

THE **U** N I T E R

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DANCERS AND EDUCATORS RE-ENVISION EQUITABLE CONNECTION

THE NEIGHBOURS ARE HAVING A COUP

THOMAS PASHKO
MANAGING EDITOR

THOMASPASHKO

At the time of this writing, the ballots in the US presidential election are still being counted. But early this morning, incumbent President Donald Trump had already falsely declared premature victory. On Wednesday afternoon, the White House claimed (again, falsely and prematurely) that Trump had won Pennsylvania, a race still too close to call.

Trump has vowed to challenge the results of the election (which he still may have won) in the Supreme Court. It's the first steps in an attempted coup that experts have been predicting for days.

The Uniter has been warning about the local, Canadian and global repercussions of the fascist Trump movement since the president's inauguration. In the nearly four years since, the president has defended the organizers of deadly Nazi rallies, enacted family separation and forced sterilization at ICE detention centres, stacked the Supreme Court with ultraconservative, unqualified judges and caused the deaths of 239,000 Americans through his willful mismanagement of the COVID-19 pandemic.

But on our side of the border, we've been feeling the Trump-like ripples in the water since day one, when local hate crimes surged in the weeks after Trump's election. Since then, we've seen establishment right-wing political parties, media outlets and think-tanks adopting the far-right rhetoric and policies Trump has normalized.

We've seen it in our own provincial government's Trump-like response to COVID-19, which has led to a massive spike in new local cases and deaths. We saw it when Premier Brian Pallister refused to attend a Justice4BlackLives rally by repeating the "all lives matter" dog whistle. We saw it with climate-denying right-wing think-tank the Frontier Centre for Public Policy employing the British neo-Nazi Jack Buckby. We're seeing it right now in Nova Scotia, where racist commercial fishermen have violently attacked Indigenous fishers while the RCMP stood by.

Don't get on your high horses. I don't want to hear another "at least it's better here than in the States." We're not far off.



ILLUSTRATION BY GABRIELLE FUNK

Arts and culture reporter Hannah Foulger isn't happy with the Society for Manitobans with Disabilities' name change. Read more on page 14.

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TRULY MAKING MAGIC

Origin Stories

HANNAH FOULGER | ARTS AND CULTURE REPORTER | [FOULGERSCOVFEFE](#) [SPEAKSTORY](#)

Tracey Nepinak
Actor

Tracey Nepinak is a theatre artist and film actor who has graced many of Winnipeg's premier stages, working with different theatre companies and acting in film and television. She starred in Shakespeare in the Ruins' *Antony and Cleopatra*, as well as Theatre Projects Manitoba (TPM)'s *A Short History of Crazy Bone*.

Nepinak was recently nominated for a Winnipeg Theatre Award (Evie) for her work on *The Third Colour* by Ian Ross at Prairie Theatre Exchange (PTE). This past year, she directed *The Hours That Remain* for Theatre by the River. In August, she directed *Songide'ewin* for Sarasvati Productions.

Nepinak "created a wonderful creative space for the artists, honoured the stories of over 70 Indigenous youth who gifted us with their experiences and truly made magic during the pandemic," Hope McIntyre, outgoing artistic director of Sarasvati Productions, says. "Her breadth of knowledge and experience makes her an artist we would want to work with over and over again."

Despite Nepinak's long resume, she didn't set out to have a theatre career. Born and raised in Winnipeg, her parents came from Peguis First Nation, and Nepinak has always kept close ties there. After studying for a year at the University of Brandon, Nepinak moved to Vancouver to take a business administration course. For her final assignment, she was supposed to do a financial analysis of Spirit Song Native Theatre company.

"I didn't know anything about theatre," Nepinak says. "It didn't occur to me that it was something I could do as an Indigenous person."

Afterward, she was invited to attend Spirit Song Native Theatre's summer program, and that's where she fell in love with theatre. She continued on with their nine-month program before moving back to Winnipeg, where she worked in a bank.

Shortly after she started working, the bank was robbed at gunpoint. "I realized that I would rather pretend to be staring down the barrel of a gun than actually be staring down the barrel of a gun," Nepinak says.

She went on to do an honours bachelor's of theatre at the University of Winnipeg. She co-founded the Indigenous theatre collective As the Bannock Burns with her husband Doug Nepinak, where she cut her teeth as a director. In 1995, she appeared in her first professional production, TPM's *Jack of Hearts* by Harry Rintoul.

The most impactful show of her career was the award-winning *fareWel* by Ian Ross, which was the first Indigenous play to grace a mainstage theatre in Canada. Ross won a Governor General's Award for the play, and the production represented Canada at the Edinburgh Festival Fringe later that year.

"Chief Louis Stevenson (of Peguis First Nation) bussed in two busloads of band members to see the show," Nepinak says. "Nothing like that had ever been done, introducing an Indigenous story on a mainstage theatre."

This followed on the heels of *The Rez Sisters* at RMT's Warehouse Theatre, Tomson Highway's comic play about a group of Indigenous women. "That was such an amazing show, to see my life onstage," Nepinak says.

As one of Manitoba's most prominent theatre artists, Nepinak has lived through the evolution of Indigenous theatre, which includes the history being made now, as



SUPPLIED PHOTO

Local actor and theatre artist Tracey Nepinak has had a long and varied career on Winnipeg stages and screens.

Canadian theatres are being forced to reckon with their racist histories and to demonstrate new anti-racist models.

"We're in a defining moment now with COVID and the (anti-racism protests). Before this, people did not hear us in any significant way. The puzzle pieces are starting to fit into place," Nepinak says. "It is really important we start telling these stories from an Indigenous perspective. We haven't always had the support."

Nepinak starred in PTE's *Third Colour* in early 2020, in a role which garnered her an Evie nomination for Outstanding Lead Actress and reunited her with playwright Ian Ross.

The play won a Evie for Outstanding New Work.

"It feels like coming full circle. My first (major) show was with Ian Ross, and that show (was like) looking back at my career at how much things have changed since *fareWel*."

Nepinak is starring in *Katharsis* by Yvette Nolan from Oct. 29 to Nov 15. Commissioned and created for an empty theatre, the play is a collaboration between PTE and Ice River Films. For more information and to stream the production for free, go to pte.mb.ca/performances/katharsis.

MEET YOUR MEAT

Local meat farmers provide assurance of ethical farming

HANNAH FOULGER | ARTS AND CULTURE REPORTER | [FOULGERSCOVFEFE](#) [SPEAKSTORY](#)

While larger meat-processing plants have struggled to keep their produce and their workers safe during the COVID-19 pandemic, local producers have been connecting directly with customers. These customers can trust that their farmers are working responsibly and treating their animals well.

When the pandemic-induced lockdown hit back in March, Andreas Zinn of Zinn Farms had been planning on implementing an online ordering system for their farm, which sells vegetables, eggs and meats.

They were able to launch the program sooner than they intended. Even with the loss of many restaurant clients, they were able to keep their income at a similar level to last year. They now sell meats, eggs, broth and vegetables through their online store, farmers' markets and a seasonal Community Supported Agriculture share (CSA).

"Small producers have a more intimate management with their farm and are likely going to have practices that are more environmentally friendly," Zinn says. Due to the size of their farm, they can allow their 15 cows and 250 pigs, among other animals, to pasture free-range for three seasons of the year. They also mill their own feed.

Katie McInnes runs the Dogs Run Farm with her husband Colin. They started farming together a year into their relationship.

"We really think the ability of an animal to express its natural behaviour, such as, for

the pigs, rooting around, eating bugs and expressing different kinds of social behaviours within the herd is important," McInnes says.

"When we are loading animals to go to the butcher, we back the trailer up a day or two before to get them used to it. If possible, we never load the pig (alone) ... it's much less stressful for them."

Both the Dogs Run Farm and Zinn Farms practise restorative agriculture and rotational grazing. They prioritize the health and care of their animals.

"As white people with access to land, we didn't invent (regenerative practices), and even the places we learned it from, learned it from Indigenous people from across the world who are the real land protectors," McInnes says.

While some people may find animal farming unethical, McInnes says, "We are taking responsibility for the blood on our hands, because that blood doesn't go away, no matter what you eat. (Eating plant-based foods) doesn't exempt you from (causing) suffering," either to animals whose habitat is cleared for crops or people from the Global South who are forced to work under inhumane labour practices.

"I take responsibility for what I am going to ingest, and we give (the animals) as best of a life as we can on our farm. It is a deeply personal choice, so finding ways to connect with your food is really important, so you



SUPPLIED PHOTO

The Dogs Run Farm is one of many small local farms offering ethical meat and egg options.

can take responsibility for your impact on the planet."

Zinn says getting food from larger commercial farms is a huge factor in climate change and causes other serious concerns. Citing the closure of two major Canadian meat-processing plants this year due to COVID-19, he says "it creates a big shortage and a big bottleneck in the supply chain. My hope is that people start recognizing (the effects of commercial farming) and that a

stable food system is one that supports local food production, including butcher shops and farms."

Zinn Farms offers pickup and delivery through their online store at zinnfarms.com. The Dogs Run Farm meats and eggs can be purchased by directly contacting the farmers through their website, thedogsrun.com.



SUPPLIED PHOTO

Local band Vagina Witchcraft blends heavy riffs with poetic lyrics and social activism.

ANGELS, DEMONS AND VAGINA WITCHCRAFT

Vocalist speaks on debut album and lyrical meanings

NAAMAN STURRUP | ARTS AND CULTURE REPORTER | NAAMANSTURRUP

Although they have been on the music scene for only two years, sludge/doom metal band Vagina Witchcraft has established themselves with their music and social presence, which are two aspects lead singer Kayla Fernandes says were always the band's focus.

"I would definitely describe our music as a battle cry, a plea for understanding in a world filled with ignorance and intolerance," they say.

"When we started the band, I ... wanted us to be vocal about things that were really important and things that were going on in our society, like the disproportionate arrests of Black and Indigenous people (in the United States and Canada, and the systemic racism highlighted in) Nova Scotia right now.

"I think it is important to recognize that we had a purpose going into it, and we are very much sticking to that, and it is some-

thing that we are all very passionate about."

Fernandes says the idea of the band spawned after an encounter at Manitoba Metalfest in 2018 with Cancer Bats.

"I got pulled up on the stage during one of their songs, and I sang a piece with them, and it went pretty well. A couple weeks later, my partner Dylan Sellar and I had been practising quite a bit, my poetry with his music, and we were then contacted by Mike Peters, the drummer of Cancer Bats and AGAPITO.

"He asked me if I was in a band, and if we were willing to play with AGAPITO and Vampire and Witchtrip, so Dylan contacted his friends Julien Riel and Sepel Säunlust, and we became a band. We played our first show Aug. 31, 2018 with them at the Good Will Social Club, and the rest is history."

The band's debut album, *Vagina Witchcraft*, was released on Oct. 20, 2020. Described by Cancer Bat's lead singer Liam Cormier as having a "Sabbath/Pentagram style riff worship," the band stays true to the subgenre with their heavy guitar riffs, crashing cymbals and distinct screaming vocals.

But beneath this, there is something more: a clear progression throughout the

songs that not only address social issues, but also personal growth and stability, and Fernandes gives some background into songs "Pyro," "Mercury" and "Alvvays."

"To me, 'Pyro' is about spending most of your time swallowing everything around you, and having it suffocate you to the point of not being able to breathe. The chorus, which is 'set me on fire, so I may burn myself into your memory,' is just being so exasperated at the thought of swallowing everything that you just want to disappear and spontaneously combust.

"'Mercury' was basically an exclamation of independence, a blatant and powerful way of saying 'I am able to do this,' and that 'I do not need this abuse, bondage and violence in order for me to thrive,'" they say.

"And I think that I needed this message to be conveyed first, and I wanted the lasting message of 'Alvvays' to be of picking up pieces of something that was frayed and broken, so it can remain whole at the end."

Vagina Witchcraft's self-titled EP is available at vaginawitchcraft.bandcamp.com.



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CRITIEG



SUPPLIED PHOTO

BLACK NARCISSUS (1947)

Available on Apple TV and Criterion Channel

★★★★★

KEESHA HAREWOOD | FEATURES REPORTER | @KEESHAHAREWOOD

In November of 2020, BBC One is set to release a miniseries adaptation of the 1947 Academy Award-winning film *Black Narcissus*, which follows a group of nuns who travel to a Himalayan village to establish a school and hospital in the old palace of an Indian raja. While there, tensions rise between the nuns, as jealousy and anger begin to take them over.

It must be acknowledged that all but one of the Indian characters in this film are portrayed

by white actors in brownface.

While this likely would not have caused offence to the intended white audience of its time, it certainly does now. The ignorance of the 1940s should not go unchecked: brown/blackface, no matter the time or the context, is disgusting and reprehensible. In fact, the racism is so blatant that it distracts from the film's high quality.

It's almost impossible to discuss the actors'

skill when their portrayal of Indian people is so revolting. While the white characters in the film behave with dignity and intelligence, the film's racist interpretation of Indian people shows them to be dimwitted, obnoxious and one-dimensional. If that isn't bad enough, the white characters are often dismissive toward their "coloured" counterparts, particularly in the way they casually refer to them as "primitive."

But, ultimately, the presence of this grossly stereotypical depiction of Indian people is nothing but a plot device. In other words, these racist caricatures are in the film for the sole purpose of progressing a story about white people.

This particular story about white people centres around sexuality and desire. While the film's narrative offers a complex take on urges, love and trauma, the story also includes a problematic connection between the nuns' volatile human emotions and the villagers' stereotypical and inaccurately portrayed culture.

As a few of the nuns begin to succumb to their raw emotions, the film cuts to various shots of ancient erotic art painted on the

old palace's walls. Additionally, as tensions continue to build, the sound of the villagers' drums boom louder and louder, and red lighting and effects taint the screen.

Even Mr. Dean, a white and conventionally attractive man living among the villagers, warns the nuns to flee, claiming that there is something about the village that changes people in dangerous ways. Connecting the villagers' culture to the violence that ensues is beyond dehumanizing.

All in all, the 1947 *Black Narcissus* is a well-made film. It's well-acted, well-shot, well-edited and well-executed. But the film's quality is offset entirely by its content.

There are a sect of people who might be able to make the informed decision to look past the film's racist aspects and get some enjoyment out of the story. But due to the film's repugnant depiction of Indian people, it cannot and should not be recommended lightly.

Hopefully, the BBC's upcoming *Black Narcissus* miniseries will shed the racist baggage of the 1947 film and preserve its praiseworthy parts.

CKUW TOP 30

October 19-25, 2020



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

TW	LW	C	Artist	Album	Label
1	NE		Osees	Protean Threat	Castle Face
2	RE	*	Pharis & Jason Romero	Bet On Love	Lula
3	RE	!	Silver Clouds	Silver Clouds	Disintegration
4	RE		Alister Spence And Satoko Fujii	Imagine Meeting You Here	Self Released
5	RE		The Dream Syndicate	The Universe Inside	Anti-
6	RE	!	Sean Burns	It Takes Luck To Get The Best Of Me	Self-Released
7	RE	*	Tami Neilson	Chicka Boom	Outside
8	RE	*	Tommy And The Commies	Hurtin' 4 Certain	Slovenly
9	RE		Matmos	The Consuming Flame: Open Exercises In Group Form	Thill Jockey
10	RE	*	Wares	Survival	Mint
11	NE		Uniform	Shame	Sacred Bones
12	NE		Silver Synthetic	Out Of The Darkness	Third Man
13	RE	*	Zoon	Bleached Waves	Paper Bag
14	RE	*	Japandroids	Massey Fucking Hall	Anti-
15	NE		Bob Mould	Blue Hearts	Merge
16	NE	*	Heaps	What Is Heaps?	Birthday Cake
17	NE		Peter Dinklage	Marge	Spinning Top
18	RE	*	Tough Age	Which Way Am I?	Mint
19	NE		El Ten Eleven	Tautology	Joyful Noise
20	RE	*	Nestor Wynruth	Roxbury And Wooden Legs	Peanuts And Corn
21	NE		Optic Sink	Optic Sink	Goner
22	RE	!	Pip Skid/Rob Crooks	Its Ok	Marathon Of Dope
23	RE		Black Marble	I Must Be Living Twice	Sacred Bones
24	NE		Various Artists	The Harry Smith B-Sides	Dust-To-Digital
25	NE	!	The Famous Sandhogs	Telma Muskwa 2	Self-Released
26	NE	*	Black Thunder	La Fine Creaata	Transistor 66
27	RE		Vinyl Williams	Azure	Requiem Pour Un Twister
28	NE		Quintron And Miss Pussycat	Goblin Alert	Goner
29	RE	*	New Fries	The Idea Of Us	Telephone Explosion
30	NE		A Certain Ratio	Acr Loco	Mute

ARTS BRIEFS

BETH SCHELLENBERG | ARTS AND CULTURE EDITOR | @BETHGAZELLENBERG

Children's Special Allowance

Pallister's administration is using the COVID-19 pandemic as a distraction, while attempting to jam through incredibly harmful legislation. Bill 34 is an omnibus bill with numerous egregious aspects, including section 231, which would effectively allow the province to wash their hands clean of the \$338 million of federal funds allocated for Indigenous children in care that the province has been siphoning away since 2005. People have been fasting at the Legislative Building grounds since Oct. 7 in solidarity with Indigenous children. A decision is expected to be reached on Nov. 5.

CRAFTED 2020

This year's CRAFTED, an annual holiday sale featuring local contemporary art and crafts, has moved online. Hosted by the Manitoba Craft Council, Winnipeg Art Gallery, Northwest Territories Arts and Nunavut Arts and Crafts Association in collaboration with Royal Bison Art Fair, there will be work from over 50 artists and artisans. Head to the CRAFTED website on Friday, Nov. 6 at noon to check out the wares. The sale ends on Sunday, Nov. 8 at 5 p.m.

Jazz Film Festival

Cinematheque and the Winnipeg Jazz Festival have partnered to create a jazz film festival featuring a series of award-winning documentaries about, you guessed it, jazz! On-demand screenings will be offered until Nov. 26. Check out Cinematheque's website for titles and times.

Restaurants struggling with Code Red

Winnipeg's Code Red designation has mandated that all restaurants and bars be shut down (although faith-based gatherings and gyms remain open, without any scientific justification). Running a restaurant is already a touch-and-go business, but this latest development could put an end to many Winnipeg favourites. Those with the means to do so are encouraged to order takeout and delivery from local independent businesses, rather than chains, to help keep local options open.

Towards a Queer Prairie Aesthetic

Curator Blair Fornwald will give a First Friday lecture presented by MAWA on Nov. 6 at 12 p.m. Fornwald's lecture will explore topics of regionalism, class and a queer prairie aesthetic. The lecture will be streamed on Facebook Live, and the link can be found on MAWA's Facebook page.

Solidarity Winnipeg

Solidarity Winnipeg is hosting a Zoom conversation about how states operate in capitalist societies, and how this affects ecosocialists and other anti-capitalists. To register for the event, which is at 7 p.m. on Thursday, Nov. 5, email info@solidaritywinnipeg.ca.

Softening their strides

Dancers and educators re-envision equitable connection



SUPPLIED PHOTO

Dancer and writer Jillian Groening

Not only is dance canonized alongside other temporally bound art forms, but it is a practice completely charged with movement, bodiliness, sweatiness, heavy breathing and closeness.

Marina Harss writes in *The New Yorker*: “Dancers’ lives are mostly spent in spaces crowded with people.” However, right now, this is simply not the case.

For much of the spring, dancers in Winnipeg were cooped up at home, or if they were lucky, in private studios. Throughout the summer and fall, some opportunities for in-person dance practices and performances opened up, but those are quickly disappearing, as Winnipeg enters the Code Red designation.

Although the COVID-19 pandemic has disrupted

many rehearsals, classes and performances, it has also created space for dancers to reflect on their practices.

Many Winnipeg-based dancers and educators have spent the past months dreaming up new ways to connect with one another and their audiences, so that dance can become more equitable for all.



Left: Actor and writer Reba Terlson

Right: Alice Crawford, project director for the Manitoba Cultural Society for the Deaf-Deaf Arts Manitoba

“It is very seldom that (Deaf dancers) get the opportunity to access a class that takes into account the very different (relationships they) have with rhythm, vibration and dance.” —Alice Crawford



SUPPLIED PHOTO

To adapt, or not to adapt?

Some dance schools, like Drop in Dance Winnipeg, were quick to adapt their classes for online platforms when the pandemic hit in March.

Reba Terlson, a writer and actor who has been a regular at the studio for a number of years, recalls, “there was maybe a period of two weeks where I wasn’t dancing ... but then everything got switched online.”

Classes were based on what teachers could do from their homes, so there were fewer options offered. However, most people were dancing from their living rooms, and this was sometimes challenging. Terlson explains that taking these classes was a huge source of physical and mental reprieve during quarantine. She took at least three classes a week.

“It sounds so silly, but I would plan my days around it,” she laughs. “I did it all the time. It was my saving grace.”

Although Drop in Dance Winnipeg was offering in-person dance classes throughout the summer, they are now switching back to online teaching.

Professional dancers with upcoming performances also had to weigh their options when in-person showings were banned in the spring.

Neilla Hawley, a Winnipeg-based contemporary dancer, was part of the 2020 Young Lungs Dance Exchange Program Research Series alongside Emily Solstice Tait and Mark Dela Cruz. They began their rehearsals in February, preparing a workshop and a final showing of their research.

“We were like two days away from the workshop and one week away from the showing right as everything shut down,” Hawley explains.

The group decided to postpone their final showing until further notice. When they returned to rehearsals at the beginning of October, they planned to present it outdoors to a decent-sized audience.

“It wasn’t until Code Orange came into effect that we realized we needed to make sure it could be accessible on Zoom,” Hawley explains. “That really was a turning point in the research, because everything had shifted around to accommodate it, but it felt not quite like an accommodation. It felt like an artistic challenge.”

Some projects were able to continue throughout summer but faced increased costs because of the time and space it took to implement safety precautions.

A New Rhythm: Teaching Dance Beyond Sound is an educational project that seeks to “open the door to a new perspective of dance and how Deaf dancers experience their art form,” Alice Crawford, the project director from Manitoba Cultural Society for the Deaf-Deaf Arts Manitoba (MCSDDAM), says.

Over the summer, a team composed of dance teachers, Deaf dancers, non-Deaf volunteers, Dance Manitoba directors, a film crew and a group of ASL-English interpreters produced a video training manual for dance educators, exploring strategies for working with Deaf students.

“It is very seldom that (Deaf dancers) get the opportunity to access a class that takes

into account the very different relationship (they) have with rhythm, vibration and dance,” Crawford says.

Natalie Sluis, a hard-of-hearing dancer involved in the project, has experienced many barriers in the field.

“I find it difficult to communicate and understand in classes when the person conducting the class is turned away from me, when teachers are talking, correcting or directing over music and/or background noise pollution,” she says.

Sluis says the group developed a number of techniques that educators can use to improve the learning experiences of Deaf and hard-of-hearing dancers.

“This included gesturing, facing the people you are talking to, demonstrating instead of solely talking, stopping and discussing the correction, and in some (non-pandemic) scenarios, physically touching to correct.”

Crawford describes the Deaf dancers as “all smiles and full of enthusiasm throughout the rehearsals and filming at RWB (Royal Winnipeg Ballet) from the joy of being able to fully participate.”

The videos, which will be released in 2021, outline a number of practical considerations for instructors and raise awareness about cultural and linguistic differences, while focusing on a number of different styles, including jazz, contemporary, and hip hop.

Although Crawford notes that adapting to COVID restrictions was a time-consuming and costly challenge, she explains that, overall, it was a “very positive experience.”

A destabilizing opportunity

Restrictions to dancers’ ability to move, perform and produce freely have arguably shed light on the systemic inequalities within the industry itself. Deaf and disabled dancers have struggled for years to access educational and performance opportunities.

In an article in *Dance Magazine*, Alice Sheppard, a disabled choreographer and dancer in Britain, explained: “Right now, the world is all about disability, even if you don’t name it as such.”

“I do believe that the pandemic has shed some light on the struggles that Deaf and hard-of-hearing dancers and people with other disabilities face on a regular basis,” Sluis suggests.

“In my dance school, my peers have had a small look into my world.”

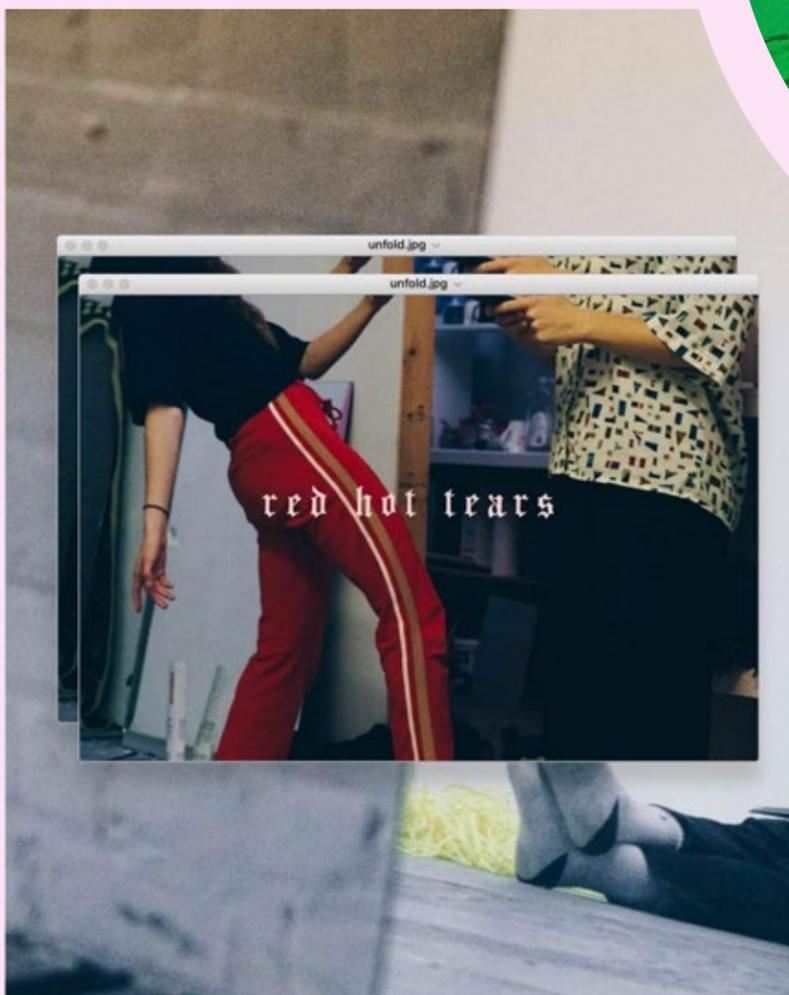
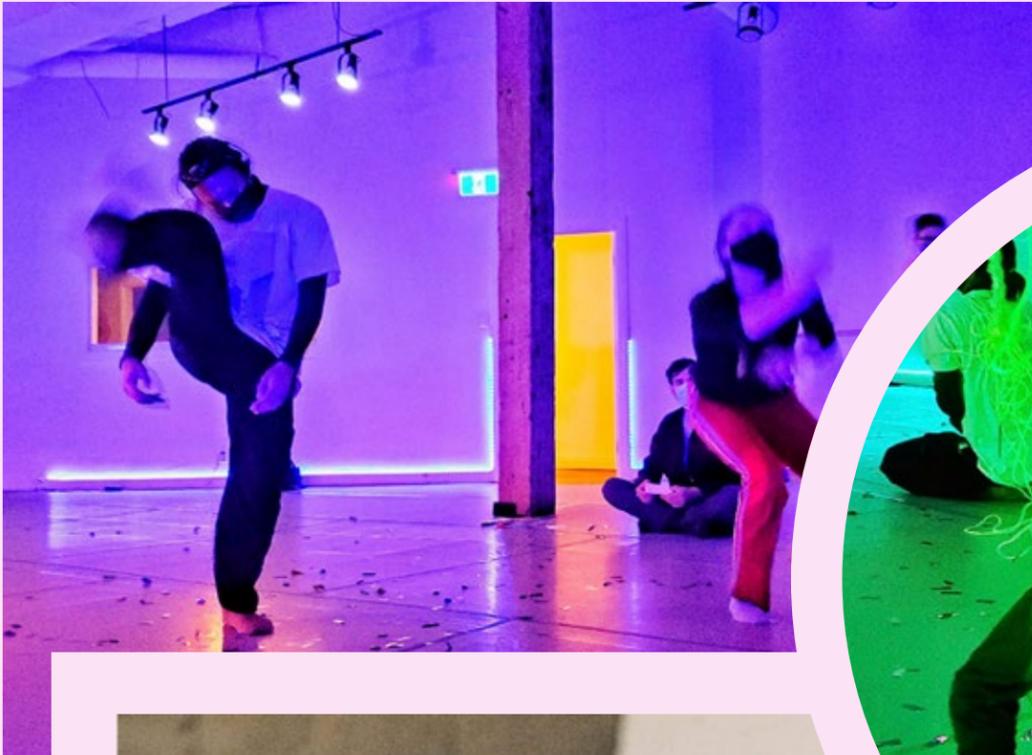
Terlson notes that “being restricted during this time has made me hyper-aware of my body.”

Jillian Groening, a dancer and writer from Winnipeg, is hopeful this period of time has encouraged people to rethink unhealthy power dynamics in the dance world.

“There needs to be a softening,” she explains. “It’s not enough anymore to sign a contract giving a choreographer the rights to your body, your image and your time.”

“Dance artists need to be allowed sick days. They need to be allowed to express when they are uncomfortable, and they need to be allowed to say no ... without fear of losing their jobs or future opportunities.”

Groening explains that although the pandemic has been devastating in so many



ways, it could be helpful to think of it as a “destabilizing opportunity” for dancers.

“It’s good to be able to think about how we create, interact and to see how power dynamics and power structures can be better,” she explains. “It’s allowing us to think about the body differently and think about the body in relation to the world around us differently.”

Shifting focus

Groening, who shares a studio with Hawley, spends lots of time watching online performances these days.

“Just being able to access these performances you wouldn’t always be able to is so exciting,” she says.

“I mean, yes, there will always be arguments for ‘liveness is special,’ she laughs. “But, well, no, there are so many exciting things that can be done with choreography and dancing bodies right now.”

The final showing created by the Young Lungs Artists in Residence, which eventually took place on Oct. 11, is an excellent example of the way adapting

dance for online platforms can lead to innovative performances.

The show happened at Drop in Dance Winnipeg and involved Hawley, Tait, Dela Cruz, their tech supports and four in-person audience members.

The performance created a series of connections between dancers, objects and audiences, which Hawley describes as “a world that was being built in real time.” It was an entirely improvised piece, in which Tait and Dela Cruz were the primary dancers.

“There were lots of hand sanitizers and sprays,” Hawley explains, “and everyone was wearing masks.”

Hawley carried a phone around to give the Zoom audience the opportunity to view the dancers from different angles and distances. Then, they would pass the phone to an audience member, encouraging them to take part and “make choices.”

Hawley explains that this process “ended up opening up a massive amount of questions about what it meant to be a performer and an audience member.”

They tried to amplify sound and visuals

The Young Lungs Dance Exchange Program Research Series had to adapt to digital platforms during the COVID-19 pandemic.



“I’m really fascinated with movement scores, not for the goal or intention of recreating movement, but for sharing and spreading choreographic ideas.”

— Jillian Groening

Groening shares a studio with dancer Neilla Hawley.

for the virtual audience, “because you don’t have that ‘felt-sense’ in the room.”

Hawley says that for Tait and Dela Cruz, who were dancing, it was a new challenge “to both give to the people that were physically present and to give to the audience that was interacting with them on Zoom.”

The shifting focus of the dancers, the multiple moving cameras and all the masks and hand sanitizer created a performance space that questioned the nature of human connection in a way the group had not anticipated.

“I would never have done this if the pandemic had not hit,” Hawley says. “It’s something I would like to continue researching and exploring in the future.”

“We can’t go back”

Though the pandemic has completely changed the nature of dance for now, it has also created an opportunity for dancers to reflect on the methods through which dance is shared and expressed.

Dance artists and educators are beginning to tap into the potential of Zoom and other live-streaming services. Another interesting medium dance artists are exploring is scoring, in which both Groening and the Young Lungs Artists in Residence are interested.

“I’m really fascinated with movement scores, not for the goal or intention of recreating movement, but for sharing and spreading choreographic ideas,”

Groening says.

Groening and a group of three other dancers are working on a new scoring project. Scores will be drawn and written out, held together by binder clips, so they can be rearranged at will and mailed between the dancers. Groening says she’s fascinated by the way choreographies “resonate differently with different people.”

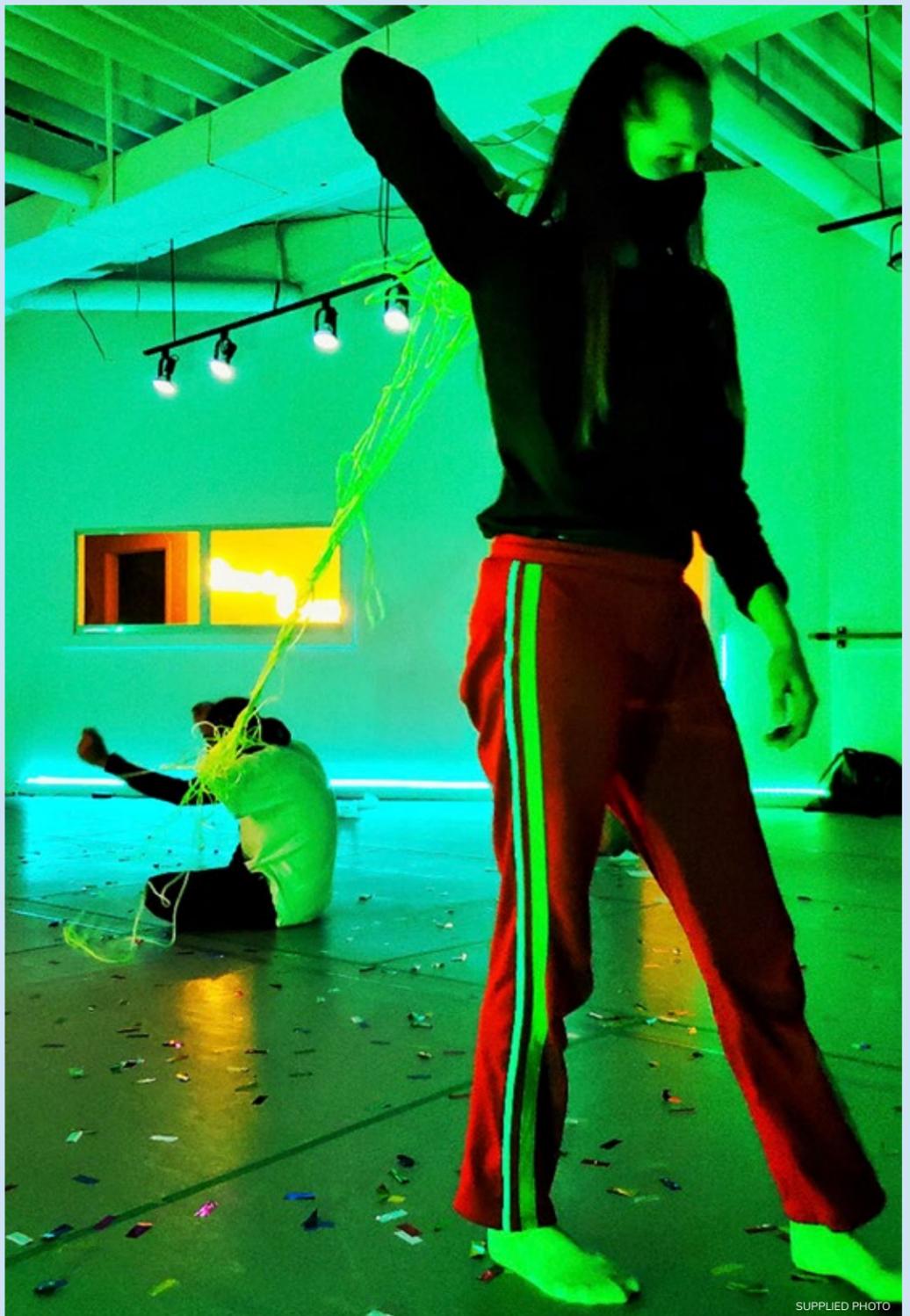
The months of the pandemic have been devastating, but they have also created an opportunity for dancers to think about what mindful, equitable connection can look like in practice.

As Sheppard says, “I have tried to not think about ‘going back’ or ‘returning’ or ‘normal.’ I believe that we can’t go back.”

In lieu of an in-person workshop this spring, the Young Lungs Artists in Residence created an “Improv Score for the COVID-19 Age.” Find it at younglungs.ca/residencies.

Four educational films created as a part of *A New Rhythm* will be released in 2021. The first video, called the *Sizzle Reel*, is now available on the MCS D-DAM website, mcsd-dam.com/projects-1.

Drop in Dance Winnipeg is going virtual again. Find them at dropdancewpg.com.



Moving to Zoom “felt like an artistic challenge.” -Neilla Hawley

'PARKS ARE NOT FOR SALE'

Environmental groups push against privatization of provincial parks

CIERRA BETTENS | CITY REPORTER | [FICTIONALCIERRA](#) [CIERRABETTENS](#)

The Manitoba government has received fierce opposition from environmental groups for a recent motion that suggested a move toward privatizing provincial parks.

As a response to the Request for Proposal put forth by the Manitoba government, the Manitoba field office of the Wilderness Committee launched a letter-writing campaign against applying a business model to provincial parks.

"The mandate letter from the premier of Mar. 3, 2020 explicitly says private investment in provincial parks," Wilderness Committee campaigner Eric Reder says.

"We are in a biodiversity crisis," Reder says. "One of our only tools for combatting the biodiversity crisis in this province is through parks and protected areas."

Sarah Guillemard, the Minister of Conservation and Climate, did not provide a direct response to a request from *The Uniter* as to why the Request for Proposal was being forwarded.

A provincial spokesperson said the "primary objective of the study is to develop a business case for a new Manitoba Provincial Parks organizational model," looking into ways to "modernize funding mechanisms" and "enhance visitor experience."

However, Ron Thiessen, the executive

director of the Manitoba chapter of the Canadian Parks and Wilderness Society (CPAWS), says parks are not meant to be mechanisms of profit.

"In Manitoba law, there are only three purposes for provincial parks," Thiessen says. "The first one is to conserve ecosystems and maintain biodiversity. The second is to preserve unique and representative natural, cultural and heritage resources. The third is to provide outdoor recreational and educational opportunities and experiences in a natural setting." He stresses that none of these include anything about financial revenue.

Beyond being protected lands, Thiessen says parks are an investment in the health of Manitobans, and therefore should continue to be publicly owned and preserved for future generations.

Reder adds that this isn't the first time the current provincial government has acted against the interests of environmental causes. He cites the Manitoba government "very quietly" pulling out of the Protected Areas Initiative in 2019, which looked at areas to promote biodiversity and preservation of lands.

"They very explicitly refused to protect more of Manitoba," he says. He also notes



Eric Reder, campaigner for the Wilderness Committee

that all provincial parks are on traditional Indigenous territory, and that privatization could have dramatically adverse effects on Indigenous biodiversity efforts.

"We can't allow the government to continue to make cuts to nature," Reder says. "It's time to hear a vision from our elected

officials about what a parks province looks like." He urges the public, and especially the opposition, to continue to push against the corporatization of parks.

Above all, Thiessen emphasizes that provincial parks belong to the people of Manitoba. "Parks are not for sale," Thiessen says.

MÉTIS CONNECTIONS

Online platforms bring the Métis community together

CIERRA BETTENS | CITY REPORTER | [FICTIONALCIERRA](#) [CIERRABETTENS](#)

Julie Lumsden founded the Metis Meeting Place as a response to a gap she noticed in the greater Métis community. As a Métis actor, she felt there was a lack of virtual sharing spaces dedicated to Métis artists and creators.

"I think that it's something that I would've liked to have had," she says. "I want it to be able to grow into a place where Métis artists from across Canada can find community."

Known as @metismeetingplace on Instagram, Lumsden shares bite-sized glimpses into Métis history and weekly snippets of Michif language with a mission of reclaiming and connecting through Métis culture.

"It has been a journey of reclamation for myself," she says.

The Mamawi Project, which launched over a year ago, shares a similar vision as Lumsden's Metis Meeting Place. Justin Wiebe, a collective member from Saskatchewan, says the project is targeted at building connections between the young Métis community through language, history and snapshots of Métis excellence.

"Ultimately, the vision is one of celebrating and elevating the visions and aspirations of Métis young people across our territories," Wiebe says.

The word "Mamawi," meaning "together" in Cree, is exactly what the project aims to bring: a coming together of the Métis community across and beyond the homelands.

According to Wiebe, showcasing Métis

successes and narratives has been an important part of The Mamawi Project. He shares an anecdote about members who moved to the United States connecting with their Métis identity through the project to illustrate this.

"They always knew they were Métis, but they were disconnected from our territories. They stumbled upon our page, and those people have now contributed to our work," he says. Being "virtual is a way for us to maintain connections and rebuild them."

Both platforms remain virtual for the time being. However, Lumsden sees social media as a positive.

"Being able to be connected during this time is super crucial to not feeling alienated or isolated in your own experiences," Lumsden says. "Instagram and these cyberspaces have been the most supportive facet of this." She also emphasizes the power of digital spaces to share cultural knowledge and allow others to feel represented.

"I follow so many amazing Indigenous TikTok creators who are in their full regalia dancing to Top 40 songs," she says. "I'm just so thrilled that our generation has harnessed the tools we have and used that to propel this knowledge and our culture forward."

Whether it be in person or online, Wiebe says The Mamawi Project will continue to uplift young Métis voices on their platform.

"I think for the broader public, it's also about seeing our brilliance, our expertise and our ideas," Wiebe says. "That's part of



Julie Lumsden founded the Metis Meeting Place as a way to connect Métis people through Instagram.

what inspired the project: needing to see more Métis people, and young people in particular, represented."

Hoping to build a network of Métis creatives, Lumsden shares this sentiment.

"I would love to be able to connect people with the talents that we have in the community," Lumsden says.



UWSA

THE UNIVERSITY OF WINNIPEG
STUDENTS' ASSOCIATION

University of Winnipeg students have elected a new UWSA executive following a tumultuous summer.

U OF W STUDENTS ELECT NEW UWSA PRESIDENT

Recent byelection held for seven positions

CALLUM GOULET-KILGOUR | CAMPUS REPORTER | CGOULETKILGOUR

With the results of the recent University of Winnipeg Students' Association (UWSA) byelection in, University of Winnipeg students finally have a leadership team at the head of their representing body. Shawna Peloquin was elected UWSA president after running unopposed.

This is not Peloquin's first foray into student politics. She is currently part of the Canadian Federation of Students' Manitoba Executive, serving as Circle of First Nations, Metis and Inuit Students'

Commissioner for 2020-21. Last March, she ran for the UWSA vice-president external affairs position and placed third.

This time around, part of Peloquin's motivation to run came from "the worry that no one would run and take charge of this role that is important to the functioning of the student association," she says. Indeed, the UWSA had been without a president since this summer.

In terms of her priorities, Peloquin emphasizes two main themes.

"I want to facilitate consistent services for students that centre their needs and goals and also model a resilient example of decolonial practices in ways that nurture and empower our student community," she says.

Peloquin is now tasked with leading an organization that had a tumultuous last few months, with accusations of racism and other systemic issues. Despite this, she plans to proceed "by acknowledging the harms that happen, by showing up in uncomfortable conversations and by making sure we make the appropriate institutional change to address the issues."

The others elected in this byelection are Jacob Wiseman as recreation and athletics director, Olivia Ferreira as science director, Arshiya Bagheri Torbehbar as women and non-binary students' director, Holly Hunter as Board of Regents representative, Valerie Bermudez as PACE director and Jonathan Henderson as vice-president external affairs.

An interesting aspect of this fall's election is that everything was held online, from campaigning to voting. Ferreira, the new science director, campaigned mainly through social media, but notes the chal-

lenges of a virtual election.

"It definitely was a bit difficult, and I feel like we lost a lot of valuable face-to-face interaction," she says. Nevertheless, Ferreira was motivated to run because of her passion for STEM. She feels that science director is a position that will allow her to create change for her fellow science students.

Wiseman, the incoming recreation and athletics director, agrees that holding the election online presented some challenges, but he was still motivated to run, particularly to amplify his fellow students' and athletes' voices.

"The virtual campaigning has been lots of work with advertising and talking to many students about who I am and my goals," he says. "I am honoured to represent all UWinnipeg students to improve these departments to the best of my abilities."

A total of 870 students voted in the byelection, which is lower than the general election last March, but much higher than the byelection last October.

Complete election results can be found at theuwsa.ca.

CITY BRIEFS

ALEX NEUFELDT | CITY EDITOR

City receives affordable housing funding

As part of the federal government's Rapid Housing Initiative, the City of Winnipeg is receiving \$12.5 million to deliver affordable housing units. The City is asking interested parties to help identify projects that may be suitable for funding through an online survey on the city website.

Mourning the victims of austerity

On Oct. 31, a group of concerned Manitobans built a cardboard graveyard outside Premier Brian Pallister's home. The makeshift monuments highlighted the people and services the provincial government has refused to prioritize during the COVID-19 pandemic, including residents in long-term care facilities and healthcare funding.

Taking care of future students online

The University of Winnipeg Undergraduate Student Ambassador Program has developed an online chat program called Unibuddy, which allows prospective students to ask questions of current students at the university. The program includes students from different programs and stages in their studies and currently has 11 student ambassadors, but will eventually have 20.

Take your ball and go home (for now)

As part of the response to reaching the critical (Red) level in Manitoba's pandemic response system, the City of Winnipeg is cancelling its leisure programming and closing City-owned and -operated leisure facilities. Community centres and private leisure facilities are at this time still responsible for their own decisions on whether to remain open. The council building will also be closed to the public, and City Hall wedding ceremonies have been suspended.

Addressing housing issues in Northern Manitoba

On Nov. 5 at 1:30 p.m., the Canadian Centre for Policy Alternatives is hosting Displacement, Housing and Homelessness in Northern Manitoba Communities, a virtual event and report release. The event will feature report authors Lee Ann Deegan and Marleny Bonnycastle, as well as Elder Agnes Spence, chair of the housing board in Nisichawayasihk Cree Nation Lou Moodie and senior scholar in the Faculty of Social Work at the University of Manitoba Lawrie Deane.

Pallister to prioritize policing as pandemic procedure

After being absent from the public eye on Oct. 30, when the daily case number, five-day test positivity rate and COVID-19 hospitalization records were all broken, and Winnipeg entered the Code Red phase of pandemic response, Premier Brian Pallister appeared at press conferences on Nov. 2 and 3. He has suggested that investing in police, instituting a curfew and bringing on volunteer healthcare workers will be sufficient measures to stop the spread of the virus. In a press conference, Mayor Brian Bowman did not know whether or not the City of Winnipeg would be able to enforce a curfew.



FRIENDLY MANITOBA?

U of W an attractive option for many American students

CALLUM GOULET-KILGOUR | CAMPUS REPORTER | CGOULETKILGOUR

The ongoing American election and the country's turbulent last few years have left many American students considering Canadian options for post-secondary education.

The incredibly close 2020 presidential election, which is still undecided as of press time, shows that the United States is still a remarkably divided country. The University of Winnipeg (U of W), located only one hour away from the Canada-US border, is home to many American students and faculty members who say studying in Canada is an increasingly attractive option.

Dr. Julie Pelletier, an associate professor of anthropology at the U of W, holds American citizenship and has lived and studied in the US. She frequently encourages Americans to study in Winnipeg.

"Academically, Canadian universities are strong," she says, though this is far from the only selling point for American students.

"The readily available healthcare is startling to many," Pelletier says.

Lily O'Donnell, a fourth-year rhetoric and communications student at the U of W, came from Saint Paul, Minn. to study in Winnipeg. She cites lower tuition fees as one of the main reasons she decided to do her undergraduate degree in Canada.

"Minnesota students can pay the domestic Manitoba student rate for tuition at the University of Winnipeg, which is far cheaper than any university tuition I could get anywhere in the States," she says.

While Canadian students may take out student loans, the average American student finishes their undergraduate degree

with \$132,860 USD (\$174,722 CAD) worth of debt. This is astronomically higher than the Canadian average of \$28,000 CAD of debt for a bachelor's degree. Even Pelletier, as a professor, prefers working in an environment where the burden placed on students is not as acute.

"I would very much prefer that the students in the States could have a good education without being impoverished for decades after they leave school," she says.

Despite the geographic proximity between the US and Canada, O'Donnell says there are big differences between the countries, including that she sees the former as a "much scarier and divided place."

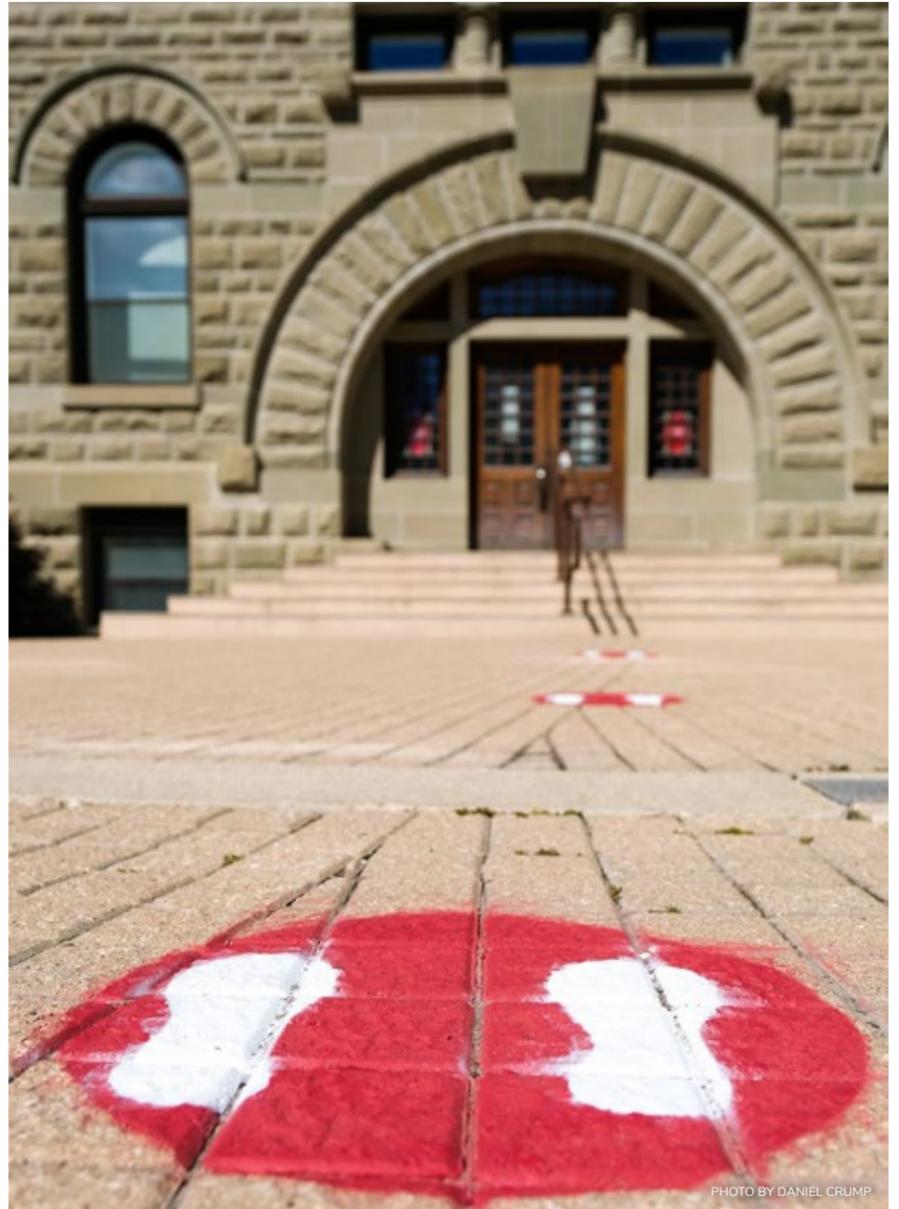
"In America, I think the younger generations are realizing that the only hope is to burn it all down and build it up again," she says, whereas Canadians have not yet "gotten to that level of anger or desperation."

O'Donnell mentions COVID-19 pandemic responses as a major difference between the countries. In fact, the US has had more deaths per capita and total cases per capita than Canada.

"I think the election and just everything going on right now makes a lot of American students want to move," O'Donnell says. In fact, O'Donnell has encouraged her American friends to study at the U of W.

"Tuition is cheaper, rent is cheaper, (the dollar) conversion is very good," she says.

"It's definitely an awesome, community-oriented place," O'Donnell says.



Lower tuition rates and access to healthcare make Canadian universities like the U of W attractive to American students.



PROFile

THE RIGHT KINDS OF QUESTIONS

Adam Scarfe, Associate Professor, Department of Philosophy, U of W

KEESHA HAREWOOD | FEATURES REPORTER | KEESHAHAREWOOD

For Adam Scarfe, an associate professor for the University of Winnipeg's (U of W) philosophy department, his love for the subject he teaches is linked to curiosity and deep thinking.

"I just found that philosophy asked the questions that I always wanted to ask," he says.

While Scarfe is well-versed in a number of different areas in philosophy, he currently teaches a bioethics course.

When teaching morality, Scarfe emphasizes a "multi-perspectival" approach. According to Scarfe, there isn't just one traditional theory that solves every moral issue or conundrum.

"It's not like any of the traditional ethical theories from the history of philosophy has a monopoly on what it means to do the right (or) best thing."

Scarfe believes in examining a variety of viewpoints when thinking about certain

issues or concepts. According to Scarfe, in some way, each of the traditional ethical theories best represent important aspects of what it means to live well and have a morally fulfilling life.

"There is this objective aspect when it comes to talking about moral issues," Scarfe says. "We tend to think that it's all just subjective, we should just agree to disagree, but no. Who are we not to say that we don't know what it means to be well and how to treat others based on those ideas?"

In essence, Scarfe loves what he does. For him, philosophy is a huge discipline that has a level of freedom and encourages contemplation on a number of different subjects. He takes advantage of that freedom and finds a great deal of joy seeing his students to do so too.

"I'm passionate about students being passionate about philosophy."



SUPPLIED PHOTO

going for walks with my wife in places like FortWhyte."

What is something you've learned from your students?

"How to be a better professor. Listening, not just dismissing ideas that seem to be off and out of left field somewhere."

What do you like to do in your free time?

"I like playing with my dog (and) also

What's an idea that a student's brought up in class that's stuck with you?

"The one that, at least right now, hits me, is that one student used the concept of eugenics in a very peculiar way in his master's thesis ... I tried to talk him out of it ... I think he was talking mostly about the future of humanity and the possibility of transcending humanity."

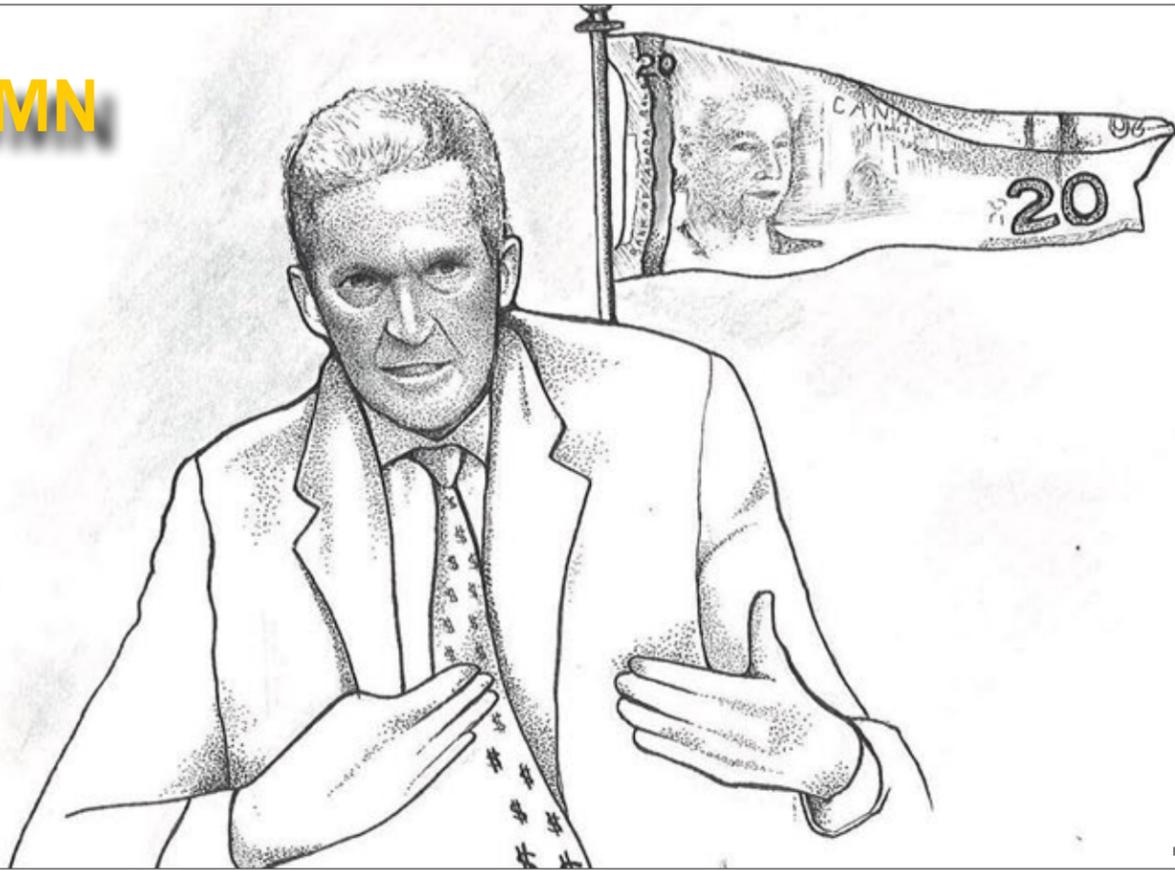


ILLUSTRATION BY GABRIELLE FUNK

IMMIGRANTS AND REFORM

Foreigner Affairs

VINAY SHARMA | COLUMNIST | VINAYTHEPOOH

Throughout the COVID-19 pandemic, many public figures have reiterated the same platitudes about staying strong together, adjusting during difficult times and eventually returning to normal life.

This sort of moral pandering distracts from underlying issues. Many immigrant populations, for example, were already struggling to make ends meet before the pandemic, and added pressures of a stark economic downturn disproportionately affect them. Situations affecting people's material situation can only be rectified through a material means that these platitudes cannot provide.

The Pallister government recently sent out a clear message: "our priorities are now dedicated to stewarding Manitobans to a safe recovery and economic restart."

I am concerned with what this may entail. According to a recent study from Statistics Canada, visible minority groups are more likely to experience financial instability as a result of the pandemic than non-minorities.

The Pallister government's comments could suggest that the economic security of people in unfortunate situations will be taken into consideration. However, if the actions of the federal government are any indication, this may be

wishful thinking at best.

Prime Minister Justin Trudeau offered loans to companies with annual revenues of up to \$300 million under the guise of fighting for middle-class jobs. His reasons for taking such loans are to help save the workers at said companies, yet the money could instead go toward more socialized programs, which would directly impact the same middle-class he intends to save.

Economic restart models are problematic for the same reason. Such programs promise economic prosperity for all, but to be put into action, they require massive amounts of trust in a private sector, which is generally known to keep its own institutions afloat, disguised in promises of a 'trickle-down' economy.

The idea of an economic rebuild takes a "means-to-an-end" approach that would hopefully result in solid performances in respect to Canada's GDP and the Toronto Stock Exchange. But until that happens, Canadians need to brace for the impact that rebuilding the economy will have on the working class.

Many of these people are first- and second-generation Canadians. By allocating federal funds to a corporate upperclass, immigrant populations will be left ignored during an economic downturn.

conomic downturn.

In 2019, Manitoba accepted the highest annual number of immigrants in its history. A necessary question must be answered: what does an "economic restart" entail for those who have had barely enough time to establish roots in their respective communities, let alone have enough capital to weather a pandemic?

If governments focus primarily on the economy, there is no real assurance that first- and second-generation Manitobans will be able to survive a potentially volatile economic scenario unscathed.

Growing up in a working-class immigrant household myself, I understand the realities that people coming from different countries face. Opportunities were and are scarce, and the future of some of our nation's labour rests in the hands of an immigrant working class.

In these uncertain times, there should be a much greater focus on providing a safety net to those more susceptible to economic volatility, ensuring the futures of everyone in this country are prioritized.

Vinay Sharma is a third-year philosophy student. His main interests are political philosophy and the philosophy of language.



THE UNIVERSITY OF WINNIPEG

Student Services

AWARDS & FINANCIAL AID

More information on the opportunities listed below is available on our website: uwinnipeg.ca/awards.

Current Award Opportunities

Graduate and Professional Studies Expenses Bursary is available for students in their final year of an undergraduate degree program in the 2020-21 academic year that are applying for Graduate or Professional Studies which begin in 2021-22. The application is open until funds have been exhausted. To obtain the application form, visit: In-Course Awards (current students).

The 2020-21 Work-Study Program is accepting student applications until Fri., Dec. 4. The position listing is now available online. More positions will be available to those that apply early. To obtain the application form and check out the position listing, go to: Work Study Program.

Student Aid

The Canada Student Aid program is offering more loans and non-repayable forms of aid (grants) this year. If you have ever thought about applying, this would be the year to do so. For more information, check out Government Student Aid.

Need help getting connected to the financial supports you need and deserve to pay for your education? Visit our website to check out our various info pages, or Contact Us to find out the many ways you can connect with Awards and Financial Aid staff.

STUDENT CENTRAL

Changes to SC's Hours

Mon., Nov. 11 - SC closed for Remembrance Day.

Dropping Courses

The last day to drop a U2020F class is Nov. 17. No refund is applicable.

The final day to withdraw from a U2020FW class for 50% refund of the base tuition, UWSA, and UWSA Building Fund fees is Dec. 3. No refund is applicable from Dec. 4 to Feb. 23.

myVisit App

Need to see a Student Central representative or an Academic or Career Advisor? You can now queue for Zoom drop-in sessions with Student Central, and/or Academic & Career Services using myVisit!

Student Central has drop-in Zoom sessions where students can ask questions

"in person" with a SC staff member.

The Zoom waiting room is enabled. One student will be admitted at a time. Students wait for their turn and need to present their UWinnipeg student card (or other photo ID) to talk about their account, the same as actual in-person interactions at SC.

To enqueue yourself, please use the myVisit app (by Q-nomy) available for Apple or Android phones. Turn off the location permission in the app. The SMS notification when it is your turn shortly will provide the Zoom info. Student can enqueue themselves 1:00-4:00 pm from Monday-Friday.

Thirty-minute Zoom appointments with Academic and Career Advisors can be booked through the myVisit app or via myVisit.com as well.

STUDENT SERVICES

Webinar Wednesdays

In weekly half-hour sessions, Student Services staff will share valuable strategies and tips to help you settle in and succeed at UWinnipeg.

Upcoming topics for the series:

- Final Drop Date and End of Term Tips (Nov. 18)

- Meditation for Grounding and Relaxation (Nov. 25)

- Exploring Career Options and Gaining Relevant Experience During your Studies (Dec. 2)

- Preparing for Winter Term (Dec. 9)

All sessions are from 12:30-1:00 pm.

- Advanced registration is required. Sign up here: uwinnipeg.ca/webinar-wednesdays.

Social Media

To stay on top of the latest news and events in Student Services, follow us on Instagram or Twitter or join our Facebook groups.

Instagram:

@UWinnipegRecruit (Student Recruitment)

@AcademicAdvisingUWinnipeg (Academic & Career Services)

@UWpgWellnessCentre (Wellness Centre)

Facebook:

UWinnipegISS (International, Immigrant & Refugee Student Services)

uofwacademicadvising (Academic & Career Services)



FEELING BLUE WHILE SEEING RED

A Canadian experience of the US election

DANIELLE DOIRON | COPY AND STYLE EDITOR | @DANIELLEDMDOIRON

When I stepped off my connecting flight at Newark Liberty International Airport at the start of the month, nothing really seemed out of the ordinary. In stark contrast to a Minneapolis trip I made over the summer, I didn't see people dressed in head-to-toe Republican merchandise, complete with "Trump 2020" face masks.

What I did see, in a car on my way to Philadelphia, was a prominent "Women for Trump" billboard and enough Republican lawn signs to be laughable, if the situation wasn't so dire.

Almost four years ago to the day, I went out to a bar and toasted the person I thought would become the first woman president of the United States. I remember busing home that night feeling a little nervous but invigorated and optimistic.

I spent the rest of that night watching as one outlet after another called the election in favour of Donald Trump – the same candidate who openly mocked a reporter with a disability, disparaged Mexican immigrants and insulted women's physical appearances while on the campaign trail.

The Trump administration has since rolled back protections for everything from queer communities to the environment, all while encouraging distrust in journalists, scientists and seemingly anyone who questions his rhetoric. Another element of Trump's impact may be even more horrific.

As *Los Angeles Times* columnist Rob-in Abcarian summarizes, Trump's legacy "will be brutal but simple: he made it okay to be racist again." It's a phenomenon known as "the Trump effect," which Instagram account @soyouwanttotalkabout says includes "the way he has emboldened the worst in people."

During the Trump presidency, the racism, misogyny and homophobia that have always existed in America emerged from the shadows and took centre-stage at everything from presidential press briefings to a notorious white supremacist rally in Charlottesville.

Americans have become more politically polarized during Trump's time in office, and more people than ever seem to share their views in public and on social media. Maybe I'm just paying more attention lately, but I've noticed a different trend in Canada.

When it comes to American politics (and Canadian issues, for that matter), too many Canadians either stay silent or claim seemingly "neutral" stances. I didn't keep count, but it's possible I saw more Instagram posts about "agreeing to disagree" from my Canadian friends than I did backing either major US political party.

Desmond Tutu famously said "if you are neutral in situations of injustice, you have chosen the side of the oppressor." Until re-



Uniter copy and style editor Danielle Doiron is watching the US election from Philadelphia.

cently, I didn't know the second part of this quote, which is "if an elephant has its foot on the tail of a mouse, and you say that you are neutral, the mouse will not appreciate your neutrality."

Those words are especially poignant today – and not only because the elephant is the mascot of the Republican Party. Too many issues, rights and lives are at stake in this election. The winner will not only lead the United States but also impact Canadians and the entire world.

That's why it was so frustrating to open my phone on Election Day and see texts from Canadian family members about making popcorn, preparing for new memes

and getting ready to watch the results come in. This election isn't a spectacle, but something that will dictate American policy for years to come.

In a counterintuitive way, it's almost comforting to see all the Republican lawn signs. At least those people are invested enough to have an opinion.

Danielle Doiron is a writer, editor and marketer who splits her time between Winnipeg and Philadelphia. She's spending the pandemic reading, practicing yoga and following an election that hits too close to home.

POSSIBLY MANITOBAN?

Society for Manitobans with Disabilities rebrand is confusing and infantilizing

HANNAH FOULGER | ARTS AND CULTURE REPORTER | @FOULGERSCOVFEFE @SPEAKSTORY

In the past year, you may have seen the phrase "Manitoba Possible" splashed across buses and transit shelters in Winnipeg.

This campaign features photogenic children with mobility aids on solid, bright backgrounds. Although eye-catching, it isn't clear at first glance what Manitoba Possible is. Is it the new motto for the Progressive Conservative budget cuts? A superhero catchphrase? Or a children's nonprofit, which is actually a front for a money-laundering scheme?

No, Manitoba Possible is the rebranded, moderately catchier name for the Society of Manitobans with Disabilities. The name for this Manitoba institution, like the language of disability, has evolved over the years, but this is a serious misstep.

Originally founded in 1950 as the Society for Crippled Children, it was two years before they included adults in their name. In 1985, the organization was renamed the Society for Manitobans with Disabilities, and in 2020, they became Manitoba Possible.

These may seem like incremental improvements, but language has a huge impact on how Deaf and disabled people are perceived. Language is a way of framing our relationship to the world and to our bodies.

Abled people over the last century have tried to find words to define us. "Differently-abled," "handicapped" and "handicapable" are all clumsy terms that ableds have used to describe us, while avoiding "disability" as if it were a bad word. Disabled

people usually prefer to be called "people with disabilities" or "disabled people."

Naming disability is key to identifying a range of physical and mental conditions and the people who live with them. By avoiding the word "disability," they have lost the specificity of whose accessibility they are advocating for.

While accessibility benefits everyone, shying away from the word "disability" suggests they do not advocate for Deaf and disabled culture and people specifically, but for all Manitobans.

On the other hand, "disability" is not a word that all people Manitoba Possible supports identify with, as many Deaf people do not consider themselves disabled. The (capital-D) Deaf community identifies as its own culture, and many believe they are only "disabled" by an ableist society, not by any lack of hearing.

Even so, "Manitoba Possible" smacks of a condescending positivity, which is only increased by featuring children in their ads instead of adults. By using kids in their branding, it seems like they are suggesting that disabled people are like children and need to be helped by abled people.

"Manitoba Possible!" even sounds like something a Golden Boy-inspired superhero would proclaim right before flying away. It is cartoonish and cutesy. "Manitoba Possible" makes it seem like we are superheroes, as emphasized by the childish, bright colours in their advertising campaign. This



ILLUSTRATION BY GABRIELLE FUNK

sort of inspiration porn infantilizes disabled people and minimizes our independence.

While "Manitoba Possible" seems to be a progressive and inclusive name, its bland optimism does no more for the community than "the Society for Crippled Children" did, as it erases Deaf and disabled identity, infantilizes us and makes us seem like su-

perheroes, just for existing a world that was not created for us to succeed.

Hannah Foulger is a disabled British-Canadian writer and theatre artist, living with a brain injury, from the Haldimand Tract in Cambridge, Ont.



HOROSCOPES

It's Scorpio season!

Those born under the sign of the Scorpion are receptive and patient, but they can be suspicious and slow to trust. Others may be forthcoming about their vulnerabilities, but if Scorpions are feeling insecure, they can use what others have revealed to be emotionally manipulative

and controlling. Like the other fixed signs, they can be slow to forgive and those that cross the Scorpion may feel their vengeful sting.

Being naturally drawn to taboo and occult subjects can have the Scorpion inordinately

focused on the dark side of life, giving them a pessimistic and nihilistic worldview. They may start seeking darker motives everywhere, which can lead to isolation and paranoia. It can then be hard to relax, trust, and enjoy life's simple pleasures to stay in balance.

SOURCE: ASTROLOGY.COM

♈ ARIES

Patience has never been your strong suit, especially when it comes to anything you want. If there's something out there you have a hankering for, you won't be willing to wait until it's half price. And face it, when it comes to your taste, few things ever get discounted. Full price will do just fine as long as you get to bring it home and play with it today.

♉ TAURUS

Speaking of making a move, if you don't do it first, someone else will. Enough with thinking about it, mulling it over, and trying to decide which moment would be best. Use your instincts, which have yet to let you down if you think about it. Just do it. This person has been waiting long enough, and so have you. Besides, isn't it fun to keep this new interest on their toes?

♊ GEMINI

Some quality time alone, or, if you're attached, with your one and only, is definitely in order. And that means doing something that's particularly tough for you: disconnecting the electronic devices. Yes, all of them. Don't hesitate. You know people can leave messages. And doesn't absence make the heart grow fonder?

♋ CANCER

A long-distance invitation could arrive from someone you haven't seen in far too long. Will you be the one traveling? Not necessarily. As fond as you are of home, you can probably talk this loved one into making the trek instead. But if you do decide to go, start making your plans. It's a terrific time to look into travel deals. And weren't you just wishing for a break from your routine? Well, here it is!

♌ LEO

You have a dilemma. On the one hand, you want to keep playing, especially since someone you weren't expecting to see suddenly turned up. On the other, you've been struck by a strong dose of duty and responsibility, and you're already starting to worry about work. There's only one thing to do: divide the day equally. Work by day and play after sunset. Problem solved.

♍ VIRGO

Don't hold back your feelings for a second longer. Everyone wants to hear all about them, especially the person who's inspired your current happiness. Besides, you're feeling so darned good that it's written all over your face. Share the wealth. It's not fair to keep all that good stuff to yourself. Can't the rest of us have just a little bit of it so we can vicariously walk a mile in your glass slippers?

♎ LIBRA

There's a tender, affectionate energy in the heavens above you, the kind that's tailor-made for an evening in. Order some rich, sinful takeout, open a nice bottle of wine, and stream some romantic movies. You probably haven't had a chance to be together with your partner in what feels like centuries. Enjoy it. And if you're single, you can still treat yourself. You deserve it!

♏ SCORPIO

You may have superhuman abilities when it comes to focusing on the task at hand, but you also know when it's time to quit. After days of pounding away at a project, it's finally done. You may be tired, but you're ready to move on and concentrate on an entirely different subject, namely, the person who's been impatiently waiting for you to finish this latest venture and find some time for them.

♐ SAGITTARIUS

You aren't in the mood for any playing around today. Believe it or not, you could wake up in the mood to make lists and get things done. Sure, that doesn't sound like your usual M.O., but whoever said you were anything close to "usual"? Definitely not anybody who's ever spent an hour with your dynamic self! Get busy because this mood may not last long!

♑ CAPRICORN

Now here's a day you can live with. Everyone will be solid, practical, and responsible, just the way you go about things all the time. This certainly could mean that you'll be moved to make a business decision, even the one you've been putting off for a while now. If it feels right, go ahead. If you're doubtful, you should still bring the papers to a seasoned professional before you sign anything at all.

♒ AQUARIUS

Clearly, you adore your family. And your friends are very, very special to you, too. They're always there for you, and vice versa, and you undoubtedly share an awful lot of memories. It's all about these kindred spirits for you now as you try to make them happy any way you possibly can. That could include saying what you think they want to hear. You might want to reconsider that part.

♓ PISCES

Each and every word you utter right now has a solid, grounded tone to it. So when you're asked for your opinion (and even if you're not), you'll be more than happy to give it. Everyone's ears are wide open and waiting for your words of wisdom. If they disagree, they certainly won't utter their dissent. Use your verbal momentum to elicit change today.



ILLUSTRATION BY TALIA STEELE | @ST_TALULA



VOTE FOR YOUR FAVOURITES

WINNERS
ANNOUNCED
IN THE
DEC. 3 ISSUE!

It's back! The Uniter 30 readers' poll aims to put the spotlight on your favourite local people, places and things of 2020 – and we do stress LOCAL. Anything non-local (or non-2020) will not be counted.

We want to make this list as inclusive as possible, just like the rest of the paper, so we ask that you please write an answer for each of the 30 categories – but if you don't have an answer, feel free to write "N/A" or "I dunno" to fill the spot.

Ballots will be considered spoiled if they contain blank spaces, or if they contain any derogatory, homophobic, misogynistic, racist or libellous content. Let's keep it positive! Remember, you're voting for your favourites.

1. Favourite Local Writer
(includes playwrights, poets, journalists, etc.)
2. Favourite Local Athlete
3. Favourite Local Comedian
4. Favourite Local Filmmaker
5. Favourite Local Activist
6. Favourite Local Photographer
7. Favourite Local Visual Artist
8. Favourite Local Dancer
9. Favourite Local DJ
10. Favourite Local Politician
11. Favourite Local Achiever Under 30
12. Favourite Local Achiever Over 60
13. Favourite Local Baker
14. Favourite Local Chef
15. Favourite Local Social Media Presence or Account
16. Favourite Local Grassroots Community Group
17. Favourite Local Place to Eat or Drink
(opened in 2019 or 2020)
18. Favourite New Independent Business
(opened in 2020)
19. Favourite Local Gallery or Artist Centre
20. Favourite Local Public Gathering Place
21. Favourite Local Establishment that No Longer Exists
22. Favourite Local Performance of 2020
(includes music, theatre, performance art, etc.)
23. Favourite Local Radio Show or Podcast
24. Favourite Local Publication
(that's not *The Uniter*)
25. Favourite Local Public Art Piece
26. Favourite Local Album of 2020
27. Favourite University of Winnipeg Prof
28. Favourite Activity to Do on a Date
29. Favourite Winnipeg Winter Activity
30. Favourite Political Moment of 2020

Voting deadline is Nov. 12, 2020 at noon, with winners being announced in the Dec. 3 issue of *The Uniter*. To submit your vote, visit us online at uniter.ca/uniter30.