

THE

UNITER

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*Food from
a different
angle*

**THE HISTORICAL, CULTURAL AND ENVIRONMENTAL
SIGNIFICANCE OF WHAT WE EAT**

WINTER CYCLING P4

HYDRO ISN'T SO GREEN P11

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THE OFFICIAL NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

PEROGIES ARE A PORTAL

For folks growing up in diasporic communities, food can be as important as language. The dishes we cook and our attitudes toward them provide a link to an ancestral past. One of my earliest and most vivid memories was my Ukrainian-born paternal grandfather making borscht with farmer's sausage at his home, a cabin in Badger, Man., when I was three years old. He grew up during a time of famine and could make a meal out of almost nothing. I haven't eaten meat in 15 years, but I can remember exactly how that borscht tasted.

Both of my maternal grandparents were born in Canada, but neither spoke English as a first language. While I never learned to speak Ukrainian (or the haphazard mix of English and Ukrainian that my Baba still uses with her sisters), the pyrohy, pyrizhky and nalysnyky we share on holidays gives me a sense of the life of past generations.

This summer, I stumbled across an archival interview from *The Carillon* with Wasylina Gorman, a Ukrainian-born woman who in 1899 made the journey across Europe and the Atlantic to settle in Stuartburn, Man. with a dozen other families, including my great-great-grandparents and four of their children. Many of her recollections are about food. She recalls how one lady brought a head of garlic across the ocean, giving the six cloves to six women in the village so they could grow their own. When recounting my great-great-grandparents' wedding, she remembers buying meat from local Indigenous hunters "which was cooked in broth and real tasty."

While these meals can give us a window into our own diasporic pasts and cultures, they can also act as an educational portal into our neighbours' pasts and cultures. Arts and culture reporter Naaman Sturup's cover story this week is a Winnipeg food atlas of sorts, examining how food can act as a bridge toward empathy and understanding.

- Thomas Pashko

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* ON THE COVER

Chef Hongki-Lee prepares food at Naru Sushi.

Read more on page 7.

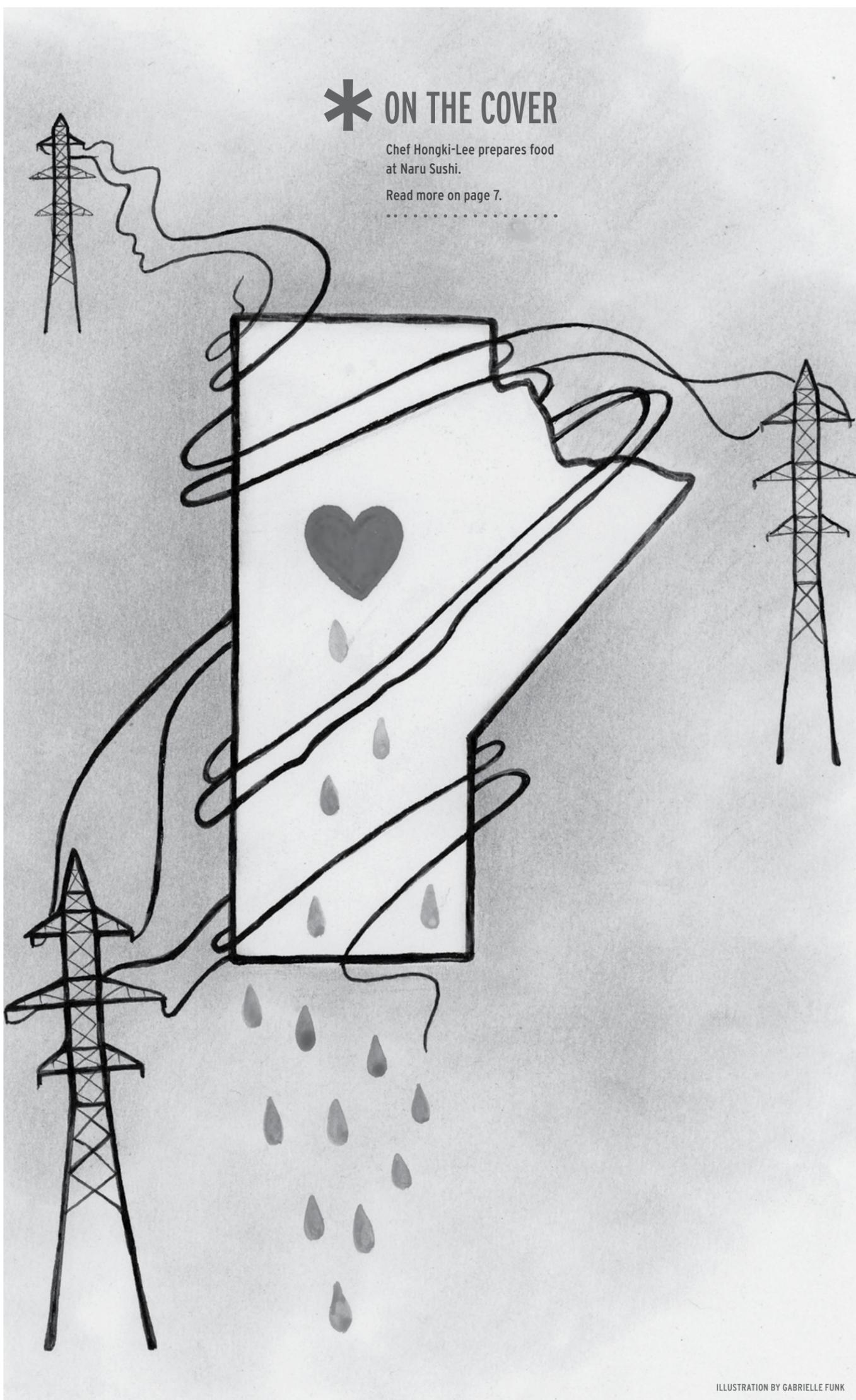


ILLUSTRATION BY GABRIELLE FUNK

The annual Ka Ta Ski Naw - Our Land conference looks at the often-disastrous effects of hydroelectric projects. Read more on page 11.

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CORRECTIONS

In the Oct. 31 article "This is who dreams are made for," Matthew Flisfeder's name was misspelled as "Flisfeder." His job title was also listed as "associate rhetoric professor." The correct title is "associate professor of rhetoric and communications." *The Uniter* regrets these errors.

Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 5 to 6 p.m. in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.



PHOTOS BY CALLIE LUGOSI

Actor and theatre artist Reba Terlson

A MULTIDISCIPLINARY CREATIVE

KATHERINE CAO

FEATURES EDITOR @KATHEKATS

For Winnipeg creative Reba Terlson, her art is her greatest passion and a constantly shifting mode of expression.

"I'm a multidisciplinary artist, I'm an actor, I'm a producer, and I'm a writer. I'm more primarily an actor, but I do write as well," she says.

Terlson is a University of Winnipeg alum who "did their theatre program, so (she has) a bachelor of arts degree with theatre and then a minor in English."

She says that "when I was in high school, I discovered that I really liked acting, and I really liked singing."

From there, Terlson has been dabbling in various forms of performance art, and her life is a constant whirlwind of activity and opportunities. She is constantly creating, but she also takes classes to expand her craft and broaden her horizons.

"I always tell people I have an ambition problem, because I'm always doing a lot of things, and so post-university, I've taken so many classes at Prairie Theatre Exchange, doing workshops ... and I was taking creative writing in university as well," she says.

Although Terlson now has her hands in many different aspects of performance art, she still feels like there's more that she can learn. She says that "a few years ago, I never would have accepted a producing gig ... and now I'm helping someone produce something."

"A few years ago, I applied to the Win-

nipeg Fringe Festival and (said that) if I get in, I'll have to write something ... and then my dad mainly wrote the first one we produced, but it was my concept and my idea," she says.

"If I have imposter syndrome, it's definitely around being a writer, because I never see myself as one."

She often says "I'll figure that out, and I normally do!"

Terlson is also an advocate for mental health awareness and recently produced a show that interrogates the struggles of anxiety and the need to express it.

"One of my fringe shows, the one I did this year called *So, Do You Want to Talk About It?*, it was about mental health and anxiety."

She expresses her frustrations around mental health conversations, saying "let's talk about mental health, and let's talk about things that we don't want to talk about, because there's such a great stigma around it."

She found herself submitting this idea to the Winnipeg Fringe Festival without any expectations of it being picked up, but she was ultimately offered the chance to produce it.

In her free time, Terlson loves going to concerts, taking baths, baking and traveling. Often, her work will take her to new places, and she says that "I consider it like research, doing other Fringe festivals."

She currently rents her Wolseley home from her parents and says that "in an ideal world, my art will eventually pay for itself, and I can live on my own ... and that I can be flexible enough to do all of the art stuff that I want to do."



1

1) PATTI SMITH

"One of the first albums my dad gave me was this one ... I've actually met her and it was amazing!"



2

2) AUTOGRAPHED BOOK

Patti Smith "signed it, and I feel like people are always like 'blah blah blah, I've never met my hero' and well, I've met mine."

3) LILY THE CAT

"That's my cat, Lily. She's very friendly ... I think she's one or two, because she was a stray, but then we adopted her."

4) ASTROLOGY BOOK

"I just love it so much ... and I love guessing people's signs."

5) PSYCHO ART

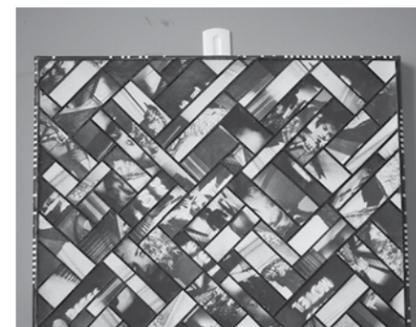
J.D. Renaud "just did this for me. It's from another one of my favourite movies. It's from *Psycho*."

6) THE GENTLEMAN

"I won him from (the *Buffy the Vampire Slayer* singalong), and he watches me while I sleep."



3



5



4



6



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RIDING IN A WINTER WONDERLAND

Braving blizzards by bicycle

KEELEY BRAUNSTEIN-BLACK

STAFF PHOTOGRAPHER  @KEELEY_IMAGE

Winter biking might not be the first thing that comes to people's minds when they think of an effective mode of transportation or an enjoyable outdoor activity. However, despite the cold, for many people, cycling in winter can be both a necessary form of transportation and a fun recreational pastime.

For some cyclists like Ian Walker, winter biking is a choice, not a necessity. Walker, who has been cycling since 2011, does so for a number of reasons.

"It reduces greenhouse gas emissions," he says. He and his wife share a single car, and they have a child.

Walker enjoys the exercise. He often cycles with his child using a chariot or a cargo bike, explaining that it gets his kids outside and helps instill healthy habits at a young age.

Gord Friesen, a winter cycling veteran, has found it very encouraging to see that there are more cyclists on the road in winter now than there were 30 years ago.

"Now I see dozens," he says. Friesen enjoys "embracing the winter," explaining that while he does perspire a little bit quicker in the colder months, "that is what moisture-wicking base layers like wool are for." Friesen is "almost never cold on (his) bike" and says that some of his nicest rides are in the winter, because "it's beautiful" outside.

While he hears many stories about near misses involving drivers, he has experienced only a handful himself.

"The majority of drivers just want to go somewhere and get along ... People on bikes, people in cars, we are all just people," Friesen says.

Other cyclists remain cautious when biking in the winter. Kaye Grant started cycling about eight years ago. She explains that the first time she tried it, she decided it wasn't for her. However, the next year Grant put studded tires on her bike with the guidance of her son and began with small rides. After joining the board of Bike Winnipeg, Grant felt more obligated to cycle in the winter. Four years ago, she became car-free, which made cycling her primary form of transportation. She describes herself as a cautious winter commuter.

Grant uses a single-speed commuter bike with studded tires and fenders. She suggests that anyone who wants to begin winter cycling should start slow.

"Ride when you are comfortable," she says. "Not all bike routes are snow-cleared well. Get off and walk a section if it starts to feel too uncomfortable."

Greg Allen, lead instructor at The WRENCH (Winnipeg Repair Education



SUPPLIED PHOTO

Winnipeg's harsh winters present unique challenges for cyclists.

and Cycling Hub), started cycling because of the cost of other forms of transportation. Allen believes people should model the change they wish to see.

"The more people cycling in the winter, the more people see that and begin to believe it's a viable way of living, the more people will eventually find themselves on the road," Allen says.

In general, Allen does not believe in specialized winter gear and thinks that it is a barrier to the accessibility of winter cycling because of specialty gear's high cost.

Allen recommends visiting local community bike shops, "like the Orioles Bike

Cage and the South Osborne Bike Hub. These are excellent places for everyone to go to winterize their bike."

"It's cheap and environmentally friendly," Allan says. "It also keeps me active, healthy and more connected to my community."

J Fiedler, lead mechanic for the South Osborne Bike Hub, is running a winter cycling workshop, Preparing for Winter Cycling, on Nov. 16 from 10:30 to 11:30 a.m. at the Fort Rouge Leisure Centre MPR in the Osborne Library (625 Osborne St.).

ELF THE MUSICAL IS COMING TO TOWN

Community theatre brings people together

HANNAH FOULGER  @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

North Kildonan's Community Players (NKCP) is bringing Christmas to town with a production of *Elf the Musical* and the magic of community theatre.

The community theatre company behind popular musical productions like last year's *Mary Poppins* will present their 24th show at the St. Boniface University's theatre from Nov. 27 to Dec. 1.

Adapted from the 2003 film starring Will Ferrell, the play follows Buddy, a man raised from childhood by elves in the North Pole, who is returned to New York as an adult. The film was adapted into a Broadway musical in 2010, which *The New York Times* called "splashy, peppy, sugar-sprinkled holiday entertainment."

Laurie Fischer, director of NKCP's production of *Elf* says, "It is the type of show where people will go in and from start to finish be filled with the holiday spirit."

Ari Weinberg, artistic director of Winnipeg Jewish Theatre, says community theatre "is a really great introduction to theatre for people who have never performed

before, who are intrigued by a career in theatre ... It is an incredible community. It is in the title 'community theatre' ... it is a great way to connect with people who are just as passionate ... about theatre."

Weinberg says community theatre provides a variety of roles for newcomers to the stage.

"Musical theatre is the most collaborative art form, providing a wide variety of roles for people at different levels of interest and experience in theatre," Weinberg says. "For people who are more seasoned, who are playing principal roles, it gives them a great opportunity to hone their skills and develop their craft ... People who are performing for the first time, (can participate) in the ensemble or by playing a smaller role."

However, working in community theatre is not just about performing.

"I always tell my casts that community theatre is not just about being onstage and acting. You have to help with props, you have to build sets, you have to help with paint, you have to gather costumes, so what it really does is give a well-rounded background to musical theatre or theatre in



PHOTO BY CALLIE LUGOSI

Some of the cast of North Kildonan Community Players' production of *Elf the Musical* rehearse a scene.

general," Fischer says.

The variety of available jobs makes community theatre an educational experience as well as an artistic one.

"NKCP is known in the Winnipeg theatre community as a great teaching ground," Fischer says. "We're very proud of the fact that several of our alumni have gone on to professional (theatre) careers, and we really feel we gave them a good basis."

Some of the many theatre professionals who have worked with NKCP are choreographer Rebekah Jones, director Rachel Cameron and Kimberley Rampersad, who

recently directed *The Color Purple* at Royal Manitoba Theatre Centre.

"Theatre is the connective tissue of a shared creative passion," Weinberg says.

Fischer agrees. "Community theatre is vital in any city or town or village, because it brings people together, not just the cast members and the production members as a family, but the audience as well."

Elf the Musical runs from Nov. 27 to Dec. 1 at the St. Boniface University theatre at 200 Cathedral Ave.

WOMEN IN THE WAR

Remembering the WRCNS

HANNAH FOULGER

@FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

When it comes to Remembrance Day services, women's contributions to the First and Second World Wars are often forgotten. However, during the Second World War, some women served in the Women's Royal Canadian Service (WRCNS).

These women, known as the Wrens, borrowing the nickname of the Women's Royal Navy Service, "came from all walks of life," David J. Freeman, naval historian and veteran, says. They were "people who wanted to do something completely different with their life. They didn't want to be a file clerk in a company. This was a chance for adventure."

"During the war, the women went into the navy to free up a male counterpart so they could work on ships," postwar Wren Anita Chapman says. "Jobs that were done by the men originally now became part of a female role." Wrens served as cooks, drivers, mechanics and even code-breakers. "A lot of women had husbands and brothers already in the Forces, and they were looking to do their part."

"Over 6,800 women served in the navy during the war," Freeman says, "They served from Victoria all the way to Scotland and Ireland. Five hundred of them were stationed in Newfoundland as visual signallers, using lights, morse code and flags." Wrens worked almost exclusively on land in service roles, but

"the ones stationed in London, England were at risk of being blown up by the V-1 or V-2 bombs.

"They proved to the male hierarchy that they could do the job just as well as men and in the same type of conditions. The visual signal women were out in all weather, 24 hours a day, seven days a week and doing exactly the same job as their male counterparts. When it came to coding, the senior officers found out that women were actually better at the job than the men were."

"Generally speaking," Freeman says the WRCNS are not recognized in Remembrance Day services, "unless there is a WRCNS group in that area," as there is in Toronto, where they will sometimes parade and lay a wreath. "They used to be remembered in Victoria, but there are few of them left, and not any in marching condition, so they don't go."

"Most of the women who were in Winnipeg – and there was quite a lot of them that did sign up to serve in the (Second World War) – those women would all be in their late 90s now, and so many of them have passed away," Chapman says.

"I would like to see more mention of them being made on Remembrance Day," Freeman says.

Chapman says the wartime Wrens were "certainly an example of the high regard that women (had) placed (upon them) in the war effort, (and the women who joined after the war tried) to follow in their steps, to carry on the pride of the service," which many more people have since 1981, when military colleges officially opened to women.

"The Western world in general had to change their way of looking at the role of women ... I like the fact that young women today are told they can be anything they want to be," Chapman says.



Archival photos of Wrens from Waterloo, Ont.

ARTS AND CULTURE BRIEFS

BETH SCHELLENBERG // ARTS AND CULTURE EDITOR

@BETHGAZELLENBERG

Gimme Some Truth

Gimme Some Truth film fest continues with Khalik Allah's *Black Mother* screening on Saturday, Nov. 8 at 7 p.m. and Mark Cousins' *The Eyes of Orson Welles* at 3 p.m. on Sunday, Nov. 9. Both films are screening at Cinematheque (100 Arthur St.). Student admission is \$8, and regular tickets are \$10.

Queer Bingo: Out of this World!

Space out at the Good Will Social Club this Sunday, Nov. 10, while local queens perform, and attendees can hit it big, bingo-style. This event is hosted by the Sunshine House, and part of the proceeds go toward their harm-reduction programing. The show starts at 6:30 p.m., and it's only \$20 to play all night.

Writers reading

A handful of local writers will present work this Saturday, Nov. 9 at Garry Street Coffee (333 Garry St.). Nic Wilson will read from his new chapbook *Still Life with Dying Flowers*, Mariana Muñoz Gomez will read new work, and Jean Borbridge will share poems. This free event is hosted by Hannah Godfrey, who also hosts the CKUW radio show *The Monkey Sparrow*. Everything starts at 7 p.m.

Nonhuman Futures: Suzanne Kite lecture

On Thursday, Nov. 7, artist Suzanne Kite (a.k.a. "Kite") will present a talk focused on digital economies of labour in the arts, as part of the "Labour of Love: On Digital Economies in the Arts" lecture series. This free talk is at Plug In ICA (460 Portage Ave.) and starts at 7 p.m.

David Berman tribute

This week's Real Love Thursday is a tribute to David Berman, beloved leader of indie-rock legends Silver Jews. Part of the proceeds will be donated to Artbeat Studios, a local arts organization that provides mentorship and support for folks living with mental illness. Show is at the Good Will Social Club (625 Portage Ave.) on Nov. 7. It starts at 9 p.m., and tickets are \$10 at the door.

Karen Kraven artist talk

On Friday Nov. 8, Montreal-based artist Karen Kraven is giving a lecture about her practice in anticipation of her June 2020 exhibition at PLATFORM centre for photographic + digital arts (121-100 Arthur St.). Kraven's practice combines sculpture and image into installations that explore camouflage, the body and optical illusion. The talk starts at 7 p.m. and is free and open to the public.

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— Winnipeg Free Press

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CKUW TOP 30

October 28 - November 3, 2019



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TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	Begonia	Fear	Rex Baby
2	2	*	Pup	Morbid Stuff	Little Dipper
3	4	*	Fly Pan Am	C'est Ca	Constellation
4	3	*	Rheostatics	Here Come The Wolves	Six Shooter
5	6	!	Glassreel	Unalike	Self-Released
6	5	!	Absent Sound	Hola Sol	Transistor 66
7	7	*	Shotgun Jimmie	Transistor Sister 2	You've Changed
8	9	*	Lightning Dust	Spectre	Western Vinyl
9	19	!	Jaywood	Time	Self-Released
10	8	!	The Bros. Landreth	'87	Birthday Cake
11	24	*	Peach Pyramid	Bright Blue	Oscar Street
12	NE		Mark Dresser Seven	Ain't Nothing But A Cyber Coup & You	Clean Feed
13	14	!	Big Dave McLean	Pocket Full Of Nothin'	Black Hen
14	NE	*	The Skydiggers	Let's Get Friendship Right	Self-Released
15	17		Fred Hersch And The WDR Big Band	Begin Again	Palmetto
16	NE		Lee Scratch Perry	Rootz Reggae Dub	Megawave
17	NE	*	Zachary Lucky	Midwestern	Self-Released
18	NE		Alister Spence/Satoko Fujii	Imagine Meeting You Here	Alister Spence
19	12	*	D.O.A.	1978	Sudden Death
20	15		Le Rex	Escape Of The Fire Ants	Cuneiform
21	NE	*	The New Pornographers	In The Morse Code Of Brake Lights	Concord
22	NE		Sandro Perri	Soft Landing	Constellation
23	NE		Bipolaroid	Paint It Blacker	Get Hip
24	NE		Olivia Jean	Night Owl	Third Man
25	26	!	Micah Erenberg	Love Is Gonna Find You	Sleepless
26	25		Cy Dune	Desert	Lightning
27	23	!	Holy Void	Naught	Transistor 66
28	21	*	Chastity Belt	Chastity Belt	Hardly Art
29	RE	*	Ada Lea	What We Say In Private	Next Door
30	NE		Sebadoh	Act Surprised	Dangerbird

CRIT PEG

Stan Douglas, *Luanda-Kinshasa*, 2013, video still from film installation, courtesy of the artist

LUANDA-KINSHASA

Stan Douglas show runs until Dec. 29 at PlugIn ICA

BETH SCHELLENBERG

@BETHGAZELLENBERG

ARTS AND CULTURE EDITOR

Stan Douglas' *Luanda-Kinshasa* recreates a jam session in "The Church," a legendary Manhattan recording studio that had musical giants such as Miles Davis, Billie Holiday and Aretha Franklin grace its booths from the late '40s until 1981.

The video is a veritable feast for the ears and eyes, with a palette of rich oranges, reds and mustard yellow melding with the warm, fuzzy, tube-amplified sounds of the music. The camera pans around a room chock full of musicians, most of whom are Black and all men save one, the drummer, who is the star (for me) of the show. They are jamming out, the sounds swinging from jazz and Afrobeat to funk and psychedelic rock. Everything from oversized lapels and a profusion of polyester to vintage cigarette packs and Rhodes keyboards speaks to the mid-1970s, a time when sharing global sounds became commonplace thanks to the easily reproduced vinyl record.

At first glance, the scene is convincing as a live-action jam session. However, Douglas drops hints that it is staged. This slippage is enacted by the presence of white technicians in the background performing the same action repeatedly, stuck in a moment even as the music flows and changes around them. As the technicians fiddle with cords, snap photos and sit in the background, the musicians, all People of Colour with the exception of a white Jim Morrison-esque guitarist and a

synth player, groove out, delicately shifting focus between one another. The shifting focus, enacted by both the camera and the foregrounding of specific instruments, is enhanced by meticulous sound and video editing, which brings individual players into high relief.

African, Middle Eastern and Latin sounds come to the forefront in fits and bursts, like a kind of analogue sampling. Sampling in music inevitably raises questions about cultural imperialism. Music journalist Vivien Goldman suggests that "without appropriation, there would be no pop," citing "cultural mutation" as the driving force behind musical movements.

In *Luanda-Kinshasa*, this idea is expressed visually as well as sonically, as the camera lingers on traditional garments and instruments, making clear that the jazz and funk with which many people are well acquainted originates in places far from the United States. It is easy to extend this theory from the production of music to that of nation, of song to city.

This video speaks to the complexity and innocence of an era when sounds from Africa and the Caribbean Islands were fused with funk and Motown, and when old folks played hand percussion alongside early Moog synthesizers. Douglas' reimagining of this collision of technologies, and of cultures, is charged and energetic, and functions as a representation of how appropriation and exploitation have woven together to create today's society.

Also, I may have gained a new appreciation for both the much-maligned wah pedal and psychedelic polyester shirts through this viewing experience. Would highly recommend.

U O F M P R E S S . C A

"This is a real wake-up call."



Distorted Descent is a brave, original piece of scholarship, offered in the context of a politically sensitive and socially controversial subject of Indigenous identity. Leroux's research exposes the extent to which white settler colonialism undermines Indigenous rights through the theft of Indigenous identity."

— Pamela Palmater, Ryerson University

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Feature

Words by Naaman Sturrup

Arts and Culture Reporter

 @naamansturrup

Photos by Daniel Crump

Photo Editor

 @dannyboycrump

Food from a different angle

The historical, cultural and environmental significance of what we eat

What comes to mind when you think of food?

Normally evaluated by its quantity, presentation and taste, food is typically catered to satisfy appetites and make money.

Learning about the history of recipes passed down through generations, the cultural significance of certain dishes, farming practices and food distribution processes can add a different perspective to the various poutines, tacos, sushi rolls and curries that are popular in Winnipeg.

It is time to look at food from a different point of view, and the Manitoba Food History Project (MFHP) provides a great lens to start with.

University of Winnipeg (U of W) history professor and MFHP's lead investigator Dr. Janis Thiessen says she created the project, which is funded by the Social Sciences and Humanities Research Council, to give her students and co-workers opportunities to expand their perceptions of food and history.

"The idea is to study the history of food production, retail and consumption in Manitoba," she says.

"It is an entry point for the audience to learn not just about the history of food, but the history of the province of Manitoba. When we study the history of food, we are also studying the history of migration, government policy, Indigenous-settler relations, multiculturalism and history of businesses.

"There is not an aspect of human life (that) does not impinge on food."

MFHP's goal is to travel through Manitoba and document food history through oral interviews aboard the Food History Truck, with information being archived at the Oral History Centre at the U of W.

COVER FEATURE CONTINUES >>

: continued



*“Part of
(understanding
food history) is
understanding
different cultures,
and that our nostalgia
for the past is
exactly that, and not
accurate history.”*
—*Dr. Janis Thiessen*

“There are some cultures whose foods have been embraced, but people are not willing to pay a premium.” - Dr. Janis Thiessen of the Manitoba Food History Project

HISTORY, IMMIGRATION AND FOOD

Thiessen notes that her interest in food history was sparked by its relatable nature and genuine interest by the community, and she aims to capitalize on this to get people interested in other aspects of human life that are connected to food.

“Part of (understanding food history) is understanding different cultures, and that our nostalgia for the past is exactly that, and not accurate history,” she says.

“It is to help people understand the past more accurately, and by studying the past, we understand how the present is different.”

In her research on the history of Asian restaurants in Winnipeg, Thiessen found that they extend back to the Canadian Pacific Railway construction.

“During the 1880s to 1890s, Chinese populations were brought to Canada specifically for that purpose,” she says.

“When they found themselves looking for work, (and) because of the racial endemic of society at that time, there were only certain occupations open to them, namely laundries and restaurants.

“The consequence of this over time is that now there is not a town in Canada where you would not find a Chinese restaurant, and Chinese food has become mainstream for non-Chinese Canadians.”

However, Thiessen notes that although Chinese food and other international-ethnic foods are accepted, this does not necessarily result in an acceptance of culture, which can result in financial discrepancies with these foods.

“There are some cultures whose foods have been embraced, but people are not willing to pay a premium,” she says.

Thiessen notes that many assume “Chinese and other ethnic food should be cheap and affordable, but there are

other cultures’ foods (for which) folks are quite willing to pay very high prices.”

FOOD DIVERSITY IN WINNIPEG

By highlighting the journey immigrants have faced in the food industry throughout Canadian history, there can be a greater appreciation of current efforts by international restaurants to succeed in Canada, such as Japanese restaurant Naru Sushi and Jamaican restaurant K and S Island Grill.

Owners Donggeun Kim and Gyeongog Lee consider Naru Sushi a meaningful restaurant, and along with developing new recipes to cater to Winnipeggers, the owners have extended their efforts to highlight their Japanese and Korean cultures in the restaurant.

“When we started Naru Sushi, we wanted to have a unique point in our restaurant,” they write in an email to *The Uniter*.

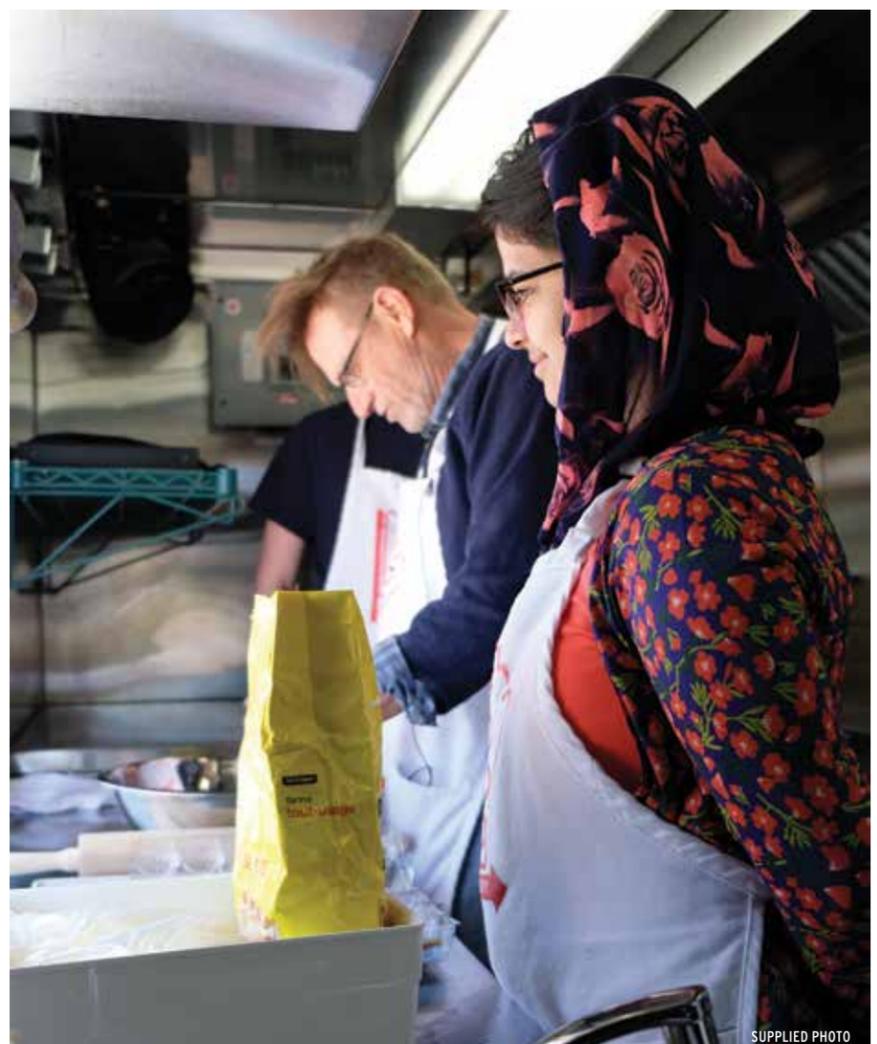
Along with traditional décor, multilingual menus and the variety of sushi rolls and sashimi that earned the restaurant a 4.5/5-star rating on TripAdvisor, the owners use their attire and ambient music to add to the cultural experience of Naru Sushi.

“We ordered uniforms from Japan that resemble traditional Japanese costumes, and our employees wear this simplified Japanese uniform during work,” they say.

“We play K-pop, one of the symbols of South Korea, in our restaurant to make it easier for people to be familiar with Korean music.”

Kim and Lee say that international businesses provide a taste of their homelands to their international communities and potentially increase spaces of cultural awareness for other cultures.

“By supporting and increasing



SUPPLIED PHOTO

international business, people of similar cultures who want to study in or immigrate to Canada can be more enticed to come. Also, people in Winnipeg will be able to experience other cultures

closely, and this helps (them) understand other cultures,” they say.

K and S Island Grill presents a cultural and historical approach like Naru Sushi, while also bringing spices, island

“When we started Naru Sushi, we wanted to have a unique point in our restaurant ... we ordered uniforms from Japan that resemble traditional Japanese costumes ... we play K-pop, one of the symbols of South Korea, in our restaurant to make it easier for people to be familiar with Korean music.”

— Owners Donggeun Kim and Gyeong Lee



Hongki-Lee, a sushi chef of three years, prepares a California roll at Naru Sushi on Osborne Street.

vibes and a warm atmosphere to Winnipeg.

With the restaurant painted in the Jamaican flag colours, decorated with historical paraphernalia and filled with the ambient music of Bob Marley and other reggae artists throughout the day, owners Sean Ewers and Keisha Powell-Ewers says that “to give Winnipeg a taste of Jamaica is a pleasure for us,” when referring to the restaurant’s food, decor and atmosphere overall.

Once known as K and S Event Management, the two owners credit divine inspiration for starting K and S Island Grill.

“On a journey to a prison ministry at Headingly Correctional Centre last year, I was having a quiet moment with God about the future,” Powell-Ewers says.

“People kept asking us when we were starting a restaurant, and after contemplation during the journey, I began to look at available places to start a restaurant.”

Ewers notes that “we are from Mandeville in Jamaica, and when

we saw an opportunity to start a restaurant on Mandeville Street, it just brought back something, and we said that this must be something of divine intervention.”

To put twists on certain local foods, the pair create dishes like jerk poutine and jerk chicken linguine. They emphasize that international restaurants are great points of contact for those interested in other cultures, especially people who have visited other countries.

“When we celebrated Jamaican independence this year, the customers were so excited, and when we introduce food from back home like escovitch fish, jerk chicken and curry goat, they asked us about the recipe and history behind the food.

“It is also amazing how many people leave Winnipeg, go to the Caribbean and come back loving and appreciating the cultures they interacted with.”

CLIMATE CHANGE AND THE AGRICULTURAL INDUSTRY

On Sept. 27, thousands gathered at the Manitoba Legislative Building to join the Global Climate Strike. Though chants were organized to specifically protest fossil fuel use and fight for an increase in clean energy facilities and jobs, the relationship between climate change and the agricultural industry was seldom discussed.

A 2015 Canadian government report notes that the agricultural industry was responsible for eight per cent of the country’s greenhouse gas emissions, and according to the 2014 Intergovernmental Panel on Climate Change (IPCC) global assessment, climate change is a significant threat to farming and food security, which can affect the entire world.

As there are projects underway to reduce Canada’s agricultural industry emissions, it is important

to highlight efforts that encourage new ways of farming and provide food security, which is something Thiessen learned at Churchill’s Boreal Gardens and Northern Studies Centre.

“When we had the opportunity to visit Churchill, we learned about some of the work people do there with respect to addressing food security issues in that community,” she says.

The work she refers to is Rocket Greens, a hydroponic vegetation system that is set up in climate-controlled shipping containers, providing a sustainable way to farm in the north, where subarctic climates make it less than ideal to grow vegetation.

“What we learned is that this is not something new brought about by the current climate issues. These efforts have been ongoing for generations (and have evolved over time).”

MOVING FORWARD

While people are becoming enlightened to the historical, cultural and environmental significance of food, this does not mean everyone should have social, intellectual and cultural pressures to learn the full extent of food history in Canada.

Though learning this information is not discouraged, simpler methods can be done to kickstart a better understanding and appreciation for food history.

Thiessen says “food can be a way of helping people understand different communities, but food alone will not do it.”

By simply conversing with family members about recipes, speaking with restaurant owners and staff about ingredients and the history behind dishes and décor and even cooking at home, people can begin their journey of food history appreciation.



SUPPLIED PHOTO

The Manitoba Food History Project's Food History Truck gives people a chance to share their family recipes and food stories, which are archived at the U of W's Oral History Centre.

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THE HYDRO-DAMMED WILL NOT SUFFER IN SILENCE

Wa Ni Ska Tan's conference aims for international solidarity

ALEX NEUFELDT

CITY REPORTER

Twitter @ALEXEJNEUFELDT

After the recent provincial and federal election cycles, one might think debates about a well-known and environmentally destructive energy source would become pervasive, but Manitoba Hydro continues to go largely unquestioned and unexamined by communities not impacted by their projects, especially in southern Manitoba.

However, a conference on hydro energy justice with international participants is coming to Winnipeg. Hosted by Wa Ni Ska Tan, an alliance of communities affected by hydro and the allies of those communities, this year's annual Ka Ta Ski Naw - Our Land conference will focus on elevating the voices of hydro-impacted communities, building relationships between hydro-impacted communities on an international scale and developing a plan of action for these communities and this international alliance.

Ramona Neckoway is excited to see these international voices come together at Our Land and to be able to focus on those impacted by hydro projects.

Neckoway is an assistant professor of Native Studies at the University of Manitoba (U of M) and program chair at the University College of the North in the Aboriginal and Northern Studies Department. She is Cree, from Nelson House, a hydro-impacted community, and is an executive and part of the steering committee for Wa Ni Ska Tan.

"I think by and large, a lot of people don't know the extent of what is involved in producing this energy source, and I think a lot of people still think this is clean, green energy. Some of the work that we're doing is calling some of those assumptions into question, because from our vantage point, looking at what the impacts are on the land and the water, it doesn't look so green when you're standing on the shoreline," she says.

Neckoway says hydro projects often cause intense shoreline erosion; debris-filled and discoloured water; artificial lakes and reservoirs; the displacement of large amounts of water causing flooding and affecting infrastructure, crops and wildlife; and cultural heritage loss for those whose traditional lands are in the sites of hydro companies. She says that the deals Manitoba Hydro makes with communities are often inequitable and cause community tension. The Executive Summary of the National Inquiry into Missing and Murdered Indigenous

Women and Girls also cite hydroelectric projects in northern Manitoba as key sites of racism and sexual violence.

"I don't think there's an awareness of what producing this energy source entails in Manitoba."

Neckoway says that in the '70s, hydro was a much more contentious energy source in Manitoba.

"I don't think a lot of people are in tune or aware of what's involved in producing hydro power, and I'm not talking about in the technical sense, I'm talking about the environmental footprint," she says.

"I keep coming back to the issue of the environment and the land, and for us, being Cree, what this has meant in terms of our Indigeneity and the consequences for our own hydro-affected communities, who don't always know the history and the extent of the impacts," she says.

Stef McLachlan, an environment and geography professor at the U of M who is also involved with Wa Ni Ska Tan, says that while he thinks "some people are becoming more aware, companies like Manitoba Hydro have so many resources that in a sense, the spin, the greenwashing is just all around people."

He also says that the damaging effects of hydro projects become confusing to the public when both Manitoba's government and Manitoba Hydro are acknowledging that there are harmful effects and still not doing anything about it.

"Whenever you talk to Hydro, they talk about how things are different now. Part of this work is challenging that and saying 'No, if anything, things are worse, because the impacts are cumulative,'" McLachlan says.

McLachlan says that the narrative of Hydro partnering with communities is also part of the problem, because those partnerships are limited, the community doesn't actually have a choice, and it isn't equitable. Part of the work of Wa Ni Ska Tan is "trying to get Manitobans who benefit from this really cheap energy to think critically."

"Part of that is recognizing that it's not just hydro," McLachlan says. "It's residential schools, it's violence against Indigenous women and girls, it's hundreds of years of oppression and ignoring people, it's other types of resource extraction, it's food insecurity, and all of this sort of aggregates the situation."

He says that in southern Manitoba, settlers often take these things issue by issue, but in truth, these are all combined, and reconciliation can't happen without Hydro and its beneficiaries owning up to what is currently happening.

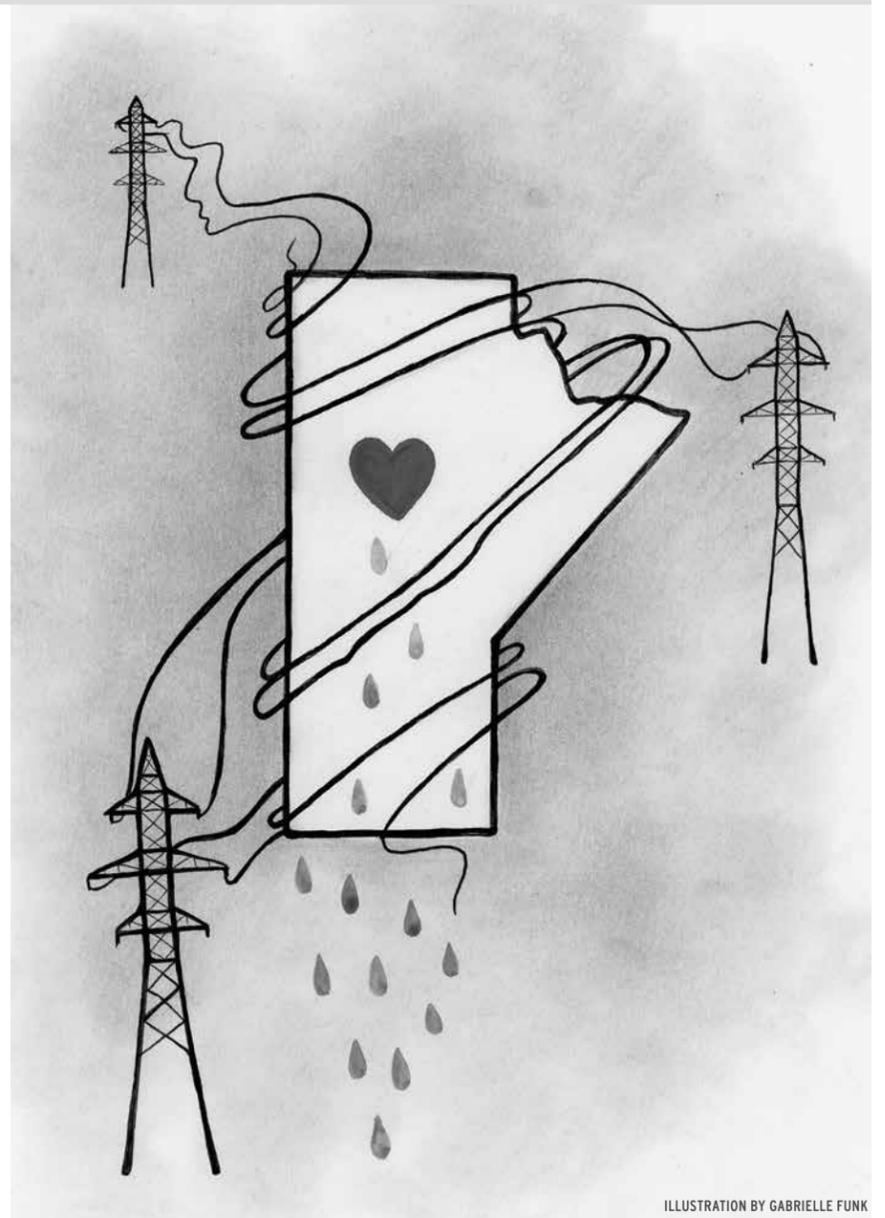


ILLUSTRATION BY GABRIELLE FUNK

A hydro company marketing itself as green energy while wreaking havoc for local communities is not unique to Manitoba, McLachlan says. It is a global problem.

"These are multinational companies that talk to one another and learn from one another and often collaborate with one another on these huge projects, and it isn't really surprising that you see this spin and these impacts repeating across the globe," he says. "We need an appropriately international response to this."

This is what the conference is all about – supporting one another and thinking actively about solutions. Neckoway and McLachlan are hopeful that Ka Ta Ski Naw will be productive in empowering hydro-impacted communities and creating a plan of action.

"It's not gonna be one of these boring old conferences with PowerPoints," McLachlan says. "We tried to create a space where it's a much more culturally diverse and community-driven climate" to make the conference comfortable for non-academics. There will be a mix of keynotes and breakout sessions for participants to talk about their experiences and strategize.

"Importantly, not only are we interested in

having people share and learn from one another, but on the last day, we're going to be doing brainstorming about what shape this international alliance might take and what might be its goals and steps for moving forward," he says.

Neckoway says this kind of organizing has the potential to be far-reaching.

"In this context, we're looking at hydro power," she says, "but I think many parallels can be made to other industries and the ways governments and industries are engaging with other Indigenous communities."

"I think we need to think beyond Hydro. The deals that they've brought to communities aren't that great. There's an economic variable with regard to hydro issues (and the cost of their impacts)," she says.

"From one person's community perspective, I think this kind of research and the work that we're doing is much-needed in terms of thinking about this particular energy source, thinking about its history, thinking about some of what it means right now and what it could mean looking into the future in terms of how we address the environmental impacts ... and cultural impacts associated with this power," she says.

CITY BRIEFS

LISA MIZAN // CITY EDITOR Twitter @LISA_MIZAN

Swearing-in ceremony

The Associate Chief Judge Tracey Lord, Judge Victoria Cornick and Judge Antonio Cellitti will be sworn in to the Provincial Court of Manitoba on Friday, Nov. 8 at 1 p.m. in Courtroom 210 of the Law Courts Complex (408 York Ave.). An Order of Proceedings and the curriculum vitae of the judges will be provided at the ceremony.

Student Radio Marathon

The University of Winnipeg campus radio station, CKUW, will hold its annual Student Radio Marathon on Wednesday Nov. 20 from 6 p.m. to 12 a.m. Students will be able to share any form of content that suits the programs such as music, podcasts, news, student group activities and events through live radio. Contact program director Sam Doucet at programming@ckuw.ca to register.

The Antikythera Mechanism

The Laird Lecture Series will present "The Antikythera Mechanism: An Ancient Technological Marvel" with professor Daryn Lehoux from Queen's University on Friday, Nov. 8 from 3:30 to 4:30 p.m. in Room 3D01 of the Duckworth Centre. The Elizabeth Laird Lecture Series was founded in 1971 by a bequest in Elizabeth Rebecca Laird's will. The Antikythera mechanism is an ancient machine that reveals the scientific imagination of the pre-modern era.

Environmental studies master's thesis defense

The Department of Environmental Studies and Sciences at the U of W will also hold a public seminar for a master's thesis defense titled "The history of IISD-Experimental Lakes Area and how you can get involved in our world class freshwater research station" by Sarah Warrack of the University of Manitoba. The session will take place on Wednesday, Nov. 13 from 12:30 to 1:20 p.m. in Room 4CM42 (the Earth Sciences Lab.)

Environmental studies thesis proposals

Thesis proposals for the Department of Environmental Studies and Sciences at the University of Winnipeg will be presented on Friday, Nov. 15 from 12:30 to 2:20 p.m. in Room 2M70 of Manitoba Hall. Honours students Karl Friesen-Hughes, Julia Antonyshyn, Heather Dickson, Bryanne Lamoureux, and Chris Patterson will discuss their academic work which will be followed by a complimentary pizza lunch.

Financial restraint top priority for city council

On Nov. 5, Mayor Brian Bowman reminded city council of the priority to exercise financial restraint as the city continues to grapple with new fiscal realities and problems. Councillors Matt Allard (St. James), Scott Gillingham (St. James), Cindy Gilroy (Daniel McIntyre), Brian Mayes (St. Vital), John Orlikow (River Heights-Fort Garry) and Sherri Rollins (Fort Rouge-East Fort Garry) are part of the committee that will develop a strategic plan that will "implement the largest increase included in the recommended targets for the multi-year balanced budget process."



STUDENT-LED DECOLONIAL MOVEMENTS IN HIGHER EDUCATION

Racialized students work to decolonize post-secondary institutions

AISHA HAJI HUSSEIN

VOLUNTEER  @AISHAHUSSY

As the scent of sage filled Manitoba Hall on the University of Winnipeg (U of W) campus on Oct. 28, students and community members gathered to discuss decolonial movements in post-secondary institutions. This event was facilitated by Karen Swan, a student and senior research assistant at the U of W. Swan organized the event alongside Jeannie Kerr, a professor at the university, as an extension of her research.

The event began with a formal opening and pipe ceremony by Elder Calvin Pompana. Before the song and pipe ceremony, Elder Pompana said “everything that we need today comes from the four cardinal directions, the universe and Mother Earth.” This introduced University of Winnipeg

student Monty Withawick’s discussion on what role an Indigenous ceremony should play in decolonial movements.

According to Withawick, ceremony helped him reclaim his oral tradition and the knowledge gained from healing and understanding. Withawick spoke of several issues that many marginalized students face in the classroom when challenging racism or discrimination.

To express his feelings in the face of discrimination, he would not allow himself to become visibly frustrated or upset, because he did not want to portray himself as “another angry Indian. Because if (he) did, (he) would never have peace in his heart.” Instead of becoming upset, he used discrimination against him as a learning opportunity for those around him.

Dr. Kyle Bobiwash, assistant professor of entomology at the University of Manitoba, explained he was initially unsure of how his position as a scientist was influenced by colonialism in academia. He did not see a difference between Western and Indigenous methods of science. It was not until he was in his undergraduate studies that he realized he was solely learning about Western science. In order to decolonize academia, Bobiwash says Indigenous science should not be neglected and should instead be integrated into science curriculums.

One of the leaders of the national FeesMustFall movement in South Africa, Busisiwe Seabe, was seen through a correspondence video, during which she discussed this initiative. The movement was started to deal with the racial and historical legacies in African universities and eventually became a free, decolonized educational movement.

Seabe mentioned that the institutional cultures within universities are often



Monty Withawick assists Elder Calvin Pompana during the opening pipe ceremony at the Student-Led Decolonial Movements in Higher Education event on Oct. 28.

exclusionary, oppressive and stifling, which can impact the daily lives of students. She spoke of the need for curriculum reform and to challenge institutional cultures in academia.

Alois Baleni Sibanda, a PhD researcher from the University of Witwatersrand in South Africa and a Queen Elizabeth II Jubilee Award Visiting Scholar also outlined his experiences as a FeesMustFall activist. He argues that universities are configured in a very colonial way.

“We cannot talk about the university without talking about the state. Once we entertain talk of the state, we are talking

politics. If we talk politics, immediately, in an African context, we are talking about colonization. If we talk about colonization, we are talking about racism,” Sibanda says.

In this way, when protesting the colonial nature of universities, people can inadvertently become typified as enemies of the state and enemies of academia. Dissent against university is seen as dissent against the state, and that legacy must be challenged in order for decolonial thinking in academia to shift.



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UWinnipeg’s Work-Study Program provides on-campus part-time job opportunities for full-time students with financial need. These jobs are available from October to March. Various faculty and administrative departments participate in this program so there is a broad range of jobs from which to choose. Apply now for the best selection! Go to uwinnipeg.ca/awards and click on “Work Study Program.”

Deadline: Fri., Dec. 6

EXCHANGE OPPORTUNITIES

Information Session

If you are thinking about going on an exchange, please join us for an information session:

Wed., Nov. 13
12:30-2:10 pm
Room 2M70

You can also visit our website at uwinnipeg.ca/study-abroad or drop in to the Exchange Opportunities Resource Area, 2nd floor, Rice Centre, 2R155, Mon.-Fri., 9:00 a.m. - 4:00 p.m.

Note: The main deadline to apply is March 1. Those applying for University of Bamberg should apply by Jan. 17.

STUDENT CENTRAL

Changes to SC’s Hours

Mon., Nov. 11 - Student Central is closed for Remembrance Day.

SC’s regular hours are 8:30 a.m. - 5:30 p.m. Monday-Thursday and 8:30 a.m. - 4:15 p.m. on Fridays.

Dropping Courses

The last day to drop a U2019F class is Nov. 12. No refund is applicable.

The final day to withdraw from a U2019FW class for 50% refund of the base tuition, UWSA, and UWSA Building Fund fees is Nov. 28. No refund is applicable from Nov. 29 - Feb. 14.

myVisit App

Need to see a Student Central Representative to order a transcript? You can now add yourself to the lines at Student Central, Campus Living, or Academic & Career Services virtually. Download the myVisit app today. The myVisit app allows students to check the queues, add themselves to a line, or book an appointment with an academic or career advisor. Appointments with advisors can be booked through www.myvisit.com as well.

STUDENT RECORDS

Exams

The Examination Period is Dec. 5-19. Please check the exam schedule online now at uwinnipeg.ca/

exam-schedules and notify your professors of any time conflicts immediately.

Exam locations can change, so check the website again the day before each of your exams; the “daily exam schedule” will list the most up-to-date details.

Waitlists for Winter Term

Don’t lose out on a seat in a waitlisted course! Remember to check your University Webmail -- every Monday and Thursday -- for permission to register.

Letter of Permission

Are you planning to take a course at another accredited institution in the Winter Term 2020? If you would like to receive credit, please complete a Letter of Permission Application Form by: **Fri., Nov. 15.**

To be eligible you must:

- be taking courses in either the current Fall or the previous Spring Term
- have completed at least 18 credit hours
- have a minimum GPA of 2.0
- have a Regular academic standing status
- have no “holds” on your student record
- have the equivalent prerequisite of the course(s) being requested.

If the course will be used towards your major, please see the Department Chair for approval. And please provide a complete course syllabus if the (host) institution is outside Manitoba.

For more information, please go to: uwinnipeg.ca/student-records and click on “Letter of Permission”

STUDENT SERVICES

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MUSIC CONSERVATORY OFFERS EVERYTHING FROM 'ACCORDION TO XYLOPHONE'

Convenient location for U of W students to take music lessons

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

 @CGOULETKILGOUR

The Manitoba Conservatory of Music and Arts (MCMA), located in Bryce Hall at the University of Winnipeg (U of W), has many opportunities for university students and staff to pursue music education. While the U of W does not offer music degrees, majors or minors, the MCMA is enriching artistic life on campus.

This institution offers private music lessons, as well as various other programs, courses, workshops and ensembles.

Haeln Gebre, a U of W theatre and psychology student, has been taking voice lessons at the MCMA for a year and finds they help her university studies, especially her theatre courses.

She says that her teachers Sydney Clarke and Jacqueline Harding make her "think about what the song is actually about and not just sing pretty."

The MCMA, previously located in the

Exchange District, moved to its current location in July 2014.

Norine Harty, executive director of the MCMA, discusses the move, saying "it was very important that we stayed central."

"The great thing about being on campus is being part of a vibrant community and being part of a centre for advanced learning," she says.

"It's great to have them on campus, only a five-minute walk from my classes," Gebre says.

In addition to offering individual classes, group appreciation courses, workshops and ensembles, the MCMA provides studio space to university students to practice for free.

"That has been extremely popular," Harty says. According to her, 70 per cent of practice time at the conservatory is used by U of W and Collegiate students.

Harty says that while people perceive music conservatories as being strictly classical institutions, the MCMA teaches "accordion to xylophone and anything in between."



PHOTO BY CALLIE LUGOSI

The Manitoba Conservatory of Music and Arts, located in Bryce Hall, offers a variety of music lessons.

"We have everything from bluegrass, jazz, classical, musical theatre and so many other options," she says, noting that one of their more popular classes is for the ukulele.

Harty encourages university students to enroll in the MCMA, saying "students are welcome."

"If there's a class that people would like us to hold, let us know," she says. "We are happy to have any feedback from anyone."

Gebre says that while juggling her university courses and music lessons can be difficult, her music teachers are very flexible.

"If I'm really stressed or busy some

week, my vocal teachers are very understanding and allow me to reschedule lessons accordingly," she says.

Adult programs offered in the winter session include Continuing Fiddleworks, Chamber Music Ensemble, Vocal Expressions, Introduction to Music Theory, Noon-Hour Vocal Point, Beginning the Ukulele and Continuing the Ukulele.

Upcoming workshops include Vocal Diction for Beginners on Nov. 16, The Merry MCMA Carolers on Dec. 14 and Energy Healing for Musicians on Jan. 25.

For more information on the programs offered by the MCMA, visit mcma.ca.

PROFile

BRONWYN DOBCHUK-LAND

Assistant professor, criminal justice, University of Winnipeg

KATHERINE CAO

FEATURES EDITOR

 @KATHEYKATS

For Dr. Bronwyn Dobchuk-Land, member of the Critical Race Network and an assistant professor for the Department of Criminal Justice at the University of Winnipeg, issues of criminal justice are not just black and white, but part of a large and complicated system that must be regarded with nuanced thinking.

She says that "one of my areas of interest is thinking about alternatives to the criminal justice system, so I consider myself to be an abolitionist."

"A lot of the research I do is trying to understand how the criminal justice system operates, how it doesn't necessarily work to do the things that it's saying it's doing, and how we might imagine other systems that could do that work better.

"My work is about racism and the way that the criminal justice system feeds off of and entrenches racism in larger society."

Aside from her research, Dr. Dobchuk-Land also teaches a variety of courses ranging from introductory-level

to honours seminars.

She notes that "I am teaching a seminar for the first time this term on colonialism in criminal justice, which focuses on understanding how the criminal justice system has been central to the ongoing settler-colonial project."

When asked about her experiences with this new classroom dynamic, she says that "what I'm finding is that it's so hard to have in-depth conversations about sensitive and important issues with people that you don't know very well."

"One of the struggles that I didn't anticipate about teaching a seminar is that the academic project of assuming that you can get together in a room and just talk about ideas without having a good sense of where (everyone) is coming from ... I find that it's still a challenge for people to open up in a lot of ways."

Dr. Dobchuk-Land is passionate about dismantling colonial, hetero-patriarchic norms both inside and outside of the institutions in which she operates, noting that "we try as much to grapple (with) the questions that are being posed by the people that are having those experiences, rather than imposing a set of questions onto them."



PHOTO BY KEELEY BRAUNSTEIN-BLACK

WHAT IS THE BEST THING ABOUT YOUR WORK?

"Getting the time and space to think about important things and have conversations about them with people who are there to learn."

WHAT IS SOMETHING THAT YOU'VE LEARNED FROM YOUR STUDENTS?

"Because they're often people who are working in the criminal justice system, they often have a significant amount of insight into how institutions actually work and how policies are actually carried out and practised on the ground ... offering nuance to the critiques that we explore in class."

WHAT'S YOUR MOST RECENT FAVOURITE BOOK?

"I'll tell you about the book I have on my bedside table ... my mother-in-law gave me a copy of this book, (it's called) *Drive Your Plow Over the Bones of the Dead* (by Olga Tokarczuk)."

WHAT DO YOU LIKE TO DO IN YOUR SPARE TIME?

"I like to play with my little toddler, my kid ... I love to travel, I like going on long walks and exploring new neighbourhoods in the city. I love watching movies, and I like doing crafts."

HALFWAY TO SOMEWHERE

Taking back our libraries

JASE FALK

COLUMNIST

Like many other introverts and book lovers, I have fond memories of public libraries from a young age.

I remember writing some of my first poems while looking out the giant wall of windows in the Millennium Library. I would sit there and romanticize how libraries are one of the few remaining spaces I could go and sit for a while without having to spend money. I've passionately defended the importance of public libraries in the digital era and have frequently dreamed about all the social good I thought these institutions could inspire.

So when the Toronto Public Library decided to host an outspokenly transphobic speaker, I felt both heartbreak and a sense of personal betrayal.

Closer to home, the Millennium Library introduced new security measures in February 2019, which seemed to be a nefarious way to bar access to the space for lower-income and racialized people who might just be looking for a place to stay warm.

What is happening to these spaces that once seemed so welcoming?

I can't think of the restrictive security measures in the Millennium without connecting them to broader trends of barring access to public space for the disenfranchised. From

hostile architecture (space that is designed to make it more difficult for people who are homeless to find places to rest) becoming more common, to increased security patrols and surveillance in Winnipeg, it seems like there is less and less public space that feels welcoming for people. It's heartbreaking to see public libraries also participating in this surveillance culture, which relies on assumptions of what kind of bodies are considered "acceptable" and who gets to access public resources.

The situation at Toronto Public Library holds some similarities to the security issues at the Millennium. Toronto Public Library has defended its decision to continue with the event, arguing they are defending "free speech." I had hoped that—at this point—there was at least some public agreement that "free speech" does not mean that all speech is equal.

Institutions must make choices when they host public figures. If they choose not to give a platform to someone promoting hate speech, I do not believe they are not infringing on rights to free speech but instead are making a choice not to amplify that speech.

By hosting this kind of event, Toronto Public Library has decided what kind of voices it values and who can feel safe going there. As a trans person myself, I can't imagine feeling comfortable going to that library after knowing those who direct it chose to give a platform to someone who opposes my human rights.

There are so few public spaces people can visit without being expected to spend money. These communal spaces are important, and they must be made accessible to those who need them. By giving platforms to transphobic speakers and creating restrictive security measures without community consultation, the Millennium Library and Toronto Public Library are sending out the message that their spaces are not truly public. These spaces must be protected. Public access to

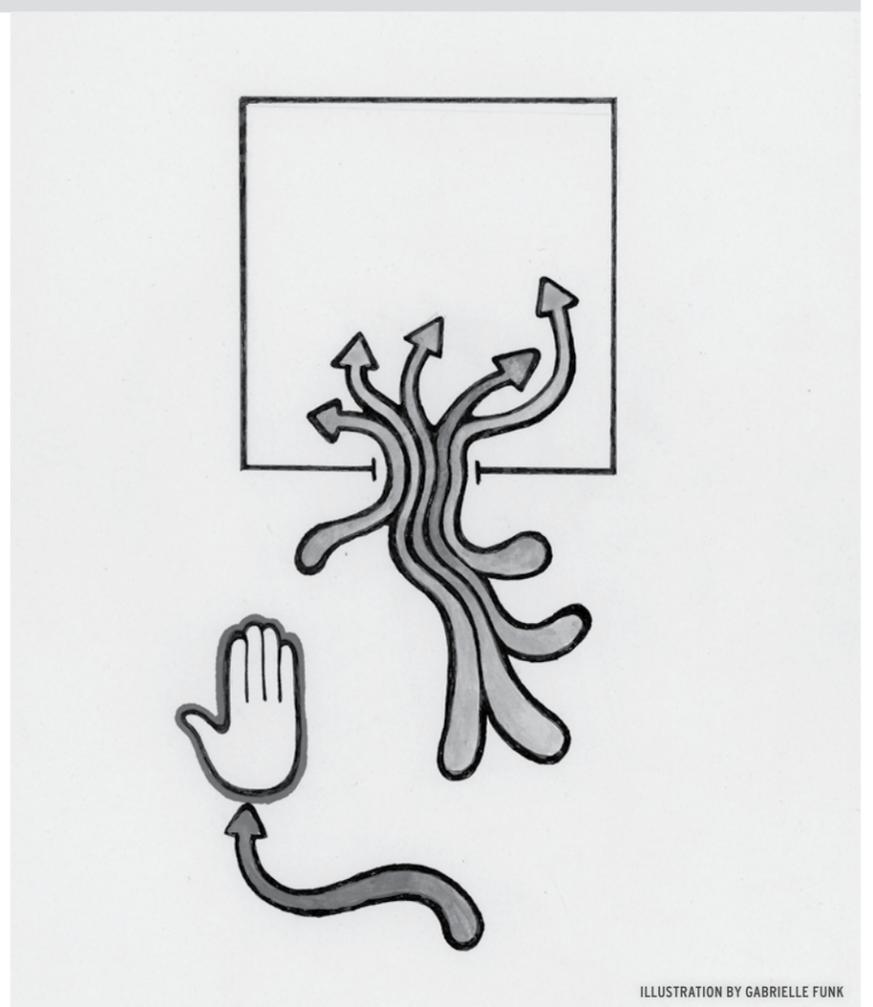


ILLUSTRATION BY GABRIELLE FUNK

things like washrooms, information, places to sit and rest, places to sleep should be available for anyone no matter what.

Groups in Winnipeg like Millennium For All as well as Winnipeg Police Cause Harm are actively critiquing security culture, which does more to bar access to certain kinds of bodies. In Toronto, hundreds of protesters showed up to support trans rights and denounce the transphobic speaker. These initiatives give me hope

that there is a will to defend access to public space and to focus on safety through community relationships and solidarity instead of increased police presence and private security.

Jase Falk is a non-binary femme, student and writer who lives on Treaty 1 territory.

COMMENTS

MORE THAN MY CAREER

Navigating a changing identity during my 'quarter-century crisis'

DANIELLE DOIRON

 @DANIELLEDOIRON

COPY AND STYLE EDITOR

I tried to update my Instagram bio recently and didn't know what to write. It's hardly a new problem. Twitter, Facebook, Tinder, the LinkedIn profile I glanced at once — I'm never really sure what to say, how to describe myself. Even coming up with the two-line description at the end of this article took longer than I'd like to admit.

I don't remember struggling like this in high school. On university applications and resumés, I could easily sum myself up in 50 words or less. I was enrolled in classes, part of sports teams and a co-founder of clubs that reflected my interests. I wrote and ran in my spare time. I belonged.

For most of my life, I tied my identity to being an athlete and then a journalist. I recently realized that I'm no longer really either of those things. I still talk about my time as a sports reporter, and the words "I played six sports in high school" seem to tumble out of my mouth whenever I meet someone. I have fond

memories of those times, but those parts of me mostly exist in the past.

Around my 25th birthday, I joked that I was in the midst of a quarter-century crisis. While my situation isn't anywhere near that dire, I struggle to define myself, and I'm not the only one in this position.

Many people in their twenties are in constant states of flux. Whether an individual leaves university, starts graduate school, enters a committed relationship, becomes a parent, travels, buys property, takes up new hobbies or switches careers, one thing remains the same: all these actions involve transitions.

I've settled into my career and a cozy little apartment. I'm happily married. Those parts of my life are tangible. I have the contract, lease agreement and marriage certificate as proof. My trouble is finding the words to describe the parts of myself that others can't necessarily see.

Toni Morrison once told an interviewer that she only referred to herself as a "teacher who writes" or an "editor who writes" and didn't call herself a "writer" until she'd already written and published her first few books. I, similarly, only seem to talk about myself as *something* once I've held a job or been involved in an activity for a while. I often look to qualifications,



SUPPLIED PHOTO

recognition and reassurance from others when it comes to defining myself, when I should probably look inward.

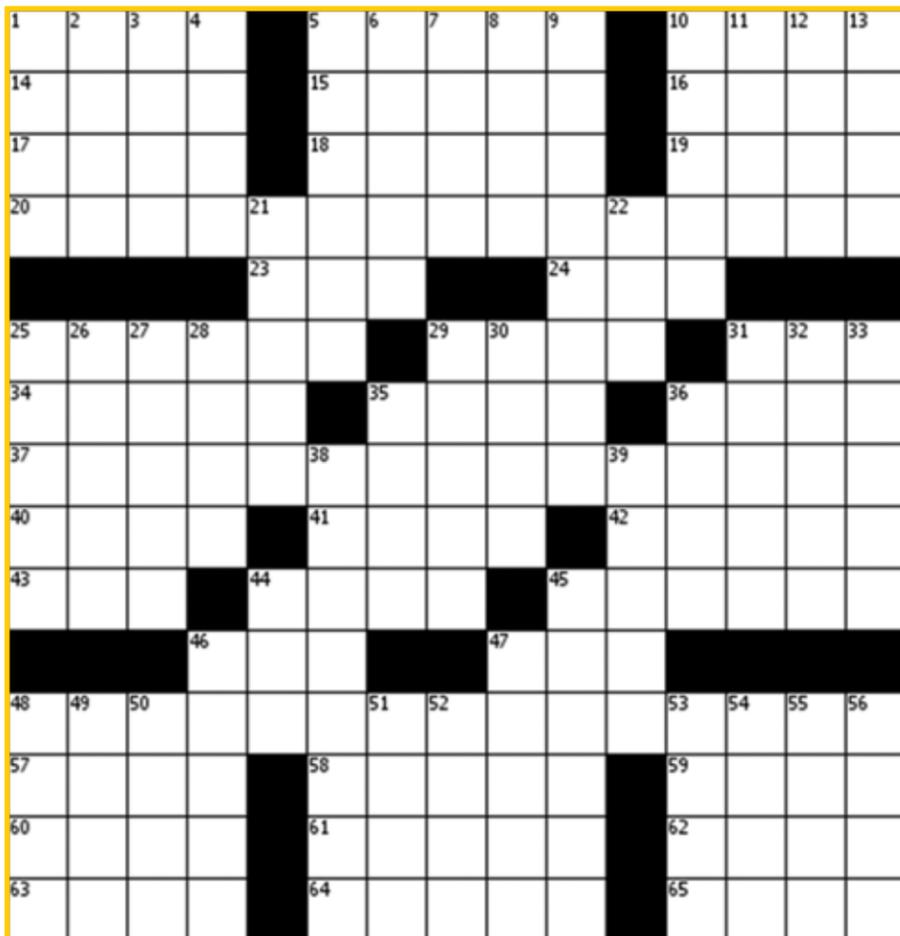
Outside of the office and my relationships, who am I? Most of the time, I'm perfectly happy with myself, but I don't always know how to articulate why. My identity is still shifting, and I'm not sure I'll ever arrive at a point of stasis. But honestly, I'm not sure I want to.

Within the next few years, I plan to immigrate to the United States. When that happens, I'll (at least partially) shed another important part of my identity. While I'll retain my Canadian citizen-

ship, this will mark the first time I'll live outside of Canada. And since I likely won't be able to work immediately upon my arrival, I'll lose some of my independence, too.

But no matter where I live or my employment status, I'm still me. Someday, I might be able to share what that means.

Danielle Doiron is a writer, editor and marketer based in Winnipeg. She can't eat wheat right now, so if you have any killer gluten-free recipes, send 'em over.



ACROSS

- 1. Frame piece
- 5. Winter wear
- 10. Almost closed
- 14. Black-and-white bite
- 15. Sidestep
- 16. Exclusive
- 17. Legendary septet
- 18. It made Tarzan a swinger
- 19. Plum type
- 20. Story from 37-Across
- 23. Cod piece?
- 24. Make a sub disappear
- 25. On the train
- 29. One red thing?
- 31. Show respect, in a way
- 34. Stately
- 35. Stylish
- 36. Mineral in sheets
- 37. Bedtime stories (and this puzzle's theme)
- 40. Things to draw
- 41. ___ of Man
- 42. Heart, but not soul
- 43. Duet from "Manon"?
- 44. Pure finish
- 45. Inventor's document
- 46. It's okay on a boat

47. Begets

- 48. Story from 37-Across
- 57. Surmounting
- 58. In pieces
- 59. Fishing need
- 60. Succumb to gravity
- 61. Not so nasty
- 62. Choral category
- 63. "He is; ___ are"
- 64. Contest mail-in
- 65. Timely benefit

DOWN

- 1. Tease playfully
- 2. Geometry-class calculation
- 3. Intend to say
- 4. Springsteen's moniker
- 5. Far from ruddy
- 6. Bird-related
- 7. Ruddy steed
- 8. Like some souls or words
- 9. Employer for creative types
- 10. Cash on hand, e.g.
- 11. Shock
- 12. Soothing plant
- 13. Walk like a tosspot
- 21. Actor or his violinist father

- 22. Jailhouse singer?
- 25. Secret motive
- 26. Atomic number 5
- 27. Last words, briefly
- 28. Panhandler's income
- 29. Moppet
- 30. Dublin's land
- 31. Ship's seepage locale
- 32. Indian, for one
- 33. Word before "meant to be"
- 35. Gumshoe's assignment
- 36. Walton outlet
- 38. Place to illegally park
- 39. "Cheers," e.g.
- 44. Day off at the tourney
- 45. Insultingly small
- 46. Put on
- 47. Job offerer
- 48. Rapids transit?
- 49. Arches National Park locale
- 50. Facial feature, for some
- 51. "Wheel of Fortune" option
- 52. Asset for an ambassador
- 53. Hunk of marble
- 54. Metric measure
- 55. Engrossed by
- 56. Light gas

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Dr. Recollet is Associate Professor at the University of Toronto's Women & Gender Studies Institute, and is a Cree woman originally from the Sturgeon Lake First Nation in Saskatchewan. Her research and writing explores Indigenous performance, hip-hop culture, and Indigenous hip hop feminism, with a particular focus on new Indigeneities produced in urban hub spaces as they shape solidarity movements and social activism.



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12:30–1:30 PM

Convocation Hall

2019/
2020

The Weweni Indigenous Scholars Speaker Series will present distinguished Indigenous scholars and celebrate the success of UWinnipeg students throughout the academic year 2019–2020.

MEDIA INDIGENA will be recording a live podcast at 7:00 pm in Convocation Hall, hosted by Rick Harp.

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