

THE

UNITER

FREE.WEEKLY.
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Winnipeg from A to G#



A LOOK AT THE CLASSICAL MUSIC SCENE IN WINNIPEG

METH IN THE MEDIA P8

**CORONAVIRUS PRECAUTIONS
ON CAMPUS P14**

**LESSONS FROM TRANS
ELDERS P16**

METH IN THE MEDIA

A panel discussion about how
meth and the people who use it
are portrayed in the media



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THE **UNITER**

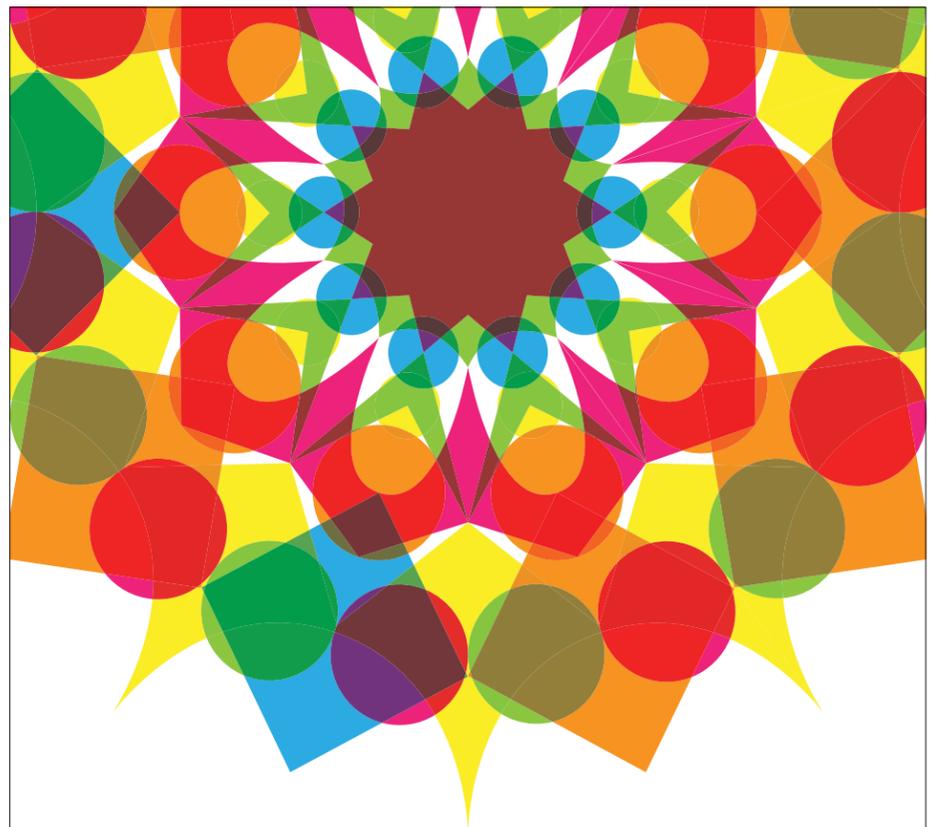


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* ON THE COVER

Winnipeg Symphony Orchestra assistant conductor Naomi Woo teaches in the Sistema Winnipeg program, which provides 15 hours of music lessons a week to disadvantaged children at no cost to their families.

Read more on page 9.

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LEARNING FROM HISTORY

"History doesn't repeat itself, but it often rhymes." That's one of those many quotes that's always attributed to Mark Twain, even though there's no evidence he ever actually said it. However, the sentiment does hold true. This week's issue of *The Uniter* is full of instances of people hearing the rhymes of the past in the events of today, making use of the lessons in that historical poetry.

Campus reporter Callum Goulet-Kilgour's cover feature explores the classical music scene in Winnipeg. It's an arts scene that's often perceived, sometimes mistakenly, as being too mired in the past, drawing on the historical canon of composers and excluding newer works. While this tension between conservatism and experimentation in classical music persists all over the world, Callum explores how local music organizations are prioritizing innovation, both in the music they perform and the kinds of work they do.

Columnist Jase Falk explores how transgender folks from older generations can pass on emotional lessons and survival skills to young trans people today.

City editor Lisa Mizan, writing about Manitoba's preparedness in dealing with the potential threat of coronavirus, looks at how the 2003 failure to adequately address the SARS crisis in Canada has provided valuable lessons to healthcare professionals across the country for dealing with a potential future outbreak.

Arts and culture reporter Naaman Sturrrup examines the dance performance *Animal Triste*, a work about human evolution from prehistory to today, while volunteer writer Brady Tiel makes a case for how the space race of the 1960s can serve as a warning for overinvesting in space travel today.

Learn your history, folks! It can sometimes feel like an "eat-your-vegetables" type of task, but we're always living with our past.

-Thomas Pashko

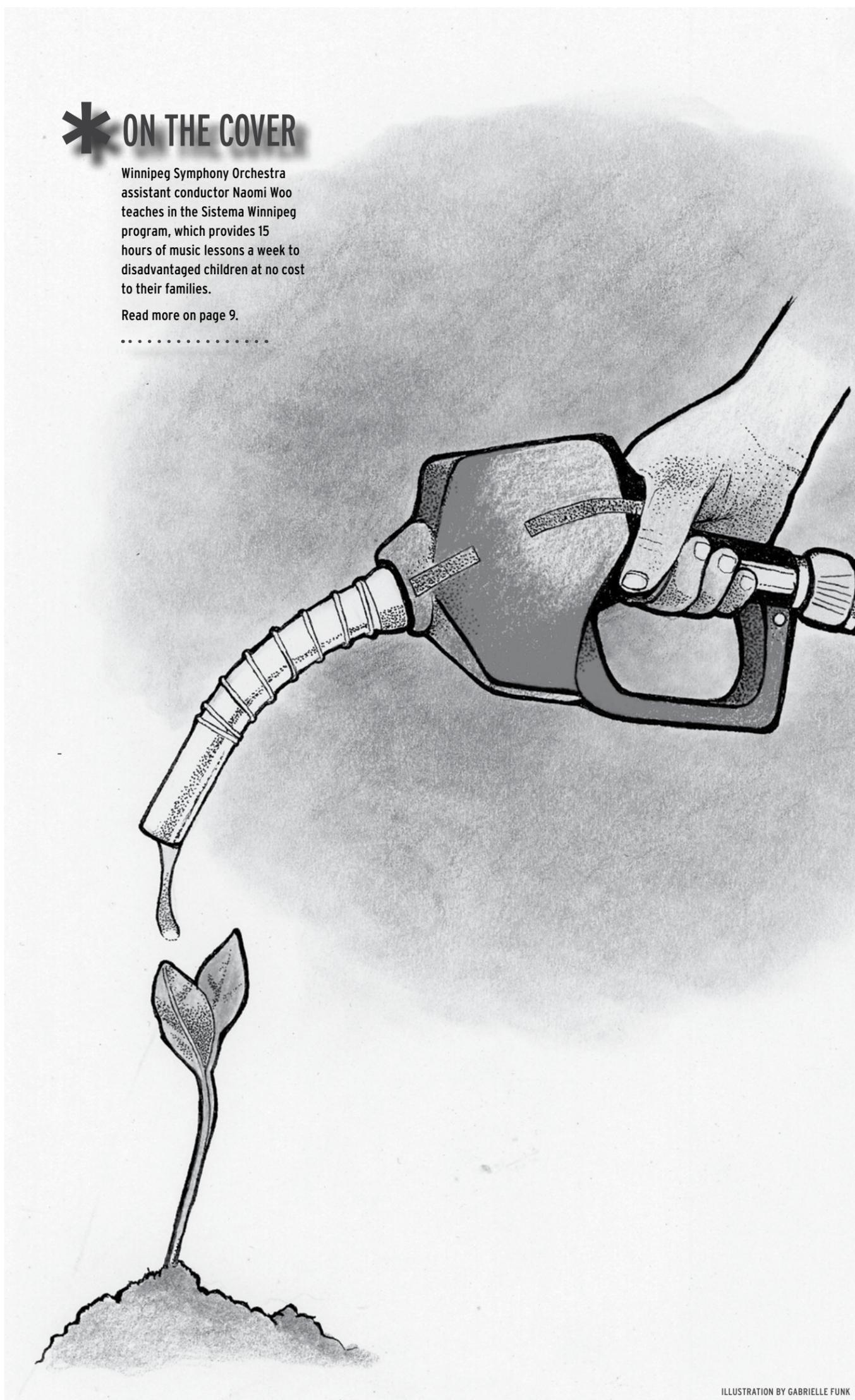


ILLUSTRATION BY GABRIELLE FUNK

The Manitoba Government claims that its new fuel standards, which prioritize biodiesel, will make Manitoba a leader in green energy. Some people are skeptical. Read more on page 13.

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SUBMISSIONS

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. Next volunteer workshop takes place **Wednesday, February 12 at 5 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.

WHOSE HOUSE?

EMMA HORNING'S HOUSE



PHOTOS BY CALLIE LUGOSI

Emma Horning in her home

THE DOLLMAKER'S COSTUME CLOSET

KEESHA HAREWOOD

FEATURES REPORTER

@KEESHAHAREWOOD

Whether it be for cosplay or dollmaking, Emma Horning finds a great deal of delight in creating some really cool stuff. "I would consider myself a hobbyist nerd."

Horning first began cosplay at the age of 15. "My brother, actually, got me into it. He (cosplayed) the year prior, and I got to go to the convention with him and carry his helmet when he needed to talk."

For the uninitiated, cosplay (a portmanteau of "costume play") is a practice in which participants create and wear costumes of their favourite characters from pop culture. It's popular as both a hobby and an art form on the comic convention circuit.

In the following year, when Horning's older brother decided not to make a costume, she decided to craft one herself. "I made that one in a month and a half, entirely hand-sewn, because I'm nuts."

In terms of how she determines what to cosplay, Horning says it's half "fuck this shit, I wanna be a princess" and half "that looks like it's impossible. I bet I can make it."

Due to the cost, Horning takes on one big cosplay project per year. However, one project spans from April to July.

Horning says she has two favourite cosplays: "from a making standpoint, I did Camilla from *Fire Emblem Fates*. The black-and-gold, purple-hair one. That one was my first time making armour."

"My favourite one to wear is ... Cinderella, and that skirt is wider than most door frames."

With cosplay only lasting for a few months out of a year, Horning also channels her creative energy into dollmaking.

When asked if she'll ever sell her dolls, Horning says she never will. "I spend too much time on each single one for me to ever want to sell it."

"When it comes to anything artistic, I'm a goddamn hoarder."

1) IT CAME WITH THE PLACE

"Honestly, everything that is in there, other than the teacup, ain't mine."

2) DILLY THE FAVOURITE DOLL

"She's got her little book, which (is) actually filled with teeny-tiny little words, cause I'm extra."

3) AN ALMIGHTY DRAGON

"The dragons are mostly from *Dungeons & Dragons*. I did paint this one ... I painted him in secret."

4) DUNGEONS & DRAGONS DONE RIGHT

"I decided to get even more extra, and, occasionally, some of (the miniatures) have straight-up sculpted additions to them. Like this one did not come with a skirt. I built that."

5) A PECULIAR JAWA WITH A PECULIAR HAT

"The hat's name is George."

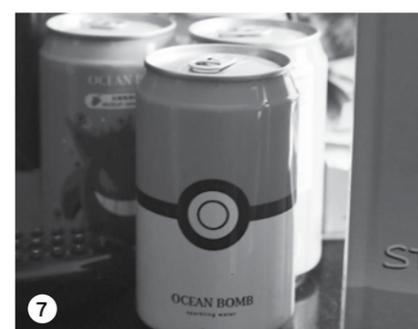
"George was made for a Halloween costume two years ago. I take Halloween just slightly less seriously than I do cosplay, so I will make \$300 Halloween costumes, cause I want to."

6) SNORLAX, I CHOOSE YOU!

"Snorlax is my particular favourite. He was a birthday/Valentine's gift from my boyfriend."

7) CAN YOU CATCH 'EM ALL?

"My boyfriend texted me one day saying 'hey, look, they have Pokémon soda, can you get it for me?' We have no intention to drink them."



DANCE EVOLUTION

Depicting the various evolutions humanity has experienced through dance

NAAMAN STURRUP

 @NAAMANSTURRUP

ARTS AND CULTURE REPORTER

Dance, a physically demanding art form, can offer a unique, emotionally dynamic experience where both performers and audience members contribute energy to the art piece. *Animal Triste* is a dance piece that creates this kind of dynamic atmosphere.

Animal Triste, which has been performed in Brazil, France, Israel and many other countries, comes to Winnipeg for the first time and is showing from Feb. 13 to 15 at the Rachel Browne Theatre. The show's creator, Mélanie Demers, says the performance was inspired by *Sapiens*, a book by anthropologist Yuval Noah Harari.

"I had a desire to put in a live art dance piece that same kind of evolution that I was reading in that book, starting from a settler evolution to something more animalistic, then something more human and civilized and eventually more spiritual," she says.

"The pieces really build on the chapters of evolution of our beings and our destinies as humans, and the title is taken out of the Latin proverb, "Post coitum omne animalium triste est" (after sex, all animals are sad), which depicts the nostalgia or melancholy that accompanies reproduction or the desire to it, and

resentment that can come with it."

The show also highlights the evolution of living together. As immigration, the construction of borders and racial and cultural divisions continue to be a dominant topic in media, Demers says the performance's depiction of community can shed a positive artistic light on these social issues.

"If you reflect on what we are, we are nothing in the greater scheme of things," she says.

"Within those divisions, we will, as a race and people, go on. This reflection of connection, social behaviours and our needs to belong is so strong that it is a good medium to put this desire under the spotlight."

The performance, full of energy and dynamic movement, can be challenging for the performers, and Demers says the dancers must reinvent themselves nearly every performance, which adds to the show's difficulty.

"There is a lot of improvisation, even though the piece is really structured. So the dancers need to recreate themselves, reinventing their own part within this structure, so this aspect can be challenging. For it to be lively, I create very strict rules and then instruct them, and they must reinvent themselves in a way that is not very visible to the audience, but you feel that tension and the awareness they have for each other."



PHOTO BY MATHIEU DOYON (SUPPLIED)

Mélanie Demers' *Animal Triste* explores human evolution from prehistoric times to the present.

Performer Marc Boivin concurs and highlights the importance of the awareness that each dancer must have to make the show a success.

"This piece is a real ensemble piece," he says.

"It is on a very deep level. It focuses a lot on the listening process between performers, and many times Mélanie sets up a work where it is choreographed in such a way that there are structures assigned in space in our bodies that become alive

only because of the impact of the others around us. Not so much a decision making, more like a high-level of reactivity of what is going on between the people that makes those choices come alive. What is going on will change depending on who is doing what."

Rachel Browne Theatre is located on 211 Bannatyne Avenue, and tickets can be purchased online at brownpapertickets.com.

UNSETTLING HAPPINESS

Exhibit at Cr8ery sees the light and darkness of motherhood

HANNAH FOULGER

 @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

Michelle Place's *The Unsettling Happy Project* opened at the Cr8ery gallery (125 Adelaide St.) on Friday, Jan. 25. The exhibit features an array of paintings, from landscapes to abstracts to portraits, all on the spectrum of light to dark in tone and theme.

"For a lot of years, my stuff was really dark, and so I wanted to title this "The Happiness Project," but then when I started painting, different emotions came up. Some of the paintings are dark, and then it actually transformed into some lighter landscapes, and then some of my family and some of flowers, and then some of my dreams," Place says.

"But the first few paintings were so dark that I was scared that I wasn't going to be able to do the project itself. So I changed the title to *The Unsettling Happy Project* so that it gave me more room to grow."

Place's favourite piece, *The Red Plaid Jacket*, is about her happiness.

"When I am at my cabin, and I'm going for a walk ... I just always feel that peace. With that painting, I was able

to show the view of what I feel when I look outside in nature. I did the sun a little differently. I did the light coming through the trees, and the red jacket is the iconic, Canadian red plaid jacket. I just wanted to have my own take on what nature is to me."

The exhibit "has some really dark parts, like teeth and monsters and creepy people and beautiful trees, landscapes and a few flowers. She's got a whole mix of dark and light in the show," Jordan Miller, executive director of Cr8ery, says.

"At her emerging level, she is still trying to find her voice and her place in the art world, so she hasn't come up with a unified style. Some artists will be strictly landscapes, but she's got a mixture of landscapes, portraiture (and) little horror moments."

Some of the horror comes from Place's exploration of motherhood. One piece, called *The Shadow of Motherhood*, depicts a ghostlike face.

"It touches on how (society) puts a lot of pressure on moms, (but) there is the other side," Place says, "where the kids



SUPPLIED PHOTO

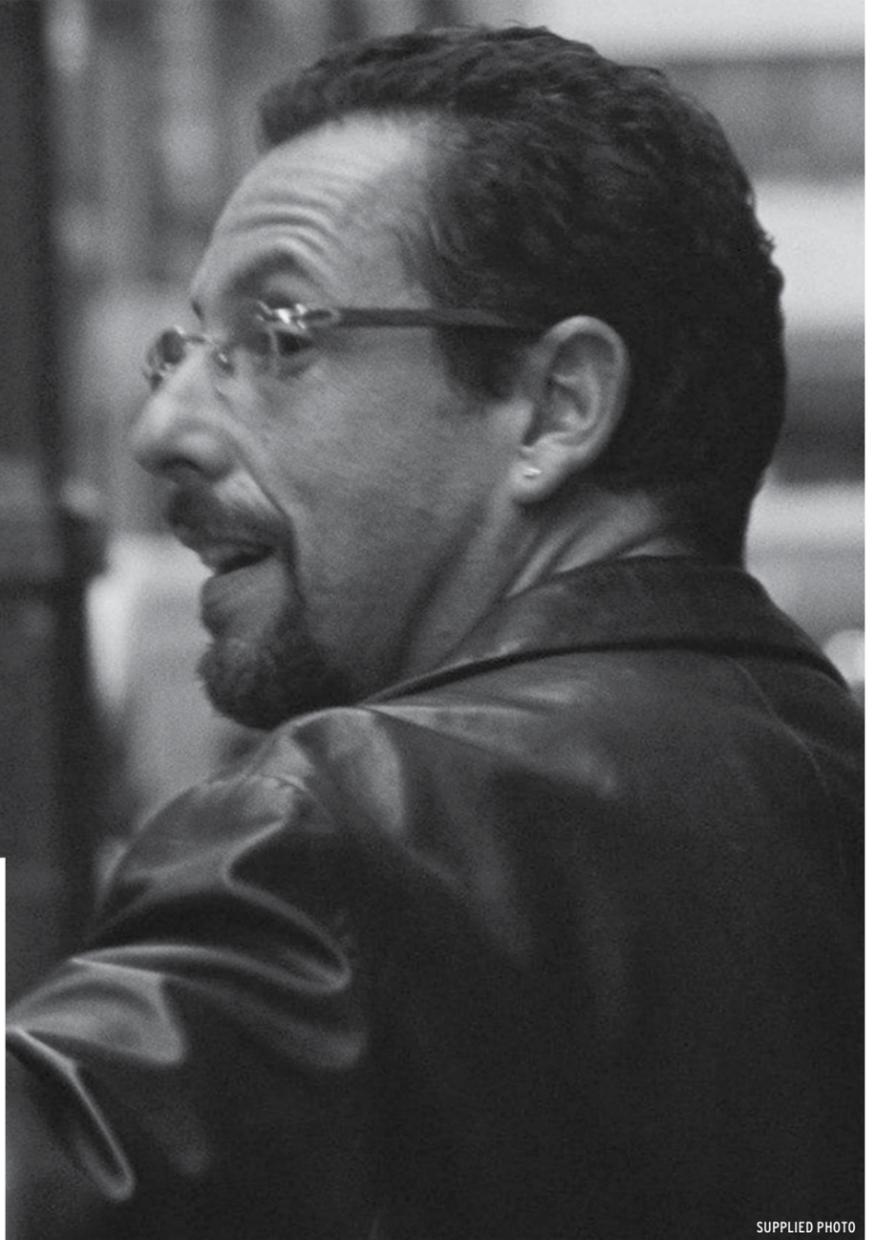
are crying all day, and they are sick, and they got an F on their test. (Moms) have to deal with all that, too.

"Later, as the paintings progressed, I did a couple (paintings) of my children. They're more tranquil. (In this exhibit) I explored myself, my reaction to motherhood (and how I feel) about my kids."

Cr8ery is a member-based gallery,

Miller says. "The artists approach us, and we slot them in. We show artists of all levels and experiences."

Place plans to sign up for another exhibit at Cr8ery in four years. "I'm going to continue to work on (themes of) motherhood and the next phase as my kids grow older and leave the nest."



SUPPLIED PHOTO

CKUW TOP 30

January 27–February 2, 2020



TW = This Week // LW = Last Week // ! = Local content // * = Canadian Content

TW	LW	C	Artist	Album	Label
1	18	!	Mariachi Ghost	Puro Dolor	Sugar Gator
2	1	!	Begonia	Fear	Rex Baby
3	RE		Gym Tonic	Good Job	Transistor 66
4	NE	!	Cantor Dust	Too Many Stars	Self-Released
5	13		Los Straitjackets	Channel Surfing	Yep Roc
6	RE	*	Iskwe	Acakosik	Self-Released
7	2	*	Matana Roberts	Coin Coin Chapter 4: Memphis	Constellation
8	9	*	Fly Pan Am	C'est Ca	Constellation
9	NE	*	Bluebloods	Make It Rain	Self-Released
10	NE	*	Woolworm	Awe	Mint
11	RE	*	Ian & Sylvia	The Lost Tapes	Stony Plain
12	NE	*	Booster Fawn	Psychic Laundry From Smoke And Mirror World	Self-Released
13	NE		Various Artists	Back From The Canigo: Garage Punks Vs Freakbeat Mods Perpignan 1989-1999	Staubgold
14	NE	!	Suburban Hypocrites	We Wrote Four New Songs And Reused An Old One	Self-Released
15	NE	*	Wolf Parade	Thin Mind	Royal Mountain
16	NE	*	Pinc Lincolns	Joy To The World	Self-Released
17	5		Guided By Voices	Sweating The Plague	Gbv Inc.
18	NE		Desert Sessions	Vols. 11 & 12	Matador
19	3	*	Cell	Ancient Incantations...	Self-Released
20	20		Negativland	True False	Seeland
21	NE		Various Artists	Symphonic Plunderphonic	Silber
22	4		Purple Mountains	Purple Mountains	Drag City
23	RE	*	Pup	Morbid Stuff	Little Dipper
24	RE		The Foreign Resort	Outnumbered	Artobject
25	NE	*	Tetrix	Every House Has A Light On	Odin Audio
26	NE	!	William Prince	Reliever	Six Shooter
27	19	!	Smoky Tiger & The Manitobandits	Royal Rumpous	Self-Released
28	23	!	The Famous Sandhogs	Pan Jan Potop	Self-Released
29	NE		Mr. Elevator	Goodbye, Blue Sky	Castle Face
30	12	!	Greg Rekus & The Inside Job	Death And Taxes	Self-Released

UNCUT GEMS

Streaming now on Netflix, plays at Cinematheque until Feb. 10

★★★★☆

THOMAS PASHKO

MANAGING EDITOR @THOMASPASHKO

The pre-release hype for *Uncut Gems* achieved a fever pitch rivalled only by the frustration over its tiny theatrical rollout. The follow-up by directors Josh and Benny Safdie to their 2017 thriller *Good Time*, *Gems*'s early screening at the Telluride Film Festival in August quickly earned the film a reputation as a stressful and exhilarating experience with a great dramatic performance from Adam Sandler.

Audiences eagerly awaited its theatrical release, but a slow trickle out into cities on the "limited release" circuit meant many people who wanted to see the film couldn't. *Gems* set records for per-screen earnings as it slowly snaked its way across the continent in December and January, finally beginning its Winnipeg run at Cinematheque on Jan. 19. As of Jan. 31, every Canadian Netflix subscriber can now watch the film from home. But if you have the chance to see the film at Cinematheque, do it.

Uncut Gems stars Sandler as Howard Ratner, a gambling-addicted jeweler in Manhattan's Diamond District. Howard frantically skips across town, placing a spiralling series of increasingly precarious bets on basketball games, pawning irreplaceable items to generate more money, all while dodging his loan shark brother-in-law Arno (Eric Bogosian) and his strong-arm cronies. Howard's in deep with Arno, and Arno is out for blood.

Sandler has taken on a handful of

dramatic roles, many of them successful (*Punch-Drunk Love*, *Funny People*), others less so (the misguided 9/11 drama *Reign Over Me* and the baffling *The Cobbler*). What all those performances have in common is their relationship to Adam Sandler's comedic persona as an angry and insecure buffoon. His dramatic roles have all either utilized that persona (*Punch-Drunk Love*'s Barry Egan has a lot in common with *The Wedding Singer*'s Robbie Hart) or actively subverted it (in *Reign Over Me*, the way his character is changed by the 9/11 attacks is illustrated by how obviously different Sandler's demeanor is from his typical surly self).

What *Uncut Gems* accomplishes for the first time is allowing Sandler to completely disappear into a character. Howard Ratner is such a fully realized person, so clearly inspired by actual personalities in the Diamond District (the Safdie Brothers' father was a jeweller, and the film was inspired by stories from the trade they heard growing up). The film is populated by non-professional actors who are recognizably real New York characters. However, other professional actors, including Idina Menzel and Judd Hirsch, give memorable performances as well, and basketball star Kevin Garnett is surprisingly moving playing himself.

The Safdies' kinetic camerawork and Daniel Lopatin's appropriately oppressive score give the film a propulsive tension that increases at record pace, never giving the audience a moment's respite. Themes of addiction, privilege and capitalism give *Uncut Gems* a sinister undercurrent that elevates it from a clockwork thriller to a legitimate tragedy. It earns its hype.



All the best in the 2019/2020 academic year!



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Chance Dupuis, community well-being co-ordinator at Central Neighbourhoods Winnipeg, stresses the importance of safe options for needle disposal.

ARTS AND SHARPS

Decorating disposal bins a gift to community

HANNAH FOULGER

 @FOULGERSCOVFEFF

ARTS AND CULTURE REPORTER

Community organizations are coming together to make needle disposal beautiful. A drop-in art event is being held at ArtsJunktion, a community arts centre located in the Exchange District.

Participants will have the opportunity to decorate needle disposal bins for personal and public use. The bins will be given out to local community organizations and patrols, and participants will also be able to take them home for personal use.

“We are showing our community that we love them through art,” Chance Dupuis, community well-being co-ordinator at Central Neighbourhoods Winnipeg, says. “It gives people a space to come and do art for free and have something beautiful to bring home with them or have something beautiful to create for the community that they know will be put to use. It is like a love letter through art. It is a love letter to our community (and is) a tag-team with Overdose Awareness Manitoba and 13 Moons.”

“There (are) also going to be some harm

reduction presentations,” Arlene Last-Kolb, co-leader of Overdose Awareness Manitoba, says. “(My co-leader) and I will talk about our group and a little bit about our experiences (as mothers whose children have died following overdoses),” as well as the support Overdose Awareness Manitoba provides.

Dupuis says the all-ages event is for “anyone in the neighbourhood who is interested in learning more about needle disposal, needle pickup and harm-reduction initiatives in the community, (but also for) anyone who just wants to do art.”

“People seem to be afraid of (needle disposal bins). We want to encourage people to use them. There are not enough of them. They should be everywhere. They should look great and should have messages of hope on them,” Last-Kolb says. “I want to have people say ‘have you seen the drop box in River Heights? It’s really beautiful!’”

Dupuis hopes that by decorating these bins, they will change the narrative around substance use.

“The best way to communicate with people is through art,” Dupuis says. “A lot of artists fight stigma and stereotypes through art. So we figured that it would be the best way to combat something that people find really scary, (but bins are) just a place you would put recycling or garbage. It is just a container specifically for (used needles).”

Dupuis says Arts and Sharps is intended to provide “a different narrative, because we’ve only heard one side for so long of just crappy fear-mongering. It is a way of saying ‘that is not how we think of you. That’s not how we all think of you.’”

Arts and Sharps will be held at ArtsJunktion (312 William Ave.) on Feb. 28 at 7 p.m.

ARTS BRIEFS

BETH SCHELLENBERG // ARTS AND CULTURE EDITOR  @BETHGAZELLENBERG

Poptart presents Pillow Talk!

Pop Tart is hosting a slumber party for y’all on Saturday Feb. 8 at the Good Will Social Club (625 Portage Ave). DJs and drag performers will keep you entertained while you work up the courage to DM a crush. Wear your finest sleepwear and head down for 10 p.m, tickets are \$10 at the door.

CKUW Fundrive kickoff party

CKUW’s Fundrive is on from Feb 7 to 14! They are kicking off their wild week of radio at The Handsome Daughter (61 Sherbrook St.) on Saturday, Feb. 7 with a show featuring Leossa, Ghost Twin and Julien’s Daughter. The show starts at 9 p.m. and is \$10 or pay-what-you-can.

Paper Valentine’s bouquets

Want to make some crafty, romantic gifts for your sweetie this Valentine’s Day? For First Fridays, ArtsJunktion (312 William Ave.) will host a Paper Valentine’s Bouquets workshop, which will show participants how to craft an oh-so-romantic floral arrangement. The event runs from 5 to 9 p.m. on Friday, Feb. 7.

Alyssa Fearon curator talk

On Thursday Feb. 6, Alyssa Fearon is presenting “Curating and the Diaspora” at Plug In ICA (460 Portage Ave.). Fearon will discuss her vision of a public art institution that prioritizes the perspectives of historically underrepresented communities, as well as her own curatorial practice and its relation to the Canadian Prairies. The talk is from 7 to 9 p.m.

Merging Mindsets, Wearable Tech

Video Pool Media Arts Centre, Creative Manitoba and New Media Manitoba are partnering to present a discussion about projection mapping and large-scale projects. The panel will instruct participants on how to get started, where to find supplies and what the pros are doing. The talk runs from 6 to 8 p.m. on Friday, Feb. 7 and is being held at Creative Manitoba (245 McDermot Ave., fourth floor).

Perogy dinner and cake auction

North Point Douglas Women’s Centre (NPDWC) is hosting their annual all-you-can-eat perogy dinner on Thursday, Feb.13. The annual Valentine’s Day-themed fundraiser features a cake auction, art raffle, 50/50 and more! The event is held at the Immaculate Conception Parish (181 Austin St.) and runs from 5 to 8 p.m. Tickets are \$15 for adults, \$12 for kids and can be purchased at the NPDWC (221 Austin St.).



SPEAKER
SERIES

METH IN THE MEDIA

A PANEL DISCUSSION
ABOUT HOW METH AND THE
PEOPLE WHO USE IT ARE
PORTRAYED IN THE MEDIA

HOW THE MEDIA MISHANDLES METH

ALEX NEUFELDT

CITY REPORTER



@ALEXEJNEUFELDT

Is this teaching me how to make things better, or is this making me more afraid – and who benefits from me being afraid? Who is this fear-based narrative serving, and why is this being presented in lieu of something that will empower me to make things better in my community?

These are the questions Anlina Sheng hopes audiences ask themselves after attending *Meth in the media*, a panel on the media coverage of meth in Winnipeg held on Feb. 12 at the X-Cues' Cafe and Lounge.

Sheng will be one of the panelists, along with representatives from 13 Moons Harm Reduction, CBC, the *Winnipeg Free Press* and the University of Winnipeg.

Sheng is the southern networks manager for Manitoba Harm Reduction Network (MHRN), an organization that helps manage smaller harm-reduction networks and peer advisory councils. The media narratives about meth in Winnipeg have fed into Sheng's work in unhelpful ways and have been "challenging" to deal with.

"The current media narrative around meth is very heavy on fear and very light on facts. There is a large conflation of

the media of people who use meth with psychosis, with violence, with crime and very little information for the community about how people can be supported or what the causes of problematic substance use are," they say.

"I think in Winnipeg in particular, we're seeing a lot of both explicit and implicit blaming of all crime on people who use meth and blaming all people who use meth as being violent or criminals, which does not reflect the reality of what's going on. We are really failing to talk about why people use meth."

One media practice Sheng sees playing into these narratives is a failure of journalists to treat drug users as experts on their own experience.

"The media narrative has really failed to include the voices of people who use meth," they say. "We see lots of media coverage talking to healthcare providers or the police or concerned community members, but the voices of people who use drugs are quite absent."

"I think they would get a very different narrative if they did (centre drug users' experiences), and really we should always be centring the voices of people who use drugs when we're talking about problems and harms around substance use."

Media narratives on meth have also tended to ignore systemic causes of meth use in favour of focusing on individual use.

"I think particularly in a climate of

austerity where services are being cut, using meth makes sense for a lot of people," Sheng says. "It's really inexpensive, it's really accessible."

"We have a real housing crisis in Manitoba and a lack of appropriate and accessible shelters for people, and it has been really cold. Meth can be a really effective survival tool for keeping yourself alive in winter so that you don't freeze to death, so that you don't get assaulted or robbed, so I think that, particularly in our context here, understanding that there are benefits to using meth, and then addressing those factors is quite important."

But the context goes beyond climate. "Winnipeg is talking a lot about being in a meth crisis, but it's really not a meth crisis. It's a crisis of colonization. It's a crisis of austerity, of cuts to essential services, of lack of housing," they say. "But meth is a convenient scapegoat for all these problems, because then we can blame it on the drug or the users of the drug instead of addressing the root causes."

Sheng also says these storylines proliferate because fear narratives are profitable for news agencies, provide justification for increasing police budgets and potentially serve arguments for abstinence-based services, which Sheng says may have a place in a larger program context, but need to be chosen by drug users, not forced upon them.

"There are a lot of institutions that benefit from fear-based narratives, but it's not our community, and it's not people who use drugs."

Sheng is hoping that the *Meth in the media* panel will get journalists to think more critically "about the harms that they are exacerbating or creating through the way that they are portraying what's happening."

"I would really like the media to be accountable to the communities they are reporting in and not do more harm in their reporting."

They say that while "clickbaity" journalism might bring in views and readers, "the media has a huge influence on how people and communities perceive things, and moral panics might be good for business, but they're bad for communities."

"When we talk to people who do use drugs in our communities, we get a picture that is more grounded in reality and that better understands the context of what is happening and why it is happening. We have more conversations about the systems that create issues and what needs to change in those systems."

"Lots of coverage of people who use drugs and of substance use is very focused on individual behaviour and the harms without really taking into account the context, and really, the majority of harms around substance use come from the environment and the systems that exist."



Meth in the media: a panel discussion will begin at 6:30 p.m. on Wednesday, Feb. 12 at X-Cues' Cafe and Lounge (551 Sargent Ave.). Anlina Sheng (MHRN), Jenna Wirch (13 Moons), Melissa Martin (Winnipeg Free Press), Lenard Monkman (CBC), Kim Kaschor (CBC) and Bailey Gerrits (University of Winnipeg) will speak as panelists. The panel will be moderated by U of W assistant professors Bronwyn Dobchuk-Land and Katharina Maier.

Feature

Words by Callum Goulet-Kilgour

Campus Reporter

 @cgouletkilgour

Photos by Daniel Crump

Photo Editor

 @dannyboycrump

Winnipeg from A to G#

A look at the classical music scene in Winnipeg



SUPPLIED PHOTO

The Polycoro chamber choir performing in the Manitoba Museum's planetarium. The group is known for their experimental and multi-sensory performances.

When Winnipeggers think of their city, the first thing that comes to mind is likely not classical music. They might think of a certain Golden Boy or an occasionally successful professional hockey team, because what more could a city ask for?

Closer inspection shows that Winnipeg is home to much, much more, such as its classical scene that is vibrant, diverse and thriving. In addition to being home to professional orchestras, Winnipeg contains numerous smaller classical music organizations.

One such group is Polycoro, a professional chamber choir founded in 2015,

which is known for their innovative programming and immersive concerts. Their performances often involve, according to their website, “submerging audiences in a multi-sensory musical landscape” that include things like a concert in the Manitoba Museum’s planetarium.

“There are a lot of new projects starting up all the time, which is really exciting,” Zohreh Gervais, executive director and soprano of Polycoro, says.

Polycoro’s next concert, occurring on Apr. 22, features a collaboration with European vocal group Ensemble Non Pareille.



Zohreh Gervais, the executive director of Polycoro chamber choir, also performs with the group as a soprano.

CHALLENGES AND OPPORTUNITIES

Like many arts organizations, classical music groups face a variety of challenges as well as rewarding opportunities. Government funding is often unreliable and subject to frequent cuts.

Nevertheless, there are numerous thriving classical music organizations in Winnipeg.

“This is kind of a blessing and a curse, but there’s so much happening all the time that it’s actually hard to find dates to book concerts when there aren’t any (other) concerts going on,” Gervais says.

For Conrad Sweatman, director of marketing and communications at the Manitoba Chamber Orchestra (MCO), Winnipeg has strong classical music institutions, which is a marker of metropolitanism.

“Winnipeg is big enough to support a classical music community, but it’s small enough that I don’t feel that our institutions are too disconnected from the general public,” he says.

Equally as important as the performer-audience relationship is the relationship between performers.

“This is such a small city that pretty much most of the musicians that work in an organization work in another organization,” Gervais agrees.

“For the most part, people are very willing to work together and to support each other,” she says.

Naomi Woo, the WSO’s newly appointed assistant conductor, moved to Winnipeg in September 2019 and says “I’ve been consistently really impressed by not only the quantity of classical music happening in this city, but also really the quality.”

“One of the things that is so telling of the vibrancy of music in a city like this is that there is so much music happening outside of the big institutions.”

Lesser-known concert series like GroundSwell (which focuses on new music) and the Winnipeg Chamber Music Society (which focuses on chamber music) give audiences the

possibility of experiencing a wide range of music.

In addition to Woo’s role with the WSO, she is also the conductor of the U of M Symphony Orchestra and music director for Sistema Winnipeg, a music program for disadvantaged children.

“These are three extremely different but extremely rewarding positions that showcase three different sides of classical music in Winnipeg, from the earliest education to the very highest level of play,” she says, adding that “you need all these components to have a diverse and rich community.”

The Sistema program, an important aspect of the WSO’s community outreach, “delivers musical training to children after school for three hours a day, five days a week, at no cost to their families,” according to their website.

Woo describes her experience so far at the helm of this program as “rewarding.”

“At least one thing will happen every day that will totally melt my heart (and) remind me why I do this job and why music is so powerful,” she says.

Education, of course, is a key component of arts organizations’ mandates. This includes the broader public.

“It’s important to educate people about what the music is about,” Woo says.

“Not because you need to know the facts, but because sometimes a little bit about the composer or the context can help you empathetically imagine what was going on in their head when they were composing and then (translate) that into your own experience.

“Everyone will have a different experience and interpretation of a piece of music, and that’s what’s so exciting!”

WHAT TO PLAY?

A significant dilemma that classical music organizations face is how they should program works.

Historically, audiences have come to expect groups to perform the canon of

“great” works that solidified in the 19th century. These include compositions by composers like Bach, Mozart and Beethoven.

However, there have been recent pushes for organizations to program works by more modern, diverse and underrepresented composers, as well as expanding the definition of “classical

music.” Interestingly, these lesser-known works sometimes further dissuade audiences.

For Sweatman, the danger with trying to think about how to reconcile different traditions in a multicultural society is that it can sometimes seem like a gimmick.

However, he points to a recent MCO concert featuring a work by composer



“It’s important to educate people about what the music is about ... Everyone will have a different experience and interpretation of a piece of music, and that’s what’s so exciting!” - Naomi Woo



"At least one thing will happen every day that will totally melt my heart (and) remind me why I do this job and why music is so powerful." - Naomi Woo

Dinuk Wijeratne, which drew inspiration from the Tamil language.

"It earned a standing ovation, and that can be difficult to do with a piece of new music. Some people think that if you're not playing Mozart, it must be elitist, because contemporary music can be difficult," Sweatman says.

He notes that the Wijeratne show "was populist in the best sense, and everyone who went was so glad they came," adding that "without diversity and collaboration, there isn't innovation."

"It's always in the best interest of artists and organizations to devote a substantial part of the energy towards doing new, interesting work that does involve

collaborations with others."

Likewise, Gervais says that, at Polycoro, they focus on "interdisciplinary works," and she's "really interested in how the arts can influence each other and how music can be a means of producing other kinds of art."

"Sharing a piece of music when you're in a space with other people, there's a really special kind of connection that happens there," Gervais says.

"Classical music, because it's not as processed (as other types of music), it ties into these super universal feelings that we've had as humans over the centuries."

Camerata Nova, another local choir, performs an interesting blend of

"Renaissance, Indigenous-infused and contemporary music." Their next concert, on Feb. 13, explores sea songs and shanties.

BROADENING AUDIENCES

A recent study of Ontario orchestras found that their patrons were generally middle-aged or older, white and earned higher incomes.

Woo, who is 29 years old, says this issue is complicated, but classical music institutions should not underestimate or misjudge young people.

"Music is something that is so emotional and so visceral, and I actually think young people really see that most

easily," Woo says.

"One problem is that the term 'classical music' has come to refer to a body of work that has a feel of being something very coherent, but actually is much more wide, varied and encompassing."

She notes that "music in the past that was purely sacred or even 15th century troubadour or drinking songs now fall under the realm of classical music, as does grand 19th century opera, as does experimental music from the (1960s)."

Interestingly, classical music is embedded in modern pop culture. While most people may not recognize the titles "Symphony No. 9 in D Minor" or "L'amour est un oiseau rebelle," many



The Winnipeg Symphony Orchestra's Sistema Winnipeg program offers free music education for local children whose families can't afford paid lessons.

: continued



UPCOMING PERFORMANCES

Feb. 7 at noon - Concert by the University of Manitoba's Desautels Faculty of Music at Eva Clare Hall (65 Dafoe Rd.)

Feb. 7 and 8 at 8 p.m. - Winnipeg Symphony Orchestra performs *Scandinavian Greats* at the Centennial Concert Hall (555 Main St.)

Feb. 8 at 8 p.m. - GroundSwell concert series performance by the Ironwood String Quartet at Canadian Mennonite University, Laudamus Auditorium (500 Shaftesbury Blvd.)

Feb. 9 at 2 p.m. - Organist Jean-Willy Kunz performs as part of the Westminster Concert Organ Series at Westminster United Church (745 Westminster Ave.)

Feb. 13 at 7:30 p.m. - Camerata Nova performs *La Nef and Seán Dagher, Sea Songs & Shanties* at the West End Cultural Centre (586 Ellice Ave.)

In addition to her work with the WSO and Sistema, Naomi Woo is also the conductor of the University of Manitoba Symphony Orchestra.

would recognize the melodies.

Woo says that “therefore, to audiences who might be unfamiliar with what is happening in a given program or a given institution, (classical music) can seem like something they don’t know anything about or might not be interested in,” even though audiences may very well enjoy it.

She notes that one of the ways the groups can remind audiences that classical music is about emotions is by “breaking down some of the barriers,” also mentioning that it’s important to ensure that concerts are financially accessible. The WSO’s Soundcheck program offers a season pass to individuals aged 15 to 30 for \$85.

Preconceived perceptions of classical music also impact who attends concerts. Sweatman, who has been attending the MCO since he was 18, says its environment is welcoming to all.

“If you come to one of our shows, I don’t think anyone can describe the environment as being pretentious,” he says. The MCO’s tickets for students

and those under 30 years old are \$15 per concert.

“There are challenges to overcome the historical associations of elitism that surround classical, but, all things considered, I think we do a pretty good job of it in Winnipeg.”

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OIL DOUBLE-CHECK

Evaluating Manitoba's proposed increase in biofuel content requirements

ALEX NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

On Jan. 21, Premier Brian Pallister announced that the Made-In-Manitoba Climate and Green Plan would include the highest ethanol content requirement and highest biodiesel requirement of any province in Canada. The plan is "built on the strategic pillars of climate, jobs, water, and nature," and purports to make Manitoba the cleanest and greenest province while advancing its economy and infrastructure.

David Herbert, a synthetic chemist (a chemist working to create complex chemical bonds and reactions for a specific purpose) who focuses on molecular design for sustainable energy applications, says that when he heard about the new standards, he "thought they were fine."

"Manitoba, as a province, we contribute a small amount of Canada's overall emissions ... but with respect to Ontario or Quebec, who, compared to 1990 levels, have lowered their emissions as of 2017, Manitoba's emissions are low but are moving in the wrong direction," he says.

Alberta, which has the highest provincial emission rate in Canada, jumped from around 170 megatons of carbon dioxide to 270 between 1990 and 2017, while Manitoba moved from 18 to around 25.

"Changes to fuel standards can impact the carbon intensity of fuels used in the transportation sector," Herbert says. "It

doesn't seek to or propose to lower the overall consumption of fuels, which plays a big factor in the overall emissions from that sector."

Herbert says relative to the Canada Clean Fuel Standards, which do not prioritize a specific additive or mechanism to reduce the carbon intensity of gasoline and diesel fuels, the emphasis on biofuel and announcement of the new provincial fuel standards at Manitoba Ag Days, held annually in January in Brandon, does imply a quite specific vision of a greener Manitoba.

"The tie-in is kind of obvious. It seems that the renewable content is supposed to come from agricultural feedstock," he says.

"Biodiesel trade associations are sometimes feedstock-neutral in that they don't try to pick a winner, but it looks like these fuel standards are trying to do two things: one is tackle overall emissions from carbon-intensive fuels that are used for transportation, and two is to promote (the) local provincial sector - agriculture - for fuel purposes, so that has its own benefits and drawbacks," he says.

This is why Curtis Hull, project director for Climate Change Connection (a charitable non-government organization working to educate Manitobans about climate change) is hesitant about the new standard.

"We need to be cautious about increasing the use of biofuels, because the greenhouse gas emission reduction from biofuels can be pretty tricky to measure," he says, because the emissions of the

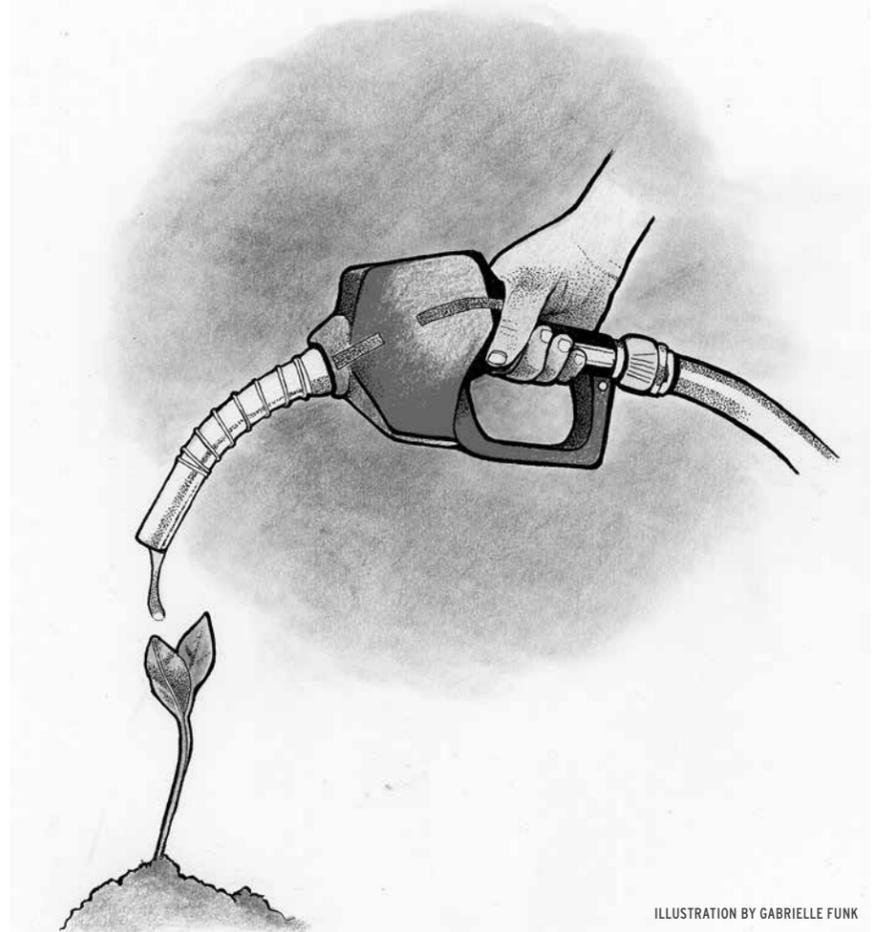


ILLUSTRATION BY GABRIELLE FUNK

production and transportation need to be taken into consideration, as well as whether crops for fuel are using land that could be used for growing food.

Hull also says there needs to be "effort made as soon as possible to move us towards electrification" to meet climate goals. He favours the Corporate Average Fuel Economy approach, which could be applied to incentivize automobile manufacturers to increase the production

of electric vehicles relative to combustion-engine vehicles.

Herbert says the push for biofuels may incentivize shifts in research interest in and implementation of alternatives to gasoline and diesel, and that transportation companies already working on electrification are left out, but that "changing fuel standards are absolutely necessary; despite the growing prevalence of electric cars. We're just not there yet."

THE MANY CONFUSING PATHS TO CANADA

Speaker event to shed light on the realities of Canada's refugee policies

ALEX NEUFELDT

CITY REPORTER

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On Feb. 6, Seid Oumer Ahmed will lead Speaking Up: Refugees in Manitoba, the latest in the Speaking Up speaker series held by the Canadian Centre for Policy Alternatives (CCPA), an independent, non-partisan research institute concerned with issues of social, economic and environmental justice.

Ahmed, who works with the Manitoba Network of Newcomer Serving Organizations, a local immigration settlement service, is hoping to focus on "Canada's immigration policies on refugees, just to show whether we have a fair immigration process," he says. "A lot of people might not understand the immigration pathway for refugees, how people are coming to Canada."

Ahmed says the sheer number of pathways, from government-assisted immigration to private sponsorship, blended sponsorship and the Federal Skilled Worker Program to name just a few, can lead to confusion about the nature of Canada's refugee population. He will address in detail how many people pass through the different streams and where people from these different streams land.

Ahmed himself came to Canada as a government-sponsored refugee in 2003.

"Back home for me is Ethiopia. My background is journalism. I worked as an anchor person/reporter for the only state-owned media. I want to show my

own experience, why I left my country of origin, why I came here and what options I had before I left Ethiopia, and then the experience I had as a refugee claimant."

Ahmed's journey through the system was complicated, and he worries some aspects of the process may become more complicated through the federal government's introduction of a quality assurance program that could be used against vulnerable refugees.

Ahmed says he has been proud of Canada's work in accepting refugees, especially the intake of Syrian refugees, the success of which he says the general public does not seem to totally know.

He's also excited for the two-year pilot program for refugees to sponsor immediate family members not declared initially, as well as the reduction in time that someone needs to be living in Canada before they can apply for citizenship. But there are still concerns.

"We are perceived as compassionate, as the leaders in accepting refugees, but the (actual number of refugees Canada accepts), even though we can be very proud of it, is not really that big," he says.

In 2019, there were a total of 81,275 applications, with 42,708 referrals, 19,423 acceptances, 10,708 rejections, and the rest being withdrawn or abandoned, with India, Mexico and Nigeria providing the biggest pool of applicants.

"You look at how many are coming through the government-assistance program, where the government is responsible for supporting the family for one year, but most refugees are coming through family links and privately sponsored programs," he says, which means



PHOTO BY BARIS YILMAZ (SUPPLIED)

Seid Oumer Ahmed of the Manitoba Network of Newcomer Serving Organizations

family and friends are responsible for the caretaking for a year, "which is a huge responsibility."

Molly McCracken, director of the Manitoba offices of the CCPA, says this presentation fits with the work the CCPA has been supporting and researching on providing those supports.

"We've had a particular focus on housing. We've looked at (Immigrant and Refugee Community Organization of Manitoba)'s model of holistic wrap-around support for refugees and com-

pared that with refugees who do not have the same level of support and found that holistic support really helps people in their first couple years," she says.

McCracken says she hopes to see more governments, provincial and federal, contribute more funding to refugee support programs.

Speaking Up: Refugees in Manitoba will be held on Feb. 6 from 6 to 8 p.m. at X-Cues' Cafe and Lounge (551 Sargent Ave.).



FLU SEASON WELCOMES STRANGE GUEST

As the world watches the coronavirus outbreak, Manitoba remains at low risk

LISA MIZAN

CITY EDITOR

[@LISA_MIZAN](#)

After an outbreak of a new coronavirus strain (2019-nCoV) was detected in Wuhan, China on Dec. 31 2019, the World Health Organization (WHO) declared it a Public Health Emergency of International Concern, which is “an extraordinary event which is determined to constitute a public health risk to other States through the international spread of disease and to potentially require a coordinated international response” on Jan. 30, 2020.

While Manitoba Health officials say the chance of catching the virus is low in the province, there have already been four confirmed cases in Canada as of Jan. 31. The Canadian government currently advises people to follow typical sanitary measures like proper handwashing and directs anyone who has recently visited the Hubei province of China to take extra precautions.

The University of Winnipeg (U of W) has not yet made any public statements regarding the health concern, with Kevin Rosen, executive director of marketing and communications for the university, reiterating that it is currently of low concern in Manitoba. However, he says that “it is still prudent for individuals to be prepared and informed.”

“Faculty, staff and students should take precautions that can help avoid contracting and spreading respiratory illness. The university is in contact with public health officials and, as the situation develops, will relay any important health messages,” he says.

Meanwhile, the University of Manitoba (U of M) has released a public statement after receiving questions from their student body.

“We are actively monitoring the situation in conjunction with Manitoba Health and the Public Health Agency of Canada and will provide additional information when available,” the statement reads.

It further advises anyone planning on missing class due to fears of catching the virus to directly communicate with their instructors and encourages students to acquire medical certificates or other appropriate documentation in the case they fall ill or have to quarantine themselves.

The U of W currently hosts a Chinese Student Association, and a large part of their membership is composed of international students from China attending the university on visas. Although the group hasn’t released any statements on the matter regarding travel precautions, Winnipeg’s Chinese community has been extra cautious since the outbreak and has cancelled annual Lunar New Year celebrations.

Further, despite health concerns remaining low in the province, racism and xenophobia toward Winnipeg’s Asian community are present. There has already been a case of a CBC article being distorted to create a conspiracy theory online.

The original CBC article concerned two Chinese scientists being escorted out of the National Microbiology Lab in Winnipeg last year due to administrative matters. This event was misrepresented by some online as the cause of the coronavirus emergency. The theory has been deemed baseless, despite having attracted significant media attention both in both China and Canada.

The low-risk status is not enough to calm some people’s nerves, as face masks are going out of stock across Winnipeg, despite health professionals stating it’s not known if face masks help prevent the spread of the virus.

Although the exact treatment of the virus is not clear, and a vaccine doesn’t yet exist, health officials are confident that preventative measures can be taken that are similar to those for other respiratory viruses, such as hand sanitation and covering coughs and sneezes.

Stefon Irvine, a first-year medical student at the U of M, says that while they



PHOTO BY CALLIE LUGOSI

The University of Winnipeg Wellness Centre handles medical wellness on campus. While the risk for contracting coronavirus is low in Manitoba, health professionals are still taking precautions.

have not yet covered the pathology of this new strand of the coronavirus, “its etiology is similar to other airborne viruses spread via cough and sneeze droplets.”

“With this, medical students are trained on how to respond to airborne epidemics through standard personal protective gear, hand hygiene and other procedures and policies to ensure our healthcare system is prepared for any possible outbreaks or epidemics,” they say.

“A lot was learned across the country during the SARS outbreak and allowed hospitals and healthcare providers to ensure policies and protective measures reflect current research in infectious disease and virology.”

The Government of Canada has currently put out a Level 3 travel notice, advising people to avoid all non-essential travel between Canada and China. The previous SARS outbreak that Irvine refers to entered Canada in 2003 and resulted in 438 suspected cases and 44 deaths. In a final report released after an investigation of the introduction of SARS in Ontario, Justice Archie Campbell wrote of the horrors of the virus and how unprepared the Canadian Health system was to deal with it.

“Our public health and emergency infrastructures were in a sorry state of decay, starved for resources by governments of all

three political parties,” he notes.

With many infected on the job during the SARS outbreak, it is uncertain whether Manitoba would be able to handle the novel coronavirus if it were to breach its borders. During a news conference on Jan. 23, Manitoba’s chief public health officer, Dr. Brent Roussin said “We are already planning for this; we are prepared for a suspected case and have contingencies in place to deal with it.”

“Manitoba medical students are unique in the fact we are already registered with the College of Physicians and Surgeons as associated members. As members, the Manitoba Government sends students (and all physicians) information and graphics related to public health concerns or trends and treatments for emerging diseases. The government actively sends all members of the CPSM recommendations to keep Manitobans safe,” Irvine says.

“This allows students to stay current and on top of public health trends and allows us to identify gaps in our training related to these illnesses to ensure we seek out additional education. As medical literature and research is ever-evolving, it is a requirement students stay current as lifelong learners to ensure we are providing the best care to our patients.”

CITY BRIEFS

LISA MIZAN // CITY EDITOR [@LISA_MIZAN](#)

Lecture on data mining

Tom Cardoso, a reporter and data journalist for *The Globe and Mail* will give a talk exploring how to request large and closely-guarded datasets through freedom of information requests, “summarize the ways these datasets can be analyzed and provide examples of the kind of findings that are possible when you go right to the source.” The event will take place on Wednesday, Feb. 26 at 12:30 p.m. in Room 2M70 (Manitoba Hall) at the U of W.

Illuminati Capital of the World

Dr. Frank Albo, adjunct professor in the department of history, will give a presentation on his most recently published book, *Astana: Architecture, Myth and Destiny* on Thursday, Feb. 20 at 7 p.m. in the Caboto Centre (1055 Wilkes Ave.) Dr. Albo is a renowned expert on coded language systems in art and architecture and holds MAs in ancient Near-Eastern languages, Western esotericism and a PhD in the history of architecture from the University of Cambridge.

Weweni Indigenous Scholars Speaker Series

Dr. Priscilla Settee, associate professor in the Department of Native Studies at the University of Saskatchewan, will deliver a presentation titled “The impact of climate change and environmental degradation on Indigenous knowledge systems: what you should know” as part of the Weweni Indigenous Scholars Speaker Series. The event will take place on Wednesday, Feb. 12 from 12:30 to 1:30 p.m. in Convocation Hall in the U of W.

Experimental learning project

The University of Winnipeg Experiential Learning Fund, a project “that is rooted in student-centred active learning approaches and that enhances student engagement, success and retention” is now open to project proposals for 2020 and is accepting applications from all U of W faculty. Applications can be directed to Nyala Ali, co-ordinator, Experiential Learning and Internships at nv.ali@uwinnipeg.ca. The deadline for submissions is March 13, 2020.

Lecture series application

The Bonnycastle Lecture Series, which focuses on the economic, social, and cultural life of cities, and the Elizabeth Laird Lecture Series, which focuses on public lectures in the fields of science or social studies to be given by lecturers from elsewhere in Canada, are open to applications for funding support for guest speakers. The nomination deadline for the 2020 to 2021 academic year is Feb. 28, 2020 and can be made through l.jones@uwinnipeg.ca.

Nexus Lunch-and-Learn Demo

Nexus Support is holding a learning session for faculty members, instructors and other course content creators on a series of short intermediate-level overviews of different Instructor tools within the Nexus Learning Management System (LMS). The upcoming session will take place on Wednesday, Feb. 12 and will cover Gradebook setup Best Practices and how to use it “to create a weighted gradebook.” Participants are encouraged to bring a bag lunch and join the session from 12:45 to 1:15 p.m. in Room 3C30 (Centennial Hall).

JAMIE RITCH

ASSOCIATE PROFESSOR, DEPARTMENT OF CHEMISTRY, U OF W

KEESHA HAREWOOD

FEATURES REPORTER

@KEESHAREWOOD



PHOTO BY KEELEY BRAUNSTEIN-BLACK

WHAT IS THE CHEESIEST CHEMISTRY JOKE YOU'VE EVER HEARD?

"I'd tell you a chemistry joke, but the good one's argon."

WHAT'S YOUR FAVOURITE VIDEO GAME?

"Either *Skyrim* or *Legend of Zelda*."

WHAT WAS YOUR WORST GRADE IN UNIVERSITY?

"I got a C+ in first-year calculus. I didn't do any of the homework, so I was just lazy."

WHAT DO YOU LIKE TO DO IN YOUR FREE TIME?

"My hobbies include gaming, playing squash, reading, hanging out with my family."

WHAT IS SOMETHING YOU'VE LEARNED FROM YOUR STUDENTS?

"I've learned a lot about how to teach and how to be a mentor, because in my research group, I'm often taking in students who don't have any research experience, so I've had to learn how to be an effective supervisor and mentor to help them develop research skills on their own. It's also very rewarding to see my students go on to succeed after they've left university."

Dr. Jamie Ritch knew early in his undergrad that he wanted to be a chemist.

"One of the things that drew me to inorganic chemistry was my labs in undergrad," he says, mentioning it was the inorganic experiments that produced neat colour changes which sparked his imagination.

Ritch continued to work in a lab and underwent his first research experience at the end of his third year as an undergrad.

"I went to work with an inorganic chemist at (the University) of Calgary and enjoyed my time, so I ended up staying on for an honours project, and then I stayed on to do grad school in the same lab."

Currently, as an associate professor for the Department of Chemistry at the University of Winnipeg, Ritch's research focuses on synthetic chem-

istry. He says, "we aim to make new molecules that nobody's made before in order to study their properties. That's the basic description."

Ritch says the best part about the experience was "actually doing the experiments myself instead of just reading about them in a book. So, really kind of applying the classroom knowledge to study new things nobody has looked at before."

Although it's too dangerous to recreate any of the more exciting experiments in the classroom, Ritch does what he can to generate the same enthusiasm he has for chemistry in his students.

For Ritch, it's most rewarding to see the moment of understanding in a student's eyes as they begin to comprehend the abstract concepts discussed in a lecture.



THE UNIVERSITY OF WINNIPEG

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It's not too late to apply for student aid funding for Fall-Winter 2019-20. You may apply until Feb. 29.

For more information and to apply, please visit Manitoba Student Aid at: edu.gov.mb.ca/msa/.

Awards Officers can also help during our drop-in hours, Monday to Friday, 8:30 a.m. - 4:00 p.m., 2nd floor, Rice Centre.

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The English Language Program at UWinnipeg offers one-on-one tutoring in IELTS preparation, speaking, pronunciation, essay writing, reading, listening, grammar and vocabulary. Please contact s.poole@uwinnipeg.ca for more information.

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Language partners are fluent English-speaking volunteers who give English as an Additional Language (EAL) students a chance to practice English outside of the classroom and learn more about the Canadian way of life.

This volunteer opportunity is a great way to learn about other cultures, help other students and gain practical experience for careers in teaching, international relations, or tourism.

To volunteer, please call 204.982.1151, email elpstudentlife@uwinnipeg.ca or stop by office 1C18 to apply today.

EXCHANGE OPPORTUNITIES

Information Session

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

Fri, Feb 7
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, 2Ri55
Mon.- Fri., 9:00 am - 4:00 pm.

Note: The main deadline to apply is March 1.

INTERNATIONAL, IMMIGRANT & REFUGEE STUDENT SERVICES

Academic Success Workshops

IIRSS is offering a series of workshops to help international, immigrant and refugee students maximize their academic performance.

Held every Saturday, each workshop focuses on developing one or two essential study skills, such as reading, note-taking, and time management.

Each workshop also features a Library research session, and Academic Advisors will be on hand to assist with degree/program planning.

The last workshop will be held:

Sat, Feb. 8
10:30 am - 2:30 pm
IIRSS Office, 8th floor, Rice Centre
Free lunch provided.

Student Soccer Tournament

IIRSS is hosting a semi-competitive Soccer Tournament on **Mon., Feb. 10**, from 12 noon to 4:00 pm in the Recplex. This event is FREE for students, staff and friends.

All players must register as individuals. Teams will be created before the tournament using an automatic team generator. All skill levels are welcome.

Food and refreshments will be provided to all participants after the playoff round and medals/prizes will be awarded to 1st, 2nd, and 3rd place teams.

To register online, please go to recreation.services.uwinnipeg.ca, click on "Recreation Service Programs" and choose "Student Activities and Intramurals."

For more information, contact Himal at h.parekh@uwinnipeg.ca

STUDENT CENTRAL

Fall/Winter Term Courses

The final day to withdraw from a Fall/Winter Term (U2019FW) class is **Fri., Feb. 14**. No refund is applicable.

Courses are dropped through WebAdvisor using the "Student Planning/Registration" link.

Winter Term Reading Week

Reading Week is **Feb. 16-22**. No classes. The University is closed **Mon., Feb. 17** for Louis Riel Day, but the campus will be open for the remainder of the week.

Tax Receipts

T2202a tuition tax receipts for 2019 will be posted on WebAdvisor on **Feb. 28**.

Winter Term (U2019W) Course Drops

The last day to drop a Winter Term 2020 course is **Fri., March 13**. Students cannot withdraw from a U2019W course after this date. No refund is applicable.

myVisit App

Need to see a Student Central representative? You can now add yourself to the line virtually - with the new myVisit app!

The myVisit app enables students to check the queues and add themselves to a line at Student Central, Campus Living, or Academic & Career Services.

You may also book an appointment with an Academic or Career Advisor.

Download the myVisit app today!

Note: Appointments with advisors can also be booked through www.myvisit.com.

STUDENT RECORDS

Application Deadline for June Convocation

LAST CHANCE! The deadline to apply to graduate at the June 2020 convocation just passed (Feb. 1). But it's not too late - if you apply immediately!

Go right now to the "Student Planning/Registration" link on WebAdvisor. Click on the "Graduation" tab and complete the form.

HALFWAY TO SOMEWHERE

Uncovering richness instead of burden

JASE FALK

COLUMNIST

For the past year, I've been working on an academic research project in which I interview individuals from the trans community who belong to generations before me.

For myself, academic pursuits are always entangled in personal life. Learning about the world and about oneself do not have to be separate ventures. I find understanding my position in the world helps me understand how my own perspective is shaped, which benefits my research.

Queer and trans people are often separated from the generations in our community who came before us. This is partly because people usually have to take a decisive step into queer communities rather than being born and raised as part of them.

Living in a community that has and continues to struggle with marginalization also means that, much of the time, we are just trying to figure out how to survive and are not afforded the opportunities of being able to think of and mentor future generations. Because of this,

being trans can sometimes feel like you are the only one having a different experience of gender, and trying to figure out what that means can be extremely lonely.

This disconnect also means that young queer and trans communities can become estranged from activist work that has come before. Sometimes, queer activists feel like they have to work from nothing, when in reality there have been generations before who could be learned from.

Interviewing and befriending trans community members from generations before me has made the world feel a lot more survivable.

Sometimes, living with the pressure of worrying that others think who I am is a joke or encountering even-worse transphobia that sees my very existence as a threat takes a daily toll on my self-confidence. Learning the stories of people who have faced this kind of adversity and have not only survived but also found joy gives me a tremendous amount of hope for my own future, for the future of all people.

One interview subject I met through this project has since become a close friend. After a lifetime of wrestling with his gender identity, he described his experience of being trans to me as a feeling of richness.

I often have the sense that others experience my trans identity as a burden on them. Sometimes people complain to me about how difficult they find it to use my correct pronouns. Other times, people muse at me about how my generation doesn't understand the meanings of the words we use – as if the English language were a static object frozen in time that is

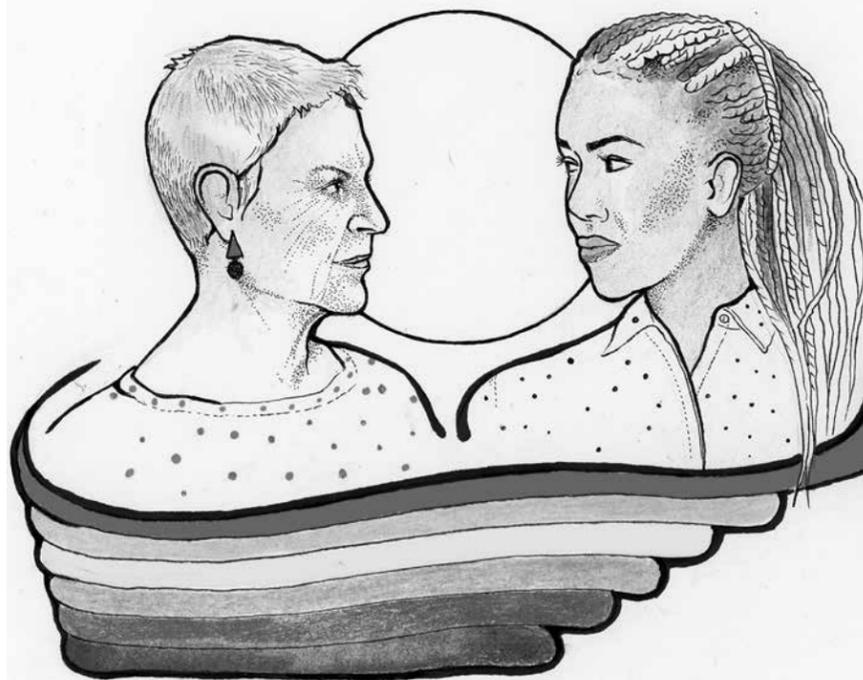


ILLUSTRATION BY GABRIELLE FUNK

only now being altered.

Learning from my trans elders about how they have experimented with language and identity throughout their lifetimes has informed my personal life just as much as my academic study. My memories of hearing trans people describe their lives in terms of richness rather than burden is sometimes the thing that helps me brush off aggressive stares or recover from coming across hateful Twitter threads.

I keep coming back to my friend's understanding of being trans as richness, of finding beauty in something that is often disparaged. While I am not there myself, this understanding is something I want. This feels like a way forward even when the future is sometimes hard to imagine.

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

A CASE AGAINST SPACE EXPANSION

There is only so much money in the world, and it should stay on Earth

BRADY TIEL

VOLUNTEER  @BRADY_TIEL

Space travel used to be a dream, a fantasy only seen on the screen of a movie theatre.

But that dream is rapidly becoming a reality. With the world looking to Mars as its next space destination, the prime candidate is actually a lot closer than most think.

At the tail end of 2019, NASA released a budget amendment in which they revealed plans to send humans back to the moon in 2024 and have a permanent presence there by 2028.

While thrilling at first glance, there are multiple hoops to jump through before this goal could ever be achieved, the biggest one being money. It should be no surprise that space travel is very expensive, and that reason alone is why humanity should take a step back and reassess what is happening on Earth.

It is common knowledge that Earth is facing a lot of problems, including extreme poverty, depression and anxiety,

countries embroiled in battling drug addictions, world hunger still ravaging millions and – as visible in many news headlines – global warming. These are all issues that need immediate attention but seem to be getting pushed aside for bigger aspirations.

Arguably, the biggest question surrounding space expansion is “when,” and “right now,” if the above list is any indicator, is certainly not a good time.

Earth is facing a multitude of issues that need immediate fixes and as these problems worsen, the attitude of many countries seems to be changing from “How do we fix this?” to “How can we escape this?”

NASA's budget amendment revealed how much they plan to spend in 2020, and the numbers are huge. With President Donald Trump personally requesting a \$1.6 billion addition, NASA will have a budget of \$22.6 billion in 2020.

This sum of money could go great lengths to solve world problems, ones that are much closer to home and more relevant than either the moon or Mars. Looking at other countries in the space

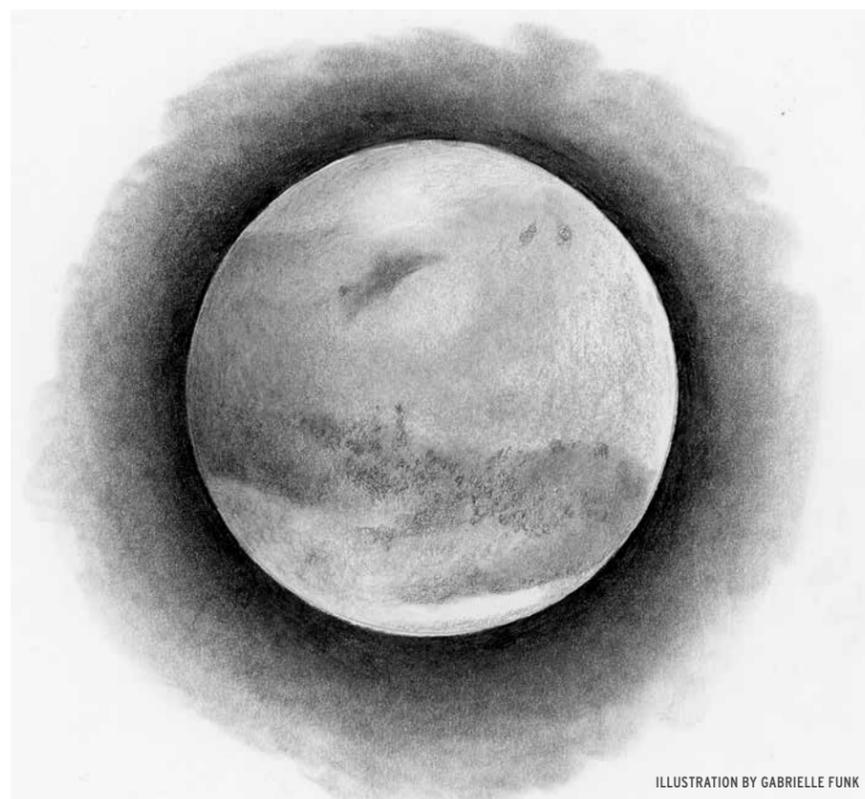


ILLUSTRATION BY GABRIELLE FUNK

race (including China and Russia that had a combined budget of \$14.3 billion in 2019), global space funds drastically increase and really makes one wonder why there isn't a joint fund that could see countries pooling money, something similar to when the International Space Station was created in 1998.

At the end of 2015, the United Nations announced a list of sustainable development goals that they aim to complete by 2030. The first two spots were taken by two massive goals: eradicating both hunger and poverty across the globe.

There is no doubt that \$22.6 billion, or even a small amount of that, would put a massive dent in the UN's ambitious sus-

tainability plan. There are people experiencing homelessness and starvation on Earth where food and shelter are plentiful, and with as much money as NASA is being given, going to the moon should not be a priority.

In the current state of the world, the focus should be on saving Earth first, protecting what is here and creating ways to ensure the safety of everyone for an extended period of time. It is only when humans are on track for a safe and sustainable Earth that the continuation of developing space technology will become relevant. After all, if these problems cannot be fixed on Earth, humans will share the same fate elsewhere.

THE **UNITER**

**GET
PUBLISHED**

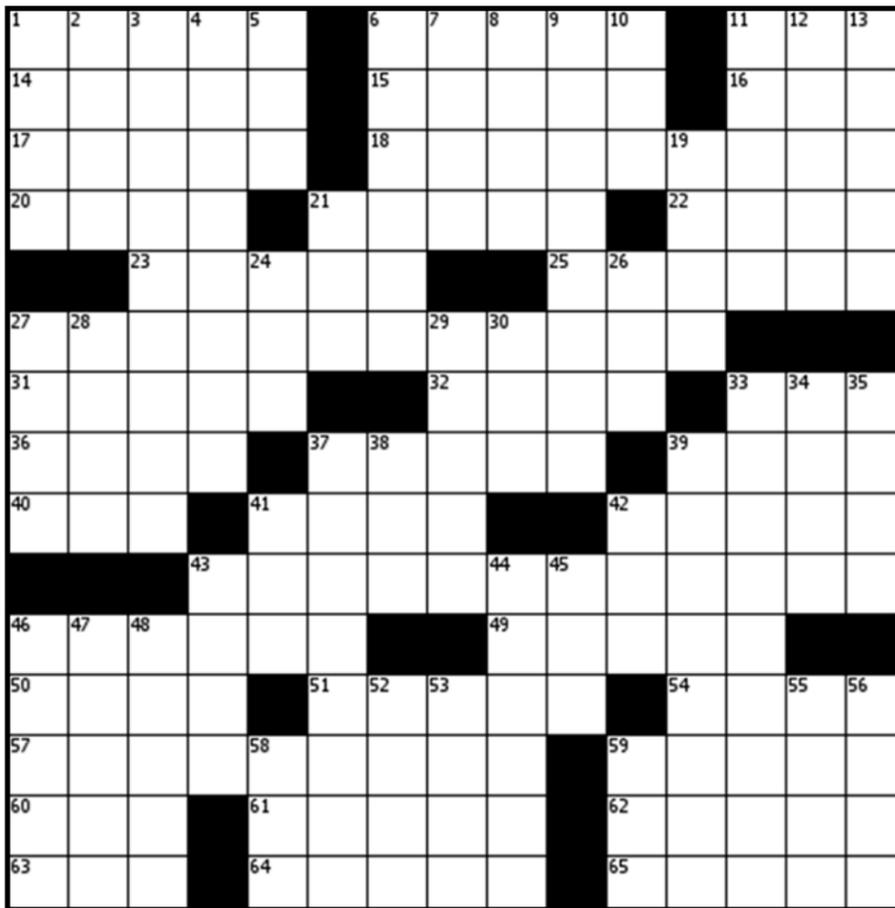
***THE UNITER IS SEEKING VOLUNTEER
WRITERS, ILLUSTRATORS AND
PHOTOGRAPHERS***

**You don't need experience, just a
desire to tell stories!**

**Volunteer orientations are
Wednesdays at 5 p.m. in *The Uniter*
office, ORM 14.**

**For more information,
email volunteer@uniter.ca**

DIVERSIONS

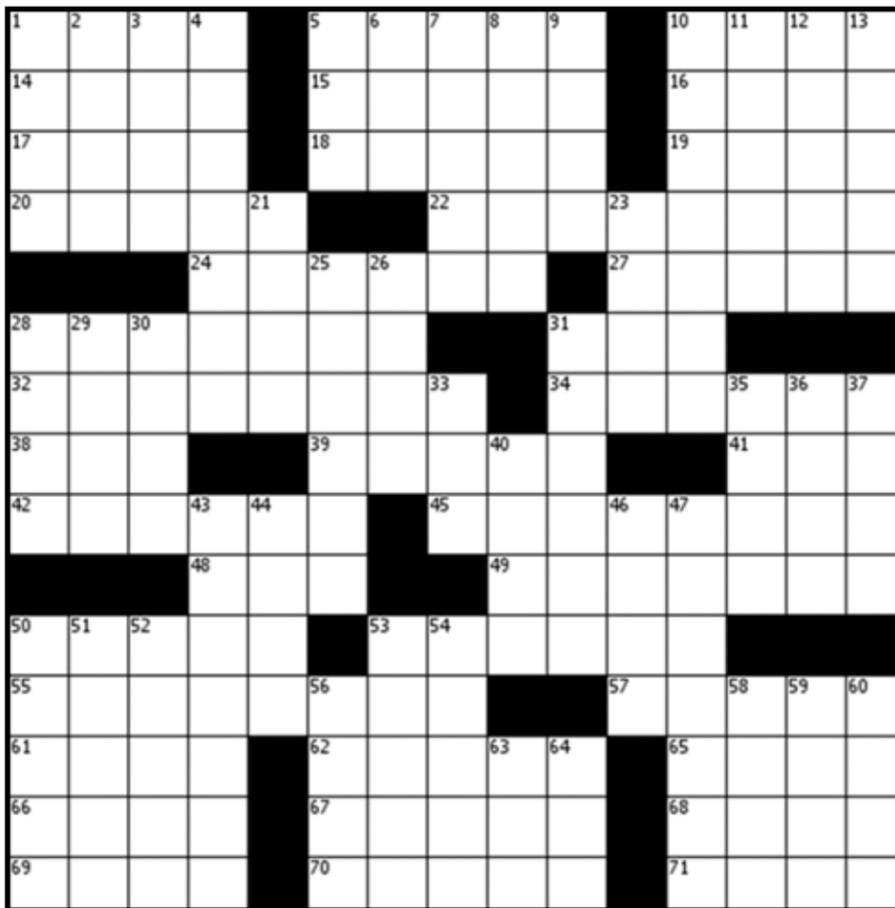


ACROSS

- 1. BROOM HILDA, E.G.
- 6. REESE OF "TOUCHED BY AN ANGEL"
- 11. COMMENT BY SCROOGE
- 14. BORING
- 15. AN ARCHANGEL
- 16. ACTRESS GARDNER
- 17. "YOU'RE ___ TALK!"
- 18. ACE VENTURA PORTRAYER
- 20. CASS ELLIOT, ONCE
- 21. FRENCH IMPRESSIONIST
- 22. GRIMM CHARACTER
- 23. FRENCH FAREWELL
- 25. CAPSIZES
- 27. FAMED TENOR
- 31. EXAMINE
- 32. FOLK SINGER BURL
- 33. MORNING MOISTURE
- 36. HIGHLANDER
- 37. SUMMONED, IN A WAY
- 39. GOLFER'S TARGET
- 40. PART OF CBS (ABBR.)
- 41. STAR OF "ELEPHANT BOY"
- 42. HANGMAN'S KNOT
- 43. AUTHOR OF "LORD JIM"
- 46. LEARNED SCHOLAR
- 49. EXTRA CHARGE
- 50. FEDERAL RESERVE CHIEF GREENSPAN
- 51. INFUSE
- 54. BLOW FROM A CAT-O'-NINE-TAILS
- 57. HE PLAYED A CORLEONE
- 59. COMPLETELY
- 60. IT'S FOR THE BYRDS
- 61. "KEEP YOUR ___ ON!"
- 62. ACTRESS BURSTYN
- 63. STATS FOR OSCAR DE LA HOYA
- 64. WHIP MARKS
- 65. SPRINKLES POWDER

DOWN

- 1. "To ___ it may concern"
- 2. Hebrides island
- 3. Common people
- 4. Come to an agreement
- 5. Medical plan (Abbr.)
- 6. Word after soup
- 7. Emerald Isle
- 8. Gimlet sweetener
- 9. Remonstrated
- 10. ___ king
- 11. Flat-bottomed vessel
- 12. Prevent
- 13. 19th U.S. president
- 19. "Friends" character
- 21. ___ culpa
- 24. Glacial
- 26. Faux ___
- 27. Sharp projections
- 28. "___ can you see..."
- 29. Construct haphazardly
- 30. Second of all?
- 33. Entranceway fasteners
- 34. Lanchester of "The Bride of Frankenstein"
- 35. Garden intruder
- 37. Incongruous composition
- 38. Lincolnesque nickname
- 39. Aloha State capital
- 41. Cain was the first
- 42. Sign of approval
- 43. Tarzan's mate
- 44. Former hangouts
- 45. Alphabet trio
- 46. Host of "Wheel of Fortune"
- 47. It fell in 1836
- 48. Improvised musical accompaniments
- 52. Camelot coat
- 53. Simpson lad
- 55. Editor's notation
- 56. Old biddies
- 58. Wind dir.
- 59. Proof-ending abbr.



ACROSS

- 1. FACTORY
- 5. COLLIDE
- 10. MOVIE BACKDROPS
- 14. CAR FOR HIRE
- 15. THEATER WALKWAY
- 16. TOASTY
- 17. BALDWIN OR GUINNESS
- 18. DEFEATED ONE
- 19. BUFFALO'S CANAL
- 20. SUB FINDER
- 22. MUSICAL DRAMA
- 24. CHOOSE
- 27. ALTERNATE
- 28. GATHERED
- 31. GRAND ___ OPRY
- 32. DELIBERATELY DAMAGE
- 34. MAIL FRIEND (2 WDS.)
- 38. LYRICAL "BEFORE"
- 39. ACTRESS DELLA ___
- 41. PUB BREW
- 42. ACHIEVE
- 45. ABSURDITY
- 48. ANGELES PRECEDER
- 49. HOUSING AGENT
- 50. TEACH
- 53. ___ CARDIN OF FASHION
- 55. PESTERED
- 57. TUSK MATERIAL
- 61. LYRIC POEMS
- 62. IN RESERVE
- 65. DIVA'S FORTE
- 66. OF SOUND MIND
- 67. COUNTER SEAT
- 68. ARMORED VEHICLE
- 69. DISTINCT TIMES
- 70. INN
- 71. ANTLERED ANIMALS

DOWN

- 1. Amtrak depots (abbr.)
- 2. Heavenly headwear
- 3. Plow-pulling animals
- 4. Artist Pablo ___
- 5. ___ Ripken of baseball
- 6. ___ Grande
- 7. Business gp.
- 8. Nodded off
- 9. Present!
- 10. Add sugar
- 11. Our planet
- 12. Corny
- 13. Blur
- 21. Breather
- 23. ___ model
- 25. Memorizes
- 26. Rim
- 28. Adrift
- 29. Emporium
- 30. Egg on
- 31. First game
- 33. Still, poetically
- 35. Gasp
- 36. Plus
- 37. Sly look
- 40. Ticked off
- 43. Pseudonyms
- 44. Charged particles
- 46. Indian robe
- 47. Raise
- 50. Not these
- 51. Plane spotter
- 52. Fight site
- 53. Basil sauce
- 54. Fool
- 56. Soft belt
- 58. Exam type
- 59. Hockey arena
- 60. Tibetan oxen
- 63. Female deer
- 64. House wing

SOLUTION TO ISSUE 74-16 SUDOKU

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SOLUTION TO ISSUE 74-16 CROSSWORD

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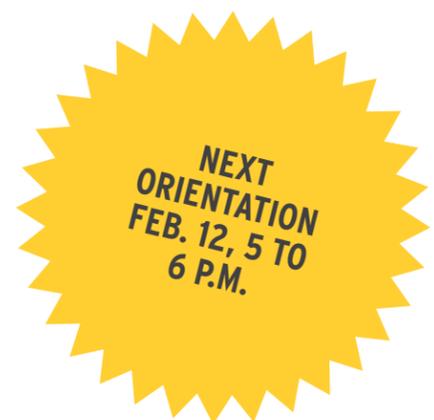
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WRITE FOR US!



**NEXT ORIENTATION
FEB. 12, 5 TO 6 P.M.**

The Uniter is seeking writers.

Are you looking to develop your writing style or develop a portfolio? Writing for *The Uniter* is a fun and collaborative opportunity to grow your journalistic or creative writing skills and a chance to see your work in print!

We send out story lists to volunteers on a weekly basis, or you can pitch your own ideas. You can write as often as you like - weekly, biweekly, monthly, once or twice a year - it's up to you. Writers can be students or community members.

All new writers are required to attend a volunteer orientation to learn more about the paper.

See uniter.ca/volunteer for a full schedule of orientations. The next orientation is Feb. 12 from 5 to 6 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.



WEWENI

INDIGENOUS SCHOLARS
SPEAKER SERIES

THE IMPACT OF CLIMATE CHANGE AND ENVIRONMENTAL DEGRADATION ON INDIGENOUS KNOWLEDGE SYSTEMS:

WHAT YOU SHOULD KNOW

DR. PRISCILLA SETTEE—

Dr. Settee is an award-winning Associate Professor in the Department of Native Studies at the University of Saskatchewan and a member of Cumberland House Cree First Nations from northern Saskatchewan. She is an activist for Indigenous rights, women's rights, and environmental rights, and serves as a board member of the Cultural Conservancy (California). Her third book is called *Pimatisiwin, Global Indigenous Knowledge Systems* (2013). In 2013 she was awarded the Queen Elizabeth Diamond Jubilee award for contributions to Canada.



FEBRUARY 12TH

12:30–1:30PM

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 following the lecture in Convocation Hall, hosted by Rick Harp.

mediaindigena.com



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