

THE

UNITER

FREE.WEEKLY.
VOLUME 73 // ISSUE 02 // SEPT 13

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CHALLENGE

AND SUPPORT

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WITHIN THE ACADEMIC LIFE

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* ON THE COVER

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Vivek Shraya performs at the Asper Centre for Theatre and Film on Sept 7. Read more on page 13.

PHOTO BY CALLIE LUGOSI

UNITER STAFF

MANAGING EDITOR
Anastasia Chipelski » editor@uniter.ca

BUSINESS MANAGER
Charmagne de Veer » businessmgr@uniter.ca

CREATIVE DIRECTOR
Talia Steele » creative@uniter.ca

ARTS & CULTURE EDITOR
Thomas Pashko » culture@uniter.ca

CITY EDITOR
Danelle Granger » city@uniter.ca

COMMENTS EDITOR
Dunja Kovačević » comments@uniter.ca

COPY & STYLE EDITOR
Danielle Doiron » style@uniter.ca

PHOTO EDITOR
Daniel Crump » photoeditor@uniter.ca

STAFF PHOTOGRAPHER
AND ONLINE CONTENT CO-ORDINATOR
Callie Lugosi » callie@uniter.ca

STAFF PHOTOGRAPHER
Keeley Braunstein-Black » keeley@uniter.ca

STAFF ILLUSTRATOR
Gabrielle Funk » gabrielle@uniter.ca

FEATURES REPORTER
Sarah Jo Kirsch » features@uniter.ca

ARTS REPORTER
Davis Plett » artsreporter@uniter.ca

CITY REPORTER
Alexandra Neufeldt » cityreporter@uniter.ca

CAMPUS REPORTER
Ryan Haughey » campus@uniter.ca

VOLUNTEER CO-ORDINATOR
Tamika Reid » volunteer@uniter.ca

CONTRIBUTORS

ILLUSTRATORS
JUSTIN LADIA
LUIS MAMANI ROJAS

WRITERS
JASE FALK
MANDALYN GRACE

MOUSELAND PRESS

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TAKING CARE

There's a chilliness and a busyness in the air, for those starting a new school year and for those continuing along over the hop of mid-September without any grand changes. But especially for those starting off on - or resuming - a path in school this year, some of the stories in this issue are especially timely.

Our cover story this week focuses on mental wellness, but there's a larger thread that runs through many of the pieces in this paper. Health and wellness - mental or otherwise - are often thought of as individual issues.

We're all sharing space in this world, though, and we all affect each other. But in spaces like this one on campus, where we are crammed together for better or for worse, the effects we may have on each other can sometimes be amplified.

Taking care of those around us can be as simple as creating a moment to check in, to ask a question, to actively listen to the answer. It can mean asking for help or offering resources (see the cover story for more of these).

It can also mean reaching out across (real or perceived) differences and stepping out of our comfort zones to learn more about the people we're sharing space with.

Taking care can be an interpersonal action, and it can also be a solitary practice, done quietly and without fanfare.

We fill this paper with stories to create a space for new conversations and new thought processes to slowly bloom. If these ways of seeing are not new to us, maybe they're new to you. And what's old news to you may be new to us, but the distance between new and old is where learning can happen. We hope that somewhere in these pages, that fresh learning space might open up for you.

-Anastasia Chipelski

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WHOSE HOUSE?

DARRYL AND
LEANNE'S
HOUSE



PHOTOS BY CALLIE LUGOSI

SARAH JO KIRSCH

FEATURES REPORTER  @CACOPHONEWPG

Leanne Shumka, the University of Winnipeg's awards and financial aid manager, met Darryl Reilly, musician and co-host of CKUW's newly retired local music variety show 'Peg City Groove, while studying at the institution in the early 2000s.

"I have been around the school for my whole life," Reilly remarks. "My dad was a professor there for years, so I actually grew up in the halls."

Approaching their 16th anniversary as a couple and their eighth in this cozy little abode, Reilly and Shumka have filled their home with found things.

"We both like things that have a story to them," Reilly explains. "We're not really into shiny, new stuff. I'm a bit of a tech geek, but aside from that..."

"I love antiques," Shumka adds. "We're both history nerds."

The pair's personalities have permeated the home inside and out. A basement jam space decked out with velvet paintings and vintage instruments is counterbalanced by a ladies' dressing room complete with a stunning Art Deco vanity. The most collaboratively conceived space, however, is their backyard haven.

"This was just weeds and gravel," Reilly says. "There was a scrap elm that was half dead, and that was it."

A pergola built with reclaimed and salvaged material is draped in concord grape vines.

Planters are filled with tomatoes, herbs, peppers and squash. Dotted with mismatched pots and chairs, the space offers everyone who enters an opportunity to find their own favourite spot.

"It's been a lot of years of work to get it to where it is today," Shumka admits.

At least it's been a labour of love.

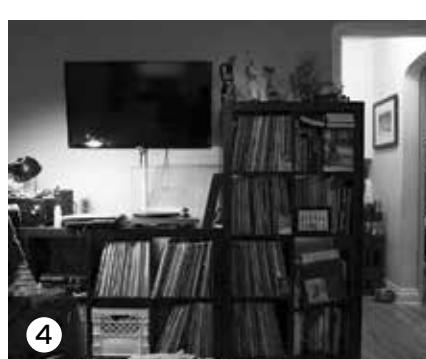
1) POTS OF PEPPERS

LS: "We've got green bell peppers, thai matchbox peppers, jalapeño that is falling over because it's so heavy. This is my habanero. At the very end, there's a cayenne."



2) BLUES PUPPER

LS: "He showed up at our wedding social at the Ukrainian Labour Temple. He smelled the food, I guess, and kept trying to get in. My friend took him to the Winnipeg (Animal Services Agency), but I called the following weekend to find out what happened to him. No one claimed him. We were both on the fence, but then Darryl said that if we got him we'd have to name him Elwood because he looks like he's wearing a suit like the Blues Brothers." DR: "Then, she's just like 'You just named the dog, so we're getting it.'"



3) INGERSOLL SPORTS THEATRE

LS: "We probably use it more in the fall than we do in the summer. He plays the Jets and I watch RuPaul's Drag Race."

4) VINYL VANTAGE

DR: "I love vinyl. I really like old music. I love the authenticity of everyone just sitting or standing around a mic and just playing and depending on musicians being able to pull out their best performances. For some reason, it's captured better."



5) VINTAGE VANITY

LS: "My prized possession. I found it in an antique store in The Exchange. Darryl and his family bought it for me for Christmas with the original stool. I love it even though it's giant. My piano actually resides in another house, because it was either or. I couldn't have both."

6) UNITED VINES

DR: "This is the first year the grapes have grown all along the back fence. Last year, that back fence was just bare. It was a big deal for me. We were watching (the vines) come together, because one grew this way and one grew this way, and then they met!"

THEATRE COMPANY SICK + TWISTED EXPLORES INTIMACY AS ACTIVISM

"If nobody with a disability is onstage, we aren't actually telling the truth"

DAVIS PLETT  @UNKNOWNING_CLOUD

ARTS AND CULTURE REPORTER

What is disability? Put differently, and with a wink to theatrical tradition, "lame is ... ?"

Winnipeg theatre company Sick + Twisted, who are producing the second-annual *Lame Is... Disability Cabaret* Sept. 14 and 15 at the University of Winnipeg Asper Centre for Theatre and Film, believe that it's time for people with disabilities to take centre stage in answering this question.

"So much representation of disability, historically, has been from the perspective of able-bodied people for the consumption of able-bodied people," Sick + Twisted artistic director Debbie Patterson says.

"We really do need to hear the voice of people with disabilities defining what it means to live with a disability ... If nobody with a disability is onstage, we aren't actually telling the truth."

Patterson says the way theatre is made has often made it impossible for people with disabilities to participate.

"The 'show must go on' mentality means

that actors have to deny the truth of their human vulnerabilities in order to do the job, which is ... the foundation of ableism: the denial of our frailty, of our weakness, of our vulnerability and the expectation that we will use our will to override the demands of our bodies."

Sick + Twisted has spent the last two years creating theatrical performances centring the lived experience of people with disabilities. Shows include the dance-theatre end-of-life meditation *How It Ends*, a tour of Patterson's one-person show *Sargent and Victor and Me* and a secret new production at the West End Cultural Centre next February, which will be announced at the cabaret.

For Patterson, making work about disability is ultimately a way to talk about the human condition. As artists in the cabaret develop their pieces, Patterson asks that they use their disability as the starting point, not the destination of artistic inquiry.

"What they have to do is think about what they know about being human that



ILLUSTRATION BY GABRIELLE FUNK

they have learned through their disability that they can share with an audience," she says.

Long-time disability rights activist and first-time cabaret participant Jim Derksen believes that this approach can transform society.

Theatre "has a way of re-engineering (an audience's) imaginative ability to accept people with disabilities that I think is more effective, more to the heart of the matter than changing laws and regulations," he says

Derksen says that while transforming infrastructure is important, fear continues to push people with disabilities to the margins, manifesting in anything from ableist employment policies to unspoken taboos against sexual intimacy with people with disabilities.

"You can't get at that by rewriting the Human Rights Code," he says.

For Patterson, this is where theatre comes in.

"The reason I work in theatre is because of the intimacy of it, because we're all in the same room breathing the same air ... Disability is about our bodies, so we have to have our bodies in the room together."

For Sick + Twisted, intimacy is a form of activism.

Breathe the same air as Sick+Twisted from Sept. 14 to 15 at their Lame Is... Disability Cabaret at the University of Winnipeg Asper Centre for Theatre and Film. Student/disabled/unemployed tickets are \$15, otherwise tickets are \$20.

ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR  @THOMASPASHKO

Viva Non album release show

Shaping Dust and Our Autonomy, the new album from Winnipeg synth-punk act Viva Non, will get an official release at The Handsome Daughter on Sept. 15. *Dust* is Viva Non's first full-length since 2015's debut, *Pure*. Viva Non will perform, along with locals Juniper Bush and Innocentgun. Admission is \$10, with bands starting at 10 p.m.

Special screenings at Cinematheque

This week will see two special event screenings at the Winnipeg Film Group Cinematheque. The Canadian premiere of *Milford Graves Full Mantis*, a documentary about the avant-garde percussionist, will celebrate the 20th anniversary of the Send + Receive Festival on Sept. 13. On Sept. 14, filmmaker Patty Dillon will introduce her death penalty documentary *There Will Be No Stay*. A Q&A will follow.

Sovereign Traces book launch

Sovereign Traces is a new anthology series of comics by Indigenous Canadian and U.S. authors and illustrators. Volume One, *Not (Just) (An)Other* launches on Sept. 14 at 7 p.m. at the Grant Park McNally Robinson. Local writers and artists featured in Volume One include Nicholas Burns, Warren Cariou, Scott B. Henderson and Niigaanwewidam James Sinclair.

International metal at The Park Theatre

Four pioneering acts of heavy music will take the stage at The Park Theatre on Sept. 15. Dark Tranquility, the seminal Swedish melodic death metal band, will headline a show also featuring Finland's progressive metal giants Amorphis, Portuguese goths Moonspell and Finnish six-piece Omnium.

Song of Hope - Five Women Artists

Cre8ery Gallery and Studio will host the opening reception for *Song of Hope - Five Women Artists* from 7 to 10 p.m. on Sept. 13. Held in memory of award-winning Winnipeg multimedia artist Jean Wiens, who passed away in February, the show runs until Sept. 25. Along with works by Wiens, the show will also showcase work by Manitoba artists Annemarie Layman, Debbie Lawson, Jennifer Labella and Shirley Myren.

Education at Winnipeg Film Group

Several guest speakers will hold seminars at WFG this week. A free workshop by director and stunt performer Patty Dillon will occur on Sept. 15 from noon to 4 p.m. Cinematographer Roy H. Wagner, ASC will host a five-hour master class at 4 p.m. on Sept. 16. Registration is \$20 for non-members. Filmmaker Alain Delannoy will teach a workshop on DIY film distribution Sept. 17 and 19. Registration is \$65 for non-members.

"An exciting and timely conversation on the relationships between racial capitalism and settler colonialism that have relevance for struggles against gentrification and enclosures of land and for planning decolonial futures."

—Jenna M. Loyd, author of *Boats, Borders, and Bases: Race, the Cold War, and the Rise of Migration Detention in the United States*



"A compelling story of the way that settler colonialism remains a powerful force in the planning and design of the contemporary city."

—Setha Low, author of *Behind the Gates: Life, Security, and the Pursuit of Happiness in Fortress America*

"A sweeping and magnificent spatial history of a city founded in the midst of imperial economic crisis—a crisis resolved through western expansion. Toews intricately weaves theories of racial capitalism into Indian policy from the nineteenth century into contemporary urban development in Winnipeg."

—Shiri Pasternak, author of *Grounded Authority: The Algonquins of Barriere Lake Against the State*

CKUW TOP 30

September 3–9, 2018

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	1	*	The Pink Noise	House Of Cards	Sounds Escaping
2	3	*	Not Of	Hypocritic Oath	No List
3	4	*	Glen Hall, Bernie Koenig & M.J. Idzerda	Three Way Conversations	Slam
4	9	*	Bison	Earthbound	No List
5	2		Red Baraat	Sound The People	Rhyme & Reason
6	RE	*	So Long Seven	Kala Kalo	Self-Released
7	RE		Joshua Gerowitz	Solano Canyon	Pfmentum
8	13	!	Human Music	Human Music	Self-Released
9	RE	*	Avi Granite 6	Orbit	Pet Mantis
10	RE		Black Moth Super Rainbow	Panic Blooms	Rad Cult
11	10	*	Nick Fraser	Is Life Long?	Clean Feed
12	5	*	Adonis Puentes & The Voice Of Cuba Orchestra	Dicen	Warner/Tumba King
13	8		Johnny Marr	Call The Comet	Sire/Voodoo
14	NE	!	Madeleine Roger	Cottonwood	Self-Released
15	11	!	Ron Paley	The More You Know	Big Round
16	6		Orquesta Akokan	Orquesta Akokan	Daptone
17	12	*	Dennis Ellsworth	Things Change	Pyramid Scheme
18	14	!	The Young Pixels	Fever Of Becoming	Self-Released
19	7	*	Cub	Brave New Waves	Artofact
20	21	!	Housepanther	Club Soda Lows	Self-Released
21	16	*	Various Artists	CKXU's Cosmic Frequencies	CKXU 88.3fm
22	NE		Lovely Bad Things	Teenage Grown Ups	Burger
23	17	!	The Sunset Vibe	Addiction Man	Self-Released
24	RE	*	Various Artists	Draft; Live Sessions From CJSW 90.9fm	CJSW 90.9fm
25	NE	*	Church Of Aquarius	Obliged With Tact And Etiquette	Self-Released
26	RE	!	SC Mira	Keep Crawling	Suger Gator
27	RE		Grouper	Grid Of Points	Kranky
28	RE		Parquet Courts	Wide Awake!	Rough Trade
29	27		Wimps	Garbage People	Kill Rock Stars
30	22	!	Ridley Bent & The Killer Tumbleweeds	Ridley Bent & The Killer Tumbleweeds	Americana North



Stills from WNDX's *Body Language* program of shorts

CRIT PEG



BODY LANGUAGE

WNDX presents a program of somatic shorts on Sept. 21 at Cinematheque

SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONEWPC

In its 13th year, WNDX Festival of Moving Image is still making waves in the world of experimental film.

Body Language, the third of five curated open-call programs, features nine short and intense corporeal experiences, and four of them are from Manitoba-based female filmmakers.

Skin comes alive in the world premiere of Alison Davis' hand-painted short *My Flesh Crawls* (2018). Animated musings on a human's outer shell, scenes are filled with palpations in a delicate examination of our largest organ. Varying her palate and stroke in each frame, Davis invokes a hyper-iridescence in the surface of each epidermis.

Kelsey Braun's sensitive sound design triggers sympathetic frissons on arms and legs, in hair. Between vignettes, a collection of fricative drones give a satisfying scratch to the insides of the ears.

Natalie Baird and Jillian Groening's collaborative work *Ode* (2017) examines dementia in tight focus. Zoomed into an elderly man's brow as though the echoes of thought could be heard if they could only get close enough, the pair paint a picture of what they imagine to be inside his head.

Baird's extreme closeups of Groening's movements through a pale and empty room lyrically contextualize the irregular rhythms of an unfurling mind. Underpinned by a deep, mechanical hum, fragments of unintelligible speech and ringing overtones float in a shimmery sonic aspic.

A sensitive and beautiful effort, the work's lucidity pleads for empathy.

Emerge (2018) offers an invitation into Flin Flon filmmaker Kristy Janvier's search for connectedness.

Shedding superficial layers that shield her from the cold, Janvier resigns to a snowy wood bisected by a dark creek. Her rigidity thaws into a fluid ritual, bathing in the icy air insulated only by her underthings and her resolve.

In a vulnerable moment, this human finds primal solidarity with water (in all its states) as a generator of life. Though the work feels technically primitive, the narrative Janvier gently weaves is direct and honest.

Heidi Phillips serves a funhouse of experimental techniques in another world premiere on the program: *Mind Unseen* (2018).

Four panels of self-documentation layered with accounts of bipolar episodes and coping strategies illustrate an overwhelming push to be understood. It is impossible to fully absorb the initial barrage of content, but perhaps that's the point.

Through a slideshow of overlapped and ornamented outdoor images, Phillips' splintered streams of consciousness converge and calm. Her thoughts quiet in the following chapter, cycling through distorted footage of powerlifting and colourful mechanical clanging.

A reassurance her journey has inspired growth and balance precedes a vague and comically unpolished shadow-puppet vignette beginning with a soundtrack to match. The denouement, in which Phillips appreciates an archetypal Manitoba winter scene with her grandmother accompanied by the sound of wind chimes, leaves a syrupy aftertaste behind.

Mind Unseen is a patchworked self-portrait. Its elusiveness and unsettling moments are exonerated by Phillips' lifelong struggle to feel understood in her bipolarity. She is duly proud to continue on this cathartic endeavour to educate and encourage compassion and empathy.

THE ART OF INSTAGRAM

Ayqa Khan explores the body at Gallery 1C03 exhibit and MAWA workshop

DAVIS PLETT  @UNKNOWING_CLOUD

ARTS AND CULTURE REPORTER

Ayqa Khan's work has always been about the body.

The South-Asian, Brooklyn-based artist's work is visiting the University of Winnipeg campus this September.

Noor Bhangu, an independent curator based in Toronto, is behind *Not the Camera, But the Filing Cabinet: Performative Body Archives in Contemporary Art*, a new exhibition of female and non-binary identifying artists at Gallery 1C03, which will include Khan's work. For Bhangu, the specificity of Khan's art has a deeply personal connection.

"I discovered her work maybe last year," she says. "It was really blowing up around that time with (her) body-hair illustrations. I was really excited about that, because I've been living with body hair for a really long time and shame of having body hair as well."

Although Khan's body and bodies like hers are central to her photographs and illustrations, her art has gained popularity not through physical galleries but through the ephemerality of the internet, specifically Instagram.

When she first began experimenting with posting images on Instagram, Khan says the act of posting and the experience of having a body began to blur.

"I didn't take it seriously as a body. It was like, okay, this is a body, but it's disposable, but it's also not disposable, which is interesting, because I feel like it's also how I handle my own body."

Khan's use of "body" conjures up both digital and material worlds: the "body of work" that she has archived online and also literal bodies.

This complicated relationship between real and online bodies in Khan's work extends beyond her own practice and person.

On Sept. 15, MAWA (Mentoring Artists for Women's Art) and Gallery 1C03 will co-host a workshop with Khan called



PHOTO BY CALLIE LUGOSI

Noor Bhangu, the independent curator behind *Not the Camera, But the Filing Cabinet: Performative Body Archives in Contemporary Art*

Roundtable for Young Feminists of Colour in conjunction with the exhibit. Given that most people know her work from the internet, Khan is experimenting with what happens when bodies that have previously existed only as usernames gather in a room.

"It's going to be really interesting to see how the digital exists offline," she says.

As participants perform simple guided tasks, they will engage in a discussion about what it means to be young feminists of Colour. For Khan, who is about to enter her second year of art school, the community-focused nature of the workshop is a response to her experience trying to navigate official arts institutions.

"Being a queer Person of Colour, every

day is a fucking battle," she says. "Our souls have never been prioritized in institutions. It's always been about work. It's always been about how you can be productive and how you can function within the system."

"When we don't fit into these systems to begin with, it's exhausting, and it's debilitating," Khan says.

For marginalized communities, be they online, in person or in the murky territory in between, Khan believes gathering to exchange ideas is a way to create change.

"I would want more people to believe in themselves," she says. "The only way we can do that is to hear more from other people who are like us."

Bhangu hopes the workshop will help

foster community in the city.

"I don't think there's a huge (young) feminists of Colour community in Winnipeg," she says. "It would be great to have more."



Not the Camera, But the Filing Cabinet: Performative Body Archives in Contemporary Art runs from Sept. 13 to Nov. 4 at Gallery 1C03. The Young Feminists of Colour Roundtable is open to BIPOC and QTBIPOC of all genders, ages 18 to 28. More information can be found at mawa.ca.

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HALFWAY TO SOMEWHERE

Summer in the vaults

JASE FALK

COLUMNIST

@BARITONEFEMME

This summer, I had the great opportunity to do research with the Museum Queerries project – a research collective that looks at queer representation in museums. Through the course of the summer, my research interests quickly veered toward representations of transgender identities and gender non-conformity within archives.

While this may be a very specific niche to carve out within academia, I kept finding myself reflecting on how I curate an archive of myself: how I present my identity, history and personality to other people.

Much of the language we use to describe our identities – in many forms – is very new. This is especially true for queer and trans people who have had to balance the tension of having labels put on them by outside forces with inventing new labels for themselves, or subverting old ones.

The word “queer” itself is an example of this. Having once been used as a slur, “queer” is now largely reclaimed and used by LGBTQ+ folks, but tension still exists in how the word can be too broad of an umbrella. Many people instead choose to focus in on specific identity labels to make

sure these experiences aren’t erased in the attempt to include everyone.

This is not to say that the feelings that underlie these identities did not exist before our present day, but that different language was used to describe them, and thus queer and trans communities would have understood themselves differently than they might today.

This summer has been a time of immense change and upheaval for me. Messy threads of myself have woven together into more recognizable forms, while other things that once seemed to stitch me together have come undone.

My impulse during these times of change is to destroy archives of myself that don’t seem to hold true to my sense of self as it is now. I purge old selfies, unfriend people online who are no longer in my life and maintain a deep dread about the permanency of my grad quote.

While it can feel validating for me to go through this process, I’ve been thinking a lot about how histories are curated and how this relates to how I curate myself – my memory and public appearance.

What aspects of myself am I trying to hide? What can I learn from them? What sort of image or narrative of myself am I trying to express to other people?

What interests me most about archives is trying to find the stories that don’t make it in – the ones that aren’t deemed worthy

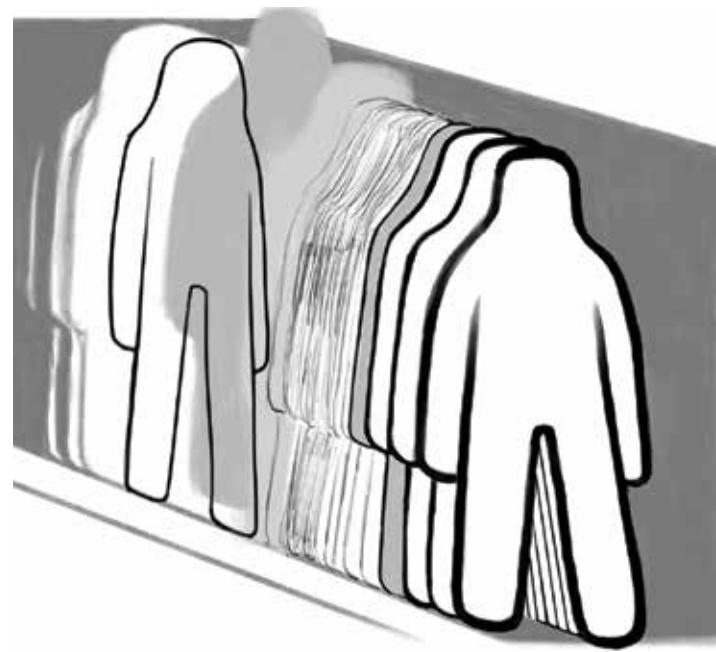


ILLUSTRATION BY LUIS MAMANI ROJAS

of being archived. These spectral remains can creep up to the surface and offer us alternate readings of history.

During my time at the archives, I found material from mainstream newspapers of sensationalized stories about queer and trans people, written mostly from outside perspectives looking in on the community. Aside from the occasional poster or pamphlet, there were few traces of anything about how these communities imagined themselves.

My job then became a lot of reading between lines, imagining what kind of other narratives might exist aside from the ones I was given, and why these stories might now have made it into the vaults.

This summer I’ve been left thinking about the narratives I like to tell about

myself, and I’ve begun reading through the lines of my own self-perception. What do I not like about myself that I might be trying to cover up, but ends up coming to the surface during inopportune times?

The histories that don’t make it into the archives are sometimes the most interesting ones to learn from for the very reasons that they have been left out. Burrowing myself in the archives this summer has taught me this in the context of studying queer history and also in my own life as well.

Jase Falk is a non-binary femme, student and writer from Winnipeg.



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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 Sept. 19 from 5:15 to 6:15 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.

BALANCING CHALLENGE AND SUPPORT

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WORDS BY RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

PHOTOS BY DANIEL CRUMP

PHOTO EDITOR

 @DANNYBOYCRUMP

September can be a busy time, especially in university. With much of the day spent maneuvering through the semester, there is little time to rest and recharge. For some students, the stress can add up and set a precedent for the rest of their semester, year or time spent in post-secondary education.

According to a 2016 survey conducted in Ontario by the American College Health Association (ACHA), 15 per cent of college or university students are affected by depression, and 18 per cent are affected by anxiety.

These are only a few of the mental illnesses that impact students across Canada. Stress can lead to or worsen mental illnesses, especially when the person is under academic pressures.

Mental wellness is an issue that should be tackled by a whole community. Everyone has to do their part. On campus at the University of Winnipeg (U of W), there are many resources for assisting with mental

COVER FEATURE CONTINUES // NEXT PAGE

Nathan Gerbrandt, managing director at Crisis and Trauma Resource Institute (CTRI), offers training to U of W faculty.

: Continued from previous page.



Nathan Gerbrandt encourages faculty and students to talk more openly about mental wellness and mental health.

health and mental illnesses.

However, systemic issues in the post-secondary system present challenges for student wellness. According to members of the student body, as well as the administration, high tuition rates and heavy workloads add to students' struggle to achieve the means to attend university.

In the past, university was only accessible to those who could afford it – financially and socially, according to Inga Mychasiw, director of student support services. Now, some students work low-paying jobs, keep up with their social lives and take care of their families, all while attending post-secondary education.

A place to learn from mistakes

So how can the university system accommodate students and maintain its integrity regarding training and education?

Sophia Hershfield, a third-year student at the U of W, believes students must keep in mind that in university, mental health should not be trumped by academic pressures.

Hershfield has a passion for mental health awareness and support. She founded the Student Council Mental Health Committee at her high school, Gray Academy.

Hershfield encourages staff to support an environment where growth is at the forefront.

"The biggest thing is building a relationship between students and faculty and reminding students that one bad grade is not the end of the world," Hershfield says.

Undergraduate studies are "a place where you can experiment and take risks," she says. "Sometimes those risks don't pay off, but in undergrad, the consequences aren't huge." Hershfield believes university should be a place where students feel safe to make mistakes so they can learn from them and grow. "However," she continues, "you should never put your mental health on the line just to succeed in one essay or in one class."

The University of Winnipeg's administration says their resources are available to all students.

"We have three full-time counsellors and a psychiatrist on contract that works half a day a week," Mychasiw says. The university has a contract with the master's program of marriage and family therapy (Aurora Family Therapy) and also works with Elders in Residence who are available to students for emotional support.

"Every student's needs are different, so we try to give them many options, so that they can identify the best way to help them," Mychasiw says.

What is normal stress?

"A certain amount of stress is normal in university, and we do want to normalize it to a certain degree," Mychasiw says. "This is so that students don't feel that they are alone in feeling stress. We do this in a variety of ways, starting in orientation, First-Year Information Sessions and even as students are applying (for university)."

Mychasiw emphasizes the

difference between normal stress and harmful stress for students.

"Having said that, sometimes stress passes a point where it (is necessary) and becomes negative. We do not want to normalize that. If students are feeling stress to that level, there are services and supports available to them," Mychasiw says. One specific challenge for students is the switch from high school to university, she says.

"In high schools, we see (staff) reaching out more to students, whereas in university, we have the resources to assist students, but students need to let us know what they need, otherwise we won't know how to help them," she says.

Mychasiw says that it is necessary for students seeking support to advocate for themselves to a certain extent, so that administration can take appropriate action to meet them halfway.

What can faculty do?

Throughout the year, the university makes a point to initiate growth when it comes to advocating for mental health awareness. The Crisis and Trauma Resource Institute (CTRI) offers mental health courses in the community and leads workshops for staff and faculty at the university.

Nathan Gerbrandt, the managing director at CTRI, shares some insight: "First and foremost, don't be afraid to talk about it! Mental health needs to be integrated into the classroom setting," he says, mentioning that opening conversations about mental health raises awareness and

reduces stigma.

"Without this, students may not feel their mental health challenges are valid or notice deterioration. They will also feel silenced or shamed when seeking help. Awareness IS prevention!" Gerbrandt says.

Gerbrandt encourages faculty to breed a sense of belonging in a learning environment. Mychasiw agrees and promotes the U of W as a place that "ensure(s) that everyone feels welcome, safe and accessible in the broadest sense."

The student body could still benefit from more faculty training in mental health, Herhsfield says.

"Sometimes faculty can get caught

"Awareness IS prevention."
—Gerbrandt

up in the academic side and forget how students can be affected by things that are hard to see on the surface," she says.

"It would make a big difference if faculty were given the resources to see beyond a name and a student number and realize that they have a lot of power and a large effect on students."

Hershfield thinks teachers would be better equipped if they had more training to help make stu-



Mental Health Awareness manuals from CTRI are printed onsite and are sent all around the world.



Inga Mychasiw, director, Student Support Services for the University of Winnipeg

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Here is a list of some resources for students struggling with mental illness, augmented stress and/or personal issues:

On-campus resources—

Student Wellness:
204-988-7611
studentwellness@uwinnipeg.ca

Klinik On Campus:
204-786-9496
klinik@uwinnipeg.ca

Aurora Family Therapy Centre:
204-786-9251
aurora@uwinnipeg.ca

Accessibility Services:
204-786-9704
accessibility@uwinnipeg.ca

Off-campus resources—

Crisis Response Centre:
204-940-1781
817 Bannatyne Ave.

Crisis Stabilization Unit (WRHA):
204-940-3633

Klinik Crisis Line-24 hours:
1-888-322-3019

Klinik Sexual Assault Crisis Line:
1-888-292-7565

Manitoba Suicide Line:
1-877-435-7170

Manitoba Farm & Rural Support Services:
1-866-367-3276

dents feel confident in themselves in an academic setting.

The CTRI offers more training regarding these issues that could benefit students.

"CTRI mental health courses will serve to increase sensitivity to discomforting experiences students have," Gerbrandt says. "They (can help) develop empathy and understanding for how to create safe spaces and engage students in healthy conversations." Trainers from the CTRI will sometimes conduct workshops for faculty and students on campus.

Managing 'academic challenge' and mental wellness

There is no one scale to measure what each student can handle. Each person has their own unique threshold for healthy stress.

"It's tough, because university degrees are supposed to be somewhat competitive, and there is supposed to be some challenge," Hershfield says. "But at the same time, I think the big problem comes in when your

"Everyone has a place here."
—Mychasiw

entire self-worth is put into what your value as a student is."

According to Hershfield, the classroom is a healthy setting for challenges, but not for students' physical and emotional health.

"It should never cross that line and cause harm. That's when you need to take a step back and allow yourself to take that break," she says.

According to Mychasiw, the administration does their best to help students find their own healthy balance in many ways.

"In academic advising, for example, they talk about how many courses is a good amount for (students)," Mychasiw says. Advisors "help students find the course load that benefits them best."

However, workload might not always be the reason students feel anxious and overwhelmed.

In the classroom, students and faculty can do more to create a healthy environment, Gerbrandt says.

"Cultivate a sense of belonging in the classroom. Warm, welcoming classrooms contribute to purpose, belonging and healthy identity. It also encourages making supportive friends with peers," Gerbrandt says.

"These all become protective factors when it comes to our mental health. People who are marginalized, stigmatized, isolated or lonely can be more vulnerable to mental health challenges."

According to Gerbrandt, faculty should be aware that offering compassion, understanding and support for students can really make a difference.

Students like Hershfield, staff members like Mychasiw and mental health professionals like Gerbrandt are all in agreement: students and faculty need to work together to create an environment where students can learn and push themselves without having to worry about their mental wellness.

Students reaching out or faculty reaching out isn't all that one can do. Both parties need to be open to asking for help and asking if help is needed, as well as listening so that both parties can help each other.

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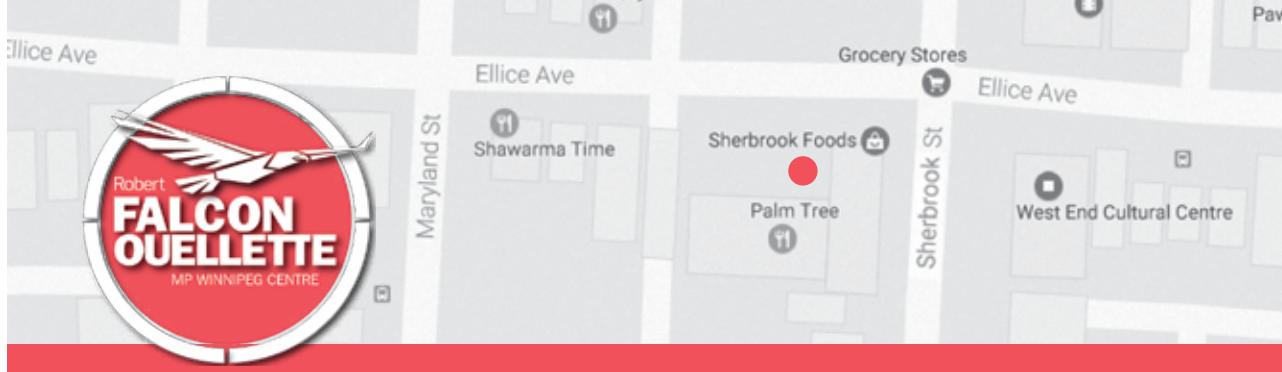
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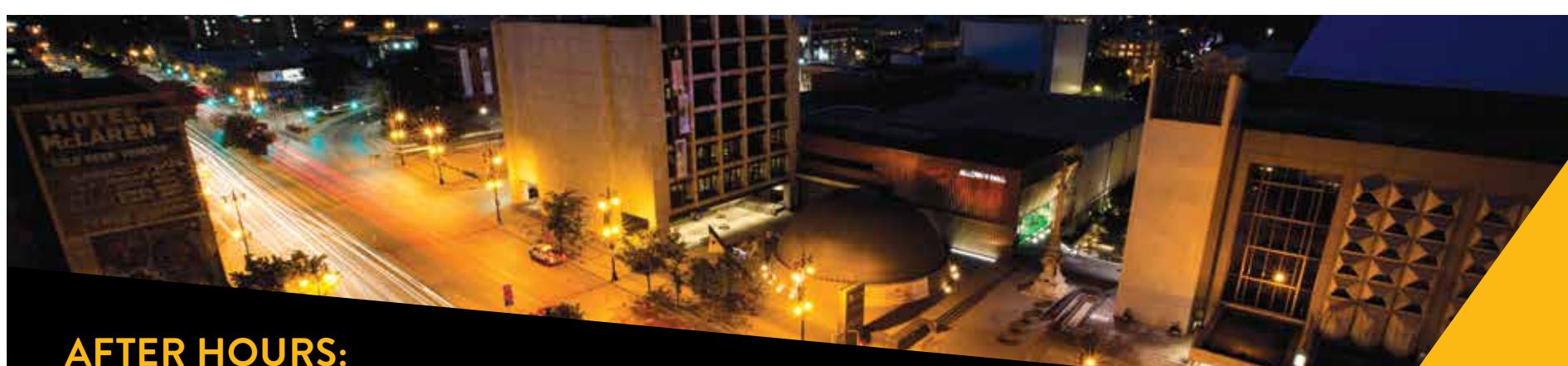
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SPEAKER SERIES



PHOTO BY CALLIE LUGOSI

TOO ATTACHED (SEPT. 7)

Sibling electronic duo challenges expected narratives for trans people and People of Colour

DAVIS PLETT

@UNKNOWNING_CLOUD

ARTS AND CULTURE REPORTER

"So, sister/brother duo, how's that going?" Shamik Bilgi, one-half of the electronic music project Too Attached, asks. His sister Vivek Shraya laughs, leans into the mic and says, "Ask my therapist."

Too Attached is really busy. They released their new album, *Anger*, this January, and there will be two new singles and videos before the year is done.

They've got a gig opening for Tanya Tagaq for Edmonton's Up + Down Festival in October. They're talking about a new album. Oh, and Shraya is on a book tour.

What was so remarkable about Too Attached's Sept. 7 performance for the Uniter Speaker Series, produced along with Synonym Art Consultancy's Wall-to-Wall Mural + Culture Festival, Winnipeg Women's and Gender Studies Student Association and The Institute for Women's and Gender Studies, was that they didn't talk about the media visibility, or how Vivek flew to the concert right after teaching a class at the University of Calgary or the band's big plans.

Instead, they talked about us.

I felt this emphasis on the shared experienced we were having in the little theatre at the Asper Centre for Theatre and Film in the band's narration of their own mythology.

Too Attached is deeply rooted in

family, tracing their origins to singing together as kids at religious gatherings in Edmonton and listening to their parents' music ("extensive Bollywood collections and a mix of Rod Stewart," Shraya says with a laugh).

After becoming distant in their 20s, Shraya and Bilgi went on a family trip to India with their mother in 2013 and while there, made musical contributions to each others' artistic projects. This led to their first EP, *Bronze*, in 2015. Too Attached is not just a sibling duo; it is an intricate network of family and cultural intimacies.

I felt it in the music.

"Rage of People of Colour is supposed to be put away," Vivek says. "We were like, 'let's embrace our anger.'"

Bilgi describes *Anger* as a "political project with POC anthems from start to finish," including vocal contributions from a "Women of Colour CanCon" chorus made up of Kamilah Apong, Casey Mecija, Jenny Mecija, Lido Pimienta, Ansley Sampson, Alanna Stuard and TiKA.

The album is a fun and ferocious electronic music manifesto against performative allyship ("Bare Minimum"), diversity tokenism ("Diversity") and the demand marginalized communities must diminish themselves so society can feel comfortable ("Grateful").

At one point during the concert, backed simply by Bilgi's beatboxing, Shraya sang an unreleased poem made up of lines from songs by Black women in the music industry. All of these voices and relationships were brought into the space with us.

I felt it in the excerpt from her new book, *I'm Afraid of Men*, that Shraya spoke to us, alone on-stage.

"I'm afraid of men, because it was men who taught me to fear," she said, inviting us into the experiences of isolation and anxiety that have characterized so much of her life as a trans woman.

This space was one of empowerment, but it was also one where the intricacies of suffering and desire as trans and gender-nonconforming people could be articulated, and we could witness each other and ourselves in our sadness and our fear.

I felt it in Too Attached's interactions with each other. Bilgi's first words to Shraya were "how are you doing?" to which Shraya replied, "I've taught him the lesbian art of the check-in." The band was present with each other.

Most of all, I felt it in the band's interactions with us. We were asked how we were doing, not to hype us up or request that we perform what an audience 'should be,' but as if a space was being opened to feel what we were actually feeling.

I've been noticing something as a recently out non-binary trans person with quite femme-leaning tendencies. I've noticed that, as trans people, we are expected to conjure our own visibility, to create narratives in which we are self-made individuals rising above culture, in which we are allowed to speak our suffering but not our fun, in which our loneliness is fetishized as courage, in which we are expected to accept whatever support – emotional, sexual, political – we can get with humble gratitude.

At a time when Too Attached is negotiating visibility and publicity to an unprecedented degree, it would be all too easy to make the trans success story we're supposed to want: we've finally broken into the culture, we're finally getting our turn with the keys to the kingdom, we're finally all valid, like coupons.

Too Attached felt extraordinary in their insistence that I deserve more than permission for my identity: I deserve to be known in my entirety, to be compensated for my labour, to live without fear.

Too Attached opens a space in which I might desire the complexity of intimacy, might learn to speak of the ways that my becoming is inconceivable without com-

munity, the ways it always already exists in proximity to others.

The tragedy that *Anger* and *I'm Afraid of Men* articulate is that this proximity is so often non-consensual, that I am over-determined in my ideations and expressions of gender by the violence of others, that I so often don't get a choice about who touches my body or my being.

The radical possibility that I feel in Too Attached's work is that I might embark on my journey of becoming together with others, that I don't have to pretend we made myself out of nothing.

When Shraya looks into the blank space where I sit, in the dark, and says, "I see you," she is affirming that we have a relationship, that in this space between us we might, possibly, impossibly, carve a space where I could exist, declaring my joy in public, rewriting the rules of gender in the image of our desire, holding each other as we learn to heal.

At a time when the experiences as trans and gender-nonconforming people are constantly subject to the self-hatred, fear and anxiety of strangers, friends, family, institutions, lovers and legislation, affirming intimacy as resistance seems like a ridiculous proposal, but I also love it.

"So, sister/brother duo, how's that going?" Shamik Bilgi asks. "Ask my therapist," answers Vivek Shraya as she grins, and we all laugh, because we know. We have no choice but to be in this together, and this is both a deep ache and enormous ecstasy. We're all too attached to get this right. I don't think I'd want it any other way.

Anger can be found on Apple Music, BandCamp, SoundCloud and Spotify. *I'm Afraid of Men* can be purchased at McNally Robinson.

THE HUNT IS ON!

Nationwide treasure hunt encourages local exploration

ALEXANDRA NEUFELDT

CITY REPORTER  @ALEXEJNEUFELDT

Those looking to spend some time outdoors this fall have a brand-new option.

The Great Trail Treasure Hunt is a collaborative project between the Trans Canada Trail and Royal Canadian Geographical Society aimed at getting Canadians out of the house and exploring the outdoors.

Jason Muscant, the director of development and partnerships with the Royal Canadian Geographical Society, describes the Hunt as "a nationally scoped engagement program to get Canadians out on the trail, searching for treasures and joining together in a real Canadian experience."

The team behind the Hunt has hidden 100 treasure boxes across The Great Trail, which was formerly a series of land and water trails across Canada. Last year, the trails were unified, which Muscant says "meant that from the far east coast to the far west coast and all the way up north as well, you could jump on the path and be on the same path as someone from a completely opposite side of the country."



ILLUSTRATION BY JUSTIN LADIA

"In doing this, what they were looking to do was to create a vehicle for people to get outside and engage with their environment, engage with nature and engage with Canada," Muscant says.

Nine boxes are somewhere in Manitoba. Muscant says hiding spots were chosen by a legion of volunteers, each responsible for maintaining a particular section of the trail.

Each box has five clues related to it, which are released periodically on The Great Trail Treasure Hunt website. Muscant encourages those who worry they might not have enough time to review the clues that have been released for their most local treasure boxes, as each clue gets increasingly specific.

The final clue for each box is "a direct lat(itude) and longitude that

people can put into their GPS and by virtue of that actually track down the box to within metres," Muscant says. "The way you interact with the program really depends on how you want to interact with the program. I'd imagine someone with an hour's time and the right clue could find a box fairly easily."

However, the Hunt is far from the only activity that primarily involves thoroughly searching outdoor spaces for hidden secrets. Geocaching involves a similar search for hidden caches, though geocaches do not contain treasure and have more of a community aspect to them.

Nathan Kachur, the president of the board of directors for the Manitoba Geocaching Association, says, "If you like the Hunt, you would probably enjoy geocach-

ing to a certain point."

While the Hunt may draw a slightly different crowd, "it's definitely a good reason to get people outdoors and exploring their environment," Kachur says.

"Activities like this really get people out and exploring their local communities and take people to places that they would normally not go. It allows you to get a different view on the world as a whole," Kachur says. "Being able to find something that the average person walks by and doesn't know is there? There's something pretty cool about that."

Those interested in participating in The Great Trail Treasure Hunt can go to cangeotravel.ca/greattrailtreasurehunt/ to learn more about their local treasures.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

Sustainability research and education event

The Richardson College for the Environment, in collaboration with the Campus Sustainability Office, is hosting a mix-and-mingle event for faculty, staff and students interested in sustainability research and education across campus. The event will take place on Monday, Sept. 17 from 4:30 p.m. to 6:30 p.m. in the Power Corporation Atrium in the Richardson College for Environment and Science.

Second-annual Winnipeg Vegfest

On Saturday, Sept. 15, the University of Winnipeg will host the second annual Winnipeg VegFest at the Axworthy Health & RecPlex. Winnipeg VegFest is an all-day event, aimed at fostering compassion for animals, promoting eco-friendly living and educating the public about plant-based health and nutrition. Doors open at 9 a.m. This event is free and open to the public. All are welcome to attend. For more information, visit winnipegvegfest.ca.

Start-of-Term Party

The University Club reopened on Wednesday, Sept. 5, and the annual Start-of-Term Party will take place on Friday, Sept. 14 from 4 to 7 p.m. This event is an open house, and all staff and faculty are welcome. There will be free appetizers, happy hour prices on drinks and live music. Non-members can enter to win a free Club membership.

\$1 cinnamon rolls

Cinnaholic - as seen on Shark Tank - specializes in gourmet egg-free, dairy-free and 100 per cent vegan cinnamon rolls, and they are opening their doors in Winnipeg on Friday, Sept. 14. They are located at 170-1600 Kenaston Blvd. From 10 a.m. to 2 p.m. on Friday, they will be serving \$1 cinnamon buns, but they will be open until 10 p.m.

We are all treaty people-celebration

On Sunday Sept. 16 from 1 to 4 p.m. at The Forks, there will be a gathering to build and celebrate relationships and raise awareness around Treaty 1. The event will be held at the field near the Provencher Bridge. There will be a number of Indigenous craft vendors, Buffalo Gals Drum Group, a traditional hoop dancer, free food, music, games and art.

Free concerts at Forth Bar

Forth Cocktail Bar is hosting free concerts every Thursday from 7:30 to 10:30 p.m. until the end of the month. On Sept. 13, Mackenzie Jane will perform. On Sept. 20, Marisol Negash performs, and on Sept. 27, Rob Knaggs performs. There is no cover for the concert, and there are happy hour drinks and food available.

why are you here?

What are universities good for?

This question has generated intense debate and is often seen as a symptom of crises in society, politics and culture. *Love the Questions* is a provocative look at the central questions facing university education today. Drawing on decades of experience in the scholarly trenches, Ian Angus considers the future of academic freedom in an increasingly corporate university setting, the role of technology, interdisciplinary study, and the possibilities for critical enlightenment and solidarity.

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COUNCILLORS COMMENT ON COMMUNITY CENTRE CRISES

Citizens are rallying around their community amenities

ALEXANDRA NEUFELDT

CITY REPORTER  @ALEXEJNEUFELDT

Winnipeg's aging recreational infrastructure has been a hot topic over the summer. As awareness of aging public facilities and community centres grows, those voting in the upcoming City election may want to review their candidates' platforms with an eye for infrastructure-spending language.

Coun. Mike Pagtakhan, chairperson for the City of Winnipeg's Standing Policy Committee for Protection, Community Services and Parks, says since "many of (the centres) were built during the centennial of the city, which was around 1970," it's important to assess whether they're able to meet new demands and function safely.

"I'd say there's assessments that are required in the community centres to bring them up to the standard. So over time, the mechanical systems of the community centres are going to need attention, from the electrical to the heating and cooling, to things like kitchen upgrades," Pagtakhan says.

"Some of the new community centres that are popping up do have those built

in, but some of the older ones, they're needing that extra love and investment from the City."

Pagtakhan says the City is undertaking a study under the Winnipeg Recreation and Parks Strategies, which will evaluate whether existing facilities meet community needs.

Coun. Matt Allard has been mitigating between community desires to conserve their amenities and City concerns about the cost of maintaining aging infrastructure. As the councillor for St. Boniface, Allard says he worked closely with the residents of Norwood, especially the Save Norwood Pool Committee.

While the pool faces a serious structural issue, during the first meeting, "it was clear that the people in the room wanted to work on saving the pool," Allard says. "At this point what we are pursuing as a committee and me as a councillor is asking the City administration to see if there is a capital fix, so like a one-time fix to the pool."

Both councillors advise citizens to consider candidates' taxation platforms when voting in the upcoming municipal election, because taxation regimes determine spending for these kinds of facilities, and Winnipeg has historically had extremely



The Norwood Community Centre, located at 87 Walmer St.

PHOTO BY DANIEL CRUMP

low property taxes.

Pagtakhan says that citizens "should be looking for candidates who are supporting reinvestment into our community centres" through the creation of a tax regime that supports those facilities.

Allard suggests even then, increased taxes may not immediately be able to conserve community recreational facilities.

"Mayor Bowman promised basically tax increases at inflation, and we've raised property taxes 2.33 per cent, I think every budget year for this council term, but all that money is directly reinvested for roads, .33 per cent to rapid transit. So the reality for the City is that every year we're looking at a less and less big share of the taxation pie, and our costs keep going up," Allard says.

Pagtakhan had a different takeaway from this tax increase. The rapid transit

budget plan, which involved an increase directly connected to the development of rapid transit, was well received by the public, which Pagtakhan says indicates that "citizens want a transparent tax regime where they actually know what the leaders of City Hall are going to be doing with the tax increase."

Pagtakhan suggests council should consider a similar approach for community centres. Choosing an appropriate increase amount and being clear about how that tax money would be distributed means citizens could be assured that their taxes would be spent in a way that directly benefits their communities.

"All these questions are coming together," Pagtakhan says, "because community centres, they're so important to our city. They help create a vibrant city, they help create a happy city, a healthy city."

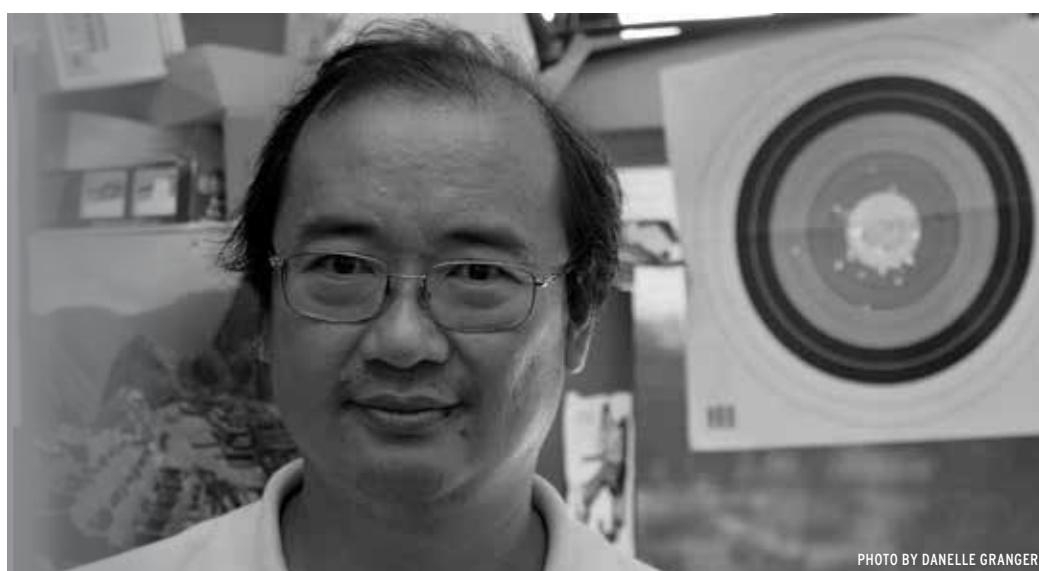


PHOTO BY DANIELLE GRANGER

DANELLE GRANGER

CITY EDITOR  @DANELLEGGRANGER

Professor Charles Wong has been at the University of Winnipeg (U of W) for 10 years and finished his Canada Research Chair in Ecotoxicology earlier this summer.

Wong also has an endowed visiting professorship at Jinan University in Guangzhou, China. Other places Wong has engagements with are the Costa Rica Institute of Technology, the Children's Hospital Research Association of Manitoba and two departments of the University of Manitoba.

Alongside the multiple hats he wears, one is that of competitive archer. From Aug. 14 to 18, he represented the United States at the World Archery Masters Championship in Lausanne, Switzerland.

"I've just finished my third full season," he says. "I was invited a while back, and my coach and I rearranged the rest of my

season to accommodate this event."

Wong ran into some issues prior to the competition but says the camaraderie and support in the archery community is amazing.

"The airlines lost my equipment, and they didn't find it until the day after competition was over. The folks at the venue, and my fellow competitors, all stepped in to help – offering equipment and parts to put and tune a makeshift bow together, so I could at least compete," he says.

Wong says the outdoor event was difficult for everyone, since there were heavy, gusty and tricky winds.

"I didn't do well that day but managed to blow away my personal record on the 25-metre event by 45 points the next day – and on equipment that felt and acted very different than my own," Wong says.

"A teammate called me before to remind me that the magic lives in me, and not my gear. I take pride in bringing it to life, at least for a little while."

Wong finished the event in 47th place.

PROFILE

PROFESSOR CHARLES WONG

Q&A

IF YOU COULD HAVE ANY SUPERPOWER, WHAT WOULD IT BE?

The power of Collective Man, a rather obscure Marvel superhero, who can divide himself into five people acting independently. This might make it easier to get everything done.

WHAT IS YOUR FAVOURITE THING ABOUT YOURSELF?

In my professional career, I'm fortunate to be able to work with talented and hardworking students in my research group. Over the 16 years of my independent career, they've collectively won 19 fellowships and 29 best-presentation awards at scientific conferences, from institutional awards to those on

the international level.

I'm equally fortunate to be able to work with good coaches and teammates in my athletic career.

WHAT WAS THE WORST GRADE YOU GOT IN UNIVERSITY, AND DO YOU REMEMBER WHICH COURSE IT WAS?

In my last undergraduate term, I got a D in a one-unit add-on to a microeconomics course I'd already taken that would convert that class into a required course in my major, civil and environmental engineering at MIT. I had a schedule conflict with a lab class I was TA-ing, and I managed to squeak by and graduate!



DR. ANNETTE TRIMBEE'S STATE OF THE UNIVERSITY ADDRESS

ANASTASIA CHIPESKI

MANAGING EDITOR

@ANACHIPS

On Monday, Sept. 10, Dr. Annette Trimbee offered the annual State of the University Address. Trimbee offered updates on enrolment (stable) and student retention (low in comparison to other institutions). She also discussed various student successes and new ventures taken on by the University of Winnipeg (U of W).

In January, the U of W announced a partnership with the Manitoba Métis Federation to fund more research and to establish a Métis-Scholar-In-Residence position. The U of W aims to Indigenize more campus space.

"We are pleased with the Indigenization progress we

have made, but we know we have a lot more work to do," Trimbee said.

On the financial side, the U of W wants to offer more support to students, in part by "revamping the Opportunity Fund," she said. This will be supported in part by fundraising efforts. Trimbee highlighted the new biomass boiler on campus and reiterated that the U of W would like to meet its sustainability goal of becoming carbon neutral by 2035.

A video of the address can be found at uwinnipeg.ca/president/state-of-the-university-address.html.



Dr. Trimbee speaks at the State of the University Address.



The crowd attending Dr. Trimbee's address



A still from Dr. Trimbee's address presentation



An attendee flips through the report provided at the address.

NEW VISIONS FOR ACCOUNTABILITY

The ongoing project of unravelling rape culture

MANDALYN GRACE

VOLUNTEER

Louis CK received a standing ovation after his first comedy set since admitting he forcibly exposed himself and masturbated in front of numerous unconsenting women.

It seems incongruous that CK, a man who used his body to block the door as women tried to escape his room, would be welcomed back after just nine months in hiding. Why is the general public so quick to forgive victimizers, at the expense of their victims?

In her recent article for *The New York Times*, Roxane Gay observed, "It is easier, for far too many people, to empathize with predators than it is to empathize with prey."

This idea, that we recognize something of ourselves in stories of sexual misconduct, suggests an underlying awareness of rape culture and our own potential to harm – but we quickly turn away from this incriminating thought.

Instead, survivors are disbelieved,

taunted and ignored. Men accused, and even convicted, of sexual violence are defended and rallied around. A true reckoning with rape culture would mean putting ourselves on trial and admitting this is a systemic issue, not the one-off actions of a few bad men.

The term "rape culture" describes a society which normalizes widespread sexual violence, predominantly men's sexual aggression toward other genders. Evidenced by catcalling; groping; rape jokes; victim-blaming; upskirting; rape prevention tips; the frequency of sexual assault; the lack of rape convictions; parental rights for rapists, and so much more, rape culture is everywhere.

I find it compelling to frame this issue as one that connects us: we are all struggling with the damaging effects of a sexual education devoid of consent, autonomy, empathy or self-reflection.

If we imagine accountability as the undertaking of understanding and undo-



ILLUSTRATION BY GABRIELLE FUNK

ing rape culture, a call out becomes a call to action and an opportunity to learn from our mistakes.

But when called out, most tend to deny reports – and it is their victims who suffer.

Locally, we can look to Tara Hart, who just last year was mobbed and forced into hiding after speaking out about domestic violence charges laid against her then-partner, Wab Kinew, in 2003. Despite sharing intimate remembrances of the incident, Hart was defamed to protect Kinew's image after he denied her story.

In this #metoo moment, generations of men raised under rape culture are seeing their own violence mirrored back at them – especially in men like Louis CK and Aziz Ansari, whose "bad date" style of predation was downplayed as "not that bad." Overwhelmingly, the male population has

chosen to forgive their cohorts and look away from their own misconduct.

What if accountability was a service paid to the people you harmed? What if accountability looked like dismantling rape culture, every day, for the rest of your life? Because that's how long the victims of sexual violence live with their experiences; we may heal, but we are changed forever.

If men like Louis CK were held to a model of accountability based in service to survivors, a societal shift to a genuine culture of consent might be possible – and nine months' holiday would hardly be deemed sufficient.

Mandalyn Grace is a writer and organizer turning over ideas about sustainability, community and radical empathy.

(ABUSE OF) POWER IS A MANY-SPLENDoured THING

Unravelling power and consent will take all of us

DUNJA KOVĀČEVIĆ

COMMENTS EDITOR @KVIRANDNOW

When news broke that NYU professor Avital Ronell and prominent Harvey Weinstein accuser Asia Argento had been accused of sexual harassment and sexual assault, respectively, many questioned whether their implication or culpability delegitimized the #metoo movement.

The question, *how do we make space for harm done by those who have claimed harm*, takes on a different (and pointed) dimension when asked about women who have allegedly harmed men.

In response, Tarana Burke, founder of the #metoo movement, reiterated that "sexual violence is about power and privilege. That doesn't change if the perpetrator is your favorite actress, activist or professor of any gender." Gendered and institutional power are both strands of the tangled knot of power that operates within, and across, relationships.

This emerging cultural conversation has been, from the beginning, about the complexities of those dynamics and how they interact to impact an individual's ability to consent.

As that conversation gains traction, it also naturally expresses subtleties and distinctions. Pitting one form against the other only dilutes this conversation of the nuance it so desperately needs.

Perhaps there is no better case study for the way institutional power reproduces than in the case of Avital Ronell. Found guilty of sexually harassing her grad student via internal investigation conducted at NYU, Ronell has been publicly backed by a glittering lineup of queer scholars and public thinkers who circulated a letter on her behalf.

That is, until Andrea Long Chu, a doctoral candidate and former student of Ronell's, published a response titled "I Worked With Avital Ronell. I Believe Her Accuser," unleashing a long festering conversation about academia's complicity in abuses of power and intellectualism itself as a smokescreen for diminishing harm.

The searing essay illustrates that while Ronell's behaviour is unprofessional and inexcusable, it is also not unheard of within academia, and, in fact, might be a product of a particular nexus of power and privilege. This is a problem. And one that

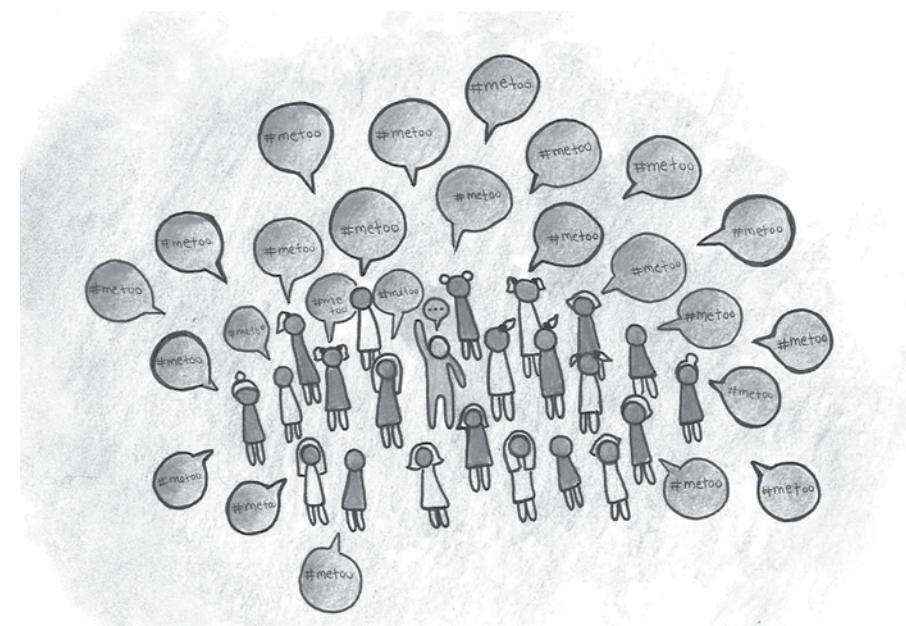


ILLUSTRATION BY GABRIELLE FUNK

the five currently open investigations into sexual assault, harassment and unspecified human rights abuses at the University of Manitoba only confirms.

What each new high-profile case has revealed is that we, as a society, do not know how to talk about power and how to extricate consent from its clutches. *Maybe, in a deeply unequal world, we simply don't know how to be with one another equitably.*

Moreover, messy accountability processes and the court of public opinion reveal something deeply unflattering and ugly to behold: as long as we think no one is looking, many of us will take advantage of some measure of power, great or small, over another person. Hurt people hurt people. It is easier to retrace pain, and to rewind, than to figure out how to heal. Individually and collectively.

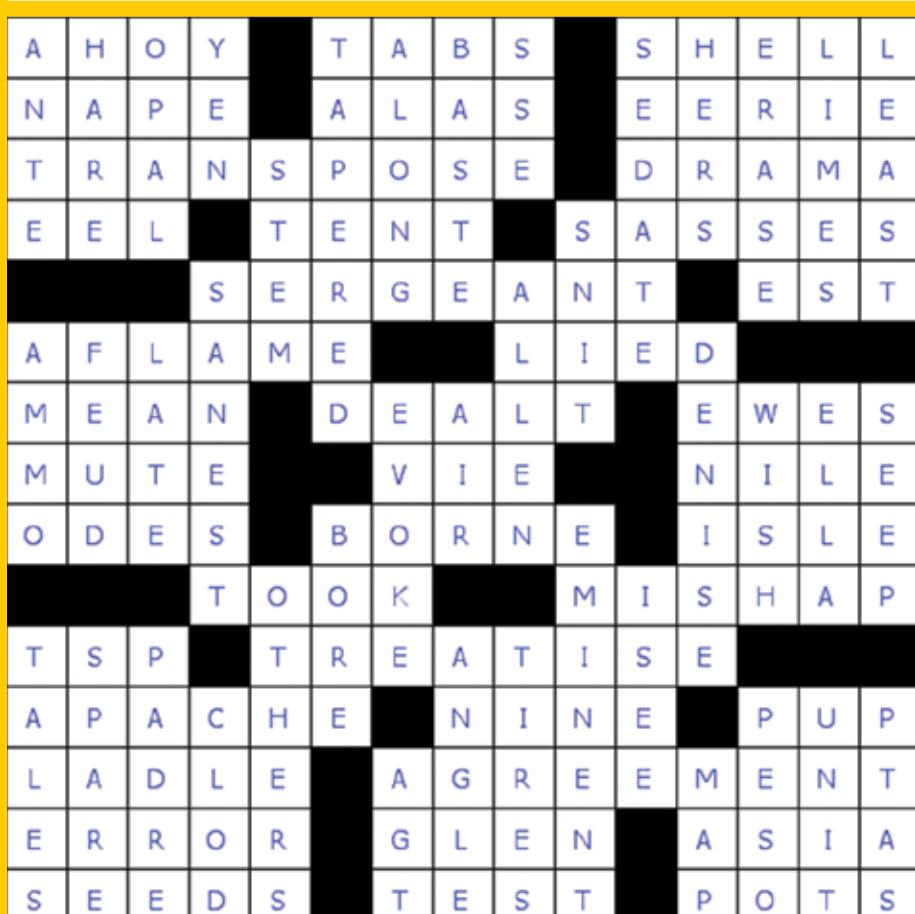
Nuance, context, position, identity,

gender, age: these things matter. They factor in and help fill in the crude outlines of perpetrator, of victim. But, as Chu reminds us, "sometimes analysis is simply denial with more words." We can't stop at words or justifications. We can't hide behind theory, or private pain. Sometimes the truth is simple. We have failed each other. We must be better.

Dunja Kovāčević is the comments editor of The Uniter. Settler immigrant, critic, and somewhat-reluctant communications person, she is writing and thinking on Treaty 1 territory. Find her on Instagram and Twitter @kvirandnow.

SOLUTION TO THE SUMMER ISSUE'S PUZZLE

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AWARDS & FINANCIAL AID

In-Course Awards

Awards and Financial Aid is now accepting applications for our 2018-19 fall award programs. Students applying for the Awards and Bursaries and Opportunity Fund Bursaries should submit a complete application by Mon., Sept. 17. Students submitting an application for the Scholarships should submit a complete application by Fri., Oct. 5.

For more information and applications, go to uwinnipeg.ca/awards and click on "In-Course Awards (current students)."

CAMPUS JOBS

The Awards and Financial Aid Office is now accepting applications for the Fall/Winter 2018-19 Work-Study Program. Work 5-10 hours a week and gain valuable experience!

For more information, deadlines and applications, go to uwinnipeg.ca/awards and click on "Work-Study Program."

ENGLISH LANGUAGE PROGRAM

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 t.caryk@uwinnipeg.ca for more information.

EXCHANGE OPPORTUNITIES

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Rice building, 2nd floor, Room 2Ri55
 Open Monday-Friday, 9:00 a.m.-4:00 p.m.

Drop-in assistance is available during these hours:
 Tuesdays-

International Admissions Coordinator - Jennifer Michaluk
 11:30 a.m. - 1:00 p.m. (or email for appointment)
 Room 2Ri33 (Rice Building)

Mondays and Thursdays -
 Exchange Student Assistant - Betina Oliveira
 Monday: 10:00 a.m. - 12:30 p.m.
 Thursday: 12:30 p.m.-3:00 p.m.

Room 2Ri55 (Exchange Opportunities Resource Area)

For more information visit:
uwinnipeg.ca/study-abroad

If you have any questions, email
je.michaluk@uwinnipeg.ca

LIBRARY

Library Research Workshops

These practical workshops are designed to help new and returning students with the research process.

Learn about the different information sources available in the collections and how to find and use this information to write academic research papers.

The first workshop is on Wed., Sept. 19.

For details, see the Library website:

library.uwinnipeg.ca

STUDENT CENTRAL

Undergraduate Add/Drop Period

Course changes (adds and drops) can be made until Sept. 17. Any net additional tuition fees for courses added during this period are due Tues., Sept. 18. Late payments are subject to a late fee of \$77.00.

The final day to drop a U2018F or U2018FW course for full refund:
 Mon., Sept. 17

RENT A LOCKER TODAY!

Need a place to store your school supplies?

Rent a locker!

A locker is a temporary storage area, on a day-to-day basis, for such items as clothing, shoes and books. We strongly advise that you DO NOT store cash, credit cards, wallets, purses, jewelry, watches, electronics or any other valuables in your locker.

To rent a locker:

1. Register for your courses.
2. Choose a locker location & type or specify a couple of locker numbers-- see uwinnipeg.ca/lockers for choices.
3. Choose a rental time frame (Fall, Fall/Winter, Winter).
4. Go in-person to Student Central, OR fill out the form online at uwinnipeg.ca/lockers

CHANGES TO SC'S HOURS

SC will be open 9:00 a.m.-4:15 p.m. on Fri., Sept. 28.

SC's regular hours:

8:30 a.m.-5:30 p.m. Monday-Thursday

8:30 a.m.-4:15 p.m. on Fridays

UWSA's Health Plan and U-Pass

The deadline to opt out of the Greenshield health plan and/or U-Pass is Mon., Sept. 17. For details, please see theuwsa.ca/healthplan or theuwsa.ca/u-pass.

STUDY SKILLS WORKSHOPS

Get advice and tips on improving your learning skills at these FREE workshops organized by Academic and Career Services.

Mondays & Wednesdays, 12:30-1:20 p.m.

Tuesdays, 4:00-5:15 p.m.

Room 1L12 (1st floor, Lockhart Hall)

Sept. 17 (Mon) - Note-taking Techniques

Sept. 18 (Tues) - Reading Strategies

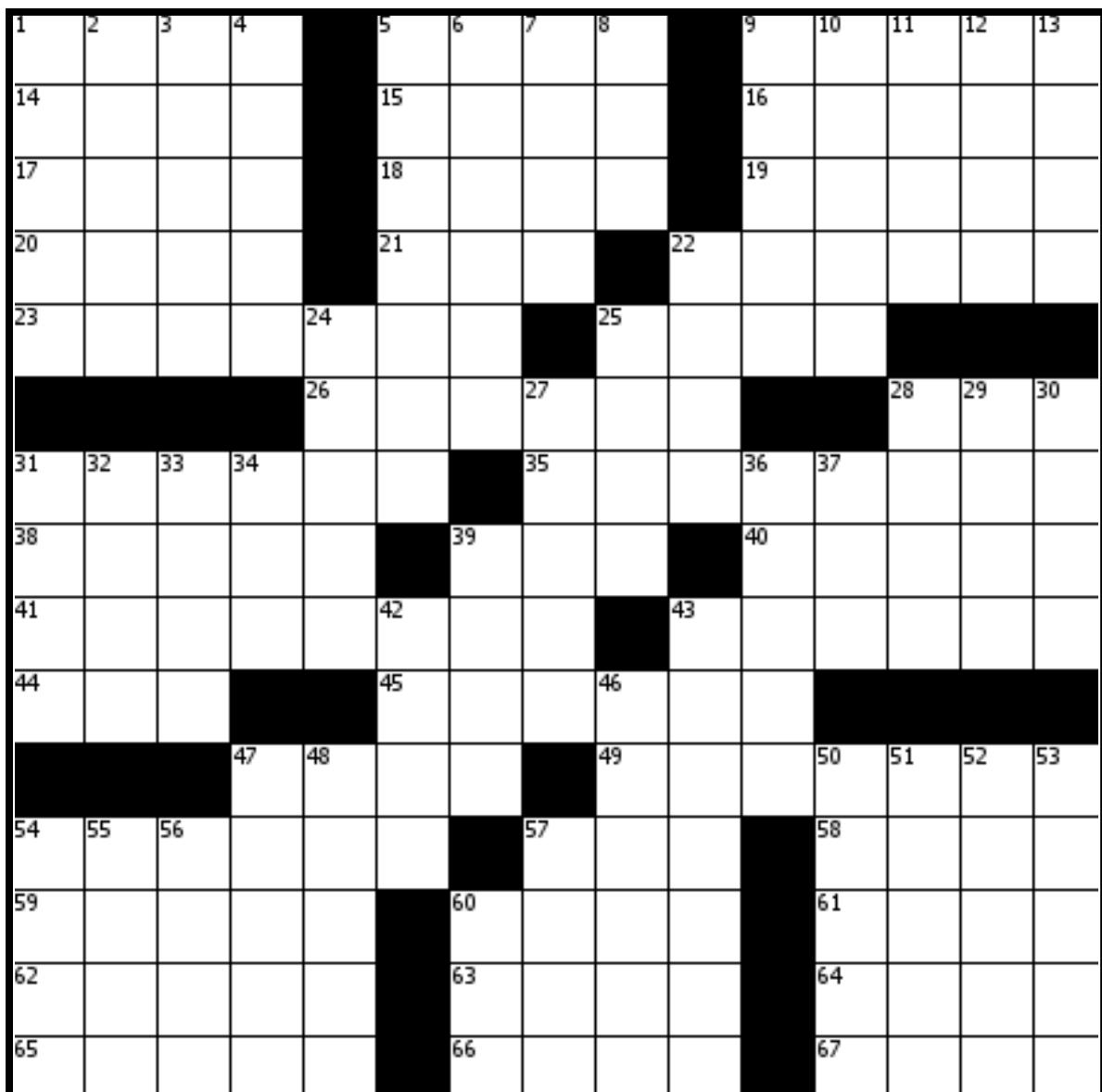
Sept. 19 (Wed) - Critical Thinking Skills

Sept. 24 (Mon) - Academic Writing

Sept. 25 (Tues) - Memory & Test/Exam-taking Strategies

Sept. 26 (Wed) - Dealing with Stress: Exams/Tests/Class Presentations

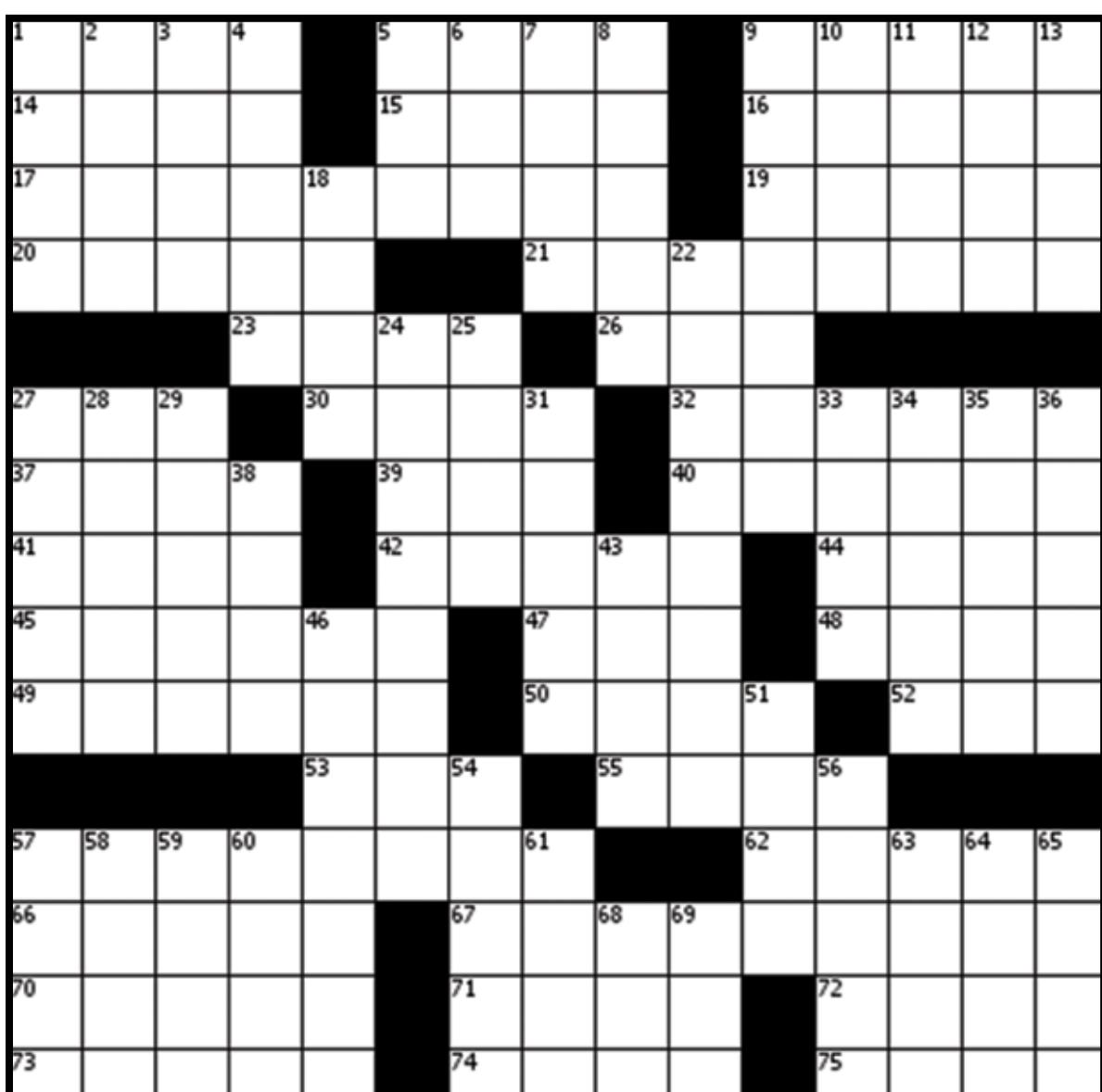
For details and handouts, visit:
uwinnipeg.ca/study-skills-workshops


ACROSS

1. DOWN EAST
 6. ULTIMATUM WORD
 10. DR. ___ OF TV
 14. MADE MISTAKES
 15. GRASSY AREA
 16. TV HOST JAY ___
 17. FLORIDA CITY
 18. SCORED ON SERVE
 19. LIBERAL ___
 20. DESERT STOPS
 21. OOLONG AND PEKOE
 22. PULLED APART
 23. MOST PAINFUL
 25. SPANISH GENTLEMAN
 26. BRINY
 29. "OH, GIVE ___ HOME..." (2 WDS.)
 30. EXTRA
 31. DISTRICT ATTORNEY
 38. ___ STANDSTILL (2 WDS.)
 39. WATERTIGHT COATING
 40. ___ THURMAN OF "KILL BILL"
 41. COMPETITION
 43. AGITATE
 45. ___
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DOWN

1. Read rapidly
 2. Facial feature
 3. Peruvian native
 4. Seesaw
 5. Menu item
 6. Woody's ex
 7. Cake covering
 8. Choir member
 9. Placid
 10. Above
 11. Food shop
 12. Poker fee
 13. Amtrak terminals
 14. Shrewd (abbr.)
 15. Small porch
 16. Moose's horn
 17. File labels
 18. Ultimatum word
 19. Dr. ___ of TV
 20. Made mistakes
 21. Grassy area
 22. TV host Jay ___
 23. Florida city
 24. Scored on serve
 25. Liberal ___
 26. Desert stops
 27. Oolong and pekoe
 28. Pulled apart
 29. Most painful
 30. Spanish gentleman
 31. Briny
 32. "Ave ___"
 33. Cairo's land
 34. Ruckus
 35. Leak
 36. Physicians' org.
 37. Military student
 38. Beetle, e.g.
 39. Eye part
 40. Actor ___ Idle
 41. Bother
 42. Military doctor
 43. "Phantom of the ___"
 44. Calcutta dress
 45. The ___ of March
 46. Child's toy
 47. Great Lake
 48. On
 49. Moore of "A Few Good Men"
 50. Adam's abode
 51. ___ and don'ts
 52. Bother
 53. Military doctor
 54. "Phantom of the ___"
 55. Calcutta dress
 56. The ___ of March
 57. Child's toy
 58. Great Lake
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 67. The ___ of March
 68. Child's toy
 69. Great Lake
 70. On
 71. Moore of "A Few Good Men"
 72. Adam's abode
 73. Bother
 74. Military doctor
 75. "Phantom of the ___"


ACROSS

1. KOREA'S CONTINENT
 5. WHAT A PITY!
 9. ___ METAL
 14. BAIT
 15. NUT'S PARTNER
 16. THE ONES HERE
 17. INITIATE A CRIMINAL TRIAL
 19. HELPERS
 20. SPANISH TITLE
 21. WINTER GARMENT
 23. CATHOLIC LEADER
 26. MA TIME ZONE
 27. GOLF GOAL
 30. BEHALF
 32. LODGER
 37. GUINNESS OF "STAR WARS"
 39. MAROON
 40. REPORTER'S BOSS
 41. DAFT
 42. IN RESERVE
 44. EAR PART
 45. TOOTH COVERING
 47. ACTOR ___ CRUISE
 48. SHE, IN SEVILLE
 49. REVOKE
 50. STAIR PART
 52. ALLOW
 53. CLIQUE
 55. EVE'S HOME
 57. INVOLVED
 62. ___ ENERGY
 66. AUTHOR JULES ___
 67. SUPPORT FOR AN INSTITUTION
 70. SENDS FORTH
 71. DETAIL
 72. RESPONSIBILITY
 73. HEN'S PERCH
 74. HIDEAWAYS
 75. ___ BELT

DOWN

1. Heidi's mountains
 2. Positive
 3. Press
 4. Fable writer
 5. CBS rival
 6. Baseball's ___ Gehrig
 7. Choir singer
 8. Actor ___ Martin
 9. Began
 10. Fashionable
 11. Decorate anew
 12. Voyaging
 13. Irritating one
 18. Greek god of love
 22. Respected
 24. Like lines that never cross
 25. Makes do
 27. More colorless
 28. Without company
 29. Summarize
 31. Corrects copy
 33. African river
 34. Lagoon's boundary
 35. Aristocratic
 36. Trick or ___!
 38. Arrive
 43. Love to excess
 46. Least hard
 51. Acapulco coin
 54. Moderately warm
 56. Forbidden items (hyph.)
 57. Constantly
 58. "Finding ___"
 59. Group of three
 60. Industrious insects
 61. Palm fruit
 63. Highway section
 64. Mexican water
 65. Intermission
 68. Twice five
 69. Apt. divisions

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