-out debate?

For those who aren't aware, the latest fuss to make the rounds across Canada is the issue of students protesting events organized for far-right speakers. Naturally, the right-wing factions of our society are quick to jump on this opportunity to wax poetic about the lofty virtues of free speech and how unfairly marginalized their viewpoints are in academia.

However, this debate merits a look into who these political speakers are and what messages they are disseminating. Two examples of figures under attack are Stefan Molyneux and Lauren Southern, both of whom were recently denied an audience on UBC's campus due to student protest—much to the displeasure of free-speech-loving people everywhere.

Interestingly, though, it takes only a cursory glance at either figure's Twitter account to find blatant white-supremacist talking points and examples of bigoted thinking. What these prominent figures are "debating" are not ideas, but the very nature of the personhood of other individuals—the validity of their ethnicity, their gender, their sexual orientation.

It's not surprising, then, that they've framed this discussion around "free speech" rather than a more accurate term, "hate speech." By defining the terms and boundaries of our debate, their side of

the real motivation behind this farcical "debate."

Think to yourself—what reasonable, honest debate is there to be had about the superiority of one race over another, or on the validity of a group's identity? This is not a debate at all—it's an attack. These people aren't defending free speech, they're defending their ability to spread hateful, regressive rhetoric.

Reading articles about this topic from right-wing publications, you would think that this is a simple, cut-and-dried issue. After all, the Canadian Charter of Rights and Freedoms includes the universal freedom of expression! The failure of this reductionist argument is that the Charter itself specifically mentions that there are limits on what is acceptable speech—one such limit being hateful propaganda.

This is just another case of the right aping the very real grievances of marginalized people and using them for their own means. To be clear to conservatives out there—stop buying into your own sob story; you're not an oppressed minority. Conservatism is learned socially. No one is born with a predisposition to the political right imprinted in their DNA.

It's self-evident that there's a more important debate to be had around this issue, but I fear we'll never wash away the thickly painted, opaque layers that have been brushed over the topic to get down to them. In the meantime, we must continue to do all we can to fight the encroachment of hateful speech in our society and on our campuses.

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!

## anthropology Camosun instructor sheds anthropological light on food with new book

"People are fine with paying a plumber \$125 an hour to fix our toilet, but we complain about the price of fruit going up at a farmer's market? Why are we expecting that their expertise and hard work not be fairly compensated?"

NICOLE KILBURN  
CAMOSUN COLLEGE

EMILY WELCH  
STAFF WRITER

When we are sitting down to a wholesome supper, do we ever wonder where it comes from? Do we ask ourselves what methods are used to provide our plate of spaghetti, and what each ingredient might go through, or where it might come from? When we think, "I feel like Italian tonight," do we wonder about the culture that supports our whims and cravings?

Camosun Anthropology instructor Nicole Kilburn does wonder about what went on beyond the kitchen, and she investigated further and wrote a book—*The Future Has an Ancient Heart: Southern Italian Food Traditions in a Modern World*—about her findings.

"Food anthropology was something that I was interested in, so I

started offering my food anthropology class here in 2012. I was looking around for opportunities for professional development, and I stumbled across this opportunity to participate in the culinary workshop in Italy," says Kilburn. "This workshop was all about learning about food and culture and how food connects people to landscape and culture. It was perfect. I think about food as this lens to view the world, so this was this opportunity to think about this in one particular place."

It was in her workshop that Kilburn got the idea for a book.

"I didn't plan on writing a book," she admits. "I was bringing all the content into my classes, actually, but I had so much material going stale on my office shelves, so I started compiling it, which was really fun, and then I finally got to write it."

## NEWS BRIEFS

### Camosun participates in Orange Shirt Day

Monday, September 30 is Orange Shirt Day, a day devoted to awareness about the impacts of the residential school system. Camosun students, staff, and faculty are invited to wear an orange shirt during the event, which starts at 9:45 am at Interurban and 1 pm at Lansdowne. See camosun.ca for more details on Orange Shirt Day events.

### Camosun gets 32 new ECE spots

The BC government announced on Thursday, September 5 that 314 new spaces in Early Childhood Education (ECE) will span post-secondary institutions across the province as a result of a three-year, \$7.4 million investment. Camosun was given 32 additional ECE spaces and

\$261,737 in funding. According to the government's 10-year Childcare BC plan, up to 620 more ECE students will graduate between 2018 and 2020; according to minister of advanced education, skills, and training Melanie Mark, BC will need 90,000 new childhood educators over the next ten years.

### Camosun receives over \$800,000 for women in trades

On Monday, September 9, Western Economic Diversification Canada, a federal government department, announced a \$5.9 million investment in education. Of the \$5.9 million, \$836,750 went to Camosun for developing a pre-apprentice program aimed at increasing the number of women in paid trades positions. Of the five investments making up the total, four of them

Kilburn wrote the book with the help of Tonio Creanza, a sixth-generation olive farmer who had facilitated the workshop. Kilburn wanted her book to teach people about some of the truths of globalization, and about how tourism might actually be of help.

"It's really difficult for people to keep up with the intergenerational traditions, particularly in terms of food," she says. "We've got globalization, which means people will go to one grocery store and do a one-stop shop, instead of buying bread every morning from the baker, or chatting with Mimi the butcher, who has a long-term relationship with the farmers and with the people who live in his neighbourhood. There is just all of this... decay. That was really interesting to think about, whether or not tourism can bring new dignity and value to these food producers."

Kilburn says that it's important to have awareness of where our food comes from, and to know how much work is behind the groceries that we buy. She hopes that her book will provide some further insight into all this.

"If you're interested in food, if you're interested in Italy and history, then you are going to find lots of things that are of interest, and it should create more awareness," she says. "Awareness over why are we not paying our food producers what they are worth. People are fine with paying a plumber \$125 an hour to fix



ADAM MARSH/NEXUS

### Camosun College Anthropology instructor Nicole Kilburn.

our toilet, but we complain about the price of fruit going up at a farmer's market? Why are we expecting that their expertise and hard work not be fairly compensated? So I believe that re-establishing that interest and awareness in food, and where it really comes from, will make us think about how to get more connected."

Kilburn believes that becoming

more connected and aware is actually very simple.

"Go to a farmer's market and start asking questions," she says. "It is intoxicating to talk to these food producers; they are so passionate about what they do. It is something that they live and breathe, and they are so proud to be able to bring it you."

The awards recognize academic accomplishments of student athletes; to get the award, a student has to achieve honours standing at their school in the current academic year. The Camosun award recipients are basketball player Lauren Janzen, golfers Michael Flegel and Cole Yungen, and volleyball players Graham Basi and Katie Wayling.

### Charity launches student entrepreneur competition

Enactus Canada, a national charity that encourages students to address social issues through business, has launched its annual student entrepreneur competition. Students must run their own business to enter; 12 finalists will win flights to and accommodations in Toronto to pitch their business in a competition for the \$10,000 grand

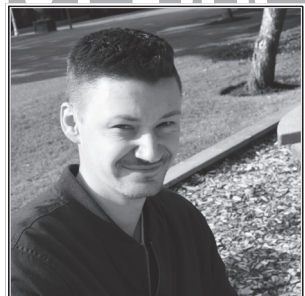
prize. The runner-up will receive \$4,000 and the second runner-up will receive \$2,000. Nominations are open until Friday, November 22 at enactus.ca/student-entrepreneurs.

### Indigenous Artist in Residence applications open

First Nations, Inuit, and Métis professional artists working in all mediums can now apply for the Indigenous Artist in Residence in the City of Victoria. For submission guidelines, go to victoria.ca/publicart. An information session about the residency will be held on Thursday, September 26 from 5:30 pm until 6:30 pm at the Victoria Native Friendship Centre.

-ADAM MARSH

## SPEAK UP What does reconciliation mean to you?



### JUSTIN ROXBURGH

"Somewhere along the lines of paying back whatever dues society has to them—our society as opposed to theirs."



### ERIN WADDELL

"Recognizing what we the white people did wrong and doing our best to speak to Indigenous people and hear their side of the story about what happened and to let them have a voice and talk and explain their feelings... without the white voice speaking over them, or trying to speak for them."



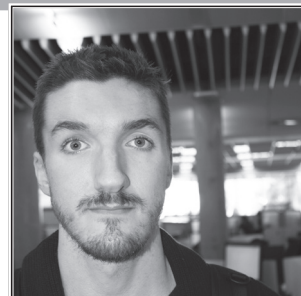
### AMANDA BRADSHAW

"It's hopefully something we can come to... To me, their lives shouldn't be much different, or any different, than ours. It shouldn't be two separate things. It should just be one whole as a community."



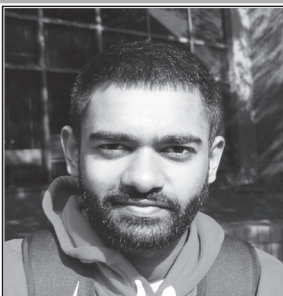
### ASHLEY GREBA

"To me it means, 'How can we heal something that we've damaged so greatly in our past?'"



### KEVIN RENSING

"Giving them the proper credit for living here originally. And definitely respecting their land and their requests, because I feel like we're definitely taking over a bit and they're sort of getting walked on a bit."



### EDWIN ZACHARIA

"Giving them more opportunities; supporting them in every aspect. You must respect their surroundings and their well-being. Giving them knowledge, as well as receiving knowledge from them. Knowing about their culture and everything."

BY ADAM MARSH

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art

## Camosun instructor strives to understand human motives with art



PHOTOS PROVIDED

Samples of Camosun Visual Arts instructor John Boehme's performance art.

**ADAM MARSH**  
STUDENT EDITOR

"The immediacy of a moment in time that you can't rehearse. An unscripted, honest event. It's not fiction. Once it's been done before it becomes fictive. Not an honest moment in time."

This is one of Camosun Visual Arts instructor John Boehme's MOs in regard to his performance art. Whether he is performing in Minsk, Belarus, Northern Ireland, China, or here on Camosun's Lansdowne campus, Boehme always tries to stay true to his own process as an artist, regardless of what social structure or normalcies say.

"I don't really care," says Boehme with a laugh. "I do what I want to do. If the work demands that I do something, then I do it. Whether or not I'm considering the audience... I don't, really."

Boehme says that his art isn't

about entertaining somebody; it's a work of art, which means that even though things have changed—such as the acceptance of nudity in a public exhibition—Boehme still strikes a balance between the times.

"There's no way you could do that in public [anymore]," says Boehme. "I mean, people do. It's more open in China than it is here, having done work across China. We're like a police state here—very conservative with abstract thought and abstract construction. You want to work in the box."

Where the show is, and the culture of that place, influences the show significantly, says Boehme, pointing out that performance art is not theatre by any means.

"There are no rehearsed activities. It's performance art," he says, talking about the specifics of his show *Doing Things n' Stuff: An Accumulation of Actions, Relics,*

and *Recent Work and More from John G. Boehme*. "There's images, there's some video projections used in performances, there's sculptural objects, manifestations of performances that have happened, and relic objects, meaning objects that derived and were made during an action or a performance."

One of the photos in Boehme's exhibition is of him sitting at a table set for a fancy dinner. Seems normal, right? Something you might see every day? The difference in this piece of art is that the table is at the bottom of a tailing pond in Northern Ireland, a site used in gold mining to separate the gold from the rest of the earth using cyanide. In the photo, Boehme is eating a ploughman's lunch—traditionally consisting of bread, cheese, onions, and pickles—covered in gold.

"I ate the gold covered in encrusted ploughman's lunch while



"I ate the gold covered in encrusted ploughman's lunch while drinking Goldschläger. All of the gold was ingested and then I left my own gold-encrusted tailing in the hole in the ground, not unlike a tailing pond, so it refers to the activity that's supposed to take place there: leaving a tailing, then covering it up."

**JOHN BOEHME**  
CAMOSUN COLLEGE

drinking Goldschläger," he says. "All of the gold was ingested and then I left my own gold-encrusted tailing in the hole in the ground, not unlike a tailing pond, so it refers to the activity that's supposed to take place there: leaving a tailing, then covering it up."

As part of the exhibit, on October 10 Boehme is considering doing through performance art an homage to his father, who passed away on September 22 of last year.

"I'm thinking about doing some kind of a sound homage—a durational sort of sound performance," says Boehme, explaining that this could take place over "three, four,

five, six hours, using the spoken word."

Boehme's work comes from a variety of interests pertaining to the world around him, he says.

"I'm interested in social contract theory," he says. "I'm interested in how we identify using language and paralanguage—gestures and all that—just how humans interact with one another."

*Doing Things n' Stuff*  
Until Saturday, October 12  
Free, Open Space  
openspace.ca

know your profs

## Camosun's Robin Fast on talking to instructors and learning how to learn

**EMILY WELCH**  
STAFF WRITER

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

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

This issue we talked to Community, Family and Child Studies instructor Robin Fast about '80s rock, individualized spelling, and kicking a harmful Hawaiian-shirt-wearing habit.

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

I've been fortunate enough to be teaching in Community, Family and Child Studies since 2005, but I first came to Camosun as a student way

back when Cyndi Lauper, Prince, and The Police ruled the airwaves.

**2. What do you personally get out of teaching?**

I'm learning as much as the students in my classes. Every year—every class—is different, and that keeps it challenging and fun. The program I teach in is a two-year diploma, so I get to be there on that first day of class, on graduation day, and to see the journey students take along the way. And they all go on to do great things. How lucky am I to be a part of that?

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

I remember being too intimidated to ask questions of my profs outside of class, and yet I'm often surprised when I find out from students that they were hesitant to talk with me when they first met me. I do my best to let students know that all of the staff and faculty are here because students are here. Asking questions is probably the most important part of learning, so don't hesitate to connect with your

instructors. They should also know that I want them to vote in the coming federal election on October 21.

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

My penchant for spelling words in my own unique way.

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

So many great things happen all the time. If I had to pick something, it would be the experiences I've had internationally. Accompanying students to Nepal for a six-week field experience, for example, was life-changing.

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

I feel so privileged to be a teacher so it is hard to come up with a "worst thing." I went through a Hawaiian-shirt phase, but that was more of a worst thing for those around me.

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



EMILY WELCH/NEXUS

**Camosun Community, Family and Child Studies instructor Robin Fast.**

Learning how to learn is an ongoing and essential challenge in a quickly changing and connected world. Critical thinking skills, information literacy, and social and cultural literacy will only get more important.

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

If I'm not planning a meal or cooking one I'm usually looking for

fun ways to burn off the resulting calories.

**9. What's your favourite meal?**

Mom's chicken and dumplings.

**10. What is your biggest pet peeve?**

Strong opinions—mine included—that aren't supported by evidence... and cat hair that is no longer attached to a cat.

event

## Creativity crosses boundaries in BC Culture Days



COURTESY OF DYANA SONIK-HENDERSON

**BC Culture Days 2019 Victoria ambassador Dyana Sonik-Henderson, who is also the Broken Rhythms artistic director.**

**EMILY WELCH**  
STAFF WRITER

The time has come for every reasonably sized city in BC to open up their proverbial creative stage and flaunt what they have to offer for BC Culture Days.

Since 2009, British Columbia's Bridge Arts and Community, a non-profit charitable organization, gets together with up to 10 artist ambassadors and promotes the awareness of arts and culture. This year, each of these artistic ambassadors is given \$1,000 worth of work with a professional mentor; the ambassadors also get to present their own art at the event. These teams create and establish connections with people who may or may not have had the chance to explore their particular style of art.

"I got contacted two years ago by the ambassador who was representing Victoria," says Sonik-Henderson. "She encouraged me to put up an event for Culture Days, and through that introduction I got introduced to the website and saw how many classes were being offered and how diverse it was."

Sonik-Henderson says that the new program of mentorship is in

the Victoria ambassador this year is Dyana Sonik-Henderson, the artistic director of the non-profit dance company Broken Rhythms. Broken Rhythms specializes in rhythmical contemporary, a style with numerous influences, including jazz and hip-hop. Sonik-Henderson found out about BC Culture Days when an ambassador from a previous year contacted her.

"I am doing dance, but there is going to be a ton of arts, classes, photography; someone is even doing a treasure hunt," says Sonik-Henderson. "There are a bunch of interesting events coming up. I believe it is to bring awareness of the arts and to bring accessibility and engagement of Canadians in the arts and cultural life in the community."

Sonik-Henderson encourages anyone who has been interested in dance to break out of their own barriers and check out her workshop.

"I am doing a rhythmical contemporary workshop at Dance Victoria, which I chose because it is

honour of Culture Days celebrating its tenth year. Each ambassador works with a senior artist who can offer both creative and professional advice.

"There are going to be some advanced dancers there, as well as people who have never danced before, and we are just going to be introducing the dance to everyone."

Sonik-Henderson believes that there is an artist residing in everywhere, whether they know it or not.

"There are so many different levels of being an artist," she says. "Some people work at it full-time, some of them do their art and instruct as well. Some people haven't discovered it yet. It is amazing how many people have that side to them, that artistic, expressive, connecting side."

Sonik-Henderson understands that her own part in Culture Days

"I believe [BC Culture Days] is to bring awareness of the arts and to bring accessibility and engagement of Canadians in the arts and cultural life in the community."

**DYANA SONIK-HENDERSON**  
BC CULTURE DAYS

is to help people connect with that creativity.

"It's a chance for people who have not experienced the arts fully to really get a feel of it," she says. "A good example is in one of my own dance classes, I get a lot of people who say they're not dancers. And my belief is we are all dancers; we are all movers. My interest in this is taking away some of those boundaries. They might be stopping people from expressing who they really are."

**BC Culture Days 2019**  
Various times,  
Friday, September 27 to  
Sunday, September 29  
Various venues  
culturedays.ca

review

## Vancouver Canucks and Calgary Flames bring pre-season excitement to Victoria

It's pre-season hockey, so the storyline is found between the lines. While the veterans tune up for the season, prospects and journeymen fight to show that they belong in the bigs.

**FRED CAMERON**  
CONTRIBUTING WRITER

Tickets had sold out within minutes. The people came in droves and the energy in the Save-on-Foods Memorial Centre was absolutely electric on Monday, September 16 as the Vancouver Canucks and Calgary Flames played a sold-out pre-season game in Victoria for 7,006 fans.

The Canucks limbered up goal-tending prospect Michael DiPietro for his first start of the year. Scanning the names on the back of the Canucks' sweaters, the horseshoe revealed that a handful of NHL regulars were sparsely scattered through a list of prospects and minor leaguers. But we don't often see hockey of this calibre in Victoria, so enthusiasm didn't waver.

Only one problem—once

the puck dropped, the Canucks disappeared.

For most of the night, the ice was heavily sloped in favour of the Flames. Through 50 minutes the Canucks were badly outshot. The scoreboard showed 4-1 for the visitors, and with three minutes to play, impatient fans started for the turnstiles.

It's pre-season hockey, so the storyline is found between the lines. While the veterans tune up for the season, prospects and journeymen fight to show that they belong in the bigs. The box score highlighted the dominant performance of Austin Czarnik, who sniped a pair of goals, but in the eyes of local hockey fans the night belonged to Flames prospect Matthew Phillips.

Phillips, the former Victoria Royals captain, returned to his for-

mer home rink for what was likely the last time. In an absolute class act, a three-minute video tribute was met with a standing ovation as local fans thanked Phillips and wished him the best of luck in his professional career. The Royals single-season record-holder for goals, assists, and points was credited with an assist on the first goal.

A quick survey of the crowd would prove that the event was a huge success. It's incredibly rare to see that many people smiling at once. Children had been dancing and cheering all night, completely oblivious to the fact that Elias Pettersson wasn't in the building. With three minutes left, it was past their bedtime and eyes were drooping. If it had ended then, everyone would have left happy.

But with the clock ticking down the Canucks took over. With blue sweaters buzzing around the net and the Flames unable to clear the zone, rookie Josh Teves popped one with just over two minutes to play, bringing the crowd back to their feet. Bo Horvat would add another, but at 4-3 the Canucks were unable to tie it up.



FRED CAMERON/NEXUS

**The Vancouver Canucks and Calgary Flames faced off in Victoria recently.**



# The road to reconciliation

## Camosun College continues on its Indigenization journey

Story and illustration by Tiegan Suddaby, features writer

### PART 1: History cannot be changed

Canada was built on colonial power and the abuse of Indigenous people. The past can't be changed. But Camosun College can, and the changes on campus aren't restricted to Camosun's aesthetics. Installments like Na'tsa'maht at Lansdowne or the Cultural Centre in Interurban's new Alex & Jo Campbell Centre for Health and Wellness are not tokenism or just to say that the college is catching up to the times. These installments are meant to build relationships.

Nearly 25 years since the last residential school closed down, the Truth and Reconciliation Commission (TRC) has continued to bring awareness to Canada's past and to make an effort to build a relationship between Indigenous and non-Indigenous students. The personal and cultural trauma of residential schools is all too real for Indigenous people but has only recently been brought to light for non-Indigenous people. According to the TRC, the purpose of residential schools was to sever the parental involvement in the spiritual, cultural, and intellectual development of Aboriginal children. This traumatic process was abusive and incredibly harmful to generations of Indigenous people.

Since our 2017 article on Camosun's reconciliation efforts, the college has made significant changes. However, the matter is not solely dependent on the college's Indigenous students and faculty. If we are to build relations, non-Indigenous students and faculty need to live up to the duty of entering a reconciling world.

### PART 2: What has changed at Camosun

Camosun has embraced an Indigenous landscape, and the physical changes are certainly there. Lansdowne especially has focal points that signify Indigenous cultures on campus. Of course, Na'tsa'maht is the biggest landmark, but there are also the elder parking stalls and stairs for visiting elders to use. Ecology classes have worked on switching out decorative plants for indigenous plants to reclaim their native soil.

Eye? Sq̓̓'lewen director Janice Simcoe says that the implementations, especially on the Lansdowne campus, have not gone unnoticed. She says that these Indigenous structures and gardens were not developed by, or even prompted by, Indigenous staff or students.

"Through Camosun's response to the Truth and Reconciliation Commission calls to action, the focus has been how does that happen for Indigenous students at Camosun College? It happens because systemic changes happen, and cultural changes within the organization happen," says Simcoe. "An awful lot of work has taken place over time, and we've seen that on the grounds. It used to be weird to have an indigenous plant garden; now it's a source of pride. There's a bench down on the lawn of the Young building; that is an elders' bench. There's stairs that go down there. Those stairs were built for when we do pit cooks, so elders could get down onto the field there without falling... and Eye? Sq̓̓'lewen didn't build that, the college did. They thought it up; it's made of indigenous rock, and made by a local company. The bench was made by Indigenous students and given to the elders that were there the day it was opened up."

Simcoe says that introducing native plants embraces Indigenous culture on campus and strengthens the bond between Indigenous students and the college. "There's this physical presence with the plant life," she says. "That experiment that Environmental Tech is doing, it's an experiment about indigenous plants, and about invasive species. We had nothing to do with that, but it was one of the things that came out of this thing called the Innovation Fund." Interurban has a way to go in terms of representing Camosun's Indigenous cultures through appearance, but with more changes the campus can express its solidarity with indigenous students. As Camosun School of Access dean Ian Humphries says, it's of great importance to have centres for Indigenous students to feel a sense of community.

"For example, we have a new Cultural Centre in the health building at

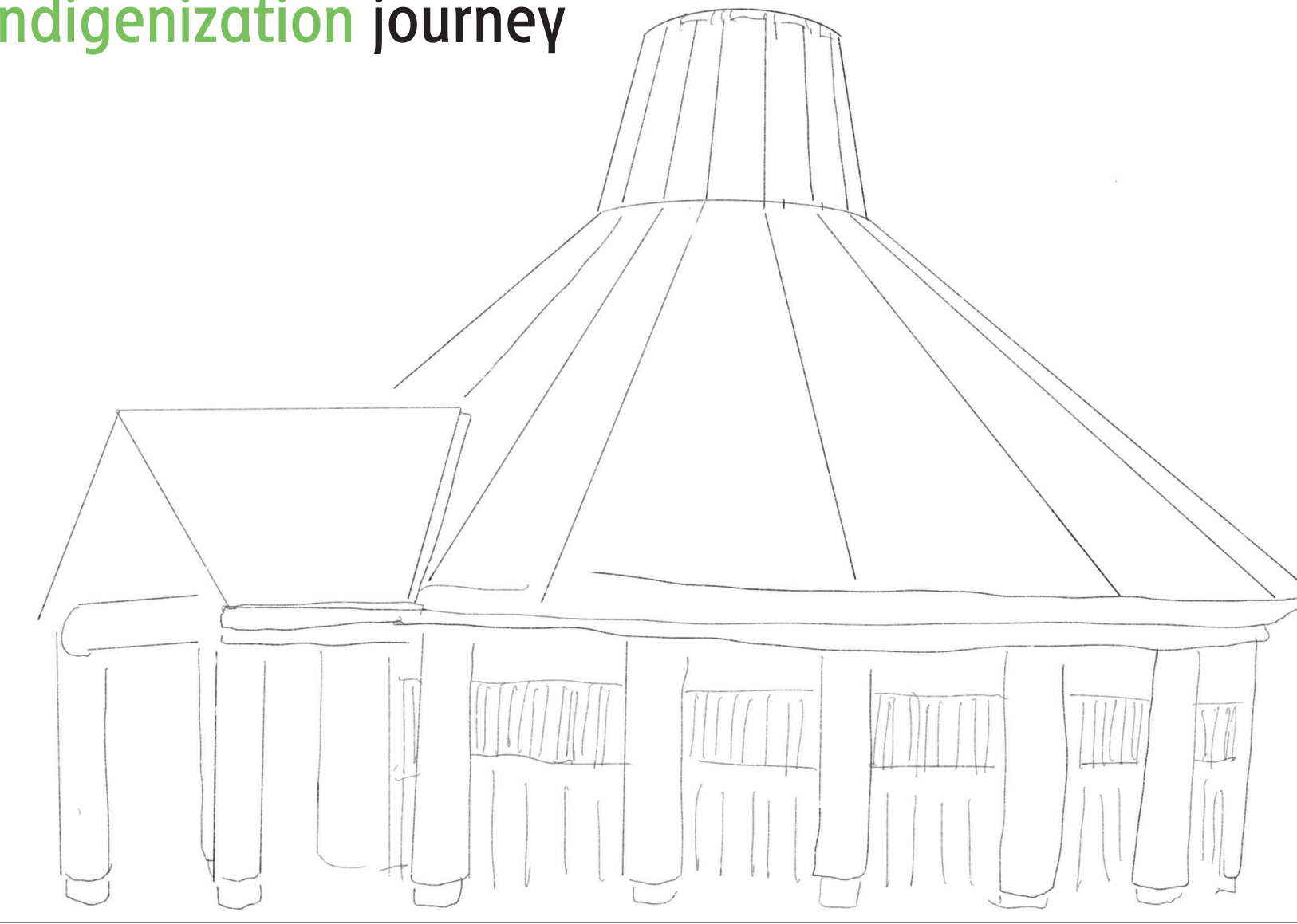
Interurban. What we're talking about here is, specifically, space for Indigenous advisors and a place where students can drop in and have some food and check in," says Humphries. "That is part of the master planning process, so it's mixed in with a whole bunch of other stuff, but we hope to be able to specify where exactly we're going to locate that service area shortly. So plans are underway to address it, we just haven't been able to get to it."

Humphries says that there is already a space for Indigenous students at Interurban, but the goal is to expand.

"There is space in the the Centre for Business and Access, on the first floor, at Interurban," he says. "There is space there for Indigenous advisors where students can drop in. We just want more space, and better space."

Humphries says that Camosun actively reaches Indigenous people who cannot access the college's campuses.

"We have partnerships with the WSÁNEĆ school board in Brentwood Bay, Victoria Native Friendship Centre, Songhees Wellness Centre," says Humphries. "Students can take courses at those locations, and they are Camosun courses delivered by Camosun staff and faculty. And then they can transition to the campus. We also do, in some smaller communities... right now we are working with the Pacheedaht Nation, in Port Renfrew, in delivering programming there. Depending on what our funding availability is, we rotate funding through smaller communities and do programming beyond those big three I mentioned—WSÁNEĆ, Victoria Native Friendship Centre, and Songhees."



"If we're going to talk about reconciliation we first have to talk about Indigenous peoples' experience."

JANICE SIMCOE  
CAMOSUN COLLEGE

sleeves rolled up, and they're there into the wee hours of the night helping clean up. To me that's the real demonstration of relation. When [Esquimalt First Nation chief] Andy Thomas died... I saw these people that I know in this college that I can depend on for support."

Resources for Indigenous students are readily available on campus; however, as Simcoe explains, this goes beyond providing resources.

"Fifteen, 20 years ago, this was the experience all the time of being absolute strangers and aliens within the post-secondary system," says Simcoe. "Experiencing this on top of personal and family-related traumas, traumas like colonialism and racism, it's important to change Indigenous students' experience, because why would you ask any population to experience all of that just to get the education that was freely available for everybody else? If we're going to talk about reconciliation we first have to talk about Indigenous people's experience."

Now, beyond meeting the minimum requirement of available communal

spaces or providing resources to help students, Camosun has support that students can depend on to fulfill their educational needs.

Third-year University Transfer student Morgan Armstrong says that the resources were greatly needed for his education.

"I wouldn't be here if not for the resources provided," says Armstrong. "I'd say that it's definitely helped."

While the changes on campus have helped Indigenous students, they have also helped build a relationship between Indigenous and non-Indigenous students. This is one of the most crucial steps in the reconciliation process. Classes like Introduction to Indigenous Peoples and Indigenous Peoples' Health have grown in popularity for non-Indigenous students. Tearing down ignorance has helped deepen the understanding between everyone. Smith says that Camosun has made great progress in the past 15 years, and that that is especially apparent in the classes students take.

"At the college here, we do a better job than other institutions—speaking from experience, and having been at the University of Victoria for 15 years—in terms of TELFIN TFE WILNEW and [Camosun course] Understanding Indigenous Peoples and how that's offered to faculty 10 months out of the year," says Smith. "It's essentially volunteered and it's word of mouth. People take it and recommend others to take it. For students we have IST 120 [Introduction to Indigenous Peoples] and now that's exceeded its capacity. So many people are interested, and that's the younger generation, of course."

Relations have extended overseas, as well—Indigenous students have been given the opportunity to participate in Camosun field schools, specifically one to build relationships with the Maori people in New Zealand.

"We're looking at new programming in relational, cultural leadership. We want to do a good job of identifying pathways and connections between Indigenous and non-Indigenous programs," says Humphries. "A lot of work happened over this last summer looking at domestic and international field

schools for Indigenous students—for example, with Maori students and institutions, and supporting students to learn more about international approaches to Indigenization."

Equal opportunity is, of course, much needed, but so is fair access for Indigenous students who really need an opportunity to begin with.

"Those services include access to Indigenous advisors, and there's a financial and educational support piece tied to that," says Humphries. "There's access to elders for cultural support. There's access to Indigenous counsellors—that's a relatively new position at the college. We hope we can improve on this, but we've got a welcoming space at Lansdowne, and we're working on trying to do something similar at Interurban... I think there's a number of great programs and courses for Indigenous students and non-Indigenous students. There's a huge number, through some very generous donors, of awards and bursaries available for Indigenous students."

### PART 3: How the future can be changed

The question is no longer what our future will look like, because we're already in the transition toward joining Indigenous students with non-Indigenous students in a gracious celebration of Aboriginal culture. The question is how we do it.

In terms of the classroom, Smith says that while there are a lot of students in IST 120, there are fewer in TELFIN TFE WILNEW, a course meant for staff to expand their knowledge on Indigenous worldviews.

"[IST 120] has much more of a pull than TELFIN TFE WILNEW," says Smith. "We've been running that for 10 years—this is my own understanding of TTW—we have 900 or 1,000 staff and faculty and just over 300 people have taken it in 10 years. We still have a significant amount of work to do, but you have to meet people where they're at."

While Humphries says that there is an impressive number of staff members taking TELFIN TFE WILNEW, he adds

"I wouldn't be here if not for the resources provided."

MORGAN ARMSTRONG  
CAMOSUN COLLEGE STUDENT

that there is more need for IST 120 and Health 111 [Indigenous Peoples' Health] to be accessible for students taking different programs.

"I'm very keenly focused on trying to make, especially, non-Indigenous students aware of courses like IST 120 and Health 111 that they can take as electives," says Humphries. "One of the challenges with the electives is it depends on what program you're in. An associate degree is quite different than a certificate, or our BBAs. They all have different requirements around electives. [I want to] educate folks on what different electives students can take in various programs. So IST courses, for example, are not just for Indigenous Studies students."

Indigenization should not be restricted to Indigenous courses, however. While classical forms and techniques from Western culture have been integral to post-secondary education, Indigenous education should be equal in importance in all forms of the classroom. While this is easily accessible in IST classes or in courses that observe a multitude of cultures, how can we remind each other that we are on Indigenous land? Information and knowledge willingly shared from culture to culture isn't necessarily restricted.

"In July, we had a number of students go to the Ara Institute of Canterbury," says Humphries. "As part of that trip, the [Camosun] program leader for Indigenous Studies, Todd Ormiston, made a stop at the University of Hawaii—this is the Oahu campus—and [was] engaging the Ara Institute and the University of Hawaii for some new programming at the college."

Humphries adds that sharing knowledge and researching on campus is another aspect of building a more trusting bond between Indigenous cultures and education systems.

"[With] policy development, we're coming up with an Indigenization policy at the college. We're looking at an Indigenous research centre—what that would look like, and synergies between that and applied research," he says. "Finally, [we're] working with other island corridor institutions, so UVic, Royal Roads, VIU, and North Island [University], to implement, maintain, and continue our TRC recommendations."

Simcoe also pushes for the importance of Indigenous cultures in post-secondary schools and in all classrooms.

"The glory of Canada was held up without good discussion about how that happened—no knowledge of ecology, knowledge in sciences, psychology, business," says Simcoe. "Knowledge that Indigenous people have been carrying for millennia was completely ignored. That knowledge emerged from Europe, and had some connection with Greece and Egypt, but never on this land with our people."

The way we can reach this ideal future, one where there is a great bond among all Camosun students and staff, is through embracing the culture that we have. Simcoe understands that problems lie within greater powers, and she says that the reconciliation process is far from over.

"The only way for Indigenous people's experience to change is for those who have power and control of systems to change," says Simcoe. "Because the systems have to change; they're not just going to happen and it's not just Indigenous people's responsibility entirely, and it's not within their power to make these changes. All of us, from the executive right to the people who take care of the facilities, everybody's got some responsibility in how they impact Indigenous students. It's been three years since Camosun started working on its formal Indigenization and reconciliation project. There's been a lot of willingness; so far there hasn't been a lot of resistance from Camosun employees. If there's anything that unites all of the groups, it's that we're here because of the students."

While Smith agrees that problems lie in the greater system, she says that changing students' mindset is something that can be done within the next few years.

"We're faced with racism and discrimination that continues today," says Smith. "That's something Canadians haven't really been willing to admit. Reconciliation is really hard to imagine when we still live under the Indian Act and racist policies and the way we're seen in Canadian society, as well."

Smith says that there is a divide within non-Indigenous students in terms of reconciliation.

"There's 30 percent that are for Indigenization and reconciliation, then there's 30 that are on the border—they're kind of interested, really haven't done anything—and then there's this 40 percent who really just don't want anything to do with it," says Smith. "That's how we see it unfolding, so for me, it would be getting that 30 percent off the fence, building up the other 30, and shifting that 40 to the [middle ground]. How do I bring people together? Because people like that need to feel safe when they come into a room where I am here because they think I'm gonna hit them with all of this colonial guilt... I think when we do, we're going to see Indigenous student populations say they feel safe in all spaces, not just certain places."

"We're faced with racism and discrimination that continues today. That's something Canadians haven't really been willing to admit. Reconciliation is really hard to imagine when we still live under the Indian Act and racist policies and the way we're seen in Canadian society, as well."

DAWN SMITH  
CAMOSUN COLLEGE



## music Vancouver indie band Said the Whale discuss their history and growth

“It’s nice to sing regional songs in a place that’s not your region. It’s sort of like storytelling and bringing a little piece of our home into somebody else’s home.”

**TYLER BANCROFT**  
SAID THE WHALE



VANESSA HEINS

**Vancouver indie rockers Said the Whale have learned to adapt to change over the years.**

“and we definitely draw a lot of inspiration from what they are doing.”

Bancroft says that he enjoys playing any of Said the Whale’s songs live, but when they’re on stage he prefers to tailor the selection to the venue.

“It’s always nice to play the songs that are really popular, like ‘I Love You’ or ‘UnAmerican’ or something, because those get the room hyped and it’s exciting, but it’s also really fun to play more mellow songs like ‘Curse the Currents’ or ‘Level Best,’ or anything in between. It depends on what suits the room—there are times when the bangers don’t go over that well

because you’re in a mellow theatre, and sometimes the mellow stuff is a waste of time because you’re in a loud club.”

Performing west-coast-inspired songs away from home can be an interesting experience for the band, says Bancroft.

“It’s nice to sing regional songs in a place that’s not your region,” he says. “It’s sort of like storytelling and bringing a little piece of our home into somebody else’s home, so that’s kind of a nice way of looking at things.”

But the tour doesn’t exist solely on stage, and the band tries to experience the places they stop in as well.

“It’s nice to experience different parts of our country and to pick up on the nuances of culture in different cities and towns,” says Bancroft. “As much as we do live in a sort of monoculture as a result of the internet and information travelling so quickly, there are still a lot of unique things about every place that we experience and try and learn a bit about before we move on to the next place.”

Said the Whale  
Saturday, September 28  
\$28.50 and up,  
Capital Ballroom  
thecapitalballroom.com

sibilities. The creation process has changed to reflect that, and Bancroft thinks it’s for the best.

“Ben [Worcester, guitarist/vocalist] and I are writing songs of our own and bringing them to the table, but it’s less bringing them to band practice every week and more bringing them to a studio setting where we flesh them out,” says Bancroft. “I think the result of that is that the recordings are actually a bit more spontaneous sounding, because we really haven’t worked on the songs that much when we bring them to the studio, so there’s a lot of initial-spark magic making its way into the recordings. There’s an argument to be made for both processes in terms of what yields the best result, but right now that’s what works for us.”

The band members all have their own taste in music, but they seem to share at least one inspiration—Bancroft says that one of the main influences for the members is other Canadian artists.

“We’ve got a lot of friends in the Canadian music scene,” he says,

**DOUG MCLEAN**  
CONTRIBUTING WRITER

Vancouver-based indie band Said the Whale are in the middle of a tour across Canada and the United States to promote their new album *Cascadia*. For guitarist/vocalist Tyler Bancroft, the tour finds the band—who formed in 2007—coming full circle.

“It is really our return to where it began,” says Bancroft, “appreciating the west coast and all that it has to offer.”

The group formed in 2007 and released an EP, *Taking Abalonia*, that same year. Bancroft says that they were much different people back then—younger and less experienced.

“I think that when we first started out we were more a quote-unquote band in the traditional sense in that we had band practices a couple times a week, and we jammed, and that was the vibe of the band,” he says.

Since then, the founders of Said the Whale no longer live in the same city, and they have personal respon-

### New Music Revue



**Mean Jeans**  
*Gigantic Sike!*  
(Fat Wreck Chords)  
4/5

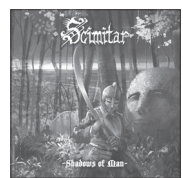
Mean Jeans, the party punk-heads from Portland, Oregon, just released their fourth studio album, *Gigantic Sike!* The record—actually their fifth, if you count 2018’s *Jingles Collection*, 23 unsolicited product jingles—is guaranteed to give listeners one hell of a good time with the excitement in it.

“Fun,” “young,” and “wild” are the words to describe the feel of the music on *Gigantic Sike!* With a fun-loving and enjoyable tone, the excitement on the album is just boosted up to maximum.

The sense of humour is also a strong point of the album, with tracks like “Stuck in a Head,” “I Fell into a Bog,” and “Turning Green.” Last but not least, the youth spirit is the best element of this album, and it’s shown in the melodic party-punk style.

With the heavy influence of The Ramones, *Gigantic Sike!* brings us the energy of non-stop partying and teen spirit. This album is very enjoyable and worth listening to.

-MARK NGUYEN



**Scimitar**  
*Shadows of Man*  
(Independent)  
4/5

Driven by the double-kick drums of Camosun/Nexus alumnus Clayton Basi, Scimitar is back with their second full-length album, *Shadows of Man*. Their 2010 debut album *Black Waters* was an instant classic, so word of their long-awaited return had local metal fans buzzing with anticipation.

What exactly is this? Death metal? Folk metal? Symphonic metal? I don’t know, but it’s awesome. Scimitar’s latest effort is timeless; it sounds new but, somehow, feels like it’s been around for decades. Packed with great lines, riffs, and rhythmic barking sometimes reminiscent of the late Wayne Static, *Shadows of Man* offers up nine great tracks. The album’s many highlights include vocalist Angus Lennox almost rapping as he growls the story of “Knights Collapse” and when the banjo and jaw harp give way at the Moon.”

If you like metal, don’t miss this. *Shadows of Man* is a great album.

-FRED CAMERON



**The Lumineers**  
*III*  
(Dualtone)  
4/5

*III* is the third full-length album from Denver-based folk-rock band The Lumineers. This concept album tells the story of a family known as the Sparks and their struggle with addiction.

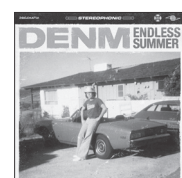
Although this is a more melancholy side of The Lumineers than we’ve seen in the past, it’s definitely an extremely satisfying record to soundtrack your introspective, and your gloomy-mood Monday nights when it’s raining outside.

The narrative is broken into sections where certain family members are the focal point of the songs. For instance, the first three songs focus on the mother, Gloria, and the impact of her alcoholism on her daughter Donna and grandson Junior.

This album doesn’t feel like a new flavour from The Lumineers, but rather a blend of refined vision and raw emotion.

*III* is a must-listen for those who love the warm feeling of a sappy song.

-BO ESSERY



**DENM**  
*Endless Summer*  
(Rock Mafia)  
3.5/5

DENM, an artist based out of Southern California best known for his 2016 hit “Lit,” recently released his newest EP, *Endless Summer*. This is DENM’s third EP, taking influence from rock and reggae while occasionally tossing in a hip-hop beat or EDM bass line.

The EP is a relatively short but pleasant listen, with tracks like “My Wave,” “Badfish,” and “Find Your Own” exhibiting DENM’s skill at combining elements of reggae lyrics, rock instrumentation, hip-hop beats, and occasional EDM sounds while exploring themes of finding your way in the world and going with the flow.

However, the tracks in the middle of the EP do get pretty weak. The third song, “Blow It Up,” uses a poorly executed hook, while the fourth track, “No Break,” is excellent until its ending, which is tonally inconsistent with the rest of the track.

*Old Blues/Modern Love* cements 18th & Addison’s bright future and paves the way for a new generation of the now stale pop-punk genre.

-PATRICK FERREIRA



**18th & Addison**  
*Old Blues/Modern Love*  
(Wiretap Records)  
4/5

New Jersey duo 18th & Addison invigorate the pop-punk scene with their cutting-edge style and polished sound on their new EP, *Old Blues/Modern Love*. Band members Tom Kunzman and Kait DiBenedetto are pop-punk industry vets, and their experience shows in the quality of the music.

18th & Addison get the listener’s heart racing with their powerful drum work and guitar riffs while adding depth to their music with insightful lyrics and clean vocals.

Drawing heavy influence from pop, rock, and punk, *Old Blues/Modern Love* features fast-paced, fist-pumping tracks such as “When I M Alone” and “Leeches.” Conversely, “Minutes Like Fireflies” is a softer, more poetic acoustic track that rounds out the EP nicely.

The tracks are well polished and full of passion and character. *Old Blues/Modern Love* cements 18th & Addison’s bright future and paves the way for a new generation of the now stale pop-punk genre.

-JONAS GERBER

what’s going on

by emily welch



PHOTO PROVIDED

**Scottish band Skerryvore are coming to the McPherson Playhouse on Saturday, October 6.**

UNTIL SUNDAY, SEPTEMBER 29

**Where to look? Dare to look?**

Not sure what to do when the weekend hits? Perhaps you’re wanting something slightly different from the brain-blasting social life of the nightclubbing crowd? The gutsy and unapologetic exhibit *All Eyes on You* by Nicole Sleeth has taken female nudes in an entirely new direction. Which direction could that possibly be? See it and judge for yourself. The exhibit is on now, but time is ticking. You can see all the works in their glorious nakedness at Fortune Gallery, which is located at 537 Fisgard Street. This urban peep show is totally free; see fortunegallery.ca for more info.

WEDNESDAY, SEPTEMBER 25

**Getting a visual**

Is life’s predictability and shallowness getting you down? Are you feeling the need to do something good? Look no further than your own backyard—or, rather, campus. Students from Camosun’s Visual Art program will be selling their stuff in the Fisher Foyer at Lansdowne campus from 12:30 pm to 2:30 pm, and all the proceeds go to buy school supplies for primary- and middle-school kids and their learning communities in the Masai Mara region of Kenya. The sale is cash only; email petaysb@camosun.ca for more info.

THURSDAY, SEPTEMBER 26

**Have you gone woo-woo?**

This really is the coolest: The Victoria Historical Society is presenting the talk “In Search of Woo: Monkey, Muse, Mystery” by Grant Hayter-Menzies. Hayter-Menzies will be discussing the iconic Canadian artist Emily Carr and her pet monkey, Woo, using newspaper accounts and Carr’s own writings to retell the amazing relationship of Carr and Woo and how that relationship influenced Carr’s work. The doors open

FRIDAY, SEPTEMBER 20 TO

FRIDAY, SEPTEMBER 27

**Dare to care and walk out for the climate**

This is a particularly important one—so important that I’m going to refrain from my usual joking. Greta Thunberg, the great 16-year-old

activist, has put out the call for the world to join together in a global push toward climate action. This week will involve a variety of events; what will really stand out is the end of the week, where the cause calls all students to put down their books, pencils, and laptops and walk out. Camosun students, the walkout begins at 11 am on Friday, September 27 at the Lansdowne campus, with everyone meeting at the Camosun fountain by the Dawson building at 11:15. From there, everyone will go to the BC Legislature. See global-climatestrike.net for more info.

FRIDAY, SEPTEMBER 27

**The most urban of them all**

If you like art and aren’t frightened away by the disgustingly hip, Urbante is the event for you. This party takes place in the Art Gallery of Greater Victoria and features hands-on activities (hopefully with the lights on, but who knows), live music (Vancouver’s DJ AWOOD will be in the house), a variety of cocktails ranging in strength, and some art in between it all. The whole experience starts at 8 pm, ends at 11 pm, and tickets are \$15 to \$20 and are on sale at the Art Gallery of Greater Victoria. See aggv.ca for more info.

SATURDAY, SEPTEMBER 28

**Get out to Africa**

Diversity rules, and what a way to enjoy it: The Spirit of Africa Night—The Mandingo Experience features performer Adama Bilorou Dembele, who will start off the evening with some African drumming; Dembele will be followed by a DJ until 2 am. The doors open at 7:30 pm and tickets are \$20. It all goes down at the Victoria Event Centre; see africafest.ca for more info.

SATURDAY, OCTOBER 6

**Get in touch with your inner Scot**

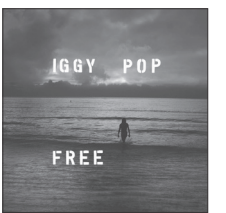
If you want to break away from the

*Trainspotting* cliché, the super solid Scottish band Skerryvore are playing at our McPherson (how appropriate) Playhouse, and they promise to shake your senses with eight talented band members playing a diverse sound with diverse instruments. They will impress you with their fiddling, their accordions, and, of course, their bagpipes. Tickets are kind of pricey at \$49, but I have a feeling they are one of those bands that will leave an impression. Scot’s honour. See rmts.bc.ca for more info.

However, the album is lyrically lazy, and as a whole *Free* lacks flow. Although Pop provides a wide range of sounds—rock and roll, synth, jazz, even poetry—on *Free*, the end result is decent but forgettable.

-FRED CAMERON

### New Music Revue



**Iggy Pop**  
*Free*  
(Loma Vista)  
2.5/5

Not only is Iggy Pop alive, but somehow at 72 he’s still making great music. For half a century he’s been the poster boy for punk rock, and he’s still going: on September 6, Pop released his 18th solo album, *Free*. Naturally, expectations are high for the follow-up to the Grammy-nominated *Post Pop Depression*. Unfortunately, however, *Free* is only half great.

It’s been 50 years since *The Stooges* hit store shelves, so it’s unfair to expect Pop to reproduce the raw power of early hits like “I Wanna Be Your Dog.” That said, *Free* has some good moments. Oddly, “James Bond” is the only track getting any airtime, but don’t let that dissuade you. “Loves Missing” showcases Pop’s carefully aged baritone voice, and his thoughts on the state of porn in “Dirty Sanchez” will either make you laugh out loud or be deeply offended.

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4. “Camosun College Student Society campaign encourages students to raise their voices and vote,” September 11, 2019
5. “Camosun’s new VP of student experience says campus life is all connected,” September 11, 2019

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**Hannib**

October 2

Filed under W

Imagine som

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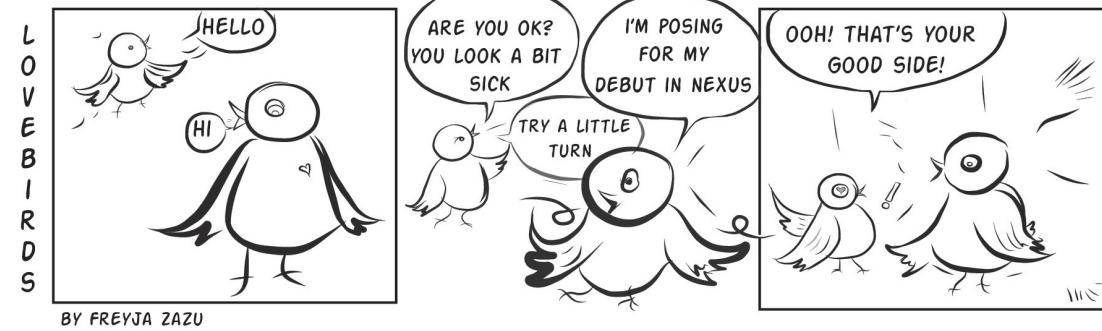
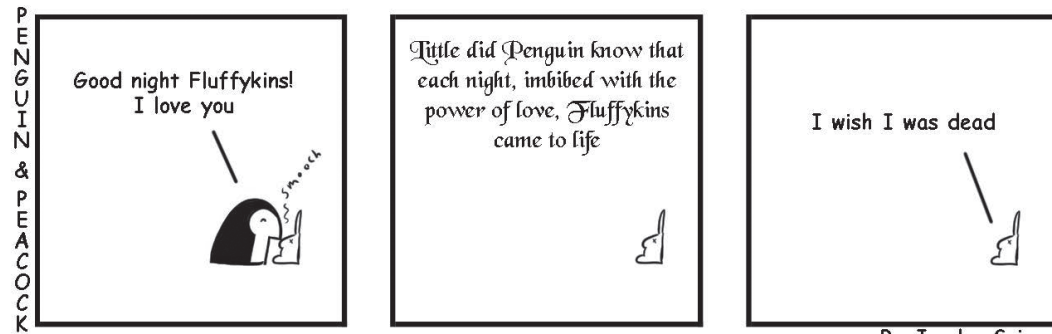
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### STR8TS

No. 234 Medium

		3	6	2		9
			5			
		4				1
3	2		8			
	7			3	4	
			7			
8					6	
	8					
5	9					

How to beat Str8ts - Like Sudoku, no single number can repeat in any row or column. But... rows and columns are divided by black squares into compartments. These need to be filled in with numbers that complete a 'straight'. A straight is a set of numbers with no gaps but can be in any order, eg [4,2,3,5]. Clues in black cells remove that number as an option in that row and column, and are not part of any straight. Glance at the solution to see how 'straights' are formed.

### SUDOKU

No. 234 Very Hard

		5	2			9		
								8
4	9		7					3
		2	5		8	3		
			8	3	4			
	3	7			2	1		
7			6		5		9	
5								
	3			8	4			

To complete Sudoku, fill the board by entering numbers 1 to 9 such that each row, column and 3x3 box contains every number uniquely.

### SUDOKU

No. 234 Very Hard

1	4	5	3	2	8	6	7	9
3	9	2	6	1	7	8	5	4
7	6	8	9	4	5	3	1	2
5	7	1	2	3	6	9	4	8
6	3	9	7	8	4	5	2	1
2	8	4	1	5	9	7	6	3
9	2	7	4	6	3	1	8	5
8	1	6	5	9	2	4	3	7
4	5	3	8	7	1	2	9	6

To complete Sudoku, fill the board by entering numbers 1 to 9 such that each row, column and 3x3 box contains every number uniquely.

### contest

#### Find the hidden Nexus and win



Let's see if you can find this copy of a previous issue of *Nexus* that we hid somewhere at Camosun College's Lansdowne campus. The first person to find this copy and bring it in to our office (201 Richmond House) wins a free prize!

We hid the last copy behind a chair on the second floor of the Young building. Bring this copy of *Nexus* to us if you find it; we've got gift cards, shirts, and more for the winner to choose from!

### back to school word search

It's fall and you're back in the swing of things at school. Whether you're a new or returning student, you're going to be able to relate to the words we've used to create this issue's 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.

CAMFEST	Z	X	V	N	D	M	R	E	M	S	B	R	K	D	C
CAMOSUN	P	V	C	Y	S	S	E	R	T	S	E	F	M	A	C
CITATIONS	X	I	M	S	K	F	E	U	U	G	K	D	L	M	C
COFFEE	E	F	A	N	F	C	D	R	I	B	Y	N	I	S	D
CRAM	D	P	R	O	U	E	E	S	V	D	K	L	B	K	U
DEER	U	Y	C	I	N	S	T	R	U	C	T	O	R	M	O
EXAM	J	T	P	T	E	R	O	T	U	K	P	X	A	H	N
FEE	N	E	L	A	A	N	S	M	A	P	P	X	R	K	P
FRIENDS	Q	I	R	T	R	E	D	J	A	Q	E	R	Y	O	T
INSTRUCTOR	Q	C	I	I	T	K	S	S	O	C	N	G	G	A	C
LIBRARY	H	O	P	C	A	N	I	M	E	Q	A	H	F	K	J
PARKING	N	S	L	J	K	E	R	N	P	V	U	S	J	L	L
REGISTRATION	E	V	R	Z	G	U	K	K	G	K	G	L	C	E	V
RESEARCH	D	W	O	A	D	R	G	V	J	G	O	R	Q	H	H
SOCIETY	O	Z	J	W	M	O	X	W	Z	S	O	S	E	J	M
STRESS															
STUDENT															
STUDY															
TEST															
UPASS															

### Freedom from Addiction

by Katie Mandey

#### The ups and downs of withdrawal

Anyone who has consciously gone through withdrawal from a serious addiction would agree that it is extremely difficult and painful, and—if they made it through it—that they are glad to be on the other side.

Withdrawal from sex and love addiction may not seem so bad. Indeed, sex and love addiction is sometimes regarded as not real, or as a normal way of dealing with relationships. "So you're in love!" someone might say to explain someone's romantic obsession with another person. Or, they may proclaim that it's normal to feel wretchedly depressed after a breakup, or that all guys (and many women, too) watch porn regularly. While these things may be common, obsession, depression, or watching porn as part of quotidian routine are not the behaviours of healthy, grounded, or inwardly free individuals.

But there are reasons that people often explain away dysfunctional behaviour. One reason may be that withdrawal is a harsh thing to go through; understandably, an addicted person tries to avoid it and deny its necessity.

I resisted it for some time, even

after months of attending Sex and Love Addicts Anonymous. I went through withdrawal partially, but not fully, for about six months. I moved to Victoria a little over a year ago to be with a man—one I had known for many years, but had only been with for three months. It was apparent as soon as I arrived that I had fallen into the same old trap. He was addicted to alcohol, I was addicted to him, and I simply was not going to be in another dysfunctional, unhappy relationship.

I moved out days after I moved in with him, and for the first time since I was about 10 years old, I let go of the dream of a romantic/intimate relationship, or even the idea of one in the future. It was suddenly so clear to me that I was dealing with a mental illness. At that moment, I was ready. My mind

gave up its endless pursuit to get what it wanted. I decided that if I were never to be with a man again, I would accept this. Anything to get out of this painful pattern. Anything to be free.

The first three months or so were very painful, as is common in withdrawal. A cloud hung over me. I felt forlorn, destitute, and without purpose much of the time. I was a stranger in a strange land.

Withdrawal, I now see, looking back, is a great gift. It is a hard-won freedom from a terrible prison, or at least the beginning of freedom. I am not totally free. Relapses are a part of recovery. But I can never go too far backward because I have encountered my true self for the first time. My real journey—my real life—began with withdrawal, and I am eternally grateful for it.

### Hold My Beer, I Lost My Keys

by Bo Essery

#### How to clean your apartment, student style

Among the list of to-dos in a young adult's life, the most mundane task has to be cleaning their grotesque apartment.

If you're anything like me, this chore always seems to sneak up on your way out the door to '90s night at Logan's or Blackout Sundays at the Rooftop. What if you should bring someone home to see that compendium of your terrible habits? You can't have that!

However, time is of the essence, and the thought of cleaning is sucking your will to stand out front of the Sticky Wicket for six hours. Luckily, there's a way to excite and expedite the process! The key is to take calculated, reasonable shortcuts.

Start in the kitchen to tackle that Jenga tower of dirty dishes. Wash the cleanest ones first—this will ensure the water remains as clean as possible throughout the process, maximizing the soap's window of efficiency. Then start washing really bad dishes, the ones you've left a week—or month—too long. What about that plate with the dried-up sriracha on it? You've left it too long and now it's as dense as a diamond with a bonding strength so strong Phil Swift could make an infomercial with it.

Here's what you're going to do: smash it. That's right—throw that thing out the sixth-storey window! What do you have to lose? Plates are \$1.50 at the dollar store and this way you get to feel like a criminal in the comfort of your own home! Escape rooms are \$40 an hour, and they don't give you the level of adrenaline you'll get from breaking your fine china.

Then, of course, you have to sweep. Try pushing your cat up and down the hallway. He'll thank you for playing, and you'll thank him for having the angelic fur of a Swiffer Sweeper Vac.

Go ahead and use your standard broom for those hard-to-reach places Mittens can't seem to reach. Then sweep it all under the living room rug. What's the harm? You know good goddamn well that rug hasn't moved since you moved in and your roommates would be hard-pressed to find your handiwork there.

Need to do laundry? No problem. Just wear your pants and T-shirt inside out and call it a fashion decision. Dare to be different, ya weirdo.

Or, you know what? Maybe just stay in tonight.

### Social Survival 101

by Sean Palmer

#### How to make eye contact in four simple steps

Year after year, I'm increasingly convinced that we will one day see the dawn of that great utopian vision foretold by *WALL-E* of a truly advanced, carefree human society. But in the meantime, as we trudge through the crude world beyond our mystical screens together, the rudimentary ability to make eye contact with the people around us remains surprisingly useful, and can be accomplished in just four steps.

Step 1: Put the phone down. I get it. Your phone is one of your Horcruxes, and in its absence the fabric of your very existence feels vulnerable. You clutch it tightly and tenderly, as though it were the comforting hand of a lover guiding you through a sketchy part of town at night.

But becoming temporarily untethered from your phone in public is like learning to ride a bike without training wheels: you're much more versatile without the attachment.

Step 2: Observe your surroundings. Okay, so you've taken the first big step and, gazing around, you now realize that you are in fact surrounded by frighteningly unfamiliar humans. Don't panic. You'll notice that many of these people are vulnerably tethered to their phones just like you were, and blissfully unaware of your existence. Instead, shift your focus to the attentive humans who may actually notice you.

Step 3: Remain calm, but alert. At this point, you may be feeling a bit like Frodo when he was exposed to the Eye of Sauron, but try to take a deep breath and relax. The Nazgûl will only hunt you if you openly question a trendy social narrative—a delicate skill to be covered in another guide.

For now, just concentrate on keeping your eyes forward and alert for a potential window of ocular acknowledgement.

Step 4: Point your eyeballs at their eyeballs. Don't overdo it and gawk. Just aim for a brief glance. The pupil is the bull's-eye, but if you can only manage to connect with an eyebrow at first, don't sweat it. The effort still counts and will pay off later. (For some people, it may be helpful to think of other people's heads as giant, hyper-realistic emojis.)

As you continue to swap existence-affirming glances, the now-glistening mirror neurons in your brain may cause the corners of your mouth to begin moving unexpectedly. Good. This means that you're almost ready to start practicing the next skill: reading social cues.

CAMOSUN COLLEGE STUDENT SOCIETY CLUB COLUMN

CAMOSUN BUSINESS STUDY GROUP

by Simon Shepherd

### Why is important

Samuel Pierpont Langley was the inventor of the first man-carrying airplane capable of sustained flight. You might say, "Wasn't that the Wright brothers?" Well, you're not wrong. Read on.

Langley was the head of the Smithsonian Institute from 1887 to 1906. He dreamed of making it big like his heroes Edison and Bell, so he secured \$50,000 (about \$1.5 million today) from the United States Department of War and set out to make the first piloted aircraft. He had everything: money, media attention, and the best and brightest of the day. However, after his second attempt he gave up.

Langley's reason for pursuing flight was fame. The Wright brothers imagined a sky as easily traversed as the bikes they sold. It was an understanding about riding bikes that led to their success, and their vision that inspired them to continue past their failures.

Whatever your reason for pursuing post-secondary studies, it's crucial to know why you're doing it, what inspires you, what drives you past the failures until eventual success.

For those wanting to read more stories like this one, I encourage you to read Simon Sinek's book *Start with Why*, or watch his Ted Talks on YouTube.

*Camosun Business Study Group is focused on students helping students to succeed both in and outside of the classroom. For news and events, follow them at facebook.com/cambussg.*

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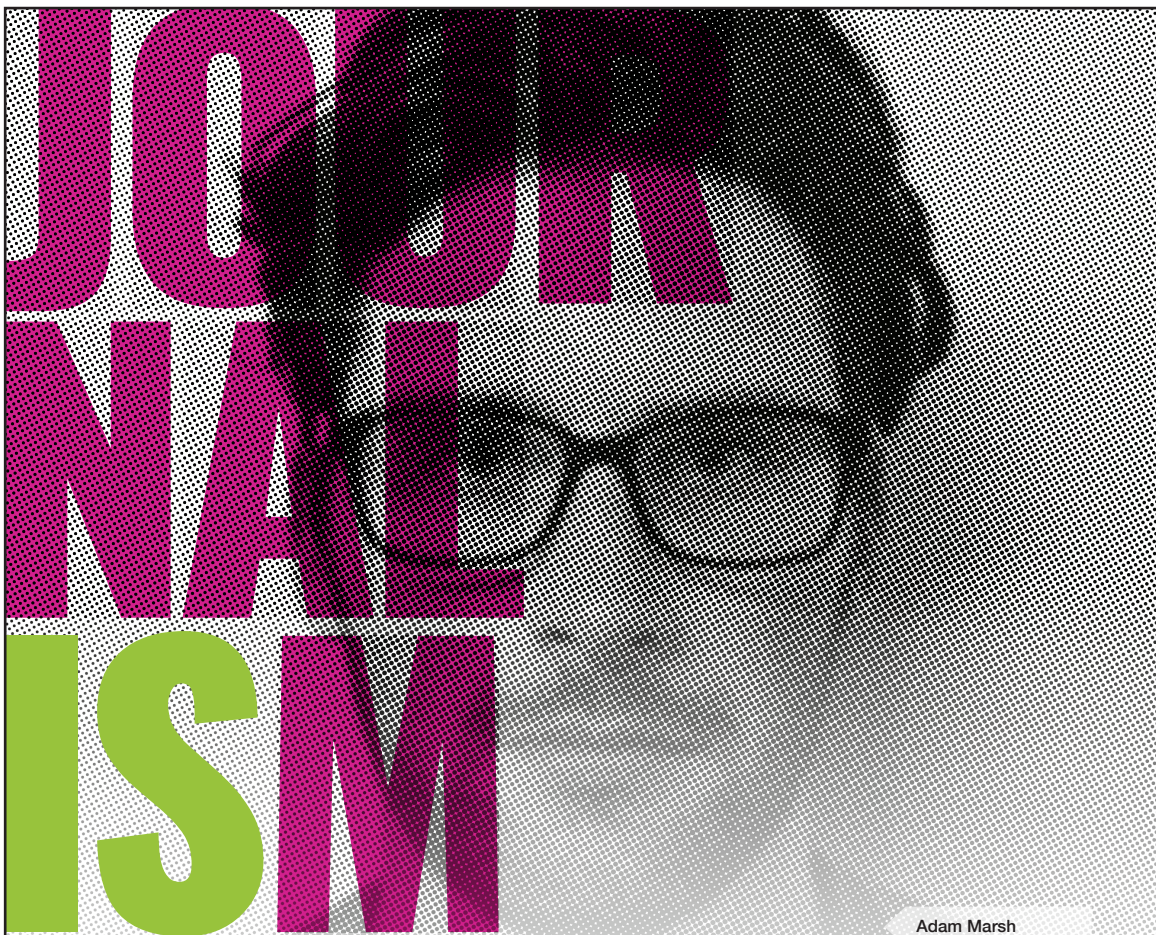
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Student editor for Nexus newspaper. Marsh has covered issues such as students successfully protesting tuition raises and student issues surrounding the federal election.

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