

LINK

BCIT & BEYOND

MAY 2019

explore Pavilion
check out art by David Mooney
learn about the effects of fast fashion

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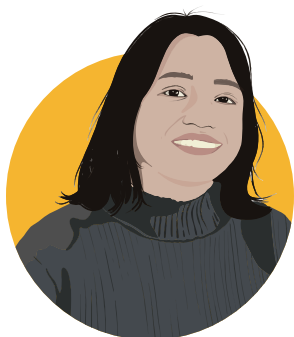
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Meandering into May

Normally, Link would say goodbye to the school year with our April edition. We're all busy studying for gruelling exams and getting final projects in. This year, though, we wanted to give just a little bit more before we called it quits. We had a lot that we didn't get to say, and we want to leave it with you over the summer. So, consider this a late goodbye to this semester.

This issue, we focused on sustainability. Our biggest article is about the new Burnaby campus food services location, Pavilion. It opened in NE1 in late April, and with it, the SA and BCIT are taking responsibility for their environmental footprint. We're also discussing the ethical problems with fast fashion, and the resurgence of vintage technologies. Alongside all of that we're celebrating two artistic BCIT students with their designs, drawings, and poems.

We'll still be around through the summer, posting online articles and getting ready for September—but we're taking a break from our monthly print edition until September. Come talk to us, if you'd like to get involved, and keep an eye out for job openings. Several members of our team are graduating, and we are going to have some big shoes to fill here at Link. Happy summer!



LINK

BCIT & BEYOND

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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**

Have an idea?
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Here are a few of many events that defined April, 2019. From the burning of the Notre-Dame de Paris, to a pocket breaking gas price hike, and a new LGBTQ2 commemorative loonie.

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Pavilion

words **Ali Pitargue**

photography **Emma Schram, Wafé Gara & Eric Li**



The BCIT Student Association (SA) and BCIT joined forces for the first time on the latest campus eatery. The head chef, Tannis Smith, dishes about what's hot on the menu. Pavilion opened April 29th at the NE-1 building.

Low and slow until it tenders—that's how you cook a smoked brisket. It's the superstar of barbecue meats, and godspeed to all who dare cook it under the sacred culinary traditions of Texas-style BBQ.

Luckily for us, Chef Tannis Smith is bringing her brisket-cooking prowess to BCIT. Her days working tailgate barbecues in Texas are over—now we'll see her working the Burnaby campuses new eatery, Pavilion, located in NE-1. The brisket will be part of its new line of hot carvery sandwiches. Pavilion officially opened its doors on April 29th, after pressure from the student body to diversify campus food options.

Pavilion will have a rotating menu, including options for vegans and vegetarians, where students can set themselves up for something different to eat every day. The SA and BCIT planned this in hopes that it will transform into Burnaby campuses new hot spot for campus food.

Students will get to feast on a wide selection of entrées and daily features. This ambitious menu includes hot carvery sandwiches, pizza, soup, salad, pasta, breakfast burritos, French toast, and a comprehensive beverage menu. Whether you're in the mood for a cool salad during the summer, or a hot chili later in the fall term, Chef Smith is keeping all of your cravings in mind.

Pavilion came together after much consideration about students' dining interests. The SA and BCIT worked together to hire the right chef to lead it, to offer students a dynamic menu, and to keep in theme with BCIT's edict for innovation.



*Chef Tannis sprinkling green onions
on an amazing looking plate*

The Chef Who Journeyed North

Pavilion's new head chef—Tannis Smith—also happens to come from a polytechnic educational background. Before she decided to take up cooking as a career, she was studying bioengineering at MIT. And this has to make you wonder: what led her to cooking for BCIT?

It started with a change of heart.

Chef Smith was cooking as a part-time job while plowing through rigorous STEM courses at MIT. At one point, she actually planned on studying medical sciences, but it eventually dawned on her that she had to switch gears. As she was navigating that first career change, she took up cooking jobs with higher-end restaurants in Las Vegas. Chef Smith then found herself reviving a nostalgic kind of joy through this line of work; being a chef brought up old memories. It made her think back to the days when she was stirring gravy at her grandmother's side when she was four years-old. From then on, it was clear: cooking was her life's calling.

"I'm a double-dropout," she laughs. "I fell in love with [cooking]. It's what made me drop my career and change to it, because I found a new love."

Cooking has since consumed Chef Smith's life. Her home is designed like a restaurant kitchen, complete with fancy ovens, a smoker, backyard grills, and deep-fryers. She isn't one to take breaks from her career. "In my spare time, I do dinner parties, or I'm in other people's restaurants. Everything's formed [around] the love of my life, basically."

Tannis Smith grew up in an Italian-Ukrainian household, where she started getting acquainted with classic cooking at a very young age—pasta, perogies, and the like. "Before kindergarten, I knew how to roll dough," she reminisces. "My little fingers did the perogies real nice."

Chef Smith still cites Italian as her favourite cuisine. She worked for a host of restaurants in the U.S. before making her way up north to Canada. When she came to Vancouver, she started by working for corporate chain restaurants like White Spot and Moxie's, which ended up grooming her management and

staff-training skills. Eventually, she made a transition to fine dining, and started working for restaurants like Al Porto's and CinCin.

Her career forced her to overcome her shyness, and she has since developed a strong personality herself, which matched up with what the SA was looking for in a chef. After undergoing a semi-Top Chef style 'cooking interview', she received an email from the SA saying she was hired. Mike Neal, the SA's Director of Food Operations, approved of how Smith got things done.

"She's had lots of experience in doing those different things," says Neal. "It's good to have somebody that's keen and eager, that's young and wants to deliver and execute this."



Brewing Up the Pavilion

The concept of a collaborative food service was two years in the making, and it marks the first time that the SA and BCIT teamed up on a major construction project. With so many hands at play, one would think that there were too many cooks in the kitchen, but James Foran, the SA's Director of Marketing and Communications, says that the collaboration was a fruitful one.

"It's been very rewarding," says Foran. "And luckily for me, I've worked with a great team."

BCIT was also eager to join forces with the SA. Vince Laxton, BCIT's Director of Corporate Services, had been mulling over the idea of a collaboration for about five years. Prior to Pavilion, BCIT Food Services had a direct competition model with the SA; each would set up shop in the same area to sell the same items like coffee and hot dogs. "It was just kind of the worst of both worlds," says Laxton. "We had this vision to combine forces and do something really innovative that [would] benefit the whole BCIT community."

The SA took the lead in conceptualizing Pavilion. The SA's Director of Food Operations, Mike Neal, led the planning process. He and his team would drum up menu proposals and samples, while BCIT provided valuable feedback and suggestions. Neal says that BCIT is not a silent partner, and that their contributions have been valued.

"We [the SA] are essentially the face that everybody would see," explains Neal. "We are going to have signage up there that it's a joint partnership [between BCIT and the SA], but we are the ones driving it."

BCIT hired a consultant to assess students' attitudes toward the current on-campus food options, and the students were generally dissatisfied. Whether it be the shortage of healthy options or the lacking quality of the food itself, Neal and the team knew that Pavilion had to differentiate itself. This meant gauging dietary trends and increasingly-diverse food palettes, as well as figuring out the logistics of adhering to those standards.

Jimmy Kim, BCIT's Associate Director of Operations,

says that they were intent on setting Pavilion apart from typical campus eateries. "We want to bring a venue that would very much be like what you'd see in Gastown or Yaletown," explains Kim. "A new, modern kind of feel rather than stepping into an area that felt like a postsecondary cafeteria."

Pavilion's menu is largely Neal's brainchild, but he worked with Tannis Smith to put those ideas into recipes. "Mike gave me a menu of about a hundred items, and said, 'These are the thoughts I've been creating for a couple of years.' I get to create the recipes and the flavours, he's got the idea behind it."

Neal took inspiration from the Vancouver sandwich franchise, Meat & Bread. "It has hot carvery sandwiches," cites Neal. "So that sort of inspired me to create my own and pitch that concept."

Pavilion's sandwich ingredients are going to be made in-house, which will set them apart from other food options. Instead of summoning outside suppliers, making food in-house affords them the ability to control the quality of their product. Tannis Smith attests to this. She says she prioritizes quality of food above all else, and that can be achieved by cooking from scratch. "It's really easy—especially if you're really busy and you don't have help—to just cut corners and say, 'oh, let's just get a pre-roasted roast beef and heat it up and make a sandwich out of that.'"

Smith is an admitted meat-lover, but vegetarian and vegan alternatives are one of the most requested food items from student surveys. Green food consumption has grown more commonplace in recent years, and for Smith, it is imperative for chefs to get with the times.

Adopting healthier food in her menu was eye-opening for her. "You need to learn it. The trends are changing. People's diets are changing and evolving, so it's something that we're really happy to focus on."

Neal says that Pavilion's vegetarian and vegan menu has yet to grow. "We currently have a very limited number of vegan and vegetarian items," he admits. While Pavilion is not going to have an overabundance of vegan and vegetarian options, it will have plenty more than what other food outlets on campus are offering.





Variety and quality are key goals of the Pavilion project. They are looking to roll out hundreds of new food items made with carefully-sourced ingredients. You're likely thinking to yourself: 'This all sounds fancy, but how exactly will Pavilion provide this food without forcing students to dig hard into their pockets?'

Don't fret, the SA also kept your wallets in consideration. When they kickstarted the Pavilion project, both the SA and BCIT knew they had a challenge. They had the daunting task of conceptualizing a food services operation that not only caters to different food preferences, but also remains considerate of students who have a limited budget. This means striving for high-end tastes that typical student patrons can find affordable.

"That's what we are trying to be to students," says Neal. "Offering them fair pricing, good quality products, and we'll see how that evolves and goes, but that's what it's built on."

Smith advises that having bigger quality control of ingredients and making food in-house will actually cut down costs, not increase them. This avoids all the hefty price negotiations with suppliers.

A typical entrée, such as the aforementioned hot carvery sandwich, will be priced around 9 to 10 dollars. Pavilion's pricing makes an effort to reflect or be less than what the outside market offers. Whether the student body finds these items affordable or not, the team hopes that the quality of the products will make a good bang for your buck.

An Eco-Friendly Approach

Sustainability and innovation are key components of the new brand. This is why James Foran, as the SA's Director of Marketing and Communications, and the rest of the Pavilion team saw the creation of Pavilion as an opportunity to raise the bar. They are rolling out compostable packaging products for most of the in-house foods that Pavilion is going to offer.

"We had a mandate from our previous board that we wanted to do this ethically and sustainably," says Foran. "And one of the ways we can do that is reduce our ecological footprint by having a compostable

packaging." Foran is in charge of putting forth appropriate brands, signs, and packages; and for the SA and BCIT, this means that the branding has to indicate that it's ahead of its game.

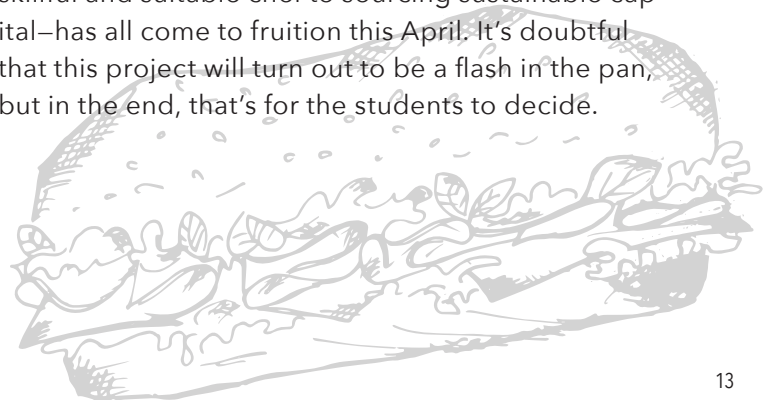
The biggest challenge on Foran's part is sourcing. Compostable and biodegradable products are not the industry standard at the moment, and in order to opt for this eco-friendly approach, they had to adhere to a premium. BCIT agreed with Foran and his team's decision to make Pavilion's operations environmentally-conscious. "BCIT knows that there's positive spill-over effects by taking this kind of approach. So, they've been very supportive of the whole process."

Jimmy Kim says that BCIT holds similar goals for sustainability. From day one, they were onboard in implementing compostable and biodegradable products, especially since they've already started with their own food operations. "There's been a lot of changes [in BCIT's waste management] and a lot of pushes for BCIT to be a forefront leader in [sustainability]."

To satisfy their objectives—while keeping budgetary constraints in mind—Foran and his team had to conduct plenty of research on different providers and test different products. At the same time, they are also promoting the use of reusable items like mugs and bags. "We've taken every opportunity, looked at it and analyzed where our waste is created and where there is opportunity to improve upon."

After Pavilion opens, the SA is not looking to stop improving upon their sustainability efforts. They recognize that the demand to grow more sustainable is constant. Hence, in true BCIT fashion, they want to stay on top of industry trends to make sure that they are getting the best compostable and biodegradable products they can find.

All the work put into Pavilion—from hiring the most skillful and suitable chef to sourcing sustainable capital—has all come to fruition this April. It's doubtful that this project will turn out to be a flash in the pan, but in the end, that's for the students to decide.



David Mooney

designer & illustrator

David became a BCIT student in the fall of 2018. He, like many others, found it necessary to attend college after university to receive specialization. David is in the Geographic Information Systems Advanced Diploma program and will be graduating this Spring.

David has enjoyed creating and working with his hands from an early age and has been creating art in one form or another for as long as he can remember. With this interest, he attended University and received a Diploma in 'Interactive Multimedia and Graphic Design.' In this program, David explored other various mediums that allowed for creation, such as website design, 3D model-

ling, and interactive installations. He started becoming interested in seeing humans interact with designed spaces and how art installations could create real experiences for people.

With BCIT's GIS program, David hopes to take all he has learned to create information products that engage and serve a purpose for its user. He loves to see how art can help to visualize complex data so people can gain a better understanding of it. In his spare time, David has found a new love for returning to creating art with his hands, mainly using archival ink fine point pens, and art markers.



License Plate

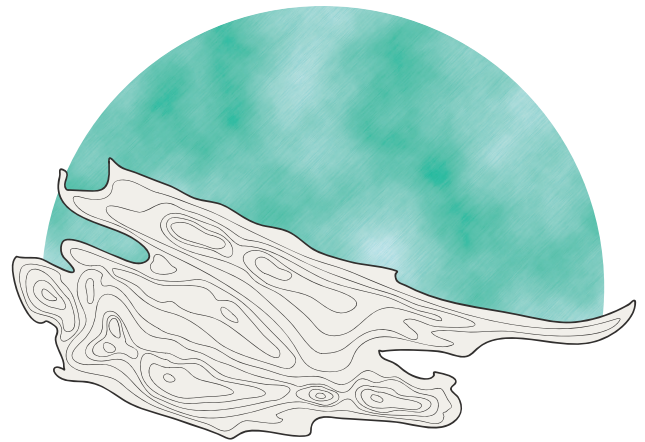


SALT SPRING ISLAND

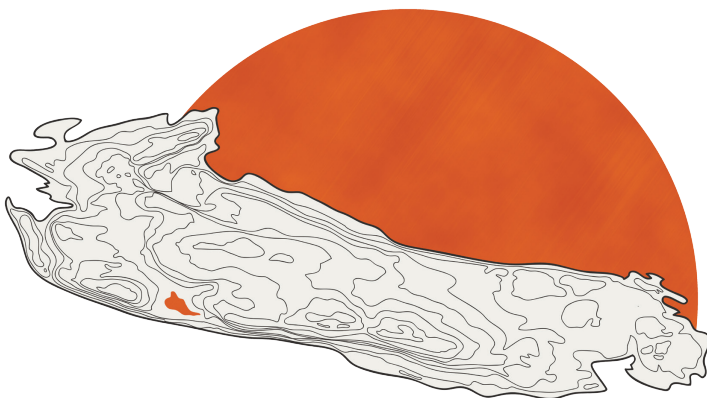
Salish Sea

A series of minimalist designs created to show case the distinct shape and topography of the islands. People living off the coast of British Columbia love the islands and they can represent many different things to the various people living amongst them.

- David



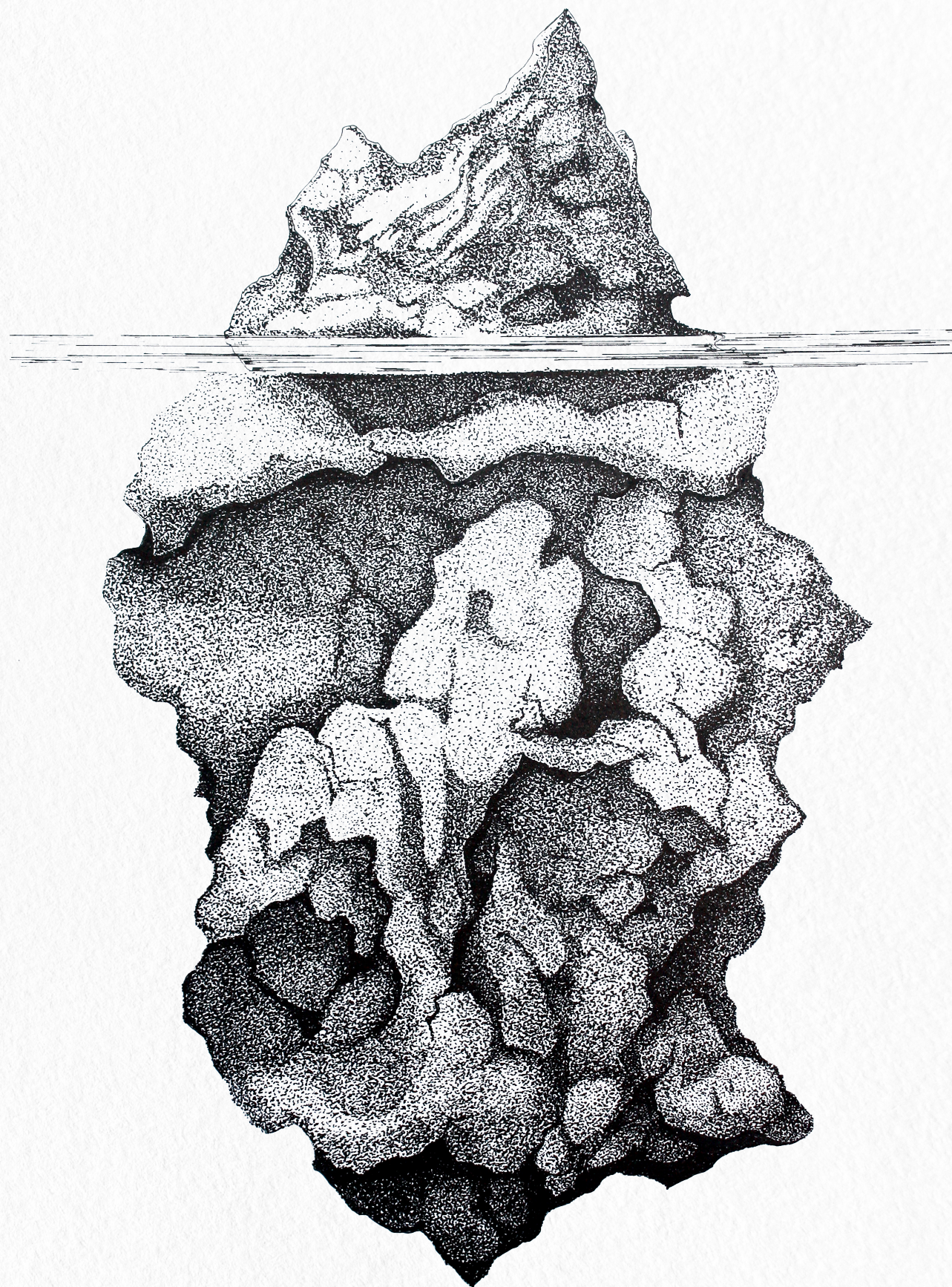
SATURNA ISLAND



GABRIOLA ISLAND



Triceratops (above) and Iceberg (right)



*My family forgets, I remember
déanaim dearmad ar mo theaghlach
agus cuimhin liom
I forget my family and remember me*

words Catherine Garrett

illustrations Sheku Nafisi

The Irish word for queer is “scuaine”

translate that back to English and you get Queue

Queer is Scuaine is Queue which is just another word for waiting

weigh the words against each other and/patience becomes the patient

like dying woman walks into an ER and gets told to wait in line

like the only straight answer I will give you are the notches in my bed posts or thighs

There is no option for audio on irish google translate

which wouldn't be a problem if the language of my family didn't skip
a generation/didn't come looking for me after it got tired of waiting

see/my heritage and I watch each other from the fringes of
our vision/identity waits in the wings unable to leave and

the way the heavy silence sits in my mouth when I realize
I can't answer to the ghosts who haunt me shocks all three of us

history sleeps with memory/memory, by history

And we all forget more than we remember

my silent identity/mouth open and no sound comes out
two generations later and my ancestors don't know what to call me

and so, I wait

Agus Mar Sin Fanfaidh me

translated back to English and you get

stay instead of wait

call this/dis-orientation

Bean ghear/Queer woman

back to English sharp lady

I am the only Queer person in my family that I know of
but the women I love and look like have always had knives for teeth

so that must count for something

I can feel the strangeness

like

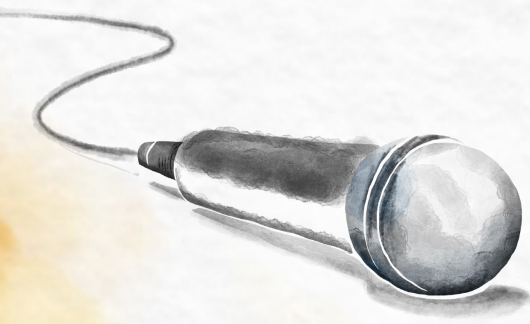
gan baint- not belonging

back to English and you get

“without touching”

but that is not to say I do not reach.





Once More with feeling

words Catherine Garrett
illustrations Sheku Nafisi

there's something about being alone in a radio station
there's you and the music and your thoughts during the commercial breaks
after the lights dim and the doors lock

Do you know where your voice goes
how you're in one place and many at the same time
you are someone's daytime sky and night light lullaby

This is an ode to the airwaves that set me free.

From CBC's vinyl café
to the Richmond Sockeyes and the White Rock Whalers
and anyone else who ever dared take a chance on me
to TSN 1040 and growing up without cable
Shorthouse Hughson and Bachelor painting the "you had to be there" picture
the chest heave listen along
each magic word made me feel like I was in a building I had only been to in my dreams

And this industry has gifted me my wildest dreams.

Please I don't ever want to wake up.

But/if I do/you can scatter my ashes in the press box at Rogers Arena
play my last words through my headset microphone
bring back every goal I've ever called and relive the joy 10-fold.

Sound is far from stationary
and it is with my voice
that I learned I can literally move mountains

When I say I want to be a sports journalist
what I mean is I don't know what else I could do
call me passionate
because where else would all this good love go

call me human
because everyone wants the story of the girl who breaks the glass ceiling
but no one wants to be the one to pass a hammer my way
I said call me human
and watch as i build a castle from the shards of my own persistence

the surprising resilience
the give inch take mile/fight back grit/the guts/the must have the stomach for it
knowing you are not alone

here's to the drama/edge of seat spectacle/my story threaded with yours
this is...ours/here's to the conversation/record skip small talk/the intimate connection
woven tapestry of an entire country's shared fever dream/the fierce exclamation and a whispered love

I care/I care/I care and I want to tell you all about it/how these words bubble up and burst out
because I'm nothing/ if not feeling everything and I never want to stop.

Dear Radio/we know what and who we are despite being continuously underestimated
expected to die just to come back swinging/go the distance in an fight we should be outmatched in

Bless the urgency
the honest and earnest authenticity
holy the unwillingness to be anything other than what we are
the deep breath consistency
holy the heady things from other timelines and time-zones
wondering who is listening to....for....with you

When you catch the end of the perfect song/the way it hangs in the air afterwards

my first and last memory/my most consistent, steady, love
my heart dozes off in my parents van
listening/wakes up in a tangle of knotted limbs
listening for when

the noise finds you
but the sleep never does

I miss my mother's kitchen radio
the twisted sheet music of the main floor wake up call
the lonely way jazz glitters after dark
hearing your friends on air right before you
we? know what we're getting in to

When we die
our voices won't
so
when it's my turn to dull the noise
will you let the dead air play a moment longer.



IT'S NOT JUST SWEATSHOPS

other factors in fashion sustainability

words **Rajita Dang**
photography **Kipa Chan**

Earlier this year Metro Vancouver launched a campaign to combat climate change. It wasn't a typical 'green' campaign about the pipeline, or food waste reduction, or the elimination of single-use plastic. This new campaign is called "Clothes Aren't Garbage"

According to Metro Vancouver's Waste Composition Study, textile waste amounts to about 40,000 metric tonnes of garbage per year. "We buy an astonishing three times as much clothing as we did back in the 1980s," said director Jack Froese, chair of Metro Vancouver's Zero Waste Committee. "Much of this 'fast fashion' is relatively cheap to buy and ends up in the trash when it could otherwise have been repaired or recycled" he told Metro Global.


Statistics collected by the U.N Economic Commission for Europe show that the fashion industry is the second biggest consumer of water, producing 20 percent of global wastewater and approximately 10 percent of global carbon emissions – more than all international flights and maritime shipping combined. It is this consumption that pushed 10 different UN organizations to establish a UN Alliance on Sustainable Fashion in 2018. The report presented at the UN High-Level Political Forum argues that "changing consumption patterns towards sustainable behaviours and attitudes requires a shift in how we think about and value garments (SDG 12)" (pg.3, UNECE).

How did we get here?

Shopping as a social pursuit is a relatively new concept. The retailing revolution first emerged in London in the early nineteenth-century. Couture designers that used to rely on royal patronage became extremely commercially successful using dependable supply chains, sound marketing, and notable social contacts to establish control over their designs and employ mass-market business practices (Breward, pg.29).

Seasonal collections were commodified by this retail revolution. Traditionally couture fashion has two design seasons: Spring/Summer and Fall/Winter. Two collections a year was the most practical for couture because of the amount of time skilled artisans required to produce each and every garment. Buyers would have to wait a few months to get pieces handmade to their precise measurements. With the invention of the sewing machine in 1846, suddenly garments could be mass produced. Skilled artisans were replaced by lesser skilled labourers.

Faster manufacturing means more product, and in order to make consumers buy more product, fashion has to change more quickly. Fast forward to 2019 and the fashion industry is churning out 52 "micro-seasons" per year. With new trends coming out every week, the goal of fast fashion is for the average consumer to buy as many garments as possible, as quickly as possible.



This new business model focuses on quantity over quality and tricks the customer into believing that they have made a “good” purchase. These cheaply made products last just as long as the trends do: barely a few months. Then, the customer is forced to return to make a similar purchase because either the previous garment shows signs of wear, or because it is no longer in style. The targeted consumer is the repeat buyer, not the first-time buyer.

According to Elizabeth Cline in her book *Overdressed: The Shockingly High Cost of Cheap Fashion*, Spanish retailer Zara pioneered the fast-fashion concept with new deliveries to its stores coming in twice per week. At the time of writing her book, she says H&M and Forever21 get daily shipments of new styles, while Topshop introduces 400 styles a week on its website.

With Instagram and YouTube, the trend of the micro-season has exponentially worsened. Instagram influencers are being trained to churn out new content every day. Repeating outfits on social media isn’t “fashionable” when brand endorsements make you contractually obligated to post photos wearing items from new collections and upload “shopping haul” videos.

It's an age-old technique: the glorification of luxurious lifestyles and habits of the rich. In the last year, multiple articles have been written about non-conforming celebrities that 'dare' to repeat outfits. Tiffany Haddish was written about in the New York Times for wearing the same Alexander McQueen dress to four separate awards functions over the course of 2018.

New York Times writer Vanessa Friedman praised Haddish writing "In our culture of disposability and influencers, wearing something in public more than once is often perceived as a sign, somehow, of failure: of not being rich enough, or powerful enough, or desirable enough, to continually acquire things." She goes on to claim that through this \$4,000 McQueen dress, Haddish was essentially embodying an anti-capitalist value system. As though appreciating the work that goes into making a wonderful garment and amortizing it through multiple wears is a concept never before employed by anyone in the working class.

The number of new garments produced annually now exceeds 100 billion and is double the amount produced in 2000.

What can be done?

The UN's Sustainable Development Goals have created a base target for all fashion brands, but changing behaviour requires innovative solutions. Along with the UN and governmental bodies, civil society has to play a role in demanding green practices. Social media is being exploited by fast fashion brands, but it also has the power to hold brands accountable.

The "Good on You Ethical Fashion App" rates brands on their commitment to sustainability and has partnered with cultural icons like Emma Watson. These celebrities are trying to influence a shift in consumer culture, pushing the average shopper to understand the true price of ethically made garments.

So far, it's rated over 2000 brands in a system that measures areas that the companies are doing well in and areas that need improvement.

For example, with retail giant H&M, the app applauds its sustainable fashion line but also asks for improve-

ment in aligning with human rights sustainable development goals (SDG).

H&M has now started to use many recycled materials in its product lines, which saves energy and water, as well as lowering the greenhouse gas emission (Shen, pg. 6240). Cotton is a thirsty plant and its estimated that producing just one cotton t-shirt requires 2,700 litres of water. Polyester is an oil-based fabric and can take almost 200 years to biodegrade. In terms of manufacturing and distribution, ferries and trains have now become the main modes that H&M uses to distribute its goods, which significantly reduces carbon emissions.

H&M has not, however, delivered on its 2013 promise to pay 850,000 workers a living wage by 2018. According to "Good on You", all aspects of global supply chain models of fashion must be examined in order to comply with the UN SDG goals.

Ethical consumption of fashion looks at several points in global supply chains. It looks at the materials used to make the clothing (the environmental cost of production) and the people that make the clothes (the human cost of production). Consumers in general, are completely blind to the real cost of clothing. A t-shirt should never cost \$5. A dress shouldn't cost the same amount as a fast food meal. In order for that price to be profitable, the worker had to have been paid very poorly.

Fashion's global supply chain is basically a 'race to the bottom'¹. Big brands outsource their work and factories constantly squeeze the worker's pay or time in order to become more competitive and retain the brand. These workers are unable to create unions, they have no leverage or regulation available to better their working condition and as a result, they are overworked, underpaid, and generally exploited. The same thing happens with environmental regulations. If there is a government crackdown on unsustainable environmental practices in Bangladesh or China, brands like Zara and H&M will opt to move their supply chains to countries with lower barriers rather than deal with altering their modes of production.

It is therefore up to the consumer to pressure companies to create this change. One way to do this is by supporting companies that do create clothing ethically.

Some great online stores with sustainable clothing and transparent supply chains include:

‘The Girlfriend Collective’ - Where leggings cost less than Lululemon (which isn’t labour sustainable).

Each pair of their Compressive leggings is made out of 25 recycled post-consumer water bottles. The leggings are certified safe by Oeko-Tex and guaranteed recycled. They’re sewn with ECONYL®, a fibre made from recycled fishing nets and other waste that would otherwise be discarded into oceans and landfills. The company operates a SA8000 certified factory in Vietnam that pays living wages, provides fair working hours and safe conditions, allows unionization, and is using no forced or child labour. They state that every single drop of water that is used to dye their fabric gets sent to a wastewater treatment plant.

Pact - Where you can buy unisex basics for the whole family.

Pact sells clothing for men, women, kids and babies. All the cotton is 100% organic. The factories are guaranteed 100% Fairtrade. It’s the perfect place to shop for multipacks of organic cotton t-shirts, tank tops and even bedsheets.

Everlane - Reasonable prices, clothing collections for both genders.

Everlane has promised to partner with the most ethical factories around the world. It sources only the finest materials and promises to be transparent about the true cost of every product made. It calls this ‘business model’ Radical Transparency. It also tries to create clothes that last. “We want you to wear our pieces for years, even decades, to come. That’s why we source the finest materials and factories for our timeless products—like our Grade-A cashmere sweaters, Italian shoes, and Peruvian Pima tees”. The clothing is priced high but look out for the “choose what you pay” section. When Everlane overproduces a garment, it lets customers pick a price they are comfortable with paying to move overstock.



¹ *race to the bottom* is a socio-economic phrase which is used to describe government deregulation of the business environment, or reduction in tax rates, in order to attract or retain economic activity in their jurisdictions. An outcome of globalization and free trade, the phenomenon may occur when competition increases between geographic areas over a particular sector of trade and production.

Support alternative markets.

Another option to reduce clothing waste is to mend and repair clothes that show wear and donate or sell them to consignment stores. Most consignment stores will give cash or store credit for gently worn good quality clothes. This makes the cycle of slow fashion so much more lucrative. If you buy a well-made product and take good care of it, the cost can be offset both by the amount of times you wear it and by its resale value.

Hunter & Hare

Has a great selection of designer clothes and has locations in both Gastown and Chinatown. They also have an online store and regularly post new items to Instagram. Be sure to follow them @hunterandhare

Community Thrift and Vintage

Founded in 2011, Community Thrift & Vintage is a social enterprise shop based in Vancouver, selling a tightly edited collection of recycled fashion at a low price point. They support at-risk people through a compassionate and supportive work training program, and all profits are donated to the PHS Community Services Society. The online store has everything from vintage Hermes scarves to old school Levi jeans.

Turnabout

Turnabout has six locations in British Columbia. It's a resale store that has racks full of brand-name clothes, brand-name shoes, and barely used designer bags. All Turnabout stores have men's and women's sections. Consignors earn 40% of the final sale price in cash or credit.

If online shopping and consignment stores aren't the right shopping experience. Consider some of Vancouver's great sustainable fashion retailers:

Frank and Oak

This made in Canada brand is making great strides to be sustainable. Each garment is made in collaboration with Montreal's Petites-Mains, an organization that helps women in need break out of social isolation, learn a trade, and integrate into the workforce in order to live with dignity. It uses recycled cotton, recycled hemp, organic cotton, hydro-less denim, and eco-friendly dyes. The company has two locations at

Metrotown and Downtown. It also has a clothing subscription box where wardrobe essentials are shipped to subscribers monthly.

Arc Apparel

The brainchild of a BCIT alumni Sarah Stewart, Arc Apparel is a one-stop shop for sustainable fashion. A brick-and-mortar extension of its online marketplace, the Gastown space carries clothing and accessories from nearly 20 brands, each of which is committed to sustainability, ethical manufacturing practices, or philanthropic efforts.

There is no easy way to create change in the fashion industry. The cycle of fast fashion is hard to break especially when the cost of ethically produced clothing is so high. \$70-\$120 might seem like a lot for a single shirt, dress or pants but if the design is well-made, the fabric is high-quality, and the employee was well-paid, isn't that worth the cost? Workers don't need pity or charity; they need solidarity and allies who are willing to strategize with them about how to hold brands accountable. If you're a student, join (or start!) a local chapter of the United Students Against Sweatshops. If you're not a student, or don't have the time to devote a significant chunk of money to the movement, there are many organizations out there that can match up with your personal ethics (the Clean Clothes Campaign, International Labor Rights Forum, Maquila Solidarity Network, Students and Scholars Against Corporate Misbehavior, Avaaz, People and Planet, and Labour Behind the Label, to name a few). Donate a few dollars or sign a petition for these organizations. Clean Clothes Campaign is currently petitioning Asian retailer UNIQLO to pay its workers. Check out their Instagram to see testimonies by workers in their factories.

Retro Tech Revival

words Ali Pitargue

photography Lorenzo Herrera & Mitch Lensink



A shot of the Commodore PET Mini and the Nintendo Gameboy Classic.

The sales of vinyl records, cassette tapes, and classic video game consoles have surged in the past several years. Is it because of technophobia, nostalgic longing, hipster aesthetics, or all of the above?

Walk into a modern music store, and you'll likely find yourself standing amidst a culture clash between old and new; they vie for your attention, as well as your dollar. When I stepped inside a Sunrise Records mall outlet, racks of vinyl records greeted me at the storefront. Here, you can purchase a gramophone to play your vinyl records, or even a Walkman to play old cassette tapes. As I made my way further in the shop, I saw the latest Funko Pops and Blu-Ray releases. This

is where classic 'feel' of the store dissipated, but how else can a retail chain like Sunrise Records keep up with the digital age without being forced to marry old school and new school? If record shops still want to survive to this day, it doesn't make sense for them to shed the oldies. It's how they differentiate from digital music services.

Old school media is a growing presence in store catalogues. In recent years, the pop culture of yesteryear has been intermingling with contemporary media moreso than ever. *Guardians of the Galaxy*, *Stranger Things*, and *Ready Player One* have romanticized plenty of '80s hit songs and classic games, even for millennial and Gen Z audiences. Nostalgia marketing continues

to be the hottest strategy in pop culture production. It's to the point where it's not necessarily a nostalgic throwback anymore, but a cultivation of longevity in retro.

When I asked the cashier at Sunrise Records if the cassettes, specifically, were actually selling, he kindly informed me that yes, in fact, they are. And they're selling more and more over time. According to a report by BuzzAngle, 118,200 cassette tape units were sold in the US in 2018, seeing to a 19% growth from the previous year.

In the gaming world, the cultural resurgence of classics is an even bigger phenomenon. You have Nintendo re-releasing the NES classic, Sony rolling out the classic PlayStation 1 console, and even an un-remastered game like Crash Bandicoot was resurrected in 2018 in all its pixelated glory. Retro arcades like Movieland, High Score, and Capital City are some of the popular hangouts for the gaming community in the Lower Mainland.

You'll find true retro music-enthusiasts flock to independent stores to indulge. Neptoon Records is a record shop that has been in business since 1977; they managed to survive all these years without catering too much to modern digitally-inclined times.

Tim Clapp, a clerk for Neptoon Records, says he's actually seen their clientele diversify over the years. "I've been working record shops for about ten years. I used to see a lot of old men, but now I see a lot more of younger people and women."

If anything, the growing availability of old tech affords pop culture consumers a choice. Modern technology is ever-evolving, to the point where too much 'newness' can overwhelm. And engaging with old technology does not just tap into nostalgic longing for bygone times, but it could also serve as a refuge from the rapid-fire digital age.

We currently live in a world where digital reigns supreme, and there is tremendous pressure to conform, as well as connect with others. Old technology, on the other hand, affords a solitary experience. Clicking a download button on iTunes may be convenient, but it can feel too instantaneous, and hence, impersonal.

Record store browsing, on the other hand, is an experience that one can own; music lovers who lived in the pre-digital age could remember the thrill of running to a store to buy a newly-released album, then the contentment of reading through lyrics and credits in the album's packaging as they listen for the first time. For gamers, instead of YouTube and online gaming, players flocked to a local arcade for a communal, interactive ritual.

Clapp says that Neptoon does not necessarily have the incentive to keep up with digital music trends. "We all still have Spotify and Apple Music," he says. "But [Neptoon Records] is independent of that. It's for people who just want to come in and listen to old records. They want to get their hands on something."

With the resurgence of nostalgic technology, it at least gives old generations a chance to relive those times, as well as for newer generations to know what it was like. For all the moral outcry about young people's depleting hands-on skills and their lack of affinity to face-to-face interaction, new generations are very much a part of the retro tech resistance. In an interview with *Fortune*, Vinyl Me, Please co-founder Matt Fielder cites newer generations' willingness to "exchange the idea of convenience for an experience."

That experience also includes old tech annoyances like playing games without the safety net of saving your progress, and the hair-raising ordeal of using a pencil to wind back magnetic cassette tape. Plenty now look back on these technological unpleasanties fondly, and for younger generations, these ordeals add to the engagement.

¹ Porter, J. (2019, January 9). *Vinyl and cassette sales saw double digit growth last year*. Retrieved from <https://www.theverge.com/2019/1/6/18170624/vinyl-cassette-popularity-revival-2018-sales-growth-cd-decline>

² Entis, L. (2017, August 4). *Millennials Are Blamed for a Lot of Things but They're Reviving the Vinyl Record Industry*. Retrieved from <http://fortune.com/2017/08/04/millennials-vinyl-industry/>



Just Don't Call it a Bail Out

words **Sean Murphy**
infographic **David Mooney**

The federal government is putting \$595 million into a grant to finance the media industry. These are coming in the form of tax incentives and credits for reporters, editors, and researchers who work at least 26 hours per week. On the consumer end there is a personal income tax credit of 15% per digital subscription (with a maximum credit of \$75).

This looks pretty good. Well, it looks pretty good to someone graduating from the Broadcast & Online Journalism program here at BCIT—but there are a few catches. The most glaring one is who the budget omits automatically: broadcasters, sports news, industry news, entertainment news, lifestyle and recreation do not qualify.

Jesse Brown, founder of Canadaland, points out another problem—organizations must have at least two journalists that operate at an “arm’s length”—this means that if you’re reporting for a business you own, you aren’t eligible for any benefits. This alienates a lot of media start-ups.

“I launched Canadaland solo & did it part-time for a year before I started hiring,” tweets Brown, “The bailout could have encouraged dozens more individuals to do the same, but explicitly excludes them instead.”

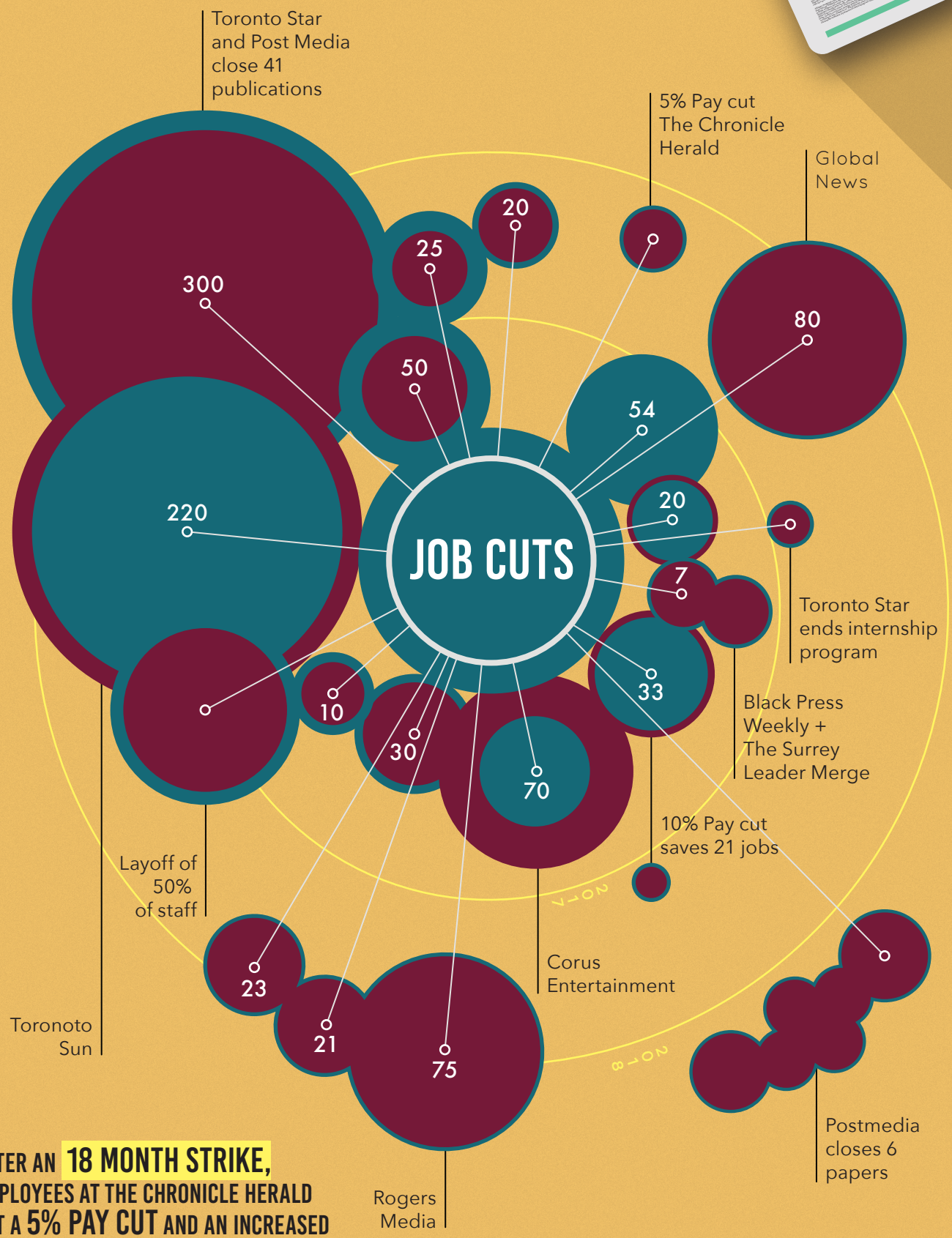
Why do we need a media fund?

In 2016, Public Policy Forum—a think tank based out of Ottawa—published *The Shattered Mirror: News, Democracy and Trust in the Digital Age*, a report that attempted to tackle fake news and advertising. The report, which uses language like “vampire economics,” discusses the loss of advertisement revenue in the press. It said that Facebook and Google account for 72% of online ad revenue.

The report cited a 2016 Reuters survey, which found that 9% of Canadians pay for online news with a median of \$23 CAD annually. In contrast, the highest spenders in press were Norway, with 27% paying for online news with a median of \$41 CAD. Advertisers seem to be content with social media, and the rest of us seem to be fine getting our news unfiltered, un-fact-checked, straight from the ether. As long as it’s free, right? Here’s the real cost (see infographic on the right)

“The loss of local journalists is a serious threat to our democracy,” says CWA Canada President Martin O’Hanlon. “It means fewer journalists reporting on the stories that matter to communities—and leaves almost no one to hold local politicians and powerful interests to account in many places.” *The Globe & Mail*, November 21, 2018.

OVER 1000 MEDIA EMPLOYEES
LAID OFF IN 2017 AND 2018



AFTER AN 18 MONTH STRIKE,
EMPLOYEES AT THE CHRONICLE HERALD
GET A 5% PAY CUT AND AN INCREASED
WORK WEEK.

Reporters Without Borders dropped Canada's World Press Freedom Index number down to 18 from 8 in 2015, citing "... the recent closure of more than forty independent newspapers following an agreement between two of the country's largest publishers risks compromising media pluralism in the country."

"The extraordinary financial strain on the journalistic system Canadians have known for a century has led to successive waves of newsroom buyouts and layoffs," echoes the *Shattered Mirror* from 2016. "As the mirror the media holds up to society shatters, a disruptive new system is rising in its place." That new disruptive system is taking the form of the new media supergiants, Facebook and Google, that are under scrutiny for privacy and ethical issues—and potentially influencing the upcoming federal election.

Something to tweet about.

We all have that uncle that says he doesn't need newspapers, and gets all of his news from Facebook, conveniently delivered in memes. But the social media giants have been in the hot seat for privacy issues and the rise of "Fake News." They've been reacting to and trying to shell that image. Facebook partnered with Ryerson University and DMZ to create the Digital News Innovation Challenge, and the end result of that were some great tools for news junkies. One of those was Ground, an app that aggregates news feeds, lets people verify and react to news, and was trending on the App Store shortly after its release.

Google itself has launched the Google News Initiative, spending \$392 million over the next three years. They helped fund NewsWise, which is working its way into Canadian classrooms to help students differentiate between fake news and real news.

These are attempts at avoiding misinformation being shared on their platforms—but is that really something they should be held accountable for? The biggest issue of moderation on Facebook is if they start, they can never stop. And when things fall through the cracks, and they will, Facebook will be accountable. We'll reach a point where you'll need to provide a citation to share how you're feeling today.

"Platforms like Facebook are displacing Canadian journalism, but not replacing it," says Daniel Bernhard, executive director of the watchdog group, FRIENDS of Canadian Broadcasting. "Mr. Trudeau is paying lip service to the importance of journalism and democracy while quietly siding with companies like Facebook that pollute our democracy. These companies profit wildly from Canada's policy of inaction, smothering Canadian journalism in the process." *Friends of Canadian Broadcasting* Online, March 19 2019.

He adds Google and Facebook siphon more than \$6 billion in advertising revenue away from Canadian media each year.

A note on this, according to a study from iPolitics, revealed that from November 2015 to April 2016, the federal government spent a total of \$3.3 million on advertising: \$1 million on Google, \$904,822 on Facebook, Yahoo \$406,920, Twitter \$364,090, YouTube \$161,847, Bing \$96,051 and Huffington Post \$17,608. NDP Leader Jagmeet Singh has been vocal about the government putting that money into Canadian media.

Tomorrow's bird-cage liners are still today's headliners.

The stark reality is that a media fund from the federal government could be used to create a rich media landscape—one that could help inform Canadians on bipartisan topics ranging from fashion to politics. Instead, the government chooses to go down the slippery slope of attempting to define what journalism and journalists are—with tax incentives and credits on the line.

"We don't need a handout." writes *The Discourse's* Erin Millar, (March 25, 2019) "But a policy that actively disincentivizes new media outlets from launching and growing to serve the information needs of Canadians is bad policy."

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