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Visibility

The first two months of 2019 have come to a close, and here at *Link*, we're thinking about what March may have in store for us. We imagine things are still hectic for our readers at BCIT, but this month should usher in the growth of spring. Springtime symbolizes a new beginning—flowers start to bloom, and the green earth emerges from the cold engulfment of snow. This is a time when the world around you becomes more visible.

This applies not just to nature, but also to facets of society. This month is ripe with holidays that prop up the visibility of marginalized groups. To name a few, Zero Discrimination Day on March 1st, International Women's Day on March 8th, and the International Transgender Day of Visibility on March 31st.

If we recall all that happened in the news for the last month alone, it helps to recognize that plenty were born out of a fight to be visible and represented. The riding of Burnaby-South recently elected Jagmeet Singh to be a member of parliament makes him the first person of colour to lead a federal party in the House of Commons. No matter your political leaning, his accomplishment is a huge step in marking the visibility of South Asians in federal government. Another instance is how Best Picture winner *Green Book* is receiving flack partly for the lack of visible black people accepting the award on the Oscar stage. Even the new Booster Juice that the BCIT Burnaby library snuck in relates to the visibility (or lack thereof) of nutrition on campus.

In this issue, *Link* will look to make certain topics and people more visible. Whatever campus you're reading this from, we hope there's something for you in these pages. We especially emphasize the 2SLGBTQ+ community on campus, because frankly, we don't pause to hear from these voices enough.

—*Link* editors

LINK

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LINK is published eight times annually by students at the British Columbia Institute of Technology (BCIT). We feature exceptional people in our community, big ideas in a changing world, and evolving social dialogue. We welcome writers, photographers and artists of all backgrounds and abilities. Our purpose is to provide a collaborative platform for student expression, and to connect you with one another's stories and experiences. Printed editions are distributed to all five BCIT campuses and additional content is published online at LINKBCIT.CA

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GOOD NEWS

INTRIGUING Campbell Valley Regional Park has expanded by 9.8 acres. The park is now a total of 1352 acres, and includes fields, a mature douglas fir forest, and wetlands. This park, located in the Township of Langley, contains the Little Campbell River floodplain, forests, meadows, and hills. It is known for it's scenic views, and widely used by equestrians, campers, and picnics. Over 600'000 visitors are recorded each year. The cost for the land was \$3.15 million dollars, and met the mandate of The Metro Vancouver Regional District Regional Parks Land Aquisition Fund.

WONDERFUL The New Westminster School Board voted unanimously to provide free menstrual products in schools. Starting in September, New Westminster students attending elementary, middle, or high school will be able to readily access pads and tampons in girls' and universal washrooms. The motion was spearheaded by Douglas College professor, Selina Tribe, after she found out that her daughter's school did not have these hygiene products available. She argued that menstrual products are "as essential as toilet paper" for around half of the students.

The New Westminster School Board will be one of the first in the country to freely supply pads and tampons. They plan on calling for a province-wide rollout, in hopes that other school boards will go with the flow.



JOLLY The BC government recently outlined its plans for CleanBC, aimed at reducing climate pollution. “CleanBC is a BC-specific approach to making our communities strong and vibrant for decades to come as we rise to the challenge of global climate change,” said George Heyman, Minister of Environment and Climate Change Strategy. “We can build a low-carbon economy that includes all sectors and all workers. Together, we can protect our children’s future, while making life more affordable today.” By 2040, every vehicle sold in BC will be zero-emission and by 2032, every new building will be net-zero energy ready. The province’s legislated climate targets include reducing GHG emissions by 40% by 2020. “With CleanBC, British Columbia is rising to the challenge of climate change,” Premier Horgan said. “Every year, we’re seeing the unprecedented wildfires and floods that hurt so many people, communities and businesses. We need to begin changing how we live, work and commute to put BC on a cleaner, more sustainable path.”

HAPPY Its official, no more interest on the British Columbia portion of student loans! The BC government’s Finance Minister Carole James has announced that it is eliminating interest charged on BC student loans, effective February 19, 2019. And it’s not just for those currently in school or for future students – everyone with an outstanding BC student loan will benefit. BC is joining other provinces such as Manitoba, Nova Scotia, and Prince Edward Island in providing interest-free provincial student loans.

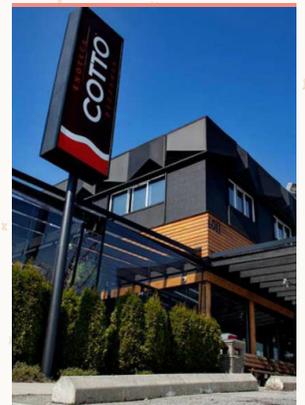
don't take our word for it.

Are you tired of the slush piles of February? Ready for spring break? We are. *Link* staff were happy to forget the cold for a few hours, and enjoy food and culture, testing what's new out there so you don't have to. Whether your thing is a warm Italian kitchen or a ridiculous game, take time to treat yourself. We certainly did.

eat this.

Cotto Enoteca Pizzeria
6011 Hasting Street,
North Burnaby, BC

A VPN (Vera Pizza Napoletana) certificate takes years and thousands of dollars to achieve, and proves that a pizzeria is making a true brick-oven Neopolitan pizza. A restaurant needs the right dough, oven, and technique to be even considered by the board of pizza makers in Naples, Italy. There are only six pizzerias in all of Western Canada with this certification, and Cotto is one of them. Tucked away in North Burnaby, Cotto keeps its prices moderate (but not cheap) and provides a destination for those looking for an Italian restaurant that is classy without being pretentious. A charcuterie platter, pizza and dessert to share rings in at about \$50, so don't expect to make this a daily choice. If you're looking for a date destination, or to celebrate a low-key birthday, Cotto is there.

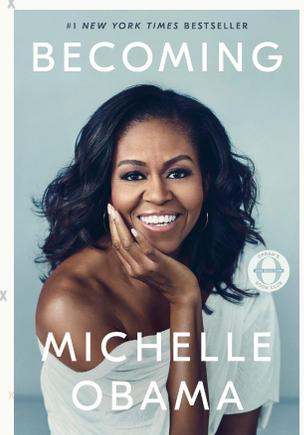


—shaleeta harrison

read this.

Becoming
Michelle Obama
Crown

Since the Obamas exited the White House in 2016, many find themselves struggling to come to terms with the first family that succeeded them. If you're one of those in mourning, reading Michelle Obama's autobiography, *Becoming*, would feel like a comforting embrace. The book gives readers an intimate look into her life's story, from being born a Robinson to assuming the ever-eminent name, Obama. It contains deeply personal memories as she chronicles her childhood in Chicago's Southside, as well as how she tackled motherhood during her husband's presidency. Her pictorial prose is steeped with poignant sentiments of self-actualization, making readers emotionally bond with the former first lady like they never had before.



— ali pitargue

play this.

EVERYTHING
PS4 /PC/MAC/Steam
David O'Reilly

There are no points here, nothing to collect or check your progress. No leaderboards. You explore a world and can play as literally anything—a rabbit, a fence, a planet, a solar system, a friggin' gazebo. The whole time Alan Watts babbles in the background about the nature of self and how wriggly the world is.

“Whoever you are, whatever you are and where ever you are, you’re in the middle—that’s the game.”

This is some kind of Lynchian fever dream that could only be concocted by a thinktank of flower children. I absolutely love it.

For fans of: *Fugue in Void*, *Mountain*, *ISLANDS: Non-Places*.

— sean murphy



hear this.

Said The Whale
Cascadia

Vancouver's own Said The Whale returned this February with their sixth full-length album, *Cascadia*. The title of the album refers to the proposed country comprised of the Pacific Northwest—a region where the band has drawn much inspiration from over the years. The songs in the album emit a feeling of rawness, as if they were recorded live in studio where every note of music is played hands-on. The members of Said The Whale have come a long way after playing together for over ten years. They now have marriages, engagements, and children in the mix. This evolution is reflected in *Cascadia*.

— william cook

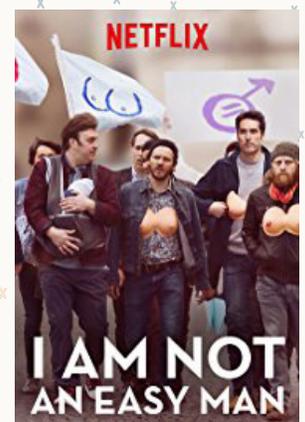


watch this.

I am Not An Easy Man
Éléonore Pourriat

Released last year, *I am Not An Easy Man* is a french film with a stereotypical premise. The male protagonist hits his head and ends up in an alternate reality, a dystopian society where gender roles are flipped. The movie demonstrates the experiences of almost every woman: being ostracised for your clothing, being ogled at on the street, feeling generally powerless in situations that would be absolutely fine if you were the opposite sex. In many ways it seems to be a cinematic exploration of Maya Angelou's *I Know Why the Caged Birds Sing*. Empathy lies with the protagonist. Everything he experiences is painful for him to experience and for viewers to watch. Unlike women however, he knows he's in a cage. He knows he doesn't belong there. Women still unknowingly embrace, celebrate, and even enforce being locked in cages all too often. We know no other way of existing.

— rajita dang





DAYNA

(above and right) model: Jocelyn Visser, make up: Ashley Elizabeth, assist: Tor Erickson



WESTSTEYN

FASHION PHOTOGRAPHER

“I have been doing photography for around three years now. It provides the perfect outlet from my studies. Fashion photography allows the opportunity to meet many talented individuals throughout Vancouver while pursuing a passion that forces me to be creative and try new things. I also enjoy doing nature photography, as well as family, engagement, portrait and advertising.”



models: Mickey M. and Julia V. from Family Management, set assist: Jocelyn Visser

DAYNA WESTSTEYN



model: Rory Erickson, set assist: Tor Erickson



*model: Maya G. from Family Management ,
set assist: Jocelyn Visser*



*above and left:
model: Morgan Carmont,
styling and designs: Alex S. Yu,
hair/grooming: Sammy Tomita*



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WHERE AT BCIT CAN STUDENTS FIND PRIDE?

an interview with **Trina Prince**

interviewed by **Rajita Dang**

illustration by **Sheku Nafisi**

Last week I met with Trina Prince in the SA offices to discuss the history of 2SLGBTQ+ issues at BCIT. Trina has been working with the BCIT Student Association (SA) for three years, and prior to that worked for the BCIT Alumni Association for 3 years. They have been involved in Pride discussions since they came to BCIT. We spent time discussing the victories and the struggles in gaining visibility for the 2SLGBTQ+, as well as some of the resources that are currently available.

Can you tell me about yourself, your pronouns, and the involvement you have with the 2SLGBTQ+ community at BCIT?

I am the event manager here at the student association. I identify as non-binary, and my pronouns are they/them. My time with the 2SLGBTQ+ community here at BCIT has been awesome, and it has been a learning experience.

The year I started working at BCIT (2013) I attended the Vancouver pride parade, excited to see the BCIT Pride float. When I found out that they didn't have one, I brought this up, and was told that there was a committee looking into creating a Pride float. I wanted to get involved and so I became co-chair of the Pride Parade Committee. In 2014, as a collective, BCIT was in the parade. From then on, the BCIT Faculty Staff Association, the BCITSA, Indigenous Services, the Alumni Association, Evolution Radio, BCIT Human Resources and the BCIT Marketing Team have all been involved with creating the float. The first year we had 20 people participating and now we have around 60.

Over time the Pride Parade Committee realized they needed to do more for the 2SLGBTQ+ community on campus. In 2016, the Committee decided to expand, include student representatives, and become the Pride Committee. We've had to look at what we wanted to see on



campus. We built a BCIT Pride website and have developed a social media team. Other committee members have worked on creating events and programming. We want to see more 2SLGBTQ+ gender neutral washrooms. We've looked at having a safer space and staff to support students and drive initiatives on campus. The committee is very much a grassroots organization; we came together to move things in the right direction.

Are you volunteering to work on the Pride Committee, or is it a paid position?

All committee members do this off the side of their desks. Many of us are doing this during working hours but it is not part of our specific job descriptions. I've been very fortunate that the Student Association has allowed me to be in this chair role. There is no strict budget line for Pride from any of the organizations. A number of us saw that there was a need for this committee in the BCIT community and decided to act.

What is the difference between the BCIT LGBTQ+ club and the Pride committee?

The LGBTQ+ club was just picked up again this year by one of our students. There was a long-running club called "Technically Queer" but it hasn't existed for at least six years because no students took on the leadership role. Staff cannot run student clubs and there was no one coming forward to run it until recently. Many students are interested, but running a club takes a lot of time, and as we know, BCIT students are very busy with full-time classes and homework. We created the staff-run Pride Committee to help bridge that gap and support the student-led club. The LGBTQ+ club members are encouraged to sit on the Pride Committee.

Is there a lot of involvement from students in the Pride Committee?

We have socials every month and we do get students from all different faculties and programs coming out to these programs. I think that the reason other campuses, like SFU, are more successful is because they have full-time dedicated outreach staff, which is something BCIT should really look into. I'm excited that the Student Association created an executive role this year for Equity and Sustainability; I think that's so key in driving forward a properly funded 2SLGBTQ+ outreach program. I definitely believe that more things should be happening.

What are the resources currently available for 2SLGBTQ+ students?

Counselling services is a great resource for 2SLGBTQ+ students and all students to go use. The Pride committee has been working with the SA, Indigenous Services & the BCIT Faculty and Staff Association (FSA) on monthly pride socials. I've also introduced the Trans Day of Remembrance in November and the Transgender Day of Visibility in March. We also have an International Day Against Homophobia, Transphobia, and Biphobia every year as well through the SA. I'm excited about having more visibility on campus with new events and initiatives, but there is definitely room for more to happen.

What is being done in terms of training on pronoun usage?

There is a one-on-one workshop that is being presented by myself and the Harassment & Discrimination Prevention Office, called "Gender and Sexuality" that discusses gender terms and gender identities. Training is pushed out to a few groups on campus, such as Resident Advisors, nursing staff and school of health sciences staff. The training isn't mandatory for staff, though.

Who is responsible for resources like funding—is it the SA or the university?

BCIT. The institution should be funding this program. An outreach program should be reaching out to students, faculty, and staff to offer training. I think such a project has a larger scope than what the SA should fund and needs to be administered by the institution.

Can you tell me about the gender-inclusive washrooms on the Burnaby campus?

The discussion around accessible washrooms is newer, but ten years ago when this project came up, it was innovative. A group came together and made sure there were a certain number of single-stall washrooms on the Burnaby campus that were inclusive. At the time it really worked, but speaking from my own experience, there needs to be more of a push to educate the importance of gender-neutral washrooms.

There also needs to be an audit of the washrooms we have on campus. SE02 and SE06 have a plethora of binary washrooms, but only one single stall gender-neutral washroom between the two of them, which doesn't work properly. In that specific case one of the two gender binary washrooms could be turned into a gender-neutral washroom.

My old university in Ontario had signs in binary washrooms explaining that these washrooms can be used by anyone and also had a map there showing where single gender-neutral washrooms were if people wanted to use those instead. With the new buildings coming in the next four-five years we should have a plan for single stall gender neutral washrooms.

How often does the Pride committee meet?

As the chair of the committee I can only plan meetings every three or four months. We just can't meet that often when we all have full-time work commitments. It's not a volunteer position but we are doing it as an external capacity outside of our job descriptions. Hopefully the new VP of Equity and Sustainability position will be a role with more power to push these issues forward to BCIT's Board of Governors. Student voices can move things forward. When students asked for a department for career services, we made that happen. When they asked for more food options on campus, we made Pavilion happen. Students have to voice their concerns for us to be able to act on these issues of inclusion.

What else would you like to see BCIT improve for the 2SLGBTQ+ community here?

I'm feeling good about the direction we've gone in the last few years thanks to the passion from people on the committee. Diversity Circles also hosts events on campus concentrating on gender and sexuality. Just recently a Two-Spirit person came in and shared their learnings and teachings.

Why isn't there a 2SLGBTQ safe space at BCIT?

The pride committee discussed having a safer space on campus, but we felt like a designated room wouldn't be enough. It won't be a safer space if no one can run it. If there is no staff or coordinator or no programming coming out of it, it'll just be a room. A room that we can't guarantee will be a safer space. That's why nothing has been created yet. With a push for a coordinator, a space could come with that.

Was no one talking about 2SLGBTQ issues before the Pride Committee was established?

The Evolution Radio station was in the Pride Parade before BCIT was, and there was Technically Queer. There have been folks that have tried to start a few different things that I know of, but nothing came to fruition. Diversity is an important concept for BCIT, but it

hasn't been made a priority. We have to have leadership buy-in, supporting diversity and fighting for diversity. Diversity should start from the beginning. It can't be something that is added in afterwards. BCIT is fifty plus years old—we need to look at ways in which the institution can catch up. There are a lot of opportunities. Students do have a voice and it needs to be heard for changes to be made. It can't just be staff pushing for these changes.

What about younger students that might still be questioning their sexuality as they move from high school to post-secondary? We have an increasingly younger incoming student body. Shouldn't we have resources for them?

We have to support students when they are figuring out who they are and who they want to be. Finding supportive places is a natural part of the post-secondary experience. I know that when I was in university, I was beginning to figure out who I was and had people to support me in that process. I came out at 19 and it was good to have support.

Visibility would really help push some of those initiatives along, and help people feel safe to come out. A coordinator would be really helpful in creating services to foster visibility on campus. The Pride Committee has talked about it, but we don't have the capacity to do that by ourselves. I think diversity across the board needs to be celebrated. Having a coordinator or an entire diversity centre would be really useful for this.

Thank you so much for your time, Trina.

After our discussion was over, I realized that we were looking at a very specific problem the entire time—the fact that BCIT didn't have a full-time staff member dedicated to equity issues. The position wouldn't be created until students spoke up and requested it, but students wouldn't speak up until they felt they had a safer space to do so. In the end, this appears to be a 'chicken and the egg' scenario. Either students or staff need to step up, so that BCIT can provide more of the exciting new initiatives that universities in Vancouver are receiving.

"HEY GUYS" AND WHY IT'S HARMFUL

REDUCING THE USE OF GENDER CODED LANGUAGE

Who among us hasn't, at some point, referred to a diverse group of people as "guys"? Maybe you know them all well, maybe you don't. You could be referring to three people, or a hundred—but there is a good chance that at some point in your life, one of those people felt gender dysphoria, or uneasy, when you referred to them as a "guy", or any other strongly gendered term. If you do your best to be kind to others, and you want to be inclusive and welcoming to those around you, this Q&A article is for you.

What is Dysphoria?

Generally, dysphoria is a feeling of dissatisfaction, anxiety, or discomfort. Gender dysphoria relates to a conflict someone feels between their sex assigned at birth and their gender identity. Our gender identity is what we feel on the inside, or how we "see" ourselves, for example as a man, woman, non-binary, or trans person. Gender dysphoria can be an intense sensation and can cause disruption in one's life, potentially causing panic attacks, overwhelming depression, or disassociation. Think about how it would feel if you felt you strongly identified as being a woman, but everyone expected you to act like a man, wear men's clothing, be in intimate relationships with women, etc. There is a lot of privilege being heterosexual and cisgender (identifying with the sex you were assigned at birth) and it's important to recognize that not everyone has that privilege.

But I don't mean it in a harmful way —why are they getting so upset?

Sometimes we say things not *intending* for them to cause harm, but they do. Impact always matters more than intent. If someone expresses hurt by something you said, it's important to consider the impact your words had on that person. A good response could be, "thank you for telling me, I'm sorry and I won't do it again".

But "Guys" is gender neutral!

Nope. Not even a little bit. People have been arguing this since this topic surfaced, but the truth is, "guy", "buddy", "dude", and so on are male coded words. This is true whether we're in California, Australia, or Burnaby. Still don't believe me? Say, "he's going on a date with some guy." As a patriarchal society, these male-coded terms are generally more socially accepted as gender-neutral than the alternatives. To be clear, though, "ladies," "girls," "women," and other female coded group terms have the same problems, such as referring to a group of adult women as "girls" or referring to a group as "ladies" when there may be some non-binary folks present who don't identify with being a woman. The goal here is to avoid gendered language unless you're sure the person involved is okay with it.

But they are all guys.

Are you sure? Remember that gender is an identity, something we feel on the inside, not a physical characteristic you see on the outside— that's gender expression! You can't tell gender just by looking at someone, although it's common to categorize people as male or female based on how they present. One way to know how someone identifies is to ask them what pronouns they use. You could say, "Hi I'm John and I identify as he, him, his. What are your pronouns?" Remember to respect the pronouns that someone uses and not intentionally mis-gender them.

They aren't all guys, but they said it was okay.

Great job for checking with the group to ensure it was okay with them! If you have asked each person and received permission, you can use that term freely with this specific group of people. For some people, they don't mind being referred to as a "guy" or "dude", but it's important not to assume that everyone feels this way.

Well, what should I use instead?

Folks, Friends, Colleagues, Everybody, Team, Y'all... it really depends on the situation, but there are many alternatives available.

But I've always said guys!

It will sound strange to you for a while, but you'll get used to it. Throughout your life, you've probably had to modify your use of language many times. How do you speak with your close friends? What about at work? Think about the way you spoke as a teenager, compared to the way you speak now. Has it changed? Probably. There are many words we've all learned together are harmful to other people, and we're working to remove them from our common vocabulary. This isn't even a word you need to remove, it's just one that needs to be used carefully.

I'm going to mess up...

That's okay, just remember that when you mess up, it might impact someone. If it happens, acknowledge the mistake, calmly correct yourself, and do your best not to repeat it in the future. You don't need to make a giant deal about it, but you also shouldn't just pretend it didn't happen. If you acknowledge that the language you used to use is harmful, and you're consciously working to change, that's the important thing.

Thanks, Folks!



words **Laurie Tritchler**
illustration **Sheku Nafisi**

Murder Most Foul FUN

"Serial killers were becoming a source of entertainment for millions of people who munched popcorn as they watched *Silence of the Lambs*...It was an interest that would appeal to those who had never lived with anguish these monsters cause."

–Seattle Sheriff David Reichert
Chasing the Devil: My Twenty-Year Quest to Capture the Green River Killer (2004)

"But gruesome horror is vivid and exciting."

–Philosophers Eric Dietrich & Tara Fox Hall,
"The Allure of the Serial Killer" (2010)

I assume Sheriff Reichert was referring to audiences' fascination with the fictional Dr. Hannibal Lector rather than his murderous former patient, Buffalo Bill. Even if Lector was always the star of the show, it might "interest" the reader to know the character of Buffalo Bill was based on the so-called "Butcher of Plainfield" and real-life serial killer, Ed Gein.

Gein murdered two women in rural Wisconsin before police caught up with him in 1957. He made furniture out of body parts harvested from the local cemetery and revered his dearly departed mother. Sound familiar? It should: Gein was the inspiration for *The Texas Chainsaw Massacre's* Leather Face and *Psycho's* Norman Bates.

The Hollywood myth of the serial killer fills theatres because men like Gein defy popular expectations about what a serial killer is supposed to look like. 51 at the time of his arrest, the outwardly docile Gein was a bit of an oddball, but he seemed harmless. In fact, his eccentricities had masked his untreated schizophrenia. Gein was also intellectually disabled, and the man who was found mentally unfit to stand trial would have to be made either more sophisticated (Bates), or utterly barbaric (Leatherface) before these characters would grip American audiences. If only folks in Plainfield had known the real Ed...

Nevermind Lector or Gein now that movie-goers can look forward to munching popcorn watching Ted Bundy on the silver screen. Bundy abducted, raped,



and murdered at least 36 women across the United States between 1974 and his final arrest in 1977. He maintained his innocence until 1989 when he confessed to his crimes on his way to Florida's electric chair.

“
I don't like murder, but I fall asleep listening to true crime podcasts just about every night

Now he's the subject of countless books, a Netflix docu-series, and a major motion picture biopic. Netflix's *Conversations with a Killer: The Ted Bundy Tapes* takes the viewer on a guided tour of 'the killer's' prison interviews with American journalist Stephen Michaud. Aside from a few grisly post-mortem photos of Bundy's victims, I thought it was well done. Film-director Joe Berlinger's *Extremely Wicked, Shockingly Evil, and Vile* hasn't been released yet, but it stars heart-throb Zac Efron as Bundy. Whether it's vintage Bundy or a 'sexy' Efron-as-Bundy on the screen, anyone curious enough

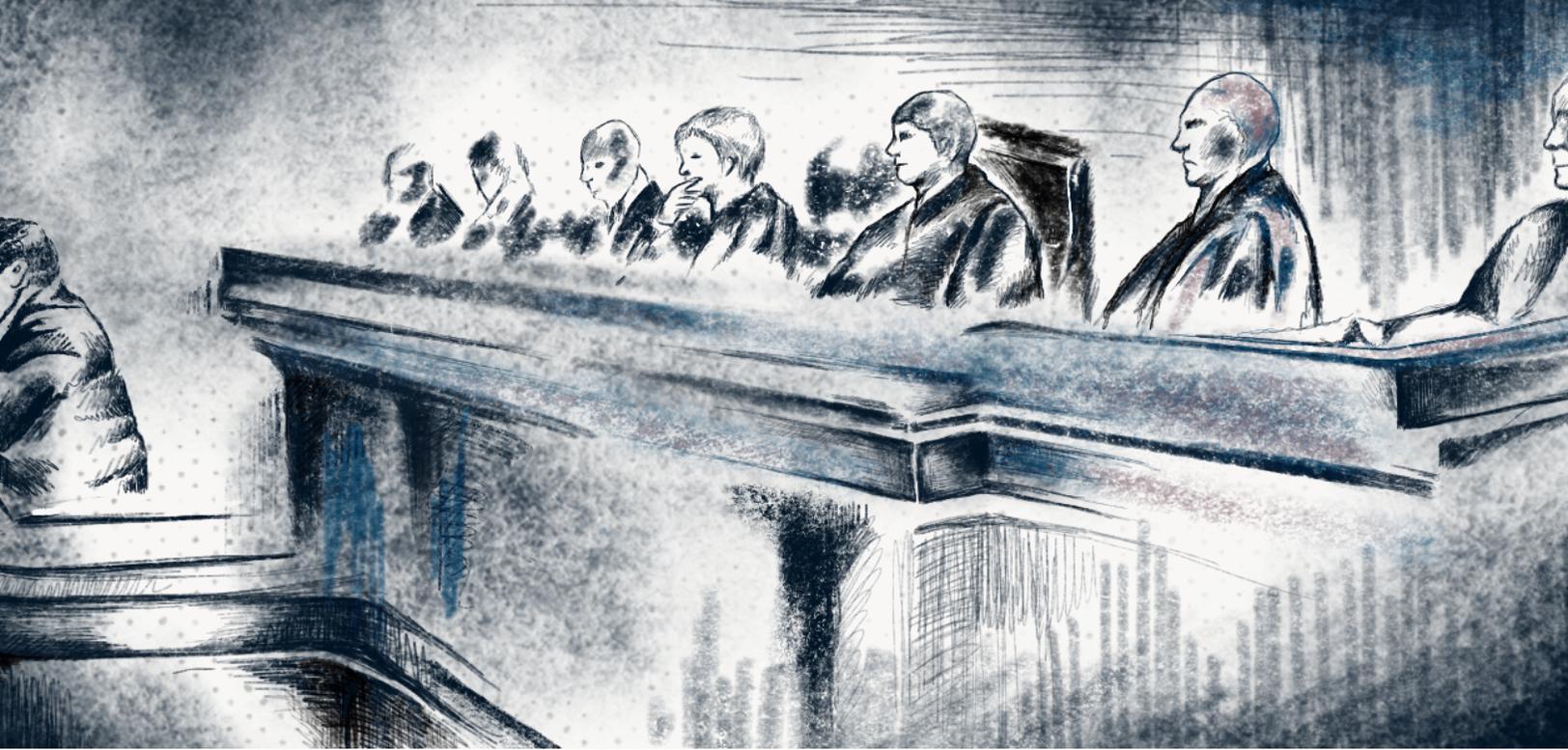
to watch is likely to realize these were released in time for the thirtieth anniversary of his execution. We're commemorating a man who described murdering young women as "the ultimate possession."

Why?

What is it about Bundy that keeps us coming back for more? And, what sets these Bundy narratives apart from true crime stories about other serial killers?

I'll admit it: There's something about the ultimate taboo society places on killing I find exhilarating. I don't like murder, but I fall asleep listening to true crime podcasts just about every night. I've been wanting to write about my own fascination with the genre for some time, as much because I think its success calls for explanation as because I want to make sense of my own murder fetish.

I read US historian Roger Lane's *Murder in America* (Ohio State University Press, 1997) to understand the societal factors behind the rising murder-rate in 1970s' America, on the one hand, and the parallel increase in serial killing, on the other. Next, philosophers' Dietrich's and Tara Fox Hall's "The Allure of the Serial Killer" (see above) shed valuable light on true crime's often insidious emotional payoff, while retired FBI- profiler



John Douglas's *The Cases that Haunt Us* (Scribner, 2000) and literary scholar Jean Murley's *The Rise of True Crime* (Praeger, 2008) explain its underlying cultural appeal.

"PSYCHO-KILLER, QU'EST-CE QUE C'EST?"

The term 'serial killer' hadn't resonated with North American audiences when The Talking Heads released their hit single *Psycho Killer* in 1975, but the idea wasn't far in the offing. The American postwar boom had peaked a generation earlier, with Roger Lane suggesting in *Murder in America* that US society had grown more violent amidst a burgeoning gulf between the country's 'haves' and 'have nots.' To this point, FBI statistics show the per capita murder-rate doubled over the 1960s, reaching a highpoint in 1974 that's remained more or less constant ever since. [redacted]

Even as movies based on serial killers were taking over Hollywood, Lane's analysis amply demonstrates that Americans have always been more likely to be killed by someone they know than by a stranger. Mass killings and drug violence account for growing numbers of murder victims every year, but the basic parameters haven't fundamentally shifted since the mid-70s:

It's still typically young men who murder, and chiefly their loved ones and family (especially women) who are killed. I'm willing to bet as much is true of other societies, from when a jealous Cain killed his brother Abel in Genesis unto now. But as Lane reminds us, "[w]hatever the statistics show about domestic danger, it is strangers...who scare us, and murder as mystery."

Seems harmless enough. Humans are drawn to the unknown because we're hardwired to solve puzzles and neutralize danger. Serial killers bring both, in spades. Is it plain old morbid curiosity driving my true crime fetish? Or, did I watch *The Ted Bundy Tapes* believing I'd be safer crawling into Bundy's head? Either way, clinical research points to what psychologists call "co-activation."

MURDER MOST FUN

Co-activation happens when we experience things that stimulate our brains' fear and pleasure centres at the same time. Our hearts beat faster, our pupils dilate, and we stare down the adrenaline rush. Fittingly, Dietrich and Fox Hall liken true crime narratives to rollercoasters, where the 'allure' lies in the "the idea" we're in danger. Just as we 'know' we won't come to any harm

from the simulated freefall we enjoy barreling down a rollercoaster, Dietrich and Hall note that true crime narratives tuck murder safely behind a “protective frame” reassuring fans they’re only taking in a story. As Jean Murley writes in *The Rise of True Crime*, “the [fan] feels the disparity of closeness to the [killer] and distance from the horror of his acts.”

Few seem to have understood this better than the late true crime author, Ann Rule. Rule met Bundy in 1971, when he was a University of Washington intern counseling vulnerable Seattle women at the city’s Crisis Clinic. Writing of her friendship with the man who became the most prolific sexual predator of his generation, Rule honed the genre’s conventions of ‘the serial killer as villain’ to an engrossing tee in *The Stranger Beside Me* (1980). And what made Bundy a hot-seller is what true crime fans are still looking for in stories about murder—a monster hiding behind a lily-white façade.

Rule went on to write a string of other successful true crime books following essentially the same recipe. Asked by reporters how she chose her subjects, she explained:

I’m looking for an ‘antihero’ whose eventual arrest shocks those who knew him (or her): attractive, brilliant, charming, popular, wealthy, talented, and much admired in their communities – but really hiding behind masks.”

Meanwhile, Rule wasn’t the only one taken in by Bundy’s wiles. The guy even weaseled his way into Washington State’s Republican Party, with one of his friends telling the camera in *The Bundy Tapes*, “He was the kind of guy you wanted your sister to marry.”

If I’m totally honest, Bundy suckered me, too. I’ve spent more time watching documentaries and reading books about him in the last month than I’ve spent with my

own girlfriend. There’s a sort of “co-activation” in the admission of it, except that it makes me sad and angry rather than scared and thrilled. What makes it all the more difficult to accept is that, unlike Rule and the GOP, I knew going into this that Bundy was the kind of guy who got off murdering young women.

I suppose he’s a bit like Ed Gein in the way he upsets society’s basic assumptions about violent criminality. But where Gein’s unimpressive mug and backstory needed so much artistic license before he could thrill movie-goers as the curiously oedipal Norman Bates or the chainsaw-wielding Leatherface, the handsome Bundy lived the part played by Efron in *Wicked and Vile*.

Do I understand all the Bundy mania after having written this? Sure. He’s what Jean Murley calls “crime porn:” His crimes reek of sexualized violence, his twisted mind calling out for armchair psychiatry that make us feel smart when he gets fried at the end of the story. But I’m left wincing at Stephen Michaud’s revelation in *The Bundy Tapes* that his subject bragged, “I don’t care what you write about me—so long as it sells.”

Evidently, it’s still selling.

APRIL 2

11:30-4:30

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The Canadian Branch of Feminism

BCIT Communications instructor Tessa Jordan discusses the impact of cultural production on Canadian feminist history. Her upcoming book, *Feminist Acts*, examines how the 1970s women's magazine, *Branching Out*, contributed to Canadian feminism.

words **Ali Pitargue**



Author and BCIT instructor Tessa Jordan

In the summer of 1975, Rosemary Brown was making Canadian history as the first black woman to run for leadership of a federal party. She, along with the other candidates running for leadership of the federal NDP, appeared at a 'meet the candidates' event in Edmonton, Alberta. Sharon Batt, the editor of the magazine *Branching Out*, was there to witness the event unfold. While there, Batt made note of how many members of the audience, like herself, attended specifically to see Brown. This made her wonder, "Why haven't we read more about Rosemary Brown in the newspapers?"¹ After all, Brown had already made a significant stride in Canadian politics as the first black woman to be elected as an MLA.

Yet this was the 1970s, a time when patriarchal and racial caste systems stood more stubbornly against progress. The mainstream publishing landscape was more likely to profile candidates like Ed Broadbent who ended up winning the federal NDP leadership, or rather, any white male politician whose representation in government did not challenge the social norm.

Sharon Batt, on the other hand, set out to write about Rosemary Brown that day. *Branching Out* would end up featuring Brown on its cover. Batt pursued Brown's story as part of the publication's editorial mandate—to "provide a forum for the discussion of topics relevant to Canadian women."² As Canada's first national sec-

second-wave feminist magazine, the staff of *Branching Out* took it upon themselves to make space for women's stories in the public domain.

Activists had (and still have) to find a way to summon public empathy and understanding towards the plight of women. Mobilizing a million women to march on Parliament Hill is one way to get attention, but the dialogue needs to be normalized among public consciousness.

For BCIT Communications instructor Tessa Jordan, changing hearts and minds goes hand-in-hand with updating laws that protect women. In her upcoming book, *Feminist Acts: Branching Out Magazine and the Making of Canadian Feminism*, she makes a case for the valuable role *Branching Out* played in elevating not just Canadian women's writing, but the overall Canadian feminist movement itself. As she states in her 2010 journal article:

The belief in the printed word, with its long history and radical reform movements, was the lifeblood of the women-in-print movement, which was the centre of second-wave feminist organizing in Canada.

Tessa Jordan's new book argues for *Branching Out* to have a more substantial place in the fabric of Canadian feminist history. She uses *Branching Out* as a way to demonstrate that culture can be a political act.

THE MAKINGS OF A WOMEN'S PUBLICATION

Tessa Jordan conducted extensive research on *Branching Out*'s short-lived seven-year publication history. *Feminist Acts: Branching Out Magazine and the Making of Canadian Feminism* springboards off her 2012 dissertation from the University of Alberta. During the interview process, Sharon Batt told Jordan that the article on Rosemary Brown is one of the pieces she was most proud of.

Branching Out was a volunteer-run publication by a staff of mostly middle-class white women, but Batt's piece on Brown made for a genuine effort to seek perspective beyond that lens. The editorial decision to cover

Rosemary Brown was indicative of future trajectories in women's publishing; in particular, the incentive to give platform to trailblazers of marginalized identities. In the 31 issues that *Branching Out* managed to release, the staff was able to cover a range of issues such as the rights of Indigenous women, abortion, daycare, and sexual assault.

"The diversity of *Branching Out*'s content was not to the level or degree that we have come to expect of today's feminist movement," conveys Jordan. "But it was very trying to recognize the ways that women are not just one unified category. That means that the diversity and experience of women are dependant on all sorts of intersections and markers of difference."

Jordan first came across copies of *Branching Out* during a course in Canadian second-wave feminism she took at the University of Alberta. She says she was struck to find how plenty of the issues covered in *Branching Out* still ring true today. "I started reading it and I thought, these are a lot of the same issues that we're talking about today except written from the perspective of the 1970s."

Initially, Jordan wanted to pursue a PhD project on feminist presses from the California Bay area, but her discovery of *Branching Out* was a serendipitous change of track. She recalls, "Once I found out there was a national feminist magazine published in Edmonton, and I was studying in Edmonton, it was an obvious fit for me, so I decided to write about it."

In her research, Jordan engaged in conversations with 17 former *Branching Out* staff and contributors. This included long-time editor Sharon Batt, and the founding editor, Susan McMaster. "What struck me about both of them," recalls Jordan, "is how generous they both were in terms of telling their stories and wanting the story of *Branching Out* to get out there." Jordan says she knows that an academic book like hers won't be a bestseller, but she is eager to further publicize the work of these women.

¹ Batt, Sharon. "The Radical Tradition of Rosemary Brown." *Branching Out*, July 1975, 16.

² McMaster, Susan. "Branching To?" *Branching Out*, December 1973, 3.

³ Tessa Jordan. "Branching Out: Second-Wave Feminist Periodicals and the Archive of Canadian Women's Writing." *ESC: English Studies in Canada* 36, no. 2 (2010): 63-90.

BRANCHING AWAY FROM AMERICAN FEMINIST PEDAGOGY

In the 1960s, the Western feminist movement began gradually cementing its foothold on popular culture. This era saw the rise of *second-wave feminism*—the body of feminist philosophies that expanded beyond the first wave’s suffrage movement in the mid-20th century; this entailed addressing issues such as women’s inequality in the workplace, reproductive rights, and sexuality.

Feminist presses and publishing were instrumental to the movement’s mobilization. General history elevates American writers, in particular, as the central pioneers of bringing women’s rights to the foreground of public consciousness. *The Feminine Mystique*, the tumultuous 1963 work by American author Betty Friedan, is often credited as the book that kicked off the second-wave. Later in the 1970s, magazine publishing began to house political pieces. Women’s rights icon Gloria Steinem co-founded *Ms.*, a liberal feminist magazine rooted from Los Angeles and Arlington, Virginia. And unlike *Branching Out*, *Ms.* still runs to this day.

With the ubiquity of American literature, it’s easy to be under the impression that women’s movements in Canada are piggybacking off their neighbours to the south. After all, the most widespread, hot-button issues surrounding today’s feminist dialogue (e.g. the #MeToo movement founded by American activist Tarana Burke over ten years ago) are dominated by U.S. platforms.

Tessa Jordan is keen on enlightening us about the key differences between Canadian and American women’s movements. She notes that American feminism is more closely associated with anti-government and anti-establishment rhetoric, while Canadian activists more often have a tighter connection with state actors. “In Canada, we are more likely to consider that the state can help us forward our agenda on progressive social issues.”

When it comes to the culture that *Branching Out* featured, Jordan was quick to assert that it was a moderate

publication. It published poetry, short fiction, photography, and illustrations; the staff refrained from hard line politically-confrontational content. “They wanted to see what they were doing as more supportive and inclusive”

In fact, as Jordan was conducting interviews, women who worked on the magazine could not agree on the level of politics the magazine engaged in. Some simply thought of it as a Canadian magazine for women, while others fully associated it with feminist advocacy. But as Jordan explains in her dissertation, “*Branching Out* analyzed the Canadian political and cultural landscape in terms of sexual politics, and in doing so, advocated for women.”

Overall, as with any political landscape, culture can be powerful tactic to engage people. Regardless of how political the *Branching Out* staff themselves would describe the magazine’s content, acknowledging the impact of culture is key to ushering progressive change.

CHANGING HEARTS AND MINDS

In 1971, the Royal Commission on the Status of Women conducted a multifaceted overview of the most pressing issues that Canadian women faced at the time. The 166th recommendation out of 167 addressed Jordan’s sentiment. It called on governing bodies to attempt shifting cultural mindsets to be conscious of women’s social inequality. They tabled a mandate “to create a favourable climate for equality of opportunity for the women of Canada.”

“If we just change the laws,” says Jordan. “We don’t change people’s hearts and minds, then we hadn’t had enough progress.” Initiatives like *Branching Out* – in particular the kind of culture that it features—are helpful in pushing forward this notion. “Within Canadian feminism,” she explains. “We have an understanding of the important role that culture plays in changing hearts and minds.”

Almost seven years have passed since she published her dissertation in 2012, and the evolution of feminism

⁴ Jordan, Tessa. “Branching Out, 1973-1980: Canadian Second-Wave Feminism, Periodical Publishing and Cultural Politics.” University of Alberta, 2012, 215. Education and Research Archive.

⁵ Royal Commission on the Status of Women in Canada. 1971. Report of the Royal Commission on the Status of Women in Canada. Ottawa: Information Canada.

⁶ Batt, Sharon. “The Radical Tradition of Rosemary Brown.” *Branching Out*, July 1975, 19.

has crossed over to what many are terming as *fourth-wave feminism*—a wave with a staunch emphasis on intersectionality. For her upcoming book, Jordan had the task of updating her thesis' ideas to complement the recent developments in the movement. What *Branching Out* represented, in the end, is a call for women's representation in the publishing world.

"Both the feminist and the mainstream media has a responsibility to promote initiatives and work by women until we get to that point where [all genders'] voices are equally valued." Asked what female writers of today can learn from the women of *Branching Out*, she advises she still thinks there is a place for women-only spaces.

Back to 1975, when Sharon Batt interviewed Rosemary Brown the day after the event, she also asked for the politician's insight on this similar sentiment:

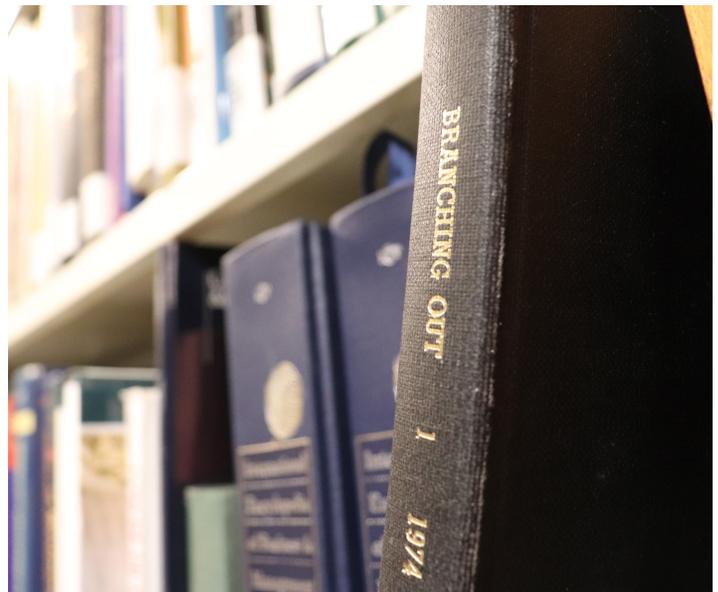
"Sharon Batt: What do you think of the strategy that many feminist groups have taken, of separating themselves from political parties, from various male organizations, and trying to work as women's groups?"

Rosemary Brown: ... I maintain that you fight in the arena that's best-suited for you. And certainly there are groups of women that find that it is important for them to come together and raise their own consciousness and identify for themselves how the struggle is relevant to them."

These days, writing by women for women has become more widespread, and yet it continues to hold tremendous cultural value. Getting women to write about their own interests and issues cultivates an authenticity in their voices. Authentic voices in culture are a sincere way to touch people's hearts and minds.

Jordan says there is still room to progress further. "I would say that while they were aware of the diversity of women's experience within the second-wave movement, activists of course are a product of their historical moment. We see more visible engagement in the third-wave and beyond, but we can still do a better job of elevating diverse voices."

Tessa Jordan's new book, *Feminist Acts: Branching Out Magazine and the Making of Canadian Feminism*, is due for release in October 2019.





so, you want to be a game designer?

words **Sean Murphy**

EA (Electronic Arts) reached out to BCIT in 2017, asking if there was a video game design course offered at the polytechnic school. When EA determined that there wasn't anything like that at BCIT, the two organizations agreed to work together to develop a course that could prepare students for the industry. BCIT worked to create a very industry-involved program with the assistance of other studios like Capcom Vancouver, the animation studio DHX, and Sony Imageworks. "They told us exactly what they wanted students to know going in," says Ramin Shadmehr, Program Head of BCIT's Technical Arts Program. "The program really is one-of-its-kind because of that."

So, what is a technical artist? Turns out, it's a pretty broad title.

"Imagine a painting. The artist needs supplies like paint, brushes. The technical artist supplies the canvas." says Shadmehr.

So how does the metaphorical canvas get built?

ROLES OF A TECHNICAL ARTIST AT VOLITION

Technical Art Director

- oversee the technical art team
- handle critical tools & art budget
- bring together artists & programmers.

Generalists

- comfortable working with any system in the game
- possibly in more of a programming role—designing physics, gameplay or AI.

Character Technical Director

- deal with character motion (skeletons, motion capture)
- handle all other tools the character system needs

To sum it up, technical artists monitor the game's performance through development and apply art assets to the game engine. That Duke Nukem sprite, for example, had to be converted into code. They design character systems and establish the physical boundaries of the game.

Technical Artists work in 3D with tools like Autodesk Maya (a 3d computer graphics application) and 3D Studio Max. Both of those programs were used to create Resident Evil7: Biohazard. They use common coding languages like C++ and Python, which can create tools like dialogue trees or AI behaviors (like in The Sims).

A technical artist basically makes sure game designers can put things into their game as easily as possible. That dude at Rocksteady Studios that spent two years working on nothing but Batman's cape in 2009's Batman: Arkham Asylum probably needed all the support he could get. The cape has over 700 animations and sound clips.

A project team of about 80-90 people should have 4 or 5 Technical Artists, according to Volition's Jason Hayes. He adds "game development today needs to be far more efficient, able to produce high-quality triple-A titles with team sizes comparable to those seen in the last hardware generation." This is because technical artists can end up working in shading/lighting, with texture artists, with animators, with character riggers or with character artists. Shading/lighting could be deciding how bright a room is and how dark is too dark. Texture would be designing images to be laid on top of models, which are designed by character riggers. Character riggers design a character's animations - how they walk, how they talk. The actual character's appearance is overseen by the character artist.

Eric Chadwick, Lead Technical Artist at Blue Fang Games outlined, in 2009, a document detailing what should be expected of a technical artist. He thinks technical artists should have an understanding of:

Concepting, designing, prototyping, blockout, modeling (including characters, morphs, props, environments), UVing and texturing, rigging and animation (including characters, props, environments), effects and particle systems, lighting and cameras, user interface art and animation.

As this field expands, people learn new techniques and pass those onto colleagues. The Principal Technical Artist at Insomniac Games, David Santiago, gave a talk on designing the open-world pipeline of Marvel's Spiderman, called "Procedurally Crafting Manhattan for 'Marvel's Spider-Man.'" Seattle's Undead Labs' technical artist Matt Heiniger presented "Low Cost Facial Scanning Using Photogrammetry in 'State of Decay 2.'" It focused on 3D scanning faces with one camera and minimal equipment.

We've talked about a lot of studios out of Vancouver – but we'd be amiss without mentioning CD Projekt Red and their work on Cyber 2077. Sure, William Gibson wasn't a fan of it, but there's a lot to be excited about. The game studio has a staff of 400 people working on this one game. Vancouver-based Digital Scapes is working closely with CD Projekt Red on development tools, assets and cloud computing.

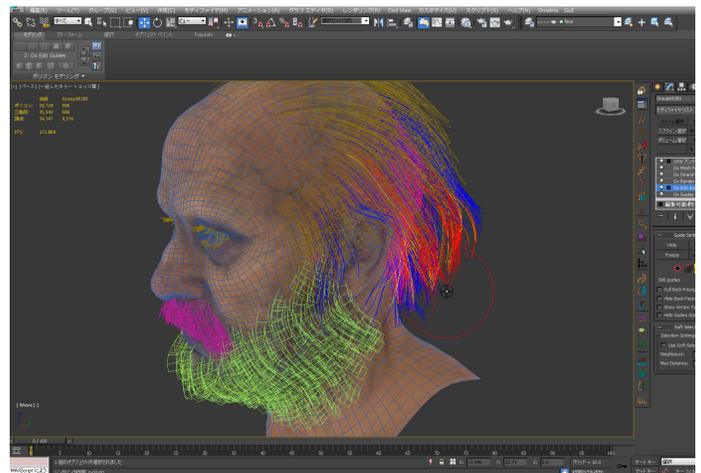
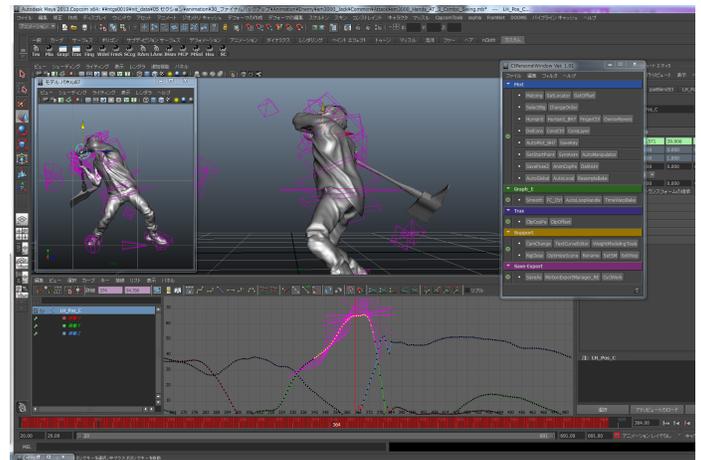
"We are both excited and honoured to work with CD PROJEKT RED," says Digital Scapes studio head Marcin Chady. "Their incredibly creative and accomplished team of developers have been pushing narrative-driven, role-playing games to unprecedented levels. We look forward to helping them create the very best video games on the planet."

And they're actively hiring out of Warsaw.

The BCIT program isn't for everyone, though—Shadmehr says students going in should already know programming or have a background in graphic design. The courses run 12 hours a week for 7 weeks and students will come out of it with a demo reel. They also get to work one-on-one with mentors in the industry.

I asked Ramin Shadmehr what he was most excited about.

"The start date."



images from Resident Evil 7, courtesy of CapCom

You can learn more about BCIT's Advanced Diploma in Technical Arts at the next Info Session: March 4th, 2019 at BCIT Burnaby Campus, Building SE02 Townsquare A & B.

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