

# The Phoenix

UBCO's Student Newspaper

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Staying Gold since 1989



## featuring SEXUAL ASSAULT ON CANADIAN CAMPUSES

An investigation into the prevalence of sexual assault cases at universities in Canada.

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## TOP 2 ALBUMS

### ARTIFICIAL SELECTION

DANCE GAVIN DANCE

**Jeff Bulmer**

Phoenix Alumnus

Artificial Selection, the eighth and latest album by California-based post-punk band Dance Gavin Dance, is an aggressively unique musical experience. With songs ranging from wistful indie-pop to extreme metal – often within the same track – Artificial Selection has a little something for everyone.

The driving force behind Artificial Selection is guitarist Will Swan, who pulls off highly technical riffs in every song that still manage to be endlessly catchy. Swan's approach to songwriting

is a delight to listen to, regularly defying conventional rock and pop song structure to produce songs with several distinct parts, almost like separate movements. Despite its catchy hooks, clean instrumentation, and short song lengths, Artificial Selection most often feels like a progressive rock album.

Pulling vocal and lyrical duty is the odd couple of Jon Mess and Tillian Pearson. Mess provides harsh vocals and screams, contrasting with Pearson's soaring pop-crooning. Perhaps unsurprisingly, Pearson ends up setting the tone of the album, as his vo-



cals make up the majority of choruses, as well as the most memorable parts of most songs. Not to discount Mess, whose screams complement Pearson better than they ought to, and lend each

song an extra helping of character. In some of the album's best tracks, the singers' different approaches end up creating bizarre, but intriguing juxtapositions.

Swan mentioned in the

lead-up to the album that most of Artificial Selection was written as singles, and it shows. Not one track on the album is skippable.

**Jeff Bulmer**

Phoenix Alumnus

TOP 5

1. Together Through Time - Tupperware Remix Party
2. Book of Bad Decisions - Clutch
3. Where Owls Know My Name - Rivers of Nihil
4. Artificial Selection - Dance Gavin Dance
5. Queen of Time - Amorphis



## OF THE YEAR



## Be the Cowboy

MITSKI

In a Genius Lyrics interview, Mitski explained that the stand-out track 'Nobody' was written due to her move to Malaysia, where she "didn't prepare for how lonely it would be to be all alone in a country where nobody [knew her]".

While much of the album draws upon Mitski's experiences as a woman, the album introduces narratives that diverge from autobiographical accounts. Motivated by how female emotion has been commoditized in the music industry, *Be The Cowboy* confronts expectations of how female artists should feel and express emotion by employing narratives, not limited to any singular female

experience. *Be The Cowboy* reflects a female experience that is allowed to be both strong and vulnerable, and ultimately, autonomous. The first track on the album, 'Geyser', opens with the lyrics "Though I'm a geyser, feel it bubbling from below" and "it's not real, it's not real, it's not real enough", calls for this freedom of expression. *Be The Cowboy*, motivated by loneliness and constraints on the female expression of emotions, fosters a sense of connection between the listeners and narrative identities described in the album through narratives that feel universal.

## Lauren St Clair

Photo Editor

Mitski's breakthrough album *Be The Cowboy* follows the 2016's critically acclaimed *Puberty 2*, released in 2016,

which gained attention from music writers for *TIME*, *The New York Times*, and *NPR*, among others. The critical success of *Puberty 2* propelled Mitski's career into a cycle of interviews and touring that

later became inspiration for *Be The Cowboy*. Grounded in her experiences of loneliness, *Be The Cowboy* is a result of being on the road and the expectations of being a female musician in the twenty-first century.

## Lauren St Clair

Photo Editor

TOP 5

1. Be The Cowboy - Mitski
2. Room 25 - Noname
3. Aviary - Julia Holter
4. Time 'n' Place - Kero Kero Bonito
5. The Giant Who Ate Himself - Glenn Jones

# BEST VIDEO ALBUM

## LAUREN ST CLAIR

Dirty Computer [Emotion Picture], was released on February 22nd, two months before the release of the album of the same name. With Emotion Picture, Monáe breaks free from the android vision of previous albums to embrace a full expression of identity. Emotion Picture is as lush and colourful visually as it is musically, separated into a series of characters' memories that are told out of chronological order through music videos and character dialogue. In pursuit of a "cleansed computer," memories, and consequently identity, are scrutinized in order to be erased. Emotion Picture is an afrofuturistic exploration of gender and sexual identity that is grounded in current discussions of what it means to be a queer woman of color. Through the narrative of the album Monáe takes back power that was removed from her in the futuristic world the video introduces. Emotion Picture is a powerful coming out grounded in the current political climate and what it means to be a "dirty computer."



# DIRTY COMPUTER

## boygenius



# BEST DEBUT ALBUM

## LAUREN ST CLAIR

Released on October 26th, boygenius is the self-titled debut album of newly-formed group consisting of Julien Baker, Phoebe Bridgers, and Lucy Dacus. The trio come from singer-songwriter backgrounds, and together have managed to create an album that is rich in sound and heart, a product of their unique styles and strengths. The opener, 'Bite The Hand' is a strong introduction to the work that feels different than later tracks more reminiscent of their previous solo work. The album closes with the melancholy 'Ketchum, ID', full of harmonies that call to the trio's roots in indie and folk. With boygenius, Baker, Bridgers, and Dacus, are as strong musicians together as they are apart.

**Pierre Frigon**  
Staff Writer

# TOP 5

1. Black Panther - Kendrick Lamar
2. Avengers: Infinity War - Alan Silvestri
3. Ye - Kanye West
4. Kids See Ghosts - Kids See Ghosts
5. Beerbongs and Bentleys - Post Malone



## BEST MUSIC VIDEO



### PIERRE FRIGON

This Is America is the best music video of the year because it took a good song and improved on it drastically by using the video to add significant layers of depth. The song starts fun and calm, but from the moment Gambino shoots the gun, the shock factor kicked in and my attention was absorbed entirely. From Gambino's charismatic dancing and cool outfit, to all the political and social commentary involved in the video, This Is America serves to make the viewer think on a deeper level while also being oddly fun to watch.

## BEST CANADIAN ALBUM



### JEFF BULMER

Toronto-based synthwave band Tupper Ware Remix Party (TWRP) recently released their debut LP *Together Through Time*. Featuring an infectious mix of funk, electronic, and comedy elements – not to mention several notable guest appearances – *Together Through Time* is one of the best debuts in recent memory.

To start off the album, bassist Commander Meouch launches into a funky solo on “Head Up High”. The tone of the album is set when keyboardist Dr. Sung joins in shortly after with dreamy synths and computer-vocals reminiscent of Daft Punk.

Synths and bass are the focus on most of *Time*, though guitarist Lord Phobos has plenty of opportunities to show off – most notably a great solo in “Pets” and some cool licks throughout “Our 4fathers” and “Strike a Pose”. The same goes for drummer Havve Hogan, though he doesn't have any solos.

Nearly half the album features guest vocalists, including Raul Panther III of Nashville group The Protomen, Dan Avidan of Ninja Sex Party, RnB group Planet Booty, and jazz singer Lydia Persaud. TWRP are great at adapting to each guest's strengths, showing off an excellent variety of styles over the course of *Time*.

**Curtis Woodcock**  
Arts Editor

TOP 5

1. Holy Hell - Architects
2. Erase Me - Underoath
3. Dispose - The Plot In You
4. I Let the Devin In - Currents
5. Artificial Selection - Dance Gavin Dance

# Lineup for Canadian Visiting Artists

**FCCS hosts four Canadian artists in a series of lectures**

**Curtis Woodcock**  
Arts Editor

Tsema Igharan, a Tahltan First Nations woman and interdisciplinary artist, will visit on February 4. Using Potlatch methodology, Igharan creates conceptual artworks and teachings, influenced by the mentorship she received in Northwest Coast Formline

Design at K'saan, her studies in visual culture, and the time she spent in the mountains. She also boasts a Bachelor degree from Emily Carr University of Art and Design and an Interdisciplinary Masters degree in Art, Media, and Design at OCADU. In her lecture, Igharan will present her thesis work, Land|Mine, which connects materials to mine sites and bodies to the land. She currently is representing the ReMatriate Collective and contributes artistically to them as well. She won the 2018 Emily Award for outstanding ECUAD alumni and has performed and showcased her art not only in Montreal at the Montreal Contemporary Native Art Biennial, but also internationally in Mexico, the US, and



Photo by: Darrow Montgomery

“  
**consumerism  
and the physical  
waste stream**”



Photo by: Alex Brenner



## “the obsessive-compulsive behaviour that epitomizes consumerism.”

Chile.

On March 4, Mia Feuer, an interdisciplinary sculptor, will be giving her lecture. Feuer was born in Winnipeg, Manitoba. She received her Masters of Fine Arts from the Department of Sculpture + Extended Media at Virginia Commonwealth University. Her work has been showcased across North America, with solo exhibitions at the Corcoran Gallery of Art in Washington, DC; The Atlanta Contemporary Art Center; Locust Projects in Miami, Florida; and the Esker Foundation in Calgary. Most recently, her artwork has been included in the first ever female-only exhibition at the Saatchi Collection in London. Feuer currently lives in Oakland, California and

is an Assistant Professor of Sculpture at California College of the Arts.

Ian Johnston will be coming to campus on March 11th. Johnston currently resides in Nelson, B.C. He studied architecture at the Algonquin College, at Carleton University, and in Paris through the University of Toronto. Just before opening his own studio in Nelson in 1996, he spent five years working at the Bauhaus Academy in post-Berlin Wall East Germany. His art has been described as a ‘journey’ of different bodies of work, which began with a focus on

consumerism and the physical waste stream. His current project is called Fine Line, switching focus from consumer culture to the obsessive-compulsive behaviour that epitomizes consumerism. He has showcased his work in many galleries and museums in Canada, Asia, Europe, and the United States.

These events will be an exciting opportunity

to explore other artists’ viewpoints and learn creatively. All events are free. Given the diverse backgrounds of each speaker, the events should prove themselves as interesting and diverse as well.

Mark your calendars and stop by UNC 106.





## Best Picture Drama

**How did “Bohemian Rhapsody” win the Oscar in a category populated by better films?**

**Jeff Bulmer**  
Arts Editor

The Golden Globes are a bit of an anomaly among film award shows. Most obviously, the Golden Globes are one of the only awards shows that honours both film and television. More pertinently, where awards such as the Oscars, Annies, and BAFTA are voted on and presented

any other film awards (barring maybe the People’s Choice or Razzies), the Golden Globes reflect the taste of those in charge, rather than any real measure of artistic merit.

In some years, the HFPA’s tastes and artistry align.

In other years, soulless popcorn movies like *Bohemian Rhapsody* win “Best Picture – Drama.”

After an infamously troubled development period that saw the departure of at least two lead actors and an equal number of directors, “*Bohemian Rhapsody*” a

“**Bohemian Rhapsody is safe, saccharine, and soulless.**”

by industry professionals or respected critics, the Golden Globes are bestowed by 93 members of the Hollywood Foreign Press Association (HFPA). That is to say, journalists. As a result, it would be fair to assume that, more than

non-controversial movie about the Queen lead singer, who was gay (and it’s important) but he wasn’t that gay; so, you can totally bring your grandparents. There’s very little overtly wrong with *Bohemian Rhapsody*, but there’s just as little right with it. In three words, “*Bohemian Rhapsody*” is

safe, saccharine, and soulless.

What else was nominated in the same category?

First, there’s “*Black Panther*,” a crowd-pleaser for sure, but a movie nonetheless that took the superhero formula and pushed it in a way few films do, delivering a

fun film while also making statements about isolationism and racial politics. Speaking of racially charged movies,

“*BlacKkKlansman*,” the passion project and damning social commentary by Spike

Lee was also nominated in the same category. Another nominee, “*If Beale Street Could Talk*,” from all accounts, is one of the must-see movies of late 2018. The final nominee, “*A Star Is Born*,” was one of the best directorial debuts by a career actor in recent memory.

Moving past a strict quality argument, why even nominate four socially-conscious, critically acclaimed movies with something to say, only to pick the story everyone already knows? The answer, in an ideal world, would be the quality argument.

Perhaps the key to the Golden Globes lies in the fact that it’s awarded by journalists. After all, the most notable thing about this year’s winner is that it’s been making headlines for 10 years longer than any of the other nominees.



# Memoirs of Tehran

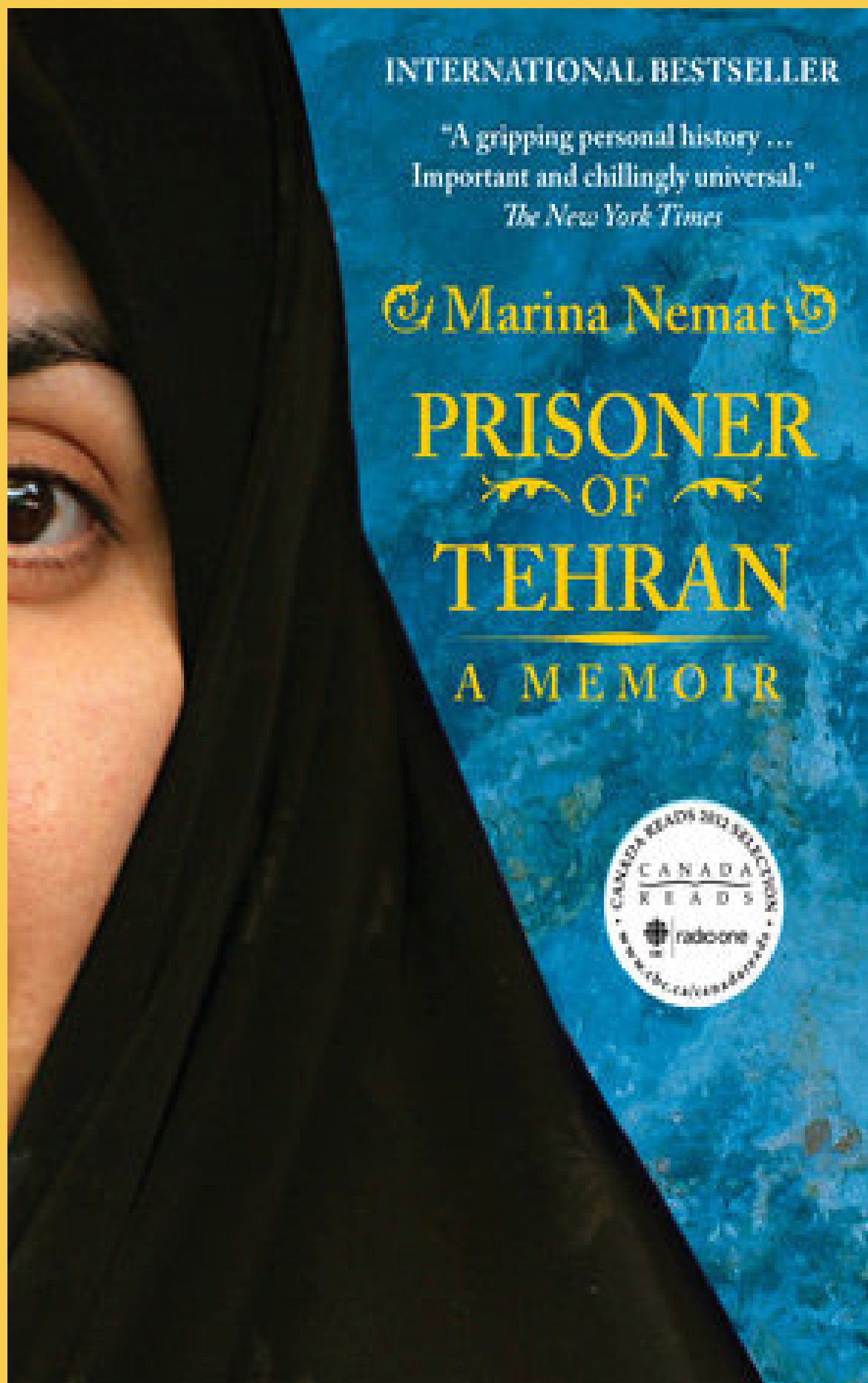
**“Prisoner of Tehran” is based on Marina Nemat’s 2007 memoirs.**

**Curtis Woodcock**  
Arts Editor

The Vernon and District Performing Arts Centre will be hosting their third show in the 2018/19 SPOTLIGHT Theatre series with an adaptation of Marina Nemat’s “Prisoner of Tehran” performed by The Motus O Dance Theatre. The play, hosted on February 24, is based on the memoirs of Marina Nemat and narrates the horrific things she experienced during her imprisonment in Tehran, Iran.

The play boasts an incredible movement executed by the MOTUS O Dance Theatre company, engaging with many global issues while also leaving its viewers feeling hopeful. The production blends together spoken word, movement, video, and music in an intriguing display of storytelling.

Marina Nemat was born in 1965 in Tehran, Iran. Just after the Islamic revolution in 1979, Nemat, was arrested at the age of sixteen. She spent over two years in Even, a political prison in Tehran. In prison, Nemat was tortured and came very



close to losing her life. In 1991, she was able to come to Canada and has been here ever since. The play is based on her 2007 memoir, which was published in Canada and 28 other countries.

The Motus O Dance Crew met Nemat at an Arts in Education conference that both parties attended. Maintaining a strong movement in their soul, the group contacted Nemat to inquire about presenting her story in motion. This isn't just your typical dance-based play; the project aims to illustrate Nemat's storytelling, as well. The Motus O Dance Crew upholds extensive experience, with seventeen original creations to this date, performed to audiences all over Canada, the US, England, and Australia.

Tickets for “The Prisoner of Tehran” will come to \$30 for the general audience, \$27 for seniors, and \$25 for students. The show promises a unique, intriguing, and spectacular example of artistic expression, as well as a chance to support local art. Plays are always an excellent way to lose yourself in an interactive story while also appreciating the amount of work that people are willing to put in for the entertainment of others.

“arrested at the age of sixteen.”



## Album Review: Verkligheten – Soilwork

**Björn Strid and his Swedish melodeath quintet start 2019 off strong – and that's the "Truth!"**

**Jeff Bulmer**  
Arts Editor

In 2018, The Night Flight Orchestra, a Swedish super-group around singer Björn Strid, released *Sometimes the World Ain't Enough*. Despite all the members of NFO being experienced death metallers, *Sometimes* was an absurdly fun collection of twelve power-rock anthems leaning more towards Journey and Def Leppard than Arch Enemy or Opeth. This year, Strid returns alongside his main band Soilwork for the album *Verkligheten* (Swedish for "Truth"). While *Verkligheten* is unambiguously a return to melodic death metal, the band's emphasis on catchy melodies and soaring, anthemic vocals recalls the same influences as Some-



Photo by: Stephansdotter



“ a  
return  
to  
melodic  
death  
metal ”

times.

The best example of this is the single “Stålfågel,” a classic power-rock built around a single, unforgettable guitar riff, chugging bass, and thundering double-bass, with the drumming courtesy of Bastian Thusgard. While Sylvain Coudret and David Andersson’s rhythmic guitars are enough to get heads banging and bodies moving on their own, the real meat of “Stålfågel” (meaning “Steel Bird” in English), is the soaring duet of Strid and guest vocalist Alissa White-Gluz. With lyrics about drifting through space (the titu-

lar “Steel Bird” seems to be a spaceship), the two deliver a rocking, emotional chorus. Altogether, “Stålfågel” ends up as a heavy metal banger that’s right at home alongside the best of both melodeath and power-rock. “Stålfågel” is the most “classic metal” song on *Verkligheten*, although similar elements can be found throughout the album. “You Acquiver” and “Needles and Kin” (which features Amorphis singer

Tomi Joutsen on guest vocals) are melodic and emotional headbangers. Lead singles “Arrival” and “Full Moon Shoals” mix death metal sensibilities with memorable choruses. Fans of classic Swedish melodeath can add “Witan” and “The Wolves Are Back in Town” to their playlists. “Bleeder Despoiler” is the heaviest song on the album, with almost no clean vocals, and boasting fast

chunky guitars, and ruthless drums that demand a mosh pit. Soilwork is among the old guard of classic Swedish death metal. The band members are also clear fans of 80’s American and European power metal. The album, *Verkligheten*, embodies all of that.

Rating: 8/10





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# The Phoenix // FEATURES

## SEXUAL ASSAULT ON CANADIAN CAMPUSES

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An investigation into the prevalence of sexual assault cases at universities in Canada.

Noelle Viger  
Melissa Weiss





Photo Credit: Lauren St Clair

January is Sexual Assault Awareness Month – an initiative which aims to raise awareness of sexual abuse and harassment and to highlight the need for services and support for survivors of sexual assault. Today, this need is

as dire as ever. According to sexual assault centre SACHA, there are 460,000 sexual assaults in Canada every year. Out of every 1000 sexual assaults, 33 are reported to the police, 29 are recorded as a crime, 12 have charges

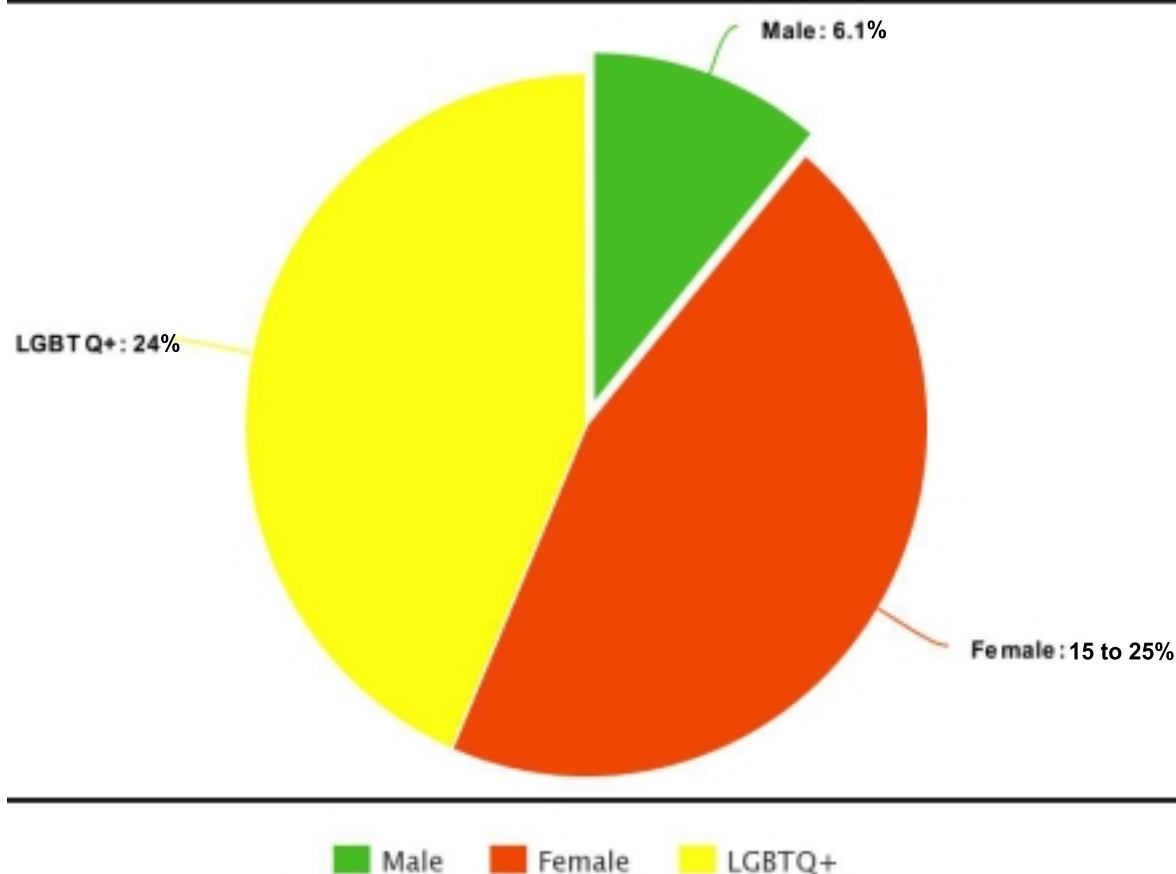
laid, 6 are persecuted, 3 lead to conviction, and 997 assailants walk free. But this isn't a crime that's happening in the far-off corners of Canada. It's happening right here on this campus, far more of-

ten than many realize.

According to UBCO Health and Wellness, "15 to 25% of female students, 6.1% of male students, and 24% of transgender, genderqueer, and questioning students in college and university experience some form of sexual assault." This highlights a discrepancy when compared to official UBC Sexual Assault Statistics. UBC Okanagan reports only 13 sex offences between 2009 and 2018, while UBC Vancouver reports 182 sex offences during the same period.

required to publicly report incidents of sexual violence on their campuses.

The original lack of reporting hides the fact that sexual assault on university campuses is a prevalent issue. In 2015, the Canadian Federation of Students, Ontario, published a fact sheet detailing the high levels of sexual assault which occur on Canadian University campuses. According to the fact sheet, while attending a post-secondary institution, one in five women experience sexual assault.

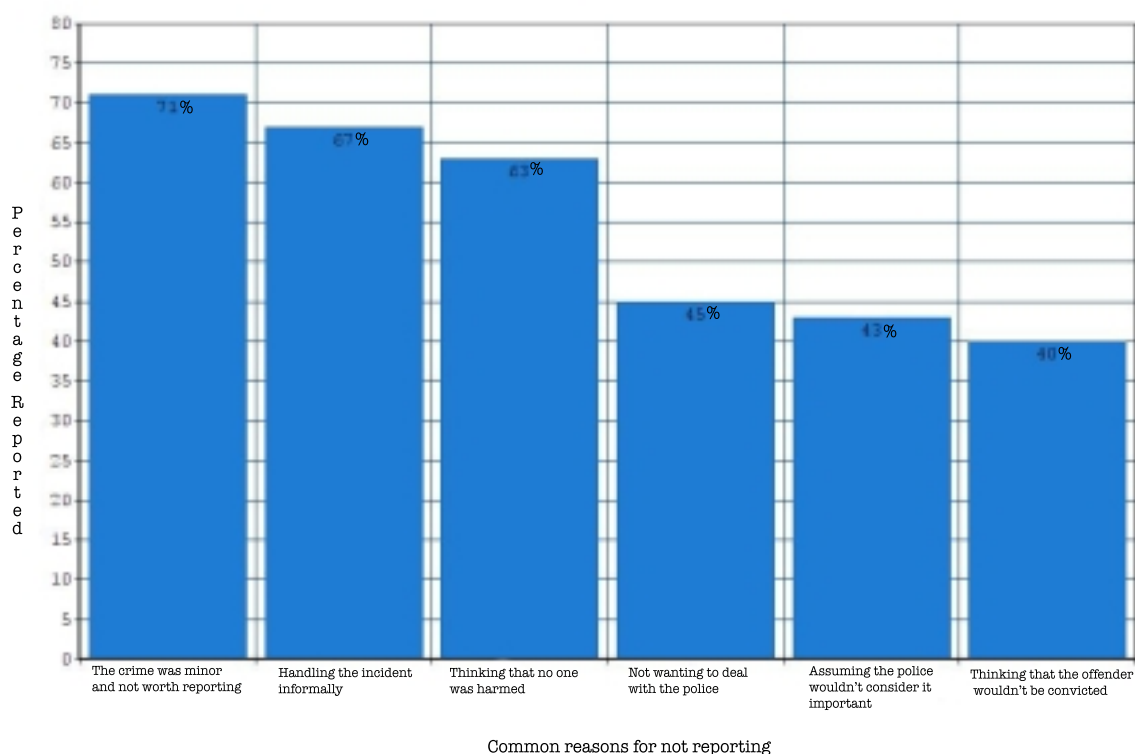


meta-char

The discrepancy in the numbers of sexual assaults on the UBC campuses could in part be due to the fact that up until March 2015, the universities were not re-

Women aged 18 to 24 are at the highest risk of experiencing sexual assault, with the rate of women in this age range experiencing sexual assault at twice the rate for "women





aged 25 to 34, and four times higher than women between 35 and 44.5.”

Of sexual assaults that occur on University campuses, the Canadian Federation of Students reported that “more than 80 percent of rapes that occur on college and university campuses are committed by someone known to the victim, with half of these incidents occurring on dates.”

A campus survey at the University of Alberta found that “21 percent of students reported having at least one unwanted sexual experience at some point in their life.” Over half of these experiences happened in their first year of studies. Students in their first year of university report high levels of sexual violence.

According to Huffington Post Canada, “two thirds of campus sexual assaults occur during the first eight weeks of school, a time some activists call ‘the red zone.’”

SACHA details that only 5% of sexual assault survivors report to the police. Common reasons for not reporting include believing the crime was minor and not worth reporting (71%), handling the incident informally (67%), thinking that no one was harmed (63%), not wanting to deal with the police (45%), assuming the police wouldn't consider it important (43%), and thinking that the offender wouldn't be convicted (40%).

Even further, the Canadian Federation of Students estimates that 80%

of women who are sexually assaulted do not report

due to humiliation, or a fear of being victimized again during the legal process: “barriers like this re-victimization, personal financial risk of litigation, and the emotional strain of trial keep many survivors away from the legal system.”

This can be seen in the Steven Galloway case at UBC Vancouver in 2015. According to CBC News, he is currently in the midst of “suing 20 people for defamation, including the woman who first accused him of sexual misconduct three years ago.” Galloway is alleging that the woman “falsely accused him of sexual and physical assaults,” arguing

that the affair he had with this woman was consen-

sual, and her accusation was simply to create a narrative which paints him as the wrongful party.

Galloway was suspended from UBC in late 2015 when an investigation began into “serious allegations of misconduct.” Though his employment at UBC was terminated, a labour arbitration decision later ordered the university to pay him \$167,000 in damages for statements UBC made during the process which harmed his reputation and violated his privacy.

Until 2016, there was no requirement for universities to have sexual assault policies. According to the Canadian Federation of Students, in “November 2014, only 9 out of 78 Canadian Universities had sexual assault policies.”

However, this changed in April of 2016 in British Columbia. According to the Government of British Columbia website, B.C. “introduced the Sexual Violence and Misconduct Policy Act with the aim of making campuses safer and more responsive to the needs of victims/survivors.” This Act required every public “university, college and institute” in British Columbia to create and implement a sexual

misconduct policy that is publicly available on each institution's website. These policies needed to address sexual misconduct, including prevention and response to misconduct. Further, the Act requires schools to set out procedures for students to make a disclosure, compliant, or report of “sexual misconduct involving a student,” along with procedures to respond to these reports.

However, after UBC implemented these policies in 2017, there have been a myriad of issues with the policy. This past summer, Thistle, UBC's Vice-President of Human Resources admitted that UBC “may have underestimated how long it was going to take to get the resources [needed] here.” Even so, Thistle contends that UBC has made progress in recent months; new staff members have been hired and trained to help implement the policy. So how can we as a society end the perpetuation of rape culture? First of all, know the facts. More times than not, a perpetrator won't be an anonymous man at a party, or a back-alley stranger. In reality, the perpetrator is known to the victim in 82% of sexual assaults. Perhaps even more concerning is that, accord-



ing to SACHA, most perpetrators don't consider themselves perpetrators at all. In a 2010 UK report, 48% of men aged 18 to 25 believed that sex with women who are too drunk to know what is going on was not rape. This indicates the importance of always getting consent from a partner. Consent is a voluntary and enthusiastic "yes," needed for every sexual activity. It cannot be assumed in cases where the person is silent or doesn't say "no." Consent cannot be given if someone impaired by drugs or alcohol, is asleep, or is passed out. And most importantly, it can be revoked at any time. It's also necessary to re-examine masculinity. Women and girls are five times more likely to experience sexual violence than males. But this isn't to say men are never victims. Statistically, 1 in 6 men will experience some form of sexual violence in their lifetime. Finally, build an open dialogue. Sexual assault continues to be a serious problem in our society, both on campus and off. But like any problem, it won't disappear if it's covered up. Remember that "revealing" clothes do not cause or warrant rape. Flirting does not cause or warrant rape. Walking home alone does not cause rape. Being drunk does not cause or warrant rape. Sexual assault is never the survivor's fault, regardless of who they were with or what they were doing at the time of their assault. The only person responsible for sexual assault is its perpetrator; RAPISTS CAUSE RAPE.

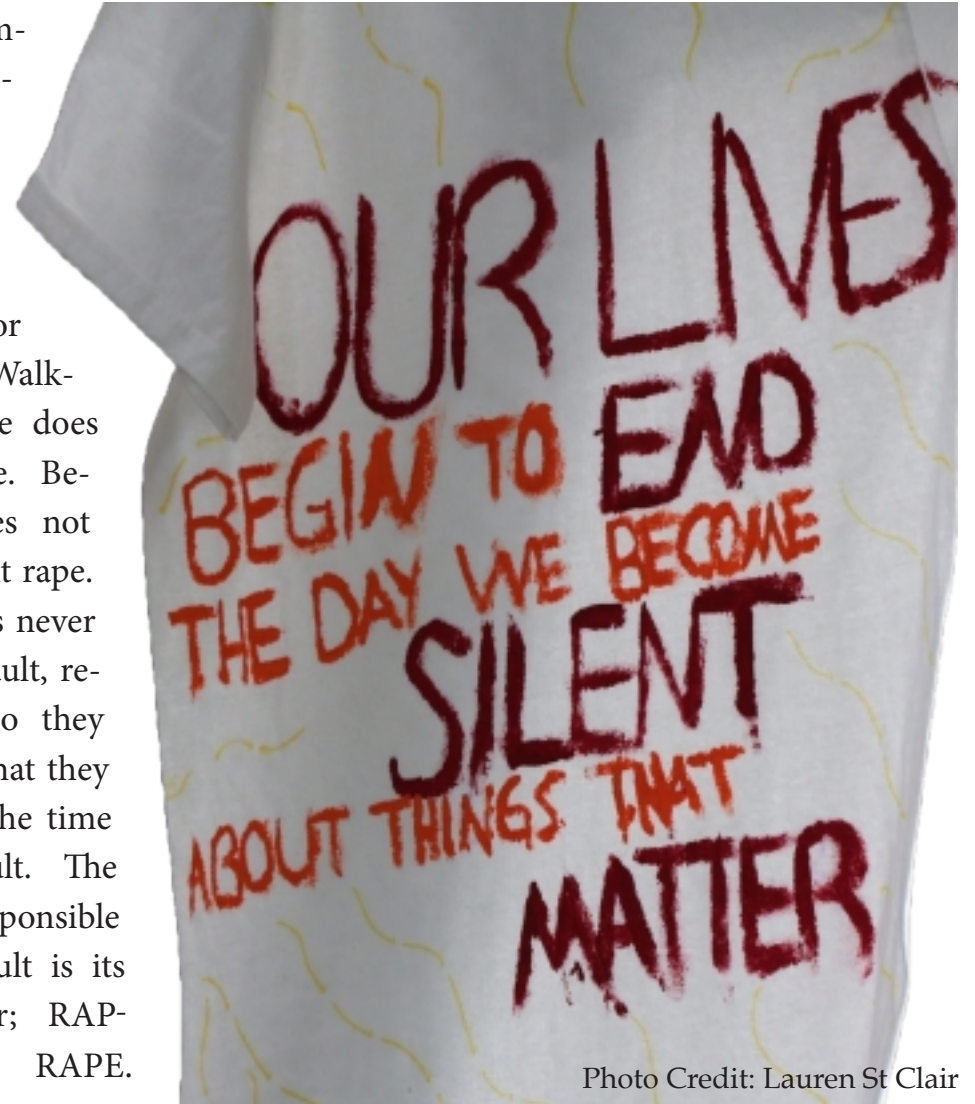


Photo Credit: Lauren St Clair



Photo Credit: Lauren St Clair