

IS PRINT GOING EXTINCT?

pages 8-9



The Link

Wednesday, January 9, 2013
Volume 48, Issue 8
Next issue: January 23, 2013

ABOUT THE LINK

The Link is the British Columbia Institute of Technology's student newspaper. Published bi-weekly by the BCIT Student Association (BCITSA), *The Link* circulates 3,000 copies to over 46,000+ students, faculty, and staff.

THE LINK

Room 304 - Building SE2
3700 Willingdon Ave.
Burnaby, B.C. V5G 3H2

PHONE

604.456.1167

FAX

604.431.7619

PUBLICATIONS MANAGER

John Morrison III
publications@bcitsa.ca
604.456.1167

ADVERTISING SALES

Andrea Lekei
sales@bcitsa.ca
604.453.4072

SENIOR EDITOR

Kevin Willemse
editor@linknewspaper.ca

ASSISTANT EDITOR

Angie Theilmann
campuslife@linknewspaper.ca

NEWS EDITOR

Neetu Garcha
news@linknewspaper.ca

CULTURE EDITOR

Jesse Wentzloff
culture@linknewspaper.ca

PROOFREADER

Sarah Gray

THIS WEEK'S CONTRIBUTORS

Jamie Cessford, Ervin Cho, Patrick Doyle, Jenn Fedyk, Thorstan Gerlach, Alex J. Hargott, Sophie Isbister, Scott McAlpine, Thomas Molander, Glen O'Neill, Nagin Rezaiean, Kristi Sipes, Olsy Sorokina, Richard Wyman

Cover art: Glen O'Neill

Write, photograph, or illustrate for *The Link*! Visit linknewspaper.ca for more information on how to get involved.



Please share or recycle this newspaper. Thank you.

The views expressed in *The Link* are not necessarily those of BCIT, the BCIT Student Association, *The Link* editorial staff, or the publications manager.

As a member of Canadian University Press (CUP), *The Link* adheres to the CUP code of ethics and will not publish any material deemed by the editors to be sexist, racist, homo/heterophobic, or in poor taste.

The Link is proud to be associated with these organizations:



PHOTO of the WEEK



Not many live to talk about BCIT's haunted bus stop...

Ervin Cho

Submit the photo of the week and we'll pay you \$20

Send a horizontal photo that is related to campus life to contact@linknewspaper.ca. Include your name and a description of what you shot. If we print it, you make \$20.

CAMPUS QUERY

Where do you get your news?



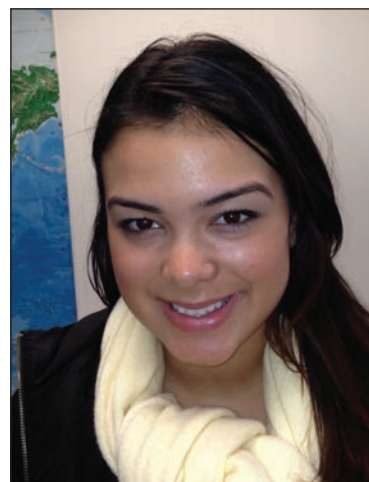
ALEXANDRA JASTRZEMBSKA
Graphic Design

"I guess the Internet... I'm not a big news reader. Usually I'll see something posted on Facebook and click on that. Also, I listen to the CBC in the morning."



GEORGE TZEMIS
Human Resources

"Mostly online media. A lot of it's just online newspapers like *Vancouver Sun*, *Le Monde* and then sometimes those free papers when I'm bored, like the *Metro*, etc. Absolutely no Twitter."



BLANCA BLANDON
Broadcast Journalism

"I have lots of apps my phone like *National Post*, CBC, and I rely heavily on social media sites, particularly Facebook and Twitter, to keep up to date."



BRANDON FAIRLEIGH
Welding

"Sometimes the newspaper, the local news channel... Also, the American news channels, just to see how bad things are going down there."



Diane Finley, whose federal department lost the personal information of 583,000 student loan borrowers

Courtesy of Patrick Doyle

Government loses personal information of half a million student loan borrowers

Federal government under fire after losing files on 583,000 Canadians who borrowed from 2000-2006

JOHN MORRISON III
Publications Manager

Over half a million student loan borrowers may be at risk following the federal government's loss of a hard drive containing their personal information.

Diane Finley, federal minister of human resources and skills development (HRSDC), released a statement earlier this month informing Canadians that a hard drive containing the personal information of 583,000 student loan borrowers was lost. Information of those who borrowed student loans between 2000 to 2006 were included on the drive.

While the lost files did not include any banking information, the drive did contain students' names, dates of birth, social insurance numbers, addresses, and loan balances from recipients across the country.

Minister Finley conveyed regret for her department's oversight

"I want all Canadians to know that I have expressed my disappointment to departmental officials at this unacceptable and avoidable incident in handling Canadians' personal information," she stated in a release published on the Government of Canada website.

The mishandling of information is not the sole issue to those affected. Some have criticized the HRSDC for waiting until January to inform those who may be at risk, despite the discovery being made on November 5, 2012.

25-year-old University of Alberta graduate Alix Kemp voiced concern over the delay in communication.

"It took them more than two months to issue that statement after discovering the hard drive was missing," Kemp pointed out in an interview with *The Link*.

Kemp took out a loan in 2005, placing her within the time period of those potentially affected by the lost informa-

tion. She says she is unhappy with the way the HRSDC has handled the situation.

"I'm not impressed. I appreciate that they put out a statement, but I don't make a habit of reading press releases in case people lose my information," she explained.

"It took them more than two months to issue that statement after discovering the hard drive was missing."

— Alix Kemp,
student loan debtor

She is not alone in her frustration. The CBC reported that a St. John's-based lawyer filed a statement of claim last week on behalf of all Canadians affected by the incident.

Kemp has not ruled out legal action.

"If there were a case of identity theft because they've accidentally given someone my social insurance number and other personal information, then it's something I'd have to consider," she explained.

The federal privacy commission has launched an investigation of the HRSDC under the Privacy Act, which dictates the handling practices of federal departments and agencies dealing with personal information.

Finley says the department is making efforts to contact those whose information was lost.

"I am releasing all details on the breach publicly and we will be working with a number of external partners to ensure that Canadians are made aware of the data loss," she stated.

The HRSDC has set up a toll-free number for those who concerned are worried they might be among those whose information has been lost. Those who took out loans between 2000 and 2006 can phone 1-866-885-1866 to determine if their information was on the missing hard drive.

CAMPUS SHORTS

University of Windsor student newspaper threatened with eviction

After occupying the same office for four decades, the *Gazette* was threatened with eviction.

Student council said it will relocate the campus paper to a smaller office to make room for a multi-faith space.

This was only the latest in a string of conflicts; after the *Gazette* gave the student council a "B-" grade last April, copies of the paper disappeared from the stands around the university's community centre.

UBC dean receives \$600,000 interest-free housing loan

Robert Helsley, dean of the Sauders school of business at UBC, received a \$600,000 interest-free housing loan, which is part of an already generous compensation package.

Helsley also received a salary of \$415,000, an annual research budget of \$30,000, and an honorarium of \$75,000, which covered the cost of moving to Vancouver from California.

Survey warns of smartphone addiction

People engage in technology to escape the real world while smartphone usage increases risk of depression and loneliness, according to the University of Windsor's counselling centre.

A survey conducted by Wind and Vision Critical showed that 17 per cent of smartphone users would give up their pets, 40 per cent would give up video games, 28 per cent would quit drinking, and 23 per cent would give up coffee. 1,500 Canadians completed the survey.

— Nagin Rezaiean

Write for news for *The Link*!

**linknewspaper.ca/
contribute**

OUR CAMPUS

Service changes as recreation services faces budget cuts

BCIT Recreation Services is doing away with the parts of the activity equipment rental program as the new fiscal year approaches.

Equipment rentals are offered at a discount rate (particularly when compared to commercial rates) to enable BCIT students and staff relief from school stress and an opportunity to experience BC, says Peter Odynsky, recreation services facility programmer.

The rental equipment program was not originally intended to be a revenue producer, but a service to students. Rates have always been too low to be reasonably profitable, and despite regular use by students and faculty, they produce little return.

"There are a number of services we offer right now that run at either a cost recovery or a slight loss," said Odynsky. "We've always traditionally considered [them to be] services to students."

Rental equipment is not the only service coming under review. Other programs, such as the climbing wall and outdoor clubs, are being assessed for cost-effectiveness.

With budget cuts looming, all institution-operated programs are expected to turn a profit or at least break even. As one of the major revenue contributors under the BCIT Student Services umbrella, they have been under increasing pressure to eliminate unprofitable programs and services.

The climbing wall alone would require a major monetary investment to be upgraded. Without more funding, the wall can support eight climbers at a time, well below the capacity required for profitable operation.

Despite these challenges, rec services is looking at contingency options. One chance to keep the programs alive is for the BCIT Student Association to take over, by forming sponsored clubs, taking responsibility for the equipment and the requirement for paid staff.

No decision has been made about what equipment will be removed from the rental services, but no changes will be made until after the current semester. Equipment removed from the rental services option will likely be sold at auction.

— Alex J. Hargott



Advanced Education Minister John Yap tries his hand at welding earlier this month at Capilano University

Courtesy of the Province of B.C.

BCIT gets big money from province

Funding from province to replace decades-old equipment to modernize programs

ANGELINA THEILMANN
Assistant Editor

For students using heavy duty machinery at BCIT, it is time to say goodbye to the dark ages, and welcome some current technology into your training.

The province of British Columbia announced they would invest \$1.5 million into what they call "new skills training equipment" at BCIT.

This money is part of the provincial government's greater plan to spend \$17 million province-wide to support the upgrade of equipment at public post-secondary institutions, according to a press release by the ministry of advanced education, innovation and technology.

"It'll be a range of skills and trades that will be supported and we look forward to seeing this implementation over the next couple months," said John Yap, who heads the ministry.

At BCIT, the equipment that will be purchased, acquired or donated from industry partners as part of the program includes

hydraulic excavators, wheel loaders, milling machines, rock truck, lab volt workstations, hybrid vehicles, and lathes.

BCIT's school of transportation is one that will benefit from this list of equipment, specifically the heavy duty mechanic program, the commercial transport mechanic program and the diesel engine mechanic program.

In assessing which schools and programs would receive funding, the provincial government said they considered the needs of the economy in each region, as well as current and future program and industry requirements.

"We had to apply to the government, saying, 'These are the things that we want to change and want to replace,'" explained Bruce Thompson, chief instructor for the heavy duty equipment group at BCIT. "An auditor went through and checked all that and held people accountable."

As to why the upgrade will be so critical, Thompson explained that a lot of the heavy duty equipment currently available to his students uses old mechanical mechanisms, such as levers, rods and cables. Now, machines are controlled by computers using wire and

electrical signals.

"A lot of our equipment here is 1960s vintage; it's quite outdated. We have not really updated our equipment in many, many years," said Thompson.

He explained that without having training equipment that mirrors current industry status quo, apprentices waste time when they get out in the field, as do industry professionals who are trying to teach them effectively.

"Right now schools are quite a bit behind on technology and apprentices are not as job ready as we would like to see them, and as industry would like to see them," said Thompson.

"A lot of our equipment here is 1960s vintage; it's quite outdated."

— Brian Thompson,
heavy duty equipment instructor

To stay current with technological innovation, many trades programs receive regular donations from industry partners who simply write off new equipment donations. However,

er, in the heavy duty mechanics programs, the expense of the equipment needed means that companies can't justify donating to his program, according to Thomas.

"[A company] can write off a \$20,000, \$30,000 or \$40,000 car no problem ... even \$125,000 sometimes, but I don't know of any company out there that will write off a quarter million dollar [heavy duty mechanics] machine to donate to the school," explained Thomas. "So when it comes down to the expensive stuff it's really tough."

Although the funding BCIT was awarded is different than what he was hoping for, Thompson says that they still do a lot with what they received. He underlines that although the equipment acquired will be "new" to BCIT, much of it will be second-hand.

"We're looking at purchasing an excavator, and the one we are looking at costs around \$100,000," said Thompson. "That's one of the things the government mandated with the money."

According to the ministry of advanced education, the provincial government has donated a total of \$61 million to capital projects at BCIT since 2001.

Welding building to become among most sustainable

Grant allows one of BCIT's most energy inefficient buildings to turn over a new leaf

NEETU GARCHA
News Editor

BCIT's least sustainable building is likely the welding shop, building NE8 at Burnaby Campus. That will change after the building's upgrade, set to begin this month.

According to Alexandre Hebert, energy and sustainability manager at BCIT, a proposal was made by BCIT to the ministry last year, resulting in a \$2.7 million grant to completely re-do the ventilation systems in the welding shop and BCIT's Burnaby Campus.

"Welding is such an energy intense process, the more you ventilate, the more you heat and the more you heat, the more green house gas emissions you release," said Hebert.

Hebert says the building is old and wasteful.

"The building ventilates as soon as someone comes inside in the morning, probably at six or seven in the morning," said Hebert, "and the ventilation is going full speed until the last person leaves which is typically around 11 o'clock at night."

The proposed new ventilation system will know when someone is welding at one of the approximately 100 welding booths.

Ventilation will start right above where someone is working, so only that space is ventilated, instead of ventilating all booths at once.



BCIT's new ventilation system to reduce heating costs by tens of thousands

Courtesy of Scott McAlpine/BCIT

Hebert says building NE8 is a small building in the grand scheme of things, but costs the institution around \$75,000 each year, because of the need for continuous re-heating. The new ventilation upgrades will save the institution both energy and money.

"We're going to save enough energy in this one building to fully power about 220 houses

every year in the lower mainland," said Hebert.

Hebert says ensuring minimal to no interruption to students is a priority.

With the help of a multi-disciplinary team that includes instructors such as the chief welding instructor Dave Helman, planning has been organized to avoid any disruptions to students who will benefit

from the upgrades.

"Students can see what it's like to be in the real world and what it's like to be on a real construction site so it works well for everyone," Hebert continued.

The project is expected to take seven months to complete with an expected start in January 2013 and expected completion by mid-July 2013.

OUR CAMPUS

Winterfest a winner

On January 9, dozens of BCIT students made their way up to Mount Seymour for day of snow sports, eating and drinking, or just joining in the frosty fun of BCIT's very first Winterfest.

The event, organized by the BCITSA, provided a regular bus shuttle service between Burnaby Campus and Mount Seymour resort, a good burger meal, and a couple beers to keep spirits high. To add to this, a raffle draw saw some lucky students walk off with gift vouchers, swag, and even a new pair of bindings, thanks to sponsors at Coastal Riders.

"It's great fun and well executed. I'd love to see more events like this to break up the dull drudgery of school life," second-year geomatics student Andrew Hill told *The Link*. It was also clear that Winterfest had drawn people from all corners of BCIT. "It gives us an opportunity to meet people outside of your program," Hill added.

While the flurries and fog came in on the way up, the weather cleared in the late afternoon and the visibility was excellent shortly after the lights came on. A few previous days of intermittent rain and snow on the mountain had created extremely fast and crusty runs and banks, which made for some challenging conditions, but we are happy to report no injuries.

— Kevin Willemse

linknewspaper.ca

**Stan's
Pizza
Joint**

Pizzeria & Bar
4527 HASTINGS
AT WILLINGDON

BCIT SPECIALS

Delivery/Take Out

10 Wings & 1 Medium
2 Topping Pizza
\$18.95 + TAX

Dine-in Only
Medium Pizza &
Cheesy Garlic Bread

\$17.99 + TAX

Call: 298-5711

SUPER SPECIAL

3 Large Pizzas

3 Toppings

2 Ltr Coke

\$30.95 + TAX

Add \$3 for Delivery

Cash Take Out Only

Small Pepperoni
\$4.90 + TAX

2 Toppings
Small **\$6.49 + TAX**
Medium **\$8.75 + TAX**
Large **\$10.99 + TAX**

Open 11am to Midnight 7 days a week
Delivery 11am to 11.45pm

WWW.STANSPICCAJOINT.COM



This unfortunate beard is not necessarily a symptom of the flu, but who wants to take that chance?

Courtesy of Wikipedia Commons

STUDENT INITIATIVE FUND



FUNDING FOR EXTRACURRICULAR PROFESSIONAL DEVELOPMENT

The Student Initiative Fund provides funding for students to develop their future careers. Common applications include: Management and/or leadership training, professional development and skill development workshops.

More information is available from the Uconnect Resource Centre in SE2
Uconnect@bcitsa.ca
604.451.7087

APPLICATION DEADLINES: October 15, January 28, April 15.



Keep your germs to yourself!

If you get sick, either stay home or be mindful of how you might spread germs

SOPHIE ISBISTER

The Other Press (Douglas College)

NEW WESTMINSTER (Canadian University Press) — There are a lot of things to worry about at the beginning of any new semester, but winter poses particular challenges for students. Challenges that, according to my cursory field research, the average student is grossly incapable of facing head-on. Challenges like the flu and its less viral cousin, the common cold, both of which are making their evil, contagious way across the Canadian wilderness. Full-blown cold and flu season: coming soon to a classroom or bus near you! Why do I claim that students can't cope? Because I see the same gross things every day.

People on the busses and trains sneeze right into my face. People at school cough all over the public computers, their germey mouth-spray infecting keyboards that countless other students have to use. Students

walking the halls like zombies or plague victims, their glazed eyes darting back and forth, their feverish skin glowing like a beacon that screams "Infected! Infected!"

The CBC reported January 3 that a new strain of flu, which broke out over the holidays, is seeing increased cases in metropolitan areas of Canada. Health Canada says there are 15 times the number of cases from last year. Virus rates are up, but the CBC says the peak is yet to come. They report that in two to three weeks, even more people across Canada will be hit by this particular flu.

Like most strains of influenza, the one hitting Canada right now (the elegantly named H3N2 subtype) affects the most vulnerable members of our population: the elderly and infants under one year of age. But that doesn't mean students can't or shouldn't do their part. The use of vaccines in controlling virus outbreaks, while controversial among some people, is well-documented and endorsed by public health officials. It's not too late to get your vaccine if you haven't already got the flu!

While it might be tempting to

play through the pain and take your cold or flu to school for show-and-tell, we would all prefer that you didn't, thanks. Even instructors at the college would rather you stay at home; I have yet to see one course outline that doesn't excuse absences for a medical reason. So, fellow students, between now and that dreaded peak flu time, let's all make a greater effort to follow some basic winter disease etiquette.

For starters, just stay home! I know not everyone can afford to take time off work, but if you can, for the sake of my health, please do. Secondly, if you must venture into the world, know where to cough and sneeze: no coughing on other people, books, desks, SkyTrain poles, or your hand. The best place to cough is in the crook of your arm. The best way to wash your hands is with soap and warm water, and for at least 15 seconds according to Health Canada. The best place to put a soiled Kleenex is in the garbage, immediately.

Where's the best place to put yourself when you come down with the cold or flu? That would be at home, in bed, with a healthy dose of chicken soup and Netflix.

New liquor laws threaten music scene

Changes to BC's liquor licensing mean all-ages shows are a no-go

JESSE WENTZLOFF
Culture Editor

British Columbia's Liquor Control and Licensing Board (LCBL) is at it again. After last year's debacle surrounding The Rio Theatre's liquor license, the LCBL has changed its policies to prohibit venues with liquor licenses from hosting all-ages events, even if there are no alcohol sales.

In an effort to cut down on underage drinking, the Board rewrote sections of its policy and as of January 15, 2013, licensed music venues will not be able to hold music-related all-ages events.

Under the old system, venues could apply for a temporary change to their license in order to accommodate underage patrons and performers. After the recent changes, however, venues will only be able to apply for such temporary exceptions four to six times annually, and only if the event in question "is not reflective of the primary business of

the establishment."

While larger, more profitable venues like the Commodore Ballroom and theatres like the Vogue and Rio are unaffected by the change, smaller and mid-level venues like the Rickshaw are now unable to cater to minors. These bars and lounges are crucial in the early stages of a musician or band's development.

A blanket-ban of all-ages events at licensed venues is not the answer.

Early on in their career, a young artist's fanbase is made up largely of friends and peers, and they aren't playing shows at the Commodore or the Vogue: they're playing smaller, more intimate venues with a capacity in line with their drawing power.

By shutting minors out of performances at these venues — even if alcohol is not being served — the LCBL make it that

much more difficult for musicians to make any headway in Vancouver's independent music scene before they turn 19.

Not that it's easy in the first place—many bands with members who are minors struggle to find venues that will let them play, often forced to wait outside until their allotted performance time and leave immediately after finishing. It's hard to create a relationship with your fans if you can't interact with them after you've left the stage.

The LCBL's changes come as a response to complaints from parents, law enforcement and school officials that minors were illegally consuming alcohol at all-ages events. While underage drinking is certainly an issue that requires addressing, a blanket-ban of all-ages events at licensed venues is not the answer.

In the words of NDP Critic for Arts and Culture Spencer Chandra-Hebert, it's like "using a sledgehammer to swat a fly."

All-ages shows are rarely a huge financial success, unless ticket prices are grossly inflated, and most venues rely upon



revenue from liquor sales. This means that a dedicated, all-ages concert space is probably not feasible. SafeAMP has been trying to create such a space for years, but has yet to move beyond the fundraising stage.

The kids who sneak drinks into an all-ages show or borrow their sibling's ID to fool the bartender will always be there—only education (on their part

and improved employee training and standards can help.

If young musicians and their fans can't frequent sanctioned, supervised, licensed venues, they will turn to illegal, unmonitored concert spaces and party houses. It would be better if they were getting up to their usual mischief under the watchful eye of bar staff and security.

Scarlet Letters

Scarlet writes about sex and relationships. Have a burning question? Email scarlet@linknewspaper.ca

SCARLET DE SADE
The Link

Dear Scarlet,

My boyfriend and I have been having sex for about five months now and I have yet to achieve orgasm while he's inside of me. Is this normal?

— Cumming or Going

Dearest COG,

That depends on whether or not you have achieved orgasm during penetration in the past.

It is not uncommon to be unable to peak during sex. According to *The Case of the Female Orgasm*, approximately 75 per cent of women who can orgasm through other methods still struggle during the act of sex. From a physical standpoint, most women need a certain level of clitoral stimulation to reach full orgasm, so dare I say that

perhaps your man isn't spending enough time eating out downtown?

If you have been able to achieve orgasms in the past, it could very well be a small psychological issue. Some women have difficulty being comfortable, or "letting go" during sex, which can often lead to frustration and a further inability to reach climax.

It could also potentially even be a combination of both physical and mental factors. Try masturbating with a dildo by yourself, see if you can reach orgasm alone. If you can, then bring your boyfriend along and see if between the two of you can climax with a combination of masturbation and sex.

I always stress communication and comfort, so if the masturbation/sex combo gets you off, toss the dildo aside and rise to the occasion.

— Scarlet

Dear Scarlet,

While I was having sex with my

partner, I farted. I've heard of people passing gas during yoga, is it normal to pass gas during sex or while having an orgasm?

— Blanket Bomber

Hey BB,

In a word, yes. It is perfectly normal during sex for gas to be passed, bearing down combined with letting go of the anal sphincter could leave your partner wondering who let all these ducks into the bedroom. At some point in time everyone will experience this embarrassing little reminder that we are, in fact, human, so I wouldn't worry too much about it.

Ultimately, I think it's time to realize that if you are capable of enough intimacy to have sex, perhaps you are capable of the kind of intimacy that allows you to share other natural bodily functions without the fear of judgement. Part of the act of sex is letting go — if you and your partner are unable to laugh at this little slip and brush it off, you may want to ask yourself if there is a larger issue.

— Scarlet

Harvest Box

10 - 12LBS OF FRESH SEASONAL FRUITS & VEGETABLES DELIVERED TO THE BURNABY CAMPUS ON THE LAST THURSDAY OF EVERY MONTH

\$8.50

Contact the Uconnect Resource Centre (604-451-7087)
uconnect@bcitsa.ca for details!

SIGN UP DEADLINES

- Jan. 24 • Apr. 18
- Feb. 21 • May. 23
- Mar. 21

BCIT STUDENT ASSOCIATION

IS PRINT GOING EXTINCT?

Written by Kristi Sipes || Illustrated by Glen O'Neill (University of Victoria)

In the past decade and a half, newspapers have been shedding pages, journalists, and readers as print advertising revenue disappeared and news delivery digitized. Unfortunately for newspaper readers and journalists alike, newspapers' historical business model no longer seems viable to support quality journalism.

What are the reasons for this? Declining ad revenues and the transition to web-based publishing are frequently blamed, and there is truth to both. However, there is another, insidious factor — for-profit media consolidation.

THE DECLINE

In 2000, global print ad revenues were \$152.2 billion (U.S. dollars, throughout). Online ad revenues were just starting to be reported (\$10.4 billion that year), and the peak year for print ad revenue was still six years in the future, topping out at \$155.3 billion. In 2011, print ads generated just \$116.0 billion, after a disastrous 20 per cent annual decline from 2008 to 2009.

Advertising revenue continues to increase online, where search engines and social networks now collect billions every year. The 2011 global online ad revenue estimate was \$70.9 bil-

lion, a seven-fold increase in just over a decade. 2010 was the first year that online advertising spending surpassed print advertising in Canada.

However, the rise of online advertising is not the whole story behind newspapers' decline.

The quality of journalism was declining years before the advent of web-based publishing and the loss of its print revenue base. In *The Future of Journalism: Addressing Pervasive Market Failure With Public Policy*, Mark Cooper writes, "As the quality of the product declined, so too did the value of the business. Thus the root cause is the concentrated, commercial mass media business model, not the rise of the Internet or the advent of television."

In 1990, 17 per cent of the daily newspapers in Canada were independently owned. Today, there are only three.

There is still quality journalism to be found, and online newspaper readership is climbing (1.9 billion readers worldwide in 2010), which indicates that the appetite

for news is still widespread. Yet the bulk of online ad revenue does not go to funding journalism, it goes to sites with the highest traffic — Google and Facebook, for example.

In this way the online ad market is similar to the print ad market — excess revenue goes to wealthy owners, not to journalists.

"Since journalism, accountability and the general consciousness of accurate information are all benefits to society that cannot be captured or monetized," Cooper explains, "the private sector does not invest sufficiently to produce them, and society is denied their value."

THE NEED FOR QUALITY JOURNALISM

The need for quality journalism has become even more acute as corporate media domination has accelerated.

Why is traditional journalism valuable? A study carried out by the Pew Research Center in 2009 helps to explain our continuing reliance upon old media, even as web-based media platforms become predominant:

"A study by the Project for Excellence in Journalism that surveyed news gathering in Baltimore as an example of nationwide trends found that 95 per cent of stories with fresh information came from 'old media,' and the vast majority of that from newspapers."

However, that same year, global print ad revenue dropped 20 per cent from the previous year. In plainer terms, the market lost an unprecedented \$27.1 billion of revenue in a single year. American newspapers alone have lost 13,500 newsroom jobs since 2007.

The Pew article continues, "The effect of layoffs and other cutbacks on traditional sources of journalism has been severe. *The Baltimore Sun*, which is owned by the *Times*' parent company, Tribune Co., produced 72 per cent fewer stories in the first 11 months of 2009 than it did during the same period in 1991." It noted that on one topic — state budget

cuts — only one-third as many stories were produced from all outlets as during a similar round of cuts in 1991.

GOOD JOURNALISM COSTS MONEY

Good journalism costs money; this is why the information it provides is still so widely utilized, even though there is less of it. The failure of the market model to provide sufficient funding for journalism is discussed by McChesney & Nichols in *The Death and Life of American Journalism*. Reinvestment of profits into journalism is crucial, and was missing from the media ownership culture, according to McChesney & Nichols' analysis:

"The industry became highly concentrated and vertically integrated, which led to a dramatic reduction in competition . . . the industry was less responsive to consumer demand, used its market power to influence demand, failed to innovate . . . The monopoly and oligopoly situation created perverse incentives to squeeze profits by cutting quality rather than investing in productivity."

These problems are not confined to the U.S. In 1990, 17 per cent of the daily newspapers in Canada were independently

owned. Today, there are only three: *L'Acadie Nouvelle* (Caraquet), *Le Devoir* (Montreal), and the *Whitehorse Star*. The other 92 are owned by large media companies such as Quebecor, Postmedia, and Glacier Media Group.

In a 2006 Parliamentary report titled *Final Report on the Canadian News Media*, media consolidation is considered with skepticism in the context of public interest:

"The media's right to be free from government interference does not extend, however, to a conclusion that proprietors should be allowed to own an excessive proportion of media holdings in a particular market, let alone the national market. Yet the current regulatory regime in Canada does little to prevent such an outcome."

In his essay *What About the News? An Interest in the Public*, U.S. FCC Commissioner Michael J. Copps notes that "All of the consolidation and ideological deregulation — rather than reviving the news business — have condemned us to less real news, less serious political coverage, less diversity of opinion, less minority and female ownership, less investigative journalism and fewer jobs for journalists."

THERE'S ALWAYS PUBLIC MEDIA, RIGHT?

Funding for public media varies widely by country. Further along in his essay, Copps notes, "The United States will spend roughly \$1.43 per capita on public media this year — about one-hundredth of what England and Denmark will spend, or about 5 per cent of what our neighbours to the north in Canada will commit."

This brings up a question regarding the new Canadian reality of budget cuts to the CBC. If the private market cannot support the current big media business model, should we give extra consideration to the fact that journalism is a public good — like affordable health care is — when considering funding?

Sean Holman is an award-winning journalist and the founder of Public Eye Online, a local independent news website that relied on both ad revenue and reader donations for the eight years it operated. Unfortunately, Public Eye Online shut down in November 2011 due to financial unsustainability.

Holman explains that as the CBC is funded via the federal government, the government serves as a buffer between public media and the public, keep-

ing the two separate: "Canadians aren't very enculturated to the idea of donating to media," leading to an attitude of disengagement among Canadians about the need for private support of public media.

If the private market cannot support the current big media business model, should we give extra consideration to the fact that journalism is a public good?

Holman says, "There needs to be a greater understanding and appreciation of the fourth estate in Canada. But I don't know how we get there."

TOWARDS A NEW FUNDING MODEL

In the print media industry, community newspapers could be the ones best positioned to create vibrant new business models. Readers of free community papers in Canada include 74 per cent of the population, compared to about 20 per cent for paid dailies.

There is consolidation occurring among community papers

too, but it isn't nearly as bad as for paid dailies. Of the 1,100 community papers across Canada, less than half (435) are owned by big media corporations. That leaves lots of room for innovation by smaller, locally owned papers.

to local government you can see where there's an opportunity for that."

Holman argues for independent media funding itself though "transactional arrangements rather than philanthropic arrangements." By this he means raising funds for specific media projects rather than for general operating expenses, vis-à-vis the crowdsourcing model Kickstarter or Indie-Go-Go. Holman uses the example of the *Tyee* raising money from its readers for election coverage.

As the media continues to transform, there remains a compelling argument for funding independent media: namely, to help newly-empowered citizen journalists gain the skills needed to cover events critically. Independent media can provide a crucial learning environment and practice-ground for amateur journalists of all backgrounds — younger, older, students, and community members alike.

As Sean Holman said to me at the end of our conversation, "We need to do a better job of demonstrating why the media matters."





Courtesy of Bake Photography for Vancouver Art Gallery

Wallace celebrates 45 years

Canadian artist shares his sources of inspiration with the audience at the Vancouver Art Gallery

OLSY SOROKINA

The Link

Canadian contemporary artist Ian Wallace has a degree in art history and loves Jean Luc Goddard's avant-garde films and concrete poems. Informed description of his work features terms like "neoplasticism" and "deconstruction of a painting".

In other words, Wallace represents what every fine arts student strives to be, both in life-style and work produced.

What sets Wallace apart from the jaded youth of today is his rigorous work ethic and ability to find inspiration for extraordinary art in ordinary things. He talked about his inspirations at the Vancouver Art Gallery on January 15, in the first lecture of the ongoing speaker series on the topic of conceptual art.

Nearly half a century after the launch of his successful career as an artist, Wallace remains prolific. The earliest works in the current Vancouver Art Gallery exhibition date as far back as the late sixties, but the artist says he still stands behind those paintings and what they represent.

"My earliest work is difficult

to rationalize, but it's there, and I'm quite happy to see that it still holds up," he told his audience.

As both a student and a teacher of art history, Wallace said that he finds inspiration in the works of other great painters, as well as his own paintings from previous years.

"There's the idea of making references to other people's work through my work," Wallace said, "It's the way of continuing the narrative."

“Nearly half a century after the launch of his successful career as an artist, Wallace remains prolific.

His latest work, a series of photographs of his workspace in Paris framed by colored rectangular shapes, also pays homage to his earlier Mondrian-inspired pieces.

Some of Wallace's artwork only lasts as long as an exhibition. One of them is the famous Magazine Piece(s), which consists of taking "any magazine or published media and taping it page by page to the wall in regular formation." The artwork has been exhibited since 1970, with different magazines each time.

"It helped me bring into the language of contemporary art a reference to social subject matter," Wallace explained his love for the piece, "that [reference] has guided the influence of intersection of painting and photography ever since."

Wallace may be deeply immersed in the art world, but this preoccupation does not stop him from finding inspiration in everyday scenes.

"I looked out of the window of my studio, and some people have been brought in to draw new lines in the parking lot, and I thought, 'This is right up my alley!'"

The artist then proceeded to photograph the workers and put the pictures up on a canvas, calling it a "joke piece" — making fun of himself a little, considering much of his work is concerned with (literally) painting lines.

The discussion of Wallace's work and other conceptual artists will continue for the next few weeks at the Vancouver Art Gallery, with other guest speakers including Vancouver artist Stan Douglas and art critic Christine Poggi.

Wallace: At the Intersection of Painting and Photography, an exhibition highlighting 45 years of Wallace's work is displayed at the Vancouver Art Gallery through February 24.

22%

did it to
get ahead.

Do it your way.

Having difficulty getting into courses you need? Enrol today and combine online courses with your campus studies so you can complete your degree on time.

www.truopen.ca/yourway



THOMPSON RIVERS UNIVERSITY

Flexible • Credible • Online and Distance

Fate of Waldorf Hotel remains unclear

Condominium development threatens one of Vancouver's cultural mainstays

RICHARD WYMAN

The Link

Vancouver's arts, music and culture scene is embroiled in a fight to retain one of the city's staples of live entertainment. With the Waldorf Hotel set to close on January 20 after being sold to condo developers, there's still a glimmer of hope in the arts community that the building could be salvaged.

When news of the closing broke on January 9, there was an immediate reaction from upset fans. #Waldorf was trending nationally on Twitter, where people reacted to the shocking news of the venue's untimely end.

Local politicians are even weighing in.

"The City is exploring ways to support the Waldorf continuing as one of Vancouver's most unique + vibrant cultural spaces" stated Vancouver mayor Gregor Robertson over Twitter.

An online petition to save the Waldorf created by Gen Why Media quickly began circulating Twitter and Facebook, and as of this writing, has attracted more than 18,000 signatures.

"It will be a while before we take possession of the property and right now the Puharich family is still responsible for the ongoing operations of the hotel," stated Gerry Nichele of condominium developers the Solterra Group, in a document released January 10. "We have an open mind about the future of this site and we are studying all the options."

While not explicitly outlining any direct plans for the property, the Solterra Group claimed it had no intention of demolishing



Courtesy of Guilhem Vellut

the Waldorf Hotel — good news for the hotel's immediate future.

On January 13, a group by the name of Vancouver Loves the Waldorf put together a "Love-In" rally held at the Waldorf, where the arts community showed up in force.

An online petition to save the Waldorf quickly began circulating and has attracted more than 18,000 signatures.

"Vancouver has always worked hard for our gigs. We have always had to rent halls and bug promoters to put us on bills," local indie scene mainstay and eccentric journalist Nardwuar said in an interview with *The Link*. "With the Waldorf it looked like we were going to overcome that problem

of having to work hard by giving people a chance. And now what happens? It comes crashing down. That's what's kind of sad."

Speakers in attendance included notable luminaries Jim Wright, director of the Vancouver Opera, Vancouver Art Gallery director Kathleen Bartels, and Vancouver artist and governor general's award winner Paul Wong.

"If we can put in bike lanes we can support arts and culture in this city," Wong told the crowd of about 200 people. He then announced that the Waldorf would be on the agenda at January 15's city council meeting.

The Waldorf is currently zoned for mixed commercial and industrial and would not allow for the development of condos. City manager Penny Ballem explained at Wednesday's meeting that the architecture and cultural value of the hotel could potentially put it on the Heritage Register, but a statement of significance is needed first.

On Ballem's recommendation, council unanimously chose

to enact a 120-day temporary protection order, which allows the city to complete a heritage assessment and report back to council by May 15.

Mayor Robertson also expressed his hope that Waldorf Productions would be able to continue, either at the Waldorf or at a different site, stating the importance of the city interceding on behalf of the Vancouver arts community when possible, even though the city does not always have the tools to do so.

Finally, an open letter released late Tuesday from the Waldorf Group, which has operated the hotel since 2010, said that they believe the rezoning process would mark "a key watershed moment" in the city's ability to preserve space for the arts.

Unfortunately, the future of the Waldorf Hotel is again unclear, as it has been for most of its 65 years in existence. But you can trust that a watchful eye will be kept on Solterra, and the city's response will certainly be measured under the scrutiny of the arts community.

PUSH FESTIVAL

Only laziness can get in the way of attending the following PuSh Performance Art Festival events: aside from being put on by renowned international and local artists, they're also free!

January 23 & 28

Free Film Series

The Cinematheque; Goldcorp Centre for the Arts

The Free Film Series explores iconic works of experimental cinema from different time periods. The series starts off with Sebastian Junger & Tim Hetherington's *Restrepo*, an unadulterated, shocking inside look at life of soldiers in Afghanistan. If war documentaries are not your thing, The Cinematheque is playing a series of John Smith's short films from the 70s and 80s. Smith's films play with the subject matter as well as the form of the film itself, experimenting with the projection light and film strips. Jozef Robakowski's avant-garde work titled *My Very Own Cinema* concludes the free film series on January 28, with some prime examples of independent Polish cinema.

January 25-27, February 1-3

Human Library

Vancouver Public Library (Central)

Someone once said, "Anyone who says they have only one life to live must not know how to read a book." Readers of the Human Library will be able to sign out a book with titles like "Born Again Christian" or "Polyamorous" and get connected to the person behind the title for a one-on-one conversation.

January 25-27, February 1-3

Sometimes I think, I can see you

Vancouver Public Library (Central)

Both participants and unsuspecting passers-by can become characters in the urban narrative woven together by several local writers at the Vancouver Art Gallery, Central branch of the Vancouver Public Library and Yaletown Canada Line station. Argentinean artist Mariano Pensotti thought of using writers as "literary surveillance cameras" of the everyday Vancouver bustle. The writers' laptops will be hooked up to a projector, allowing the audience to witness both the process and the content of their literary work.

— Olsy Sorokina

EVOLVING 20

brought to you by
Evolution 107.9

1. Inhaler - Foals
2. Pick Me Up - Hollerado
3. Call And Answer - Jordan Klassen
4. Breezblocks - Alt-J
5. Mein Deutches Motorrad - Corb Lund
6. Feels Like We Only Go Backwards - Tame Impala
7. Angel Of Love - Depeche Mode
8. Paper Girl - July Talk
9. Creatures Great And Small - Aidan Knight
10. Run - Blondes
11. Night Eyes - Maurice And The Tough Lovers

12. The Do Nothings - Fields Of Green
13. Separate Ways - The River And The Road
14. Unseen Footage From A Forthcoming Funeral - Nicole Sabouné
15. Constant Conversations - Passion Pit
16. Cough Cough - Everything Everything
17. Bad Habit - Modern Superstitions
18. Robotic - Hannah Georgas
19. Now - Matt & Kim
20. Hold On When You Get Love and Let Go When You Give It - Stars



The Link pays its contributors!



Spend the money however you like.

linknewspaper.ca/contribute

COASTAL RIDERS
SKATE • SNOW • STREET

HWY 1 & 200TH ST LANGLEY
WWW.COASTALRIDERS.COM
INFO@COASTALRIDERS.COM
(604)888-5380

THE FRASER VALLEY'S SKATEBOARD
SNOWBOARD & STREETWEAR SHOP!

NIKE SB VANS OFF THE WALL SUPRA [K] U thirtytwo
DONES TRICK COMPANY f Log OBEY LIE TECHNOLOGIES

**Premium Label
OUTLET**

CLOTHING FOOTWEAR &
ACCESSORIES FROM THE
BEST BRANDS IN SURF
SKATE SNOW & FASHION

**30-70% OFF
EVERYDAY!**

DC ROXY FOX Z
QUICKSILVER DVSO Volcom BILLABONG Hurley

HWY #1 & 200th st. Langley (604) 881-4444
www.PREMIUMLABEL.ca info@premiumlabel.ca



The infamous Joey "Shithead" Keithley

Jamie Cessford

DOA's final show the end of an era

Local hardcore punk legends D.O.A. play their final show in Vancouver

JESSE WENTLOFF

The Link

There was a lot of skepticism swirling around Saturday's show at the Rickshaw Theatre. What had been billed as seminal hardcore punk band D.O.A.'s final show turned into a kick-off for a two week long farewell tour, angering some and raising questions about the band's motives.

When the band announced that another Vancouver date had been added to the night after what was supposed to be their final show in the lower mainland, no one was sure if the benefit was for die-hard fans or for the band's pocket-books.

Judging by the size and enthusiasm of the crowd, the question didn't weigh too heavily on their minds.

I don't know what was strangest: the bass player was young enough to be Keithley's son, the stage manager's only job appeared to be picking up beer cans thrown at Keithley, or the Bachmann-Turner Overdrive and Edwin Starr covers. All this amounted to a far cry from the brazen, in-your-face disregard for decorum, custom and safety that characterized

the band's early years.

At least Joey "Shithead" Keithley was wearing his traditional sleeveless denim vest and T-shirt. It's going to be strange to see him wearing a suit every day if he's successful in his bid for the NDP MLA nomination in Coquitlam-Burke Mountain.

The first hour of D.O.A.'s performance was hard-hitting, energetic, and engaging, but after they had been playing for almost two hours, my interest waned. Don't get me wrong—I don't think there's anyone out there who's better at writing four-to-the-floor hardcore punk anthems than Joe Keithley, but when you reach song number twenty-three, it starts to blur together.

It's easy to get distracted and wonder if it would kill the band to throw in a bridge.

There's a reason *Hardcore '81* (D.O.A.'s genre-naming classic album) and the best of the Circle Jerks' and Black Flag's discographies clock in under a half-hour: hardcore punk is best served in short, rapid fire bursts that shock and captivate the listener just long

enough to get their message across.

When a punk band starts to edge towards *The Wall*-length sets, it's easy to get distracted and wonder if it would kill the band to throw in a bridge or a fourth chord in every once in a while.

The crowd loved every minute of D.O.A.'s howling distortion, crashing cymbals and guttural yelping from the trio, calling them back for two encores once the main set had finished.

Classics like "Police Brutality" and "Slumlord" made sure the band's staunch leftist stance was clearly on display, and Keithley helped out by proselytizing and pontificating between sets, urging the crowd to rise up and engage with their political and social realities.

The front man's call to arms was met with roars of approval and fists in the air, but it's hard to see the patrons who paid \$20 for their tickets and \$5 for their beers following through with Keithley's appeal for a "General Strike".

Issues of relevance and authenticity aside, D.O.A. put on a phenomenally well-staged and executed farewell show, trotting out all the right material and guest players, delivering their signature brand of angry, abrasive punk rock that forces you to pay attention.

Zero Heart Thirty

While a technical masterpiece, *Zero Dark Thirty* fails to build any meaningful relationship between cast

JAMIE CESSFORD

The Link

Zero Dark Thirty, the latest offering from *The Hurt Locker*'s Kathryn Bigelow, is a monumental film. Chronicling the decade-long search for Osama Bin Laden, Bigelow puts together a thorough profile of the woman behind the initiative, Maya (Jessica Chastain), whose last name is never given, and the efforts involved in the operation to find the world's (formally) most wanted man.

Technically, *Zero Dark Thirty* is a remarkable achievement in filmmaking. Bigelow captures the desolation of the Middle East with glorious imagery, weaving a suspenseful, and triumphantly realistic, portrayal of wartime tensions.

Presenting itself as a historical narrative, it succeeds in relaying an honest (and not nec-



Jessica Chastain as CIA officer Maya

Courtesy of Anna Purna Pictures

essarily favourable) depiction of the American involvement in the Middle East. Each actor does a fantastic job, especially Chastain, who plays Maya as an impassioned, unshakable force, undeterred by the daunting mission. Her performance commands the film.

So far, the praise for this film is high. Critically, it has been lauded as one of the best from 2012, despite only just recently receiving a wide release. And clearly, I agree in some respects.

However, *Zero Dark Thirty* lacks any sort of authentic

emotionality. While Chastain is masterful, Maya has no legitimate connection to any of the other characters in the film and is hardly relatable to the audience. The few instances where Bigelow attempts to establish relationships amongst the characters are contrived

and quick, without any lasting sense of importance or weight.

The lead character in *Zero Dark Thirty*, in that case, is not Maya, but context. The film jumps large gaps of time to provide this context, and in doing so sacrifices character development. This tactic was a necessary evil to set the stage for terrifically tense and action-packed conclusion. Unfortunately, to watch such a compelling narrative develop, we watch a small group of potentially engaging characters serve merely to aid in plot progression.

Bigelow's commitment to realism pays off in terms of representing the source material as authentically as possible, but her superficial consideration of the human condition makes *Zero Dark Thirty* a heavy-handed, academic film. Its dense subject matter lends itself to exposition rather than poetics, and as a result the audience experience is far from escapist. *Zero Dark Thirty* is not a character film, but it does demand your attention.

Oscars' dark horse speaks French

Watch out, Spielberg. Michael Haneke's *Amour* and its six Oscar nominations are coming for you

THORSTAN GERLACH

The Link

Sometimes it's easy to predict which way Oscar-voters will lean. In the Best Picture category, they tend to play it safe, opting to vote for films that promote a message that isn't too "out there". Basically, they avoid controversy.

In 2006, the front-runner for Oscar's top prize was the brilliant-yet-controversial Ang Lee picture, *Brokeback Mountain*. It was a film that broke boundaries and forced many to confront their fears and prejudices. Yet, the Best Picture prize went to Paul Haggis' *Crash*, a fine film in its own right, but marred by clichés and predictability. Oscar played it safe.

This February, nine films will be competing for Best Picture in the 85th Academy Awards, but really, this is *Lincoln*'s race to lose. The Steven



Jessica Chastain as CIA officer Maya

Courtesy of Anna Purna Pictures

Spielberg film leads with 13 nominations and has received praise left, right, and centre. If any film can steal Spielberg's thunder, it would be *Argo* – an entertaining political thriller about Hollywood filmmakers rescuing hostages in Iran.

However, there's one film that has the ability to surprise every-

one: Michael Haneke's *Amour*. The best way to summarize this devastating and emotionally exhausting film is to quote the words of Peter Travers, movie critic for *Rolling Stone*: The movie "defines what love is".

Amour is an Austrian film that focuses on an aging couple, Georges (Jean-Louis Trintig-

nant) and Anne (Emmanuelle Riva), whose love for each other is tested when Anne suffers two strokes and the couple's enviable lifestyle is thrown into turmoil.

While not easy to watch, *Amour* is a beautiful film. Many scenes are truly frightening, revealing the coldness and desperation human beings are ca-

pable of. But perhaps the most remarkable quality of this film is its ability not to preach or take sides.

Beauty is a delicate thing and can appear pretentious, or even ugly, onscreen if not handled appropriately. What Haneke accomplishes with *Amour* is similar to what Bergman accomplished in *Wild Strawberries* – a compassionate yet unsentimental work that confronts death and examines the complexities of life.

But let's get back to Oscar. In the Academy's 85 years, it has never given out a Best Picture prize to a foreign-language film. To put it bluntly, Oscar doesn't like foreign films. The last foreign language film to be nominated for Best Picture was Clint Eastwood's Japanese-language 2007 film, *Sands of Iwo Jima*.

For all the knocks against the Academy Awards, they do have the capacity to surprise. *Amour* is just the film to level that surprise. If I were a betting man, I'd put my money on *Amour* to take home Hollywood's biggest prize.

The Link is now online!

- ✓ Read articles
- ✓ Give feedback
- ✓ Contribute
- ✓ Get information
- ✓ Suggest a story
- ✓ Make snide comments



linknewspaper.ca

Thomas tries... the rock wall

Will Thomas' monkey instincts prevail? Find out in this issue's Thomas Tries!

THOMAS MOLANDER

The Link

In typically boneheaded fashion, I'd forgotten to bring shorts to school. To make matters worse, there were a couple of inches of snow on the ground, so when I biked to school my jeans had gotten soaked. Nonetheless, while jeans stuck to my legs, I stuck to my mission. That mission, was to fearlessly try out BCIT's climbing wall.

When the woman working at the counter told me to pay \$2.24 for a climbing session, I thought, "That's very cheap for a climbing wall." Then I reminded myself that this was my first time climbing, and I had no idea how much it usually costs to climb a wall.

The woman, who turned out to be named Maria, got me some shoes and they were very small, but she insisted they were supposed to be that way for some reason.

I filled out some forms so I couldn't blame BCIT if I did something stupid. Maria explained that we were only allowed to climb as high as a yellow line that was painted mid-way up the climbing wall, since this time around we wouldn't be using harnesses. That was fine by me since the line seemed pretty high.

As my friend Angie and I got ready to scale a BCIT wall, something we'd never done, I became a bit jealous that she was wearing shorts. I hoped my range of motion wouldn't suffer too much.

Maria told me about colour-coded routes that you can take



Angie Theilmann

up the wall that range in difficulty. Disregarding this information I decided to blaze my own train, and began climbing all over the place like a madman. Angie started climbing too, and before we knew it we were zooming all over that wall like clumsy spiders. Pretty soon I started getting really tired, and I slowed my pace.

“Before we knew it we were zooming all over that wall like clumsy spiders.”

Then, a guy with a muscle shirt who was sitting in the chair watching got up and approached the wall, and showed

us how he could climb all the way to the top without using his legs, just his arms! I looked at my pathetic noodle arms in disgust.

Maria, Angie, and Muscle Man challenged me to climb using only my arms and the attempt was so feeble that its publication would be a crime.

So after about 40 minutes, I was sweaty, sore, and wearing damp jeans. I guess the expression is something about hitting a wall. I asked Maria and Muscle Man some questions while Angie was trying to figure out how the heck to get back down to Earth.

From what I have gathered, most people go on Wednesdays, since one can purchase a pass that makes climbing free on that day. They said generally, the climbing wall isn't

exactly a hotspot. I thought it was a shame everyone else at BCIT wasn't taking advantage of this wall, particularly since I felt more exhausted than I had in a while.

And so, stretched out, tired and content after our climbing experience, Angie and I strode from the climbing wall, thinking of other obscure BCIT activities to participate in that might or might not involve monkey business.

"There's a sauna," she said, "and those \$10 massages! There's also a super good chicken sandwich that you have to try!"

"All of those sound good to me," I said, "I'd like to try 'em all."

Pick up the next issue of The Link to find out what Thomas tries next!

CAMPUS EVENTS

Aboriginal Speaker Series

January 23, 31 & Feb 5, noon to 1:00pm

SE2-213, Town Square C

Organized by the Aboriginal services department, talks range from mining to equitable economic models to the history of the Métis, with a different speaker hosting every session.

How to Stand Out as a Gen Y Grad

January 25, 3:30pm to 7:30pm

Town Square C and D

The BCIT Human Resources Association is hosting a mini conference and networking event. Tickets are \$10 per person. This event is open to all students.

Schmoozapalooza

January 30, 5:30pm to 11:00pm

Urban Winery Club

The BCIT Marketing Association (BCITMA) is hosting a fundraiser event that the Alumni Association has ties with. Tickets are \$15 or \$20 per person, and all proceeds will go toward the club's funds.

Pub Night

February 1, 4:30pm to 9:30pm

Professor Mugs Pub & Grill

The Engineering Students' Society and BCITMA are collaborating to offer students a fun event on campus. Tickets, which cost \$10, include one burger and two beers. Tickets are available from club members or at the door.

— Nagin Rezaiean

Beautiful lips, to fit your budget

Nurse injector offering mini, half and full tubes with student rates



Medical Rejuvenation Centre

Physician Directed Care

604.763.7546

mrcbc.ca

Suite 701 - 1281 W. Georgia Street, Vancouver, BC

The Link is hiring!

SENIOR EDITOR

Summary

The senior editor is basically the editor-in-chief. It's his or her job is to manage staff and volunteers, curate content, and to be a leader. The senior editor works with the publications manager, who has been doing this sort of thing for a while, so you'll have guidance, don't worry.

The senior editor position is suited to someone with great writing and editing skills, people/project management experience, and a vision for the direction of the paper. Most importantly, the senior editor must have a passion for print journalism. Don't apply for this job unless you love this sort of thing!

Duties

- Be awesome
- Attend weekly *Link* meetings
- Produce and assist in producing article ideas and pitches
- Assign articles and tasks to staff and volunteers
- Copy edit all content for spelling, grammar, style, and overall editorial quality
- Recruit volunteers
- Train volunteers
- Adhere to all content and editing deadlines
- Provide input on long-term planning
- Maintain confidentiality of sources Participate in newspaper promotions at events when possible
- Participate in distribution
- Assist in the webmaster in the management of *The Link's* social media presence
- Assist in proofreading process as needed
- Adhere to *Link* and Canadian University Press print standards, ethics, and rules of conduct as well as the BCITSA Policies & Procedures

Education & Experience (minimum)

- Must be a full- or part-time BCIT student
- Excellent command of the English language required
- Experience managing staff or volunteers required
- Familiarity of Canadian Press style an asset
- Experience with Adobe Creative Suite (Photoshop, In Design, Illustrator) on a PC or Mac platform an asset, but not necessary

Compensation

- 10-20 hours per week
- \$13.93/hr
- Flexible hours
- Conference opportunities

WEBMASTER

Summary

It turns out the Internet is not some passing fad after all, so *The Link* only got itself online just recently. We have a lovely website (linknewspaper.ca!) but nobody to maintain/tweak it. That's where you come in!

The web editor position is suited to someone with WordPress and social media experience who wants to take something good and make it GREAT. We're excited about the web and anyone who applies for this job should be too!

Duties

- Be awesome
- Attend weekly *Link* meetings
- Upload and maintain newspaper content to the *Link* website
- Maintain social media including Facebook, Twitter, etc.
- Provide usage reports using Google and social media analytics as requested
- Perform search engine optimization
- Provide input on long-term planning for *The Link's* web presence
- Participate in newspaper promotions at events
- Participate in distribution
- Adhere to deadlines as outlined by the publications manager

Education & Experience (minimum)

- Must be a full- or part-time BCIT student
- High level of experience with WordPress CMS including some coding
- Experience with social media (show us your Twitter feed!)
- Experience with Adobe Creative Suite (Photoshop, In Design, Illustrator) an asset, but not necessary

Compensation

- 5-10 hours per week
- \$12/hr
- Flexible hours
- Conference opportunities

PHOTO & VIDEO EDITOR

Summary

The photo & video editor is in charge of — you guessed it! — the photos and video content at *The Link*. This sort of thing has never been done at *The Link*, so you'll have a lot of freedom. If you love shooting photos/video, coming up with creative ways to do so, and working with others, this job is for you!

You bring your creativity and work ethic, we'll bring the appreciation (and the sweet, sweet paycheques).

Duties

- Be awesome
- Attend weekly *Link* meetings
- Provide photos (original material and pulling material from the Internet) for content in all sections of *The Link* as requested
- Recruit and manage volunteers
- Edit photos for use online and in print
- Shoot and edit videos to be posted on *The Link's* website
- Ensure all photos and videos are of consistent quality and style
- Train staff and volunteers as requested
- Provide advice on equipment purchasing
- Participate in newspaper promotions at events
- Participate in distribution
- Adhere to deadlines as outlined by the publications manager

Education & Experience (minimum)

- Must be a full- or part-time BCIT student
- A passion for storytelling and a basic understanding of visual journalism
- Experience with photo and video editing software
- Having your own photo and video equipment an asset, **but not necessary**

Compensation

- 10-15 hours per week
- \$12/hr
- Flexible hours
- Conference opportunities

To apply

Send your resume, cover letter, samples of your work to

JOBS@LINKNEWSPAPER.CA

by Wednesday, February 6 at 2:00 p.m.

or come to room 304 of SE2