

THE

UNITER

FREE.WEEKLY.
VOLUME 73 // ISSUE 09 // NOV. 8

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THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

* ON THE COVER

Ed Ackerman, 2018 mayoral candidate, reflects on the state of debate during the civic election. Read more on page 7.

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The University of Winnipeg Wesmen played the UBC Okanagan Heat on Nov. 2, 2018. See more on page 10.

PHOTO BY DANIEL CRUMP

SNOWY STORIES

That white stuff is swirling about outside, and it may prompt some Winnipeggers to turn their focus to more indoor activities - at least until we've collected enough ground cover for building snow sculptures!

This week, we've collected a fresh batch of stories to keep you entertained, inspired and possibly even thinking about new ideas.

For those who'd rather stay at home, check out *Colour of Scar Tissue*, a series released through APTN's YouTube channel.

If you're looking to venture out to experience some arts and culture, we have a Critipeg review of *Vietgone*, which runs until Nov. 17 at the Tom Hendry Warehouse Theatre, and a preview of *Making Our Mark III: Interface*, a printmaking show exhibiting at Martha Street Studio through Dec. 1.

Or pop on over to Latinos Market's new second location on Portage Avenue to warm up with flavours from all over Latin America.

While it may be getting chilly, you can still show up for *Meet Me at the Bell Tower* - they're working with Wahbung Abinoonjiiag Inc. on an event for Nov. 9.

On campus, we've got some ideas for financial support for students and an opportunity to develop speaking skills with Toastmasters.

Throughout this issue - and especially on the cover this week - there are a few important discussions happening, including the question of how we even hold and engage with debate. In Frances Koncan's column, she addresses the political nuances of voting. And in the comments section, we explore a bit more about the concept of harm reduction.

Whether you're out and about or reading this note while the snow falls safely on the other side of a window, I hope this issue of *The Uniter* offers a little space to further explore our local doers and thinkers.

-Anastasia Chipelski

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PHOTOS BY DANIEL CRUMP

Andrew Yankiwski in the live/work space of Precursor Productions

SARAH JO KIRSCH

FEATURES REPORTER

 CACOPHONENWPG

"We're always classically – sadly – ahead of our time."

Andrew Yankiwski, Precursor Productions' grand poobah, has always had a finger on the pulse of the future.

When he and his former business partner Chris Wiebe first moved into the little house in St. Boniface 18 years ago, Yankiwski recalls, "It was the ugliest '80s-type hair salon interior you can imagine."

"The idea was to be here for one year as just a personal studio project – for our own music. Finally, to have a place that wasn't a bedroom or a jam space or apartment to work in."

Now, Precursor Productions has moved into "audio post-production for film and television, interactive audio and the occasional forensic audio job. You name it, we do it."

He bought the building in 2012. After three years mired in the city's permitting process, he began building the lofty live/work space he had been dreaming of for two decades.

Business, an industrial-inspired audio production playground, in the front. Party, a modular minimalist dreamland, in the back.

"It's inextricably linked with my life, so it kind of makes sense that the physical space be that way, too."

Wired for entertaining, Precursor's annual Halloween romp is gaining legendary status. Though the smears of makeup have been washed from the walls, traces of the horror remain.

1) FESTIVE PHOTOBOOTH

"It's a sex doll. That's one of our painting outfits, and we spun for the big \$50 mask at Spirit of Halloween, which was a painful purchase. I'm sure we can recycle it."



2) MULTI-PURPOSE MODULAR SALON

"These Barcelona chairs ... when it's time to relax on Friday night, we take two or three of them, and we build a couch out of them. My girlfriend and I watch stuff on this wall, because we've got the (projector). She goes to bed, I take two of the chairs away, I put cubes on either side, so I have my little snack and my little glass of wine, and I've got

my video game controller."

3) MERRY MONOLITH

"One person asked me, 'Will you play *Thus Spake Zarathustra*?' I was like, 'Probably not, but thank you for recognizing that that would be an appropriate piece of music.'

4) STUDER MUFFIN

"One of our students found it abandoned at a jam space here in

Winnipeg about 10 years ago ... This thing was acting as a table for their cigarettes and beers and things like that. At the time that this thing was new in the 1970s ... it would have been like a Mercedes Benz of mastering machines."

5) NAPPING NIRVANA

"I firmly believe in daily naps. I haven't still fully gotten to the point where I can take one every

day, but my vision of success for the future is actually that I can get up here and have a nap every day."

6) DARK ART

"We had a bunch of masks that were given to us by (Chris Wiebe's) stepmother whose friends had started an importing business ... We painted them a glossy black and repaired them. I guess they're to ward off evil spirits."

CKUW TOP 30

October 28–November 4, 2018

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



| TW | LW | C | ARTIST | ALBUM | LABEL |
|----|----|---|---------------------------------|--|--------------------------|
| 1 | 1 | ! | Bartley Knives | Lone Goose | New Wild |
| 2 | 3 | * | Fucked Up | Dose Your Dreams | Arts & Crafts |
| 3 | 2 | * | Jerusalem In My Heart | Daqa'iq Tuda'iq | Constellation |
| 4 | 7 | * | Sarazino | Mama Funny Day | Cumbancha |
| 5 | 4 | * | Jesse Matas | Tamarock | Self-Released |
| 6 | 8 | * | Basement Revolver | Heavy Eyes | Sonic Unyon |
| 7 | 14 | * | Les Stroud | Bittern Lake | Self Released |
| 8 | 15 | ! | ADiethylamide | This Is A Secret | Self-Released |
| 9 | 11 | * | Dilly Dally | Heaven | Dine Alone |
| 10 | RE | | Black Moth Super Rainbow | Panic Blooms | Rad Cult |
| 11 | 12 | | Alice Coltrane | Lord Of Lords | Impulse/Superior Viaduct |
| 12 | 10 | * | The Dirty Nil | Master Volume | Dine Alone |
| 13 | 5 | * | Hard Rubber Orchestra | Kenny Wheeler: Suite For Hard Rubber Orchestra | Justin Time |
| 14 | NE | | Coffee | Ocean Fruit | Cooling Pie |
| 15 | NE | | Belle And Sebastian | How To Solve Our Human Problems | Matador |
| 16 | RE | | Courtney Barnett | Tell Me How You Really Feel | Mom + Pop / Milk |
| 17 | 20 | | Various Artists | Teen Expo: The Cleopatra Label | Numero Group |
| 18 | 21 | | Various Artists | Bingo French Punk Exploitation 1978-1981 | Born Bad |
| 19 | 22 | | Various Artists | Basement Beehive: The Girl Group Underground | Numero Group |
| 20 | NE | * | Grimskunk | Unreason In The Age Of Madness | Indica |
| 21 | 6 | ! | Ken Mode | Loved | New Damage |
| 22 | 17 | * | Cowboy Junkies | All That Reckoning | Latent |
| 23 | RE | ! | Madeleine Roger | Cottonwood | Self-Released |
| 24 | 18 | ! | Dan Frechette & Aurel Thomsen | Driving By Candlelight | Self-Released |
| 25 | 9 | | Cecile McLorin Salvant | The Window | Mack Avenue |
| 26 | NE | * | Venetian Snares X Daniel Lanois | Venetian Snares X Daniel Lanois | Timesig |
| 27 | 23 | * | Cub | Brave New Waves Sessions | Artifact |
| 28 | RE | * | Dumb | Seeing Green | Mint |
| 29 | 25 | * | Rae Spoon | Bodiesofwater | Coax |
| 30 | NE | | Cheap Nasties | Cheap Nasties | HoZac |



boygenius

boygenius - EP
MATADOR RECORDS

boygenius had a lot to live up to: namely, the legacies of their own highly established members. Yet the American supergroup - consisting of singer-songwriters Julien Baker, Phoebe Bridgers and Lucy Dacus - rose to the challenge, creating an impressive and melancholic six-track EP that not only pays homage to each artist's individual style but also offers something entirely new to fans both existing and new.

Unlike other supergroups of the past, all three members of boygenius are known for vocals and guitar. But no song feels overcrowded; each track is stripped to the wood, with minimal production or flashy additives. This is best heard on the closing track "Ketchum, ID," a lonely, low-fi ballad on the isolation of touring, pared down to just an acoustic guitar for accompaniment and allowing the three's voices to shine.

And while each solo verse is dynamic and poetic in ways unique to each artist, boygenius shines most in tandem. The three slide seemingly effortlessly into a soothing three-part harmony,



with Dacus taking tenor, Bridgers on alto and Baker covering soprano. The staggered climax of album opener "Bite The Hand" is especially magnificent, opening the EP with a dramatic, intense flourish.

boygenius - EP is a powerful contribution to the indie-folk genre and an intelligent one; by showcasing the styles of Baker, Bridgers and Dacus

side by side, they both refute the comparisons often made between the three and embrace them, merging their talents to form a wholly original, raw and poignant project.

-Graeme Houssin

CRIT PEG



VIETGONE

Runs until Nov. 17 at the Tom Hendry Warehouse Theatre

SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONEPG

The Royal Manitoba Theatre Centre hosts the Canadian premiere production of Qui Nguyen's *Vietgone*, directed by his long-time collaborator Robert Ross Parker at Tom Hendry Warehouse Theatre.

Co-founders of New York's Off-Off-Broadway theatre company Vampire Cowboys, Nguyen and Parker made their first mark on the scene in 'Geek Theatre' - a newer genre inspired by the world of sci-fi/fantasy comic books and graphic novels.

Vietgone, however, is far from that (for the most part).

Nguyen was born in Arkansas to Vietnamese parents who were among the more than 100,000 nationals who sought refuge in America from the Vietnam War in 1975. This work, based on his parents' remembrances, is as much about two people's struggle through loss and displacement as it is about their tumultuous courtship.

In anticipation of predominantly white, English-speaking audiences, Nguyen presents what would be Vietnamese dialogue as colloquial English. Conversely, dialogue to be understood as English is composed of strings of stereotypical American buzzwords and phrases like 'yee-haw' and 'cheeseburger.' The broken Vietnamese of a young member of the Army National Guard attempting to exercise his language skills at the Fort Chaffee refugee camp is especially side-stitchingly translated.

Beautifully cast, the chemistry between the five players bubbles with organic rhythm and sharp comedic timing.

Friends Quang and Nhan, played by Simu Liu and Jeff Yung respectively, find themselves in a refugee camp in western

Arkansas after flying their last mission together out of Vietnam. Liu's vocabulary is full of dapper confidence and good-guy vulnerability, while Yung's brotherly support and dissent strikes the best friend/sidekick chord harmoniously.

Stephanie Sy harnesses the matter-of-fact self-assuredness of Tong, a resilient and progressively minded 30 year old who lands in that same camp with her conservative mother, Huong. Brimming with maternal staunchness, Jennifer Villaverde's performance anchors Huong's old-world resistance in an undercurrent of feminine sensuality.

Peter Fernandes tackles a spectrum of comic roles with admirable fluency. Among the myriad; Tong's sensitive suitors, the tantrum-throwing rich boy Gai in Vietnam and the nearly bilingual oafish serviceman Bobby in Arkansas thrive in Fernandes' interpretations.

Set designer Joanna Yu's framed corrugated panels were simple, versatile and efficient - an elegant reference to the tin-walled leaf hut in which Tong's family had lived before fleeing Vietnam.

Serving as screens for a variety of projected backgrounds, smaller panels on movable tracks adds interactive dimension to the stage. They are especially charming in a '70s sitcom-style hide-and-seek montage. Another action highlight includes the sights and sounds of a stock 16-bit sparring game in tandem with Jacqueline Loewen's appropriately choppy fight choreography - complete with ninja ambushes, backflips and throwing stars.

In lieu of reflective monologues, Nguyen and Parker opted for a smattering of rapped dramatic interjections complete with hip-hop choreography. Though the colloquialization of dialogue is effective, these episodes feel like an awkward cross-cultural time-warp in this context.

Vietgone, as a whole, finds its balance in humour and sincerity. What is most striking is the departure from the typical American narrative of the Vietnam War. From the prelude to the postlude, Nguyen offers the perspective of Vietnamese nationals saving themselves and their families from war, destruction and the perspective of his parents escaping the Viet Cong, grateful for the opportunity to rebuild, grow and fall in love.

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A COMING-OF-AGE IN THE INDIGENOUS RENAISSANCE

Colour of Scar Tissue recently premiered at the imagiNATIVE Film & Media Arts Festival

CIERRA BETTENS

VOLUNTEER

According to Polaris Prize-winning musicologist Jeremy Dutcher, the Canadian arts scene is in the midst of an “Indigenous Renaissance.”

Within this sphere are Winnipeg filmmakers Madison Thomas and Darcy Waite. After winning the imagiNATIVE web series pitch competition, the director/producer duo set forth in creating *Colour of Scar Tissue*, a four-part series that was released on APTN’s YouTube channel on Oct. 19.

The series is centred around the lives of three mixed Indigenous sisters who move from rural Manitoba to Winnipeg’s North End following the death of their parents. The story explores their transition into the new neighbourhood and the unforeseen relationships that are fostered in the process.

“We’re still telling universal coming-of-age stories, but with something that’s resonating a little differently,” Thomas says.

Though a work of fiction, the experiences chronicled in the series hit home for Thomas, who grew up in the North End herself. Like the characters, both Thomas and Waite come from mixed white/Indigenous backgrounds. Thomas’ roots are Ojibwe/Saulteaux, while Waite is Cree.

“We weren’t trying to tell a story that wasn’t ours,” Thomas explains. “Darcy and I are both mixed-race Indigenous peoples.”

Thomas graduated from the University of Winnipeg in 2012 with a degree in film, but her training extends beyond a local context. In 2011, she had the opportunity to attend the Prague Film School summer intensive. Since then, she has worked with Eagle Vision productions as an editor and director for the CBC series *Taken* and is part of the Women in the Director’s Chair program, which she deems the “coolest cult (she’s) a part of.”

Waite came to Winnipeg after hearing it was a hub for Indigenous filmmakers. Starting out as an actor, he transitioned to a career behind the camera following a move from Alberta to the Manitoban prairies, where he trained with the National Screen Institute.

The rise of Indigenous film at a national



SUPPLIED PHOTO

A still from *Colour of Scar Tissue*

level – one that has been unofficially defined as the “rebirth” or Renaissance of Indigenous arts – is something the two emphasize.

“There’s such a big push for diversity right now, and what we’re seeing is people who didn’t get opportunities have these opportunities they never had before,” Waite says.

Thomas notes that much of the Indigenous film realm has been centered around “sad/sob stories” but hopes that this surge will shed light on the vibrant independent and documentary scene that prevails.

After months spent in production mode, Thomas says that the most rewarding aspect of releasing the film to the public has been

the feedback and emotional responses generously received from viewers.

“Most of the people’s reactions that I was very surprised with were not from Indigenous peoples, but from POC and other minorities,” Thomas reflects. “It’s interesting to see that when you’re working from such an intimate perspective that it would be so universal. We all just go through different variations of the same experience.”

Colour of Scar Tissue is out now as a four-part web series on APTN’s YouTube channel.

BUILDING A LEVEL TABLE FOR PRINTMAKING

Making our Mark program supports artists with disabilities

ANASTASIA CHIPLESKI

MANAGING EDITOR

 @ANACHIPS

Just as there’s no one-size-fits-all approach to making art, there’s no specific path that all artists may follow to develop their work and career. But an innovative program through Martha Street Studio offers an individually tailored approach to supporting artists with disabilities.

This is the third time Martha Street Studio, in partnership with Arts AccessAbility Network Manitoba, has run Making Our Mark. The program’s focus has shifted slightly since the first round in 2013.

“(T)here was a lot of focus from the arts accessibility side and our side of talking about Disability Arts, as a theme, a subject, a movement,” Kristin Nelson, executive director of Martha Street Studio, says. “So I think that over time, we’ve definitely obviously learned that the artists just want to be artists.”

“I think there’s been more of a focus on just figuring out what the individual artist wants to do. And their work – whether it be political or not political – it’s about making the work, and that’s the most important

thing,” Nelson says.

The Making Our Mark program offers printmaking studio access and professional development over a period of 12 to 18 months.

The program’s professional development aspect is tailored to goals set by each individual artist, and changes made in studio to ensure accessibility are made as needed, Nelson says. New chairs or stools may be purchased, or workstations adapted to be compatible with wheelchairs.

There are also benefits to being part of the program that complement these tangible supports.

“Because of the nature of our studio, you might be sitting at this table with a professional artist that is solely doing their art practice, or you might be sitting with a youth who’s 16, who’s taking the youth outreach program, or staff. So that kind of level of engagement is a support that is not often available to artists specifically with physical disabilities who can’t enter certain spaces,” Nelson says.

“So (we offer) the support to be part of the art community itself, and just to have that level table for discussion.”

Artists’ participation culminates in a group exhibition, *Making Our Mark III: Interface*, which is showing at Martha Street Studio through Dec. 1.

Andrea von Wichert, who is part of the program and current exhibition, says that having conversations about disability created space for her to focus on the work.

The program supported von Wichert “by addressing that there are barriers in the first place, and being frank about them, as opposed to being (in) a situation where you feel always the need to hide or not disclose what may be going on in your life ... there was an openness about it which made it normalized,” she says.

The program also offered flexibility in its approach to time, which von Wichert says



SUPPLIED PHOTO

Work by Michelle Pichette, Andrea von Wichert (pictured) and Miranda Kudajczyk is showing in the gallery at Martha Street Studio.

was a welcome change from the expectations of consistent wellness that exist in other spaces. When she had to take a week off, they worked with her to ensure she didn’t miss out.

“In the workplace especially, I worked in an artistic field, that you always were constantly having to hide where you were at because you were afraid of losing work,” von Wichert says.

“The fact that sometimes life can become

a struggle wasn’t something that was held against me (in the program), and it wasn’t something that I felt I needed to hide at all costs in order to participate.”

The work von Wichert developed through Making our Mark explores themes of abjection, and the “pressure to perform happiness,” she says. Her prints are based on photos – often selfies – taken at times of emotional distress.



OUTDIGENOUS

VOTE, OR DON'T

FRANCES KONCAN

COLUMNIST  @FRANCESKONCAN

Another election has come and gone, and I think I speak for everyone when I say, "Yes, but what about the next episode of *Riverdale*?"

Being apolitical is typically viewed as an indicator of privilege. After all, when politics works in your favour, what is there to worry about? Many of us likely have family and friends who share this viewpoint, and when an election comes around, endless energy is spent trying to convert them and help them see the light: their vote matters, and as Canadian citizens, they have an obligation to vote.

Every time an election rears its head, my social media feeds are inundated with comments about voting, often using threats and shame as a tactic. Stories like 'If you don't vote, you're a terrible person!' and 'If you don't vote, unfriend me!' clutter up my normally progressive, intersectional, fairly

woke circle of friends like an angry, ignorant virus.

Elections get underneath all the performative wokeness, all the bell hooks binge-reading sessions and all the pseudo-understanding of Otherness in Canada.

In my opinion, there is no shame in not voting. If you choose not to vote because you don't want to participate in a system that actively worked to destroy your entire culture, sweet.

If you choose not to vote because you don't know what's going on and frankly don't care, congrats on identifying your own ignorance and not just blindly filling in a circle while hoping for the best!

If you are someone without a home address or identifying documents, or whose voice is being actively suppressed, or your employers threaten you for taking time off and you can't afford to risk it, none of this is your fault, and it's not up to you to find a better solution.

Voting is a social norm, and like all social norms, going against it is scary and hard. It takes courage. We can't know all the reasons people don't vote, and people who don't vote don't owe anyone an explanation.

I voted in the last election. My vote is motivated by the (perhaps



ILLUSTRATION BY GABRIELLE FUNK

misplaced) belief that this country can be saved and that democracy can work. But with every vote I cast, I become more and more convinced: my vote is motivated by fear, not by courage.

Sometimes I think of our country and its government as the Universe: vast, expansive, confusing, and nobody is paying enough attention to me. My favourite question about the Universe is also my favourite question about the Canadian government: what's outside of it, and what lies beyond?

Vote, or don't. Watch *Riverdale*, or don't. But let's set aside the shame and the threats and show some respect for

those with the courage to do battle. I'm not one of them yet, but someday I hope I am. Someday I hope to proudly say, "I didn't vote, and you don't have to either. Cole Sprouse forever."

Frances Koncan is a writer, director, and producer of mixed Anishinaabe and Slovene descent. A proud graduate of CUNY Brooklyn College's MFA Playwriting Program and a frequent supporter of the Oxford Comma, she also still sometimes uses two spaces after periods as if it's 1988 and she's using a typewriter.

ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

 @THOMASPASHKO

Tarbut Festival

The Tarbut Festival of Jewish Culture and Jewish Book Fair will be held Nov. 10 to 18. Presented by the Rady Jewish Community Centre, the festival will play host to a wide variety of events, including musical performances, live talks and film screenings. All events will be held at the Berny Theatre (123 Doncaster St.), with the exception of a concert by Israeli-Canadian musician and peace activist Yael Deckelbaum, which is at the West End Cultural Centre. Ticket prices vary.

Simon Fuh at Flux Gallery

Regina-based artist Simon Fuh's solo exhibition *The Greatest of All Time* will have its opening reception on Nov. 9 at aceartinc's Flux Gallery. The show "uses found sculpture, video and digital images to explore the relationship between fun and organized competition." Fuh's art pokes fun at how human competitiveness often removes the idea of "fun" from games entirely. The show runs from Nov. 9 to 17 at Flux (2-290 McDermot Ave.).

Late Night Wars 4

Comedy at Wee Johnny's is back with its fourth installment of Late Night Wars, the ongoing series in which Winnipeg comedians battle it out by simultaneously hosting traditional late night talk shows. Audiences vote on who is crowned the reigning monarch of late night. The hosts are local stand-up mainstays Tim Gray and Ryan Ash, with bandleader Richard Toderian and guests Mike Mailman and Lawrence Bleechman. It happens Nov. 10 at Wee Johnny's (177 McDermot Ave.) at 9 p.m. Cover is \$5.

McDonald's and metal

Mac Sabbath is a Los Angeles-based Black Sabbath parody band who rewrite the pioneering metal act's lyrics to be all about McDonald's ("Iron Man" becomes "Frying Pan," "Sweet Leaf" is "Sweet Beef," and so on). The group, consisting of frontman Ronald Osbourne, guitarist Slayer MacCheeze, bassist Grimalice and drummer Catburglar, will bring their ridiculously specific brand of comedy and metal to the Pyramid Cabaret on Nov. 11. Tickets are \$26, and the show starts at 9 p.m.

From Seed to Seed

A new documentary with a local soul, director Katharina Steiffenhofer's *From Seed to Seed* follows Monique Scholte and Terry Mierau, European opera singers who left their musical careers behind to become farmers in the Manitoba prairies. The family utilizes science and lore to create templates for ethical and sustainable farming. It plays at Cinematheque Nov. 9 to 11, with an introduction by Steiffenhofer and her subjects on Nov. 9 and a solo introduction by Steiffenhofer on Nov. 10.

Women and non-binary GIF-making workshop

Need to learn how to make GIFs in a jiff? (See what we did there?) Now you can learn how to make those looping images, no matter how you pronounce that G! Winnipeg artist and animator Matea Radic is hosting a two-part GIF-making workshop for women and non-binary folks. Held in conjunction with Gallery 1C03, part one of Radic's workshop will be held Nov. 9 in greenhouse artlab (fifth floor of the University of Winnipeg Library) from 12:30 to 2:30 p.m. Part two will be held Nov. 16 in the same place at the same time.



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BEHIND THE DEBATE

PUBLIC DISCOURSE AS SPECTACLE, FAILURE AND OUR LAST CHANCE AT CIVILITY

WORDS BY DAVIS PLETT
ARTS AND CULTURE REPORTER
@UNKNOWNINGCLOUD

Ed Ackerman has a knack for headlines. During his 2018 run for mayoral office in Winnipeg, he generated more inscrutable one-liners than all of his many opponents combined.

Perhaps most memorably, when asked during a CBC live debate how he would keep Winnipeg's young people in the city, he held up a sign that said, "Dam the Panama Canal."

On Oct. 22, *VICE* published an article entitled "Winnipeg's Sad, Weird City Election." Ackerman's "Dam the Panama

Canal" was featured in the very first sentence of the article.

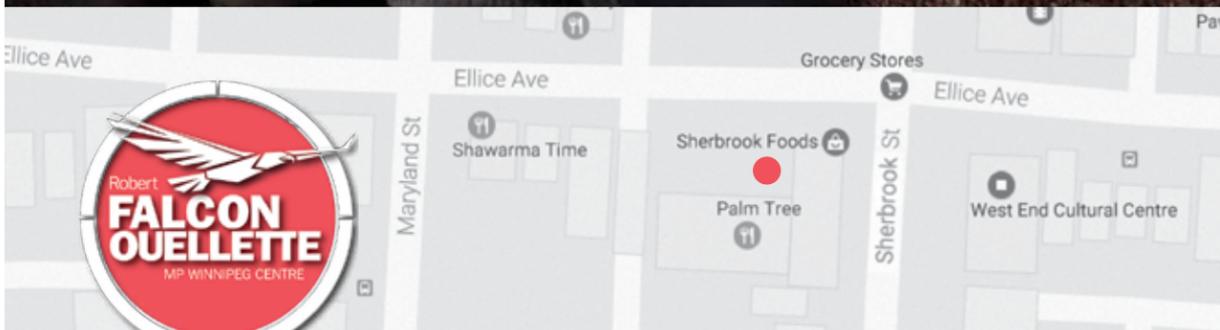
The weird thing is that Ackerman doesn't like headlines.

"The debates went fine," he says from his unofficial campaign headquarters at Video Pool, a media arts organization in The Exchange.

"The problem is that's all it was was debates. And because there's eight candidates, it meant it was a reach-for-the-top show without the buzzers ... The debates (were) just headlines, no paragraphs, just the headlines."

COVER FEATURE continues // NEXT PAGE

ED ACKERMAN RAN FOR MAYOR IN 2018.



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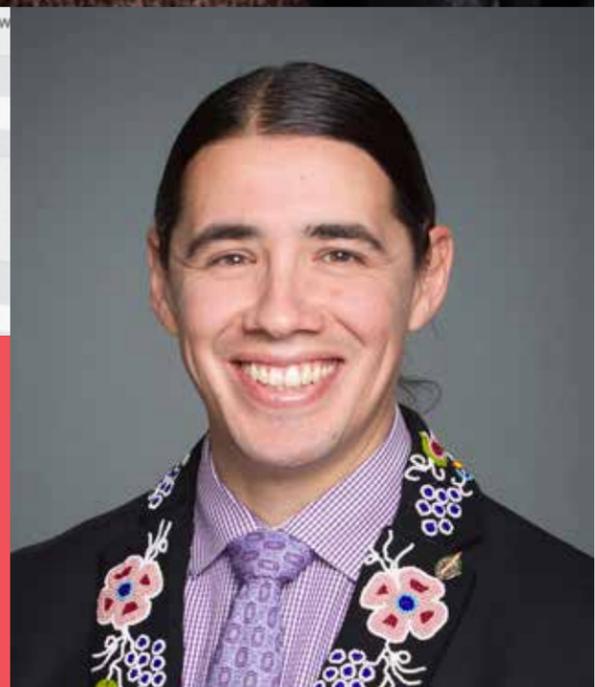




PHOTO BY DANIEL CRUMP

Ed Ackerman participated in mayoral forums that featured more sound bites and headlines than substantial debate.

What Ackerman describes is a public forum where arguments are conducted in 30-second and one-minute sound bites, a game that nobody can win, because nobody's allowed to play.

Then the interview pivots from meta-analysis of debates, and Ackerman is back to headlines.

"Treaty 1," he says. "It's a bad deal. Let's fix it. Homelessness started with Treaty 1."

All of this sounds like something that probably didn't happen here.

But it did.

Video Pool is less than a hundred metres from my apartment.

Treaty 1 is the ground beneath my feet.

And after a debate of headlines, Winnipeg itself has become a headline.

BE IT RESOLVED

The mayoral scrum that landed Winnipeg in the international funny pages is not this year's only instance of a fiercely contested local public debate.

This summer, in anticipation of profoundly polarizing intellectual Jordan Peterson's tour through Winnipeg, local supporters hosted a "Jordan Peterson Meetup."

Peterson came to notoriety in 2016 when he refused to use the requested pronouns of his students and fellow staff at the University of Toronto.

The Facebook page for the meetup said the event would be a safe place in which to discuss Peterson's ideas.

"Racist, sexist xenophobe or conservative here? Defender of free speech or oppression?" the description read. "Love him, hate him, come out and discuss Canada's most controversial intellectual! ... This is a neutral event, neither officially supporting nor condemning the

ideas of the author."

More recently, on Oct. 26, Life's Vision Manitoba Inc., an anti-abortion organization, planned to host a debate entitled *Abortion: Is it a Woman's Right?* After significant public response to the event, the organizers posted in the Facebook event:

"We are not forcing anyone to attend this debate, but if you are interested in listening to what both parties have to say, then come on down ... (The debaters) both care very much about this issue and about having a respectful, thoughtful, and open-minded debate."

The pro-choice candidate backed out, and the event went ahead as an information session by the remaining pro-life debater.

The debaters were both men.

These events all make statements about what will be debated: Is Jordan Peterson good or bad? Is abortion a woman's right or not?

But are they also making a statement about the nature of debate itself?

BODIES AND BRAINS

Self-professed former pro-life advocate Cody Gabrielson attended the restructured *Abortion: Is it a Woman's Right?* event. He says the question of whether two men should be debating the rights of bodies they don't themselves inhabit came up during the event Q and A.

"Someone asked at one point if they even tried to find a woman to debate, and apparently they did, they actually tried for months, but any women that they asked said no," Gabrielson says.

He's not surprised.

"What essentially you're asking (women) to do is debate for their rights, which they've fought

"It's a basic feminist premise that lived experience matters. Often what I think is called intellectual or theoretical or rational ways of thinking (are) often just a very patriarchal perspective on the world."

-Liz Kessler

really hard (for) ... It's not really a fair thing," he says.

For Liz Kessler, a community member who helped organize the Jordan Peterson Is Not Welcome in Winnipeg Facebook group this summer, this response indicates a very particular idea of what it means to have a debate, one which she says Peterson and his supporters are wont to support: that what matters at the end of the day is the idea itself, not who is expressing it.

"It's a basic feminist premise that lived experience matters. Often what I think is called intellectual or theoretical or rational ways of thinking (are) often just a very patriarchal perspective on the world," she says.

"I think it's a way of seeing (where) only one way of looking at the world is valid and that women's perspectives and the perspectives of trans folks and the perspective of People of Colour is not intellectual enough, often because those people are shut out of the academy."

According to Kessler, events like the abortion debate or the Peterson meetup are examples of content trumping form; of how a well-intentioned attempt to organize fair and balanced debate can justify excluding the very bodies and identities that are being debated.

Sometimes, Gabrielson and Kessler are saying, the price of reason is people.

HISTORY LESSON

The opposition of intellect and lived experience in public discourse has a history. Jason Hannan is an associate professor at the department of rhetoric, writing and communications at the University of Winnipeg.

"I think the best academic authority on this is Jürgen Habermas and his concept of the



PHOTO BY DANIEL CRUMP

Cody Gabrielson, former pro-life advocate, attended what became of the abortion debate.



SUPPLIED PHOTO

Carole Cunningham was part of the large group of online activists who protested the recent Winnipeg abortion debate.



SUPPLIED PHOTO

Jason Hannon is an associate professor at the department of rhetoric, writing and communications at the University of Winnipeg.

**“The culture of democracy is rapidly deteriorating ... My view is that we need to do everything we can to preserve civil culture and civic discussion.”
-Jason Hannon**

public sphere,” Hannon says.

“He argued that (the) shift and transition from a feudal society into a liberal democratic society coincided with the ... rise of these spheres of public discussion. The kinds of models he used were coffee shops, salons in France (and) the townhall discussions in the United States.”

Hannon says this vision of a utopian democratic society faces a major difficulty that finds its roots in 18th century science and philosophy.

“We have and we’ve always had, ever since the dawn of the Enlightenment, ever since the dawn of the modern era, a belief in ... abstract reason, where you can have disembodied debate where ideas in the abstract clash with each other in the intellectual marketplace.”

Hannon says a useful framework for understanding the limits of reason – and therefore the limits of any particular person to speak to a particular issue – is Sandra Harding’s stand-point theory.

“It’s the idea that there are some types of knowledge that we can access regardless of our personal standpoint if we’re dealing with mathematics or logic or something like that. But then there are other forms of knowledge that are rooted in practical experience,” he says.

“That doesn’t mean I’m not able to learn about (the experiences of others) through whatever sorts of creative feats of empathy or listening to the other. But there are forms of knowledge, understanding, wisdom, perspective and insight that come from practical experience that those who are just not in the shoes of those people will have a very difficult, if not impossible time being able to appreciate.”

CLOSER TO HOME

Local stand-up comedian Carole Cunningham was one of the first to widely share the Abortion: Is it a Woman’s Right? Facebook event. She says the subsequent response she witnessed on social media was characterized by shock.

“Most of the questions on my Facebook were ‘where is this.’ And I said ‘Winnipeg,’ and that was the shocking part for most people and for me, too. Like ‘where is this?’ ‘Oh, the States, not surprising.’ No, it’s in Winnipeg, down the street,” Cunningham says.

Until a month ago, I played in a band whose bass player listened to Jordan Peterson podcasts. As a trans person, I know that, as Cunningham pointed out in her interview, abortion is an issue that is hardly exclusive to women. It’s hard to want to attend an event describing itself as neutral and safe when I know there’s a chance someone will disrespect my pronouns to make a point.

All of this feels really close to home.

Paradoxically, bringing debate closer to home is precisely what Kessler and Hannon say we urgently need to do.

“As an activist and as someone who spends a lot of time thinking about left-wing ideas, it’s really easy for me to spend all my time with people like me,” Kessler says.

“I think it’s really important to get to know your co-workers and your neighbours and whoever’s around you ... and just have relationships with them, have lunch with them so that you get to know them on a level that’s personal and where you care about each other.

“I think having those kinds of relationships forms the basis for the possibility of those hard conversations down the road.”

For Hannon, the face-to-face nature of classroom debate is a critical space to learn the skill of sensitive public discussion.

“Schools can play a very important role in cultivating an etiquette, a culture, an ethos of democratic dialogue and discussion,” he says. “It’s not the kind of thing you can acquire in an instant. It’s like any sort of complex skill.

“The culture of democracy is rapidly deteriorating ... My view is that we need to do everything we can to preserve civil culture and civic discussion.”

BEHIND THE HEADLINE

So why *did* Ed Ackerman want to dam the Panama Canal?

“Winnipeg (has been) in a downhill trajectory ever since the dam was built,” he says.

“If you’re making whiskey in Ireland and you need to get it to Victoria, B.C., you had to take it through Winnipeg. Everything came through on the train until the Panama Canal was built ... (Winnipeg) was the gateway to anything going west.

“We’re overbuilt with warehouses, and now, why do we exist? There’s a problem with existence ... It’s actually the problem with Winnipeg that we have to solve.

“It’s admitting what we are.”

Behind the headline is a paragraph.

Behind the debate is an idea about debate.

And maybe this is the problem of debating itself. Maybe it’s a problem with existence. A problem of not just what we are talking about but who is doing the talking.

Maybe debate begins with admitting what we are.

WESMEN WEEKEND WRAP-UP

Both Winnipeg squads sweep the UBC Okanagan Heat

DANIELLE DOIRON  @DMDOIRON

COPY AND STYLE EDITOR

The University of Winnipeg Wesmen are riding a win streak after the men's and women's teams captured two victories a piece over the UBC Okanagan Heat last weekend.

The women's squad kicked things off on Friday, Nov. 2, claiming their first Canada West conference match win in more than a year. The Wesmen took the series opener 3-0 and then followed up with a hard-fought 3-1 victory on Saturday.

The men's side came back from a two-set deficit to win their Friday-night match 3-2 over UBC Okanagan and then capped off the weekend with a 3-0 sweep in straight sets on Saturday.

After the weekend, the Wesmen men's team now sits second overall in the Canada West division. The women's squad now sits at .500 and fifth overall in the division.

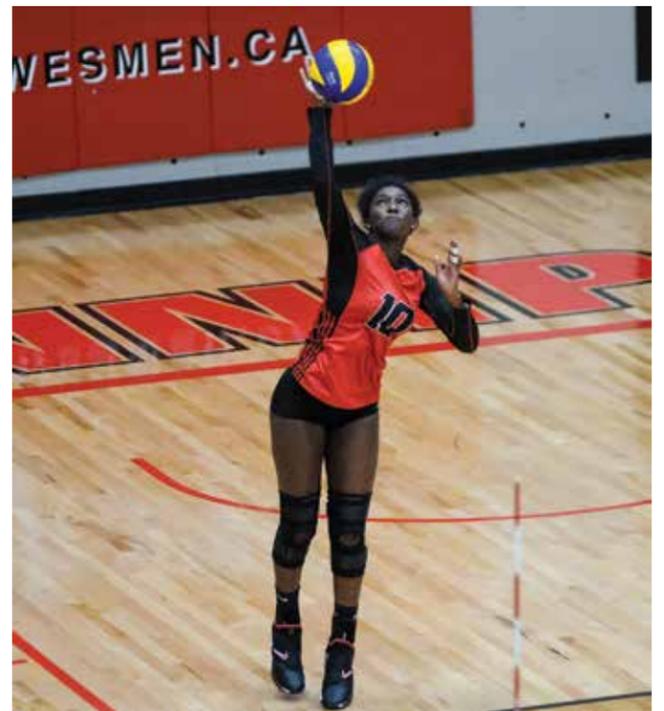


Wesmen Rylie Dickson (left) and Madison Fyvie (right) celebrate sweeping their weekend series with 3-0 and 3-1 wins over the UBC Okanagan Heat.

PHOTOS BY DANIEL CRUMP



Ashleigh Laube reaches to beat the UBCO block.



Wesmen left-side Kely Warmington serves.



UBCO libero Claudia Cornell bumps the ball.



UBCO libero Eli Risso dives to keep the ball alive.



Wesmen and UBCO players battle as the ball teeters on the net.

Winnipeg's West End

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A NEW MARKET WITH FAMILIAR FOODS

Latinos Market expansion highlights culturally specific food options

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

Jesse Lemus opened Latinos Market in May of 2017 after noticing the demand for grocery products from his parents' combination restaurant and market, Café Mercado Latino. After a year of operation, he is opening a second location in the Polo Park/St. James neighbourhood.

"Compared to other Canadian cities, (operating a Latin food market) can be a little more difficult because our (Latinx) community is smaller," Lemus says.

He estimates the Latinx population in Winnipeg is around 25,000 people and says there are growing communities in places like Brandon and Winkler.

Lemus says people who travel to Latin

America are a big part of the store's business.

"They try a dish that they like, and they want to recreate it at home," Lemus says. "So that's when people look for the good-quality tortillas and cheese and crema, which is like sour cream, and all the ingredients that you need to create an authentic Latin American dish."

Lemus says Latinos Market has also been successful because it carries a diverse range of products.

"We do really try to bring products from every Latin American country. We're not just specified in Mexican, we're not just specialized in Brazilian – it's literally starting all the way from Mexico to the end of Argentina, so I think that's what really has helped," he says.

"I constantly see people come into the store and literally yelling or shouting or screaming of happiness," Lemus says. "Lots of people have told me, 'We're so thankful for Latinos, because we do have our food. We don't miss it anymore, we don't need to travel anymore just for the food. We can access it here.'"

John Cortes, president of Hispanic Association of Manitoba, Inc., says there are growing Latinx communities in Manitoba. He adds Latin American-owned businesses can play an important role in challenging anti-Latinx racism and "keeping (Latinx) roots alive."

Cortes says his son "still remembers the candies that he ate in his childhood, and he still remembers the flavours and the small traditions that mean the roots, so that is important for a community, so



After the success of the Osborne Street location, a second Latinos Market will open on Portage Avenue on Nov. 10.

we are not losing that small things that are really significant for us."

Cortes says Latinos Market is also known for not just importing products, but also working with local Latinx business owners, such as a Latina artist who makes piñatas and lives in Brandon.

Lemus says Latinos Market also offers private and public Spanish and Portuguese lessons, and the new location will have a wall dedicated to highlighting

events in the Latin American community.

The grand opening of Latinos Market's second location will take place from 10 a.m. to 9 p.m. on Nov. 10 at 1769 Portage Ave. Lemus says the festivities will include a DJ, chances to win prizes and promotions on many of the store's items.

BREAKING THE SILENCE TOGETHER

Raising awareness about supports for victims of domestic violence

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

On Nov. 9, Wabhung Abinoonjiag Inc. (Wabhung) and Meet Me at the Bell Tower (MM@BT) will work together to foster dialogue and awareness of domestic violence as part of Stop Domestic Violence Month.

Wabhung is an Indigenous-led community organization that provides a wide variety of supports for those who have been victims of domestic violence. There are supports for healing and community-building programs for women, youth and children; housing support; and many workshops that anyone can participate in.

Dana Arabe, Wabhung's executive director says for this event, "we're coming together. We're walking to the Bell

Tower, we're coming to bring awareness and information to the community about Wabhung Abinoonjiag, about the programs we provide and the supports that we have."

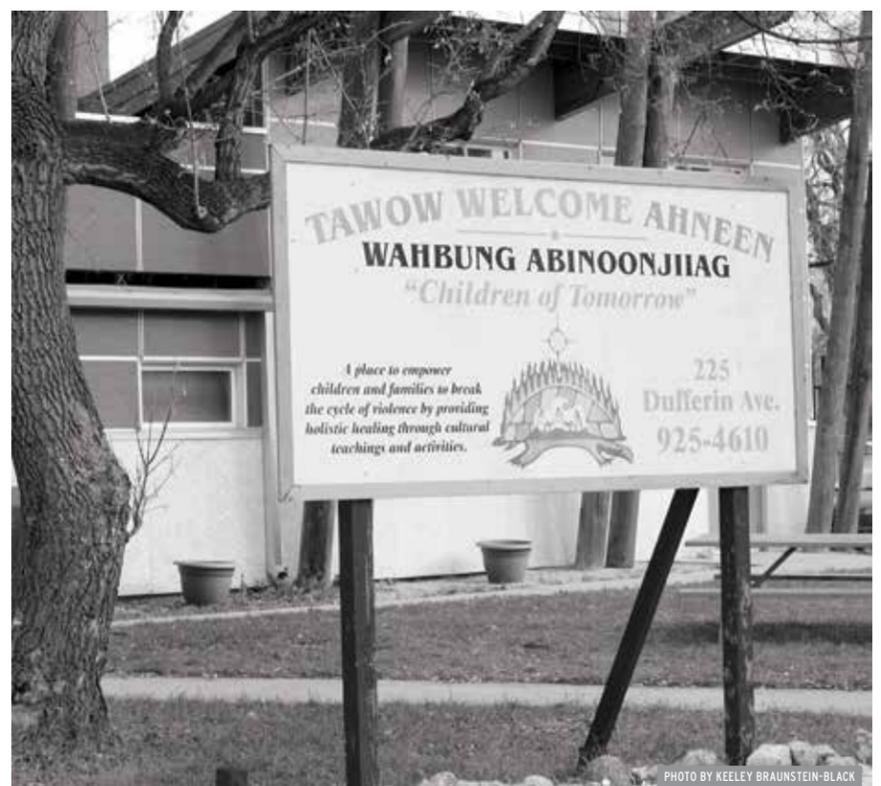
MM@BT is an Indigenous-led, community-building event that happens every Friday at the North End Bell Tower. These events feature a wide variety of speakers and subjects, encourage relationship building and provide a space for community dialogue.

Jenna Wirch, one of the cofounders of MM@BT, says their goal is to stop cycles of violence through community building, because "stopping the violence isn't just going out there and stopping a fight on the street. It's a whole state of mind."

Wirch says talking about domestic violence in a public event is "a way to create a safe space for it and make it not a taboo subject by being able to say 'these are the dos and don'ts, and here are the red flags, and if you see yourself in a situation where there is domestic violence, these are the resources you can go to.'"

Public education around domestic violence means "having a voice around domestic violence and acknowledging all of our traumas and all of our pasts, but then acknowledging that we're moving forward in a healthy and good way," Arabe says. "It's allowing women and children and youth to find their voices and end the cycle of violence and then also find their voices for empowerment."

Arabe says public community events are important places for people who may need Wabhung's supports to find their voice and feel comfortable seeking help.



Wabhung Abinoonjiag is working with Meet Me at the Bell Tower for a domestic violence awareness event on Nov. 9.

She says all of Wabhung's events are participant-led, which means "our community, our women, our youth are putting on the events and are speaking at them," and are run through an Indigenous lens. Arabe and Wirch both say these voices need to be central to dialogue around domestic violence.

"It's important for Indigenous women to lead this conversation, because domestic violence and violence is perpetrated against us at a higher rate than anyone

else," Wirch says.

For Stop Domestic Violence Month, Wabhung will also run a domestic violence training session for service providers on Nov. 16 and a self-care day on Nov. 21.

The Break the Silence Bell Tower takes place on Nov. 9 at 6 p.m. by the North End Bell Tower. All are welcome to attend.



RESOURCES FOR STUDENTS WITH FINANCIAL NEED

Rise Above and Work-Study Program are a few options that help

RYAN HAUGHEY

CAMPUS REPORTER



Organizations separate from and within the University of Winnipeg (U of W) provide an extra financial boost for students who need it.

Rise Above is a not-for-profit, volunteer-run organization in Winnipeg that provides bursaries to single parents who exhibit financial needs. According to Cara Ginter, the president of Rise Above, applicants for bursaries must be attending the U of W, the University of Manitoba, or Red River College.

"In the last three years, we've distributed almost \$15,000," Ginter says.

Ginter cites the 2011 Canadian National Household Survey, saying that "the average employment income in female single-parent families with children under six years of age is only \$21,200." The Rise Above website compares this to the average income of male single-parent families, which is \$43,300.

Ginter believes there should be a way to help

young parents like this support their families, while attending post-secondary education to earn a higher income.

"We believe that when we help a single parent achieve their educational goals, we impact the financial future of the entire family," she says.

"Children (who) grow up in a financially stable home are more likely to be able to reach their own educational goals. We want to help build a foundation for multi-generational success," Ginter says on behalf of the six Rise Above board members.

Rise Above's bursaries are not like other financial aids that might be issued through a university institution in that they do not require that the recipients put the money towards tuition, Ginter says.

"We trust (recipients) to know best where the funds should go, whether that be tuition and books or rent, daycare or groceries," she says.

Kevin Rosen, the executive director of marketing and communications at U of W lists the university's Work-Study Program as another resource for students in financial need. Full-time U of W students have the opportunity to apply for part-time, on-campus jobs through the program, Rosen says.

"The Work-Study Program helps students meet their expenses during the academic year

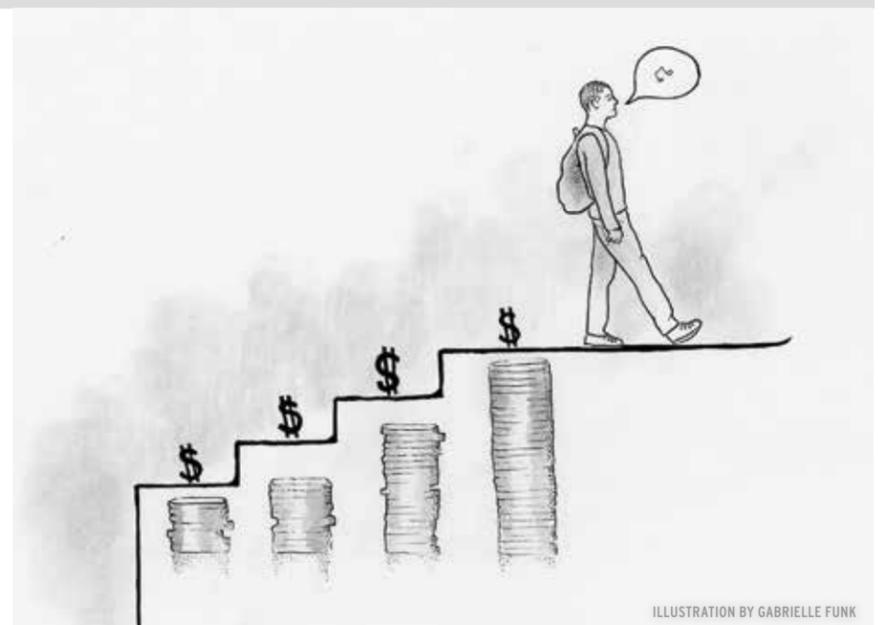


ILLUSTRATION BY GABRIELLE FUNK

by providing a source of income," Rosen says. "Depending on the opportunity, it may also provide work experience in the student's area of study, as a number of the positions are program-related."

Rosen lists positions such as research assistant, assistant technician and office assistant as a few examples of past Work-Study placements. Whether through the university or through outside organizations like Rise Above, students have many options for financial aid.

Rise Above will host a craft sale to fundraise for their 2019-2020 bursary, Ginter says.

"Additionally, we accept donations all year through our website," Ginter says. "We are 100 per cent volunteer-based, and we keep organization costs low, which means donations are used to actually help single parents, not pay salaries."

i Applications for the Rise Above bursary for the 2019-2020 academic year will be made available in early 2019.

The craft sale fundraiser will be on Saturday, Dec. 15 from 10 a.m. to 3 p.m. at 420 Corydon Ave. Admission is \$2. More information can be found at riseabovebursaries.ca.

The application deadline for the U of W Work-Study Program 2018-2019 academic year is Dec. 7, 2018. The Application can be found at uwinnipeg.ca/awards/work-study-program.html.

PRESENTING THE WINNIPEG ACHIEVERS TOASTMASTERS CLUB

International organization meets twice a month at the University of Winnipeg

RYAN HAUGHEY

CAMPUS REPORTER



With 257,000 members in 143 countries, Toastmasters invites individuals from all paths to learn and grow in a healthy and judgment-free environment. The University of Winnipeg (U of W) hosts one of Winnipeg's college-based groups of the organization twice a month.

Dorian Guerard, the vice-president of education at the Winnipeg Achievers Toastmasters Club, says there are approximately 80 clubs that actively operate within the Winnipeg area.

"I think of Toastmasters as helping people find their voice so that they can speak confidently in any situation," Guerard says. "The opportunity for development is unbelievable."

Though the group specializes in practicing public and professional speaking, they're not overly strict when it comes to taking part.

"People are welcome to come in and give it a try," Guerard says. "Some stay with the

group for a short time, and some stick with it for longer, depending on what their goals are and what their availability is."

"Right now, meetings usually have somewhere between five and eight people that are there on a regular basis," Guerard says. "We're aiming to have 20, so we're looking for people."

Guerard says new members choose from 10 specialization paths that facilitate the learning course that best suits each individual. The specialties include leadership development, motivational strategies, presentation mastery and team collaboration, among others.

"We also have what we call table topics, which are impromptu speaking sessions where you are asked a question that you're not expecting, and you speak about it for two minutes," Guerard says. "It's a tool that is one of the easiest ways to develop strengths."

The club sessions also offer feedback and constructive evaluation on individual presentations. This seems to be the most beneficial aspect of meetings, especially for students, Guerard says.

"We're never judging," she says. "In classes, students don't always feel like they can try something new, but with us they have that opportunity."

Aldrin Santos has been a member of Toastmasters since 2012.

"I was in an immigrant program at Manitoba Start, and my class instructor invited the class to her Toastmasters Club," Santos says. "I attended my first meeting and became interested in the speaking opportunities it offered. I signed up as a member the following meeting."

Santos says Toastmasters helped him in aspects of speaking, listening, reading and

writing. He says he is now excited by the prospect of giving presentations in classes.

"The moment you show up as a guest at a Toastmasters meeting, you have already manifested a prime leadership quality in yourself, and that is the drive to inspire change," Santos says.

"First, by inspiring change in yourself, aiming to achieve any personal goals, and second, by inspiring change in others around you by sharing the change you experience in Toastmasters as an effective communicator and leader."

Winnipeg Achievers Toastmasters Club will meet on Nov. 12 and 26 at 6:30 p.m. in 1D10. The club meets on the second and fourth Monday of every month.



Dorian Guerard is vice-president of the Winnipeg Achievers Toastmasters Club.

PHOTO BY KEELEY BRAUNSTEIN-BLACK

THE PROFESSIONALS DON'T KNOW WHAT'S BEST

Revisiting lessons of harm reduction

ANASTASIA CHIPELSKI

MANAGING EDITOR  @ANACHIPS

At first glance, harm reduction might seem to be a combination of two simple words – ones that appear to be easily understood and put into action. How hard can reducing harm be? A person could assess options available to them and choose the one that harms less, the one that seems best.

But the root of harm reduction actually lies in *undoing* the notion of determining what is best for another person.

Last week, I wrote about legalization, sobriety and the need to normalize substance use and support those who want to change their substance use patterns. Those considerations all came from my last career.

Before I became managing editor at *The Uniter*, I worked in community health, providing harm reduction education and

safer sex and drug use supplies at Nine Circles Community Health Centre. I knew a few things when I started there, and learned a lot more through that work.

I learned that concepts like risk are not universal or stable – they depend on a person's context and experience. I had to become aware of my own biases around risk and safety, then put them aside to non-judgmentally meet the people I was working with.

It wasn't my place to make moral decisions about behaviours of the clients I met. My job was to support them and provide resources so that they could make the changes *they* wanted to make in their lives. I worked to undo the power dynamic of being the service provider who knows what's best.

After I started that job, I realized that I needed to get sober – that no level of drinking was going to be safe for me. I'd label that as the best decision for myself, in my life, at that specific time.

But abstaining from substance use was not a goal I could set for other people, including friends, family or clients I was working with. What I *could* do was meet them where they were at, create a safe space for them to consider the issues in their own lives, and support them in making the changes they prioritized.

That didn't mean I had to agree with them or their decisions. But practising harm reduction every day was a crash course in letting go of my own ideas of what was best for other people.

It meant considering the whole wide range of visible and invisible adversities that people come up against – including

systemic oppression, trauma, addiction, poverty, chronic illness and more – and seeing how, many times, living in an unjust situation means people don't have access to the choices an outsider might think they do.

And even if I saw a potential choice that I labelled as "good" for someone else, sometimes the cost of that choice, the risk they saw in taking it, might be too high for them. That's not for me to measure.

Ultimately, my opinions, my vision of ideal priorities, my concept of a plan for another person really didn't matter, and it definitely didn't help. More than anything, if I had an idea of what was "best" for someone, that was a barrier to my being able to meet them where they actually were.

Outside of health education, the lessons of harm reduction have many practical applications. It's amazing how family dynamics and friendships can shift when the pressure to try to change another person's habits or behaviours – no matter how subtle that pressure may be – falls away.

This doesn't mean not stepping in when someone's habits or behaviours are hurting themselves or others, but it does mean working respectfully together toward change from a place of understanding rather than from shame.

Many people struggle to maintain day-to-day survival within systems that dehumanize them, including colonialism, white supremacy, capitalism, patriarchy, ableism and heteronormativity. Sometimes the decisions available, or that a person is capable of making, aren't what we – or they – would consider to be best. But maybe if we



SUPPLIED PHOTO

let go of our ideas of what's best, we could all do better in supporting each other and working for positive change.

Anastasia Chipelski is the managing editor of The Uniter, though she may always have a small health educator streak.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

 @DANELLEGRANGER

Flu clinic on campus

All UWinnipeg staff, employees and students, as well as members of the public, are invited to attend a campus clinic for a seasonal influenza immunization. The clinic will be held on Thursday, Nov. 15 from 8 a.m. to 4:30 p.m. in The Hive (Ellice Avenue entrance). Please bring your Manitoba Health card or out-of-province health card when you attend a clinic.

Women's Comedy Night Fundraiser

Sarasvati Productions presents their third-annual Women's Comedy Night Fundraiser on Nov. 14. There are two shows: the earlier show at 7 p.m. and the next racier, late-night performance at 9:30 p.m. at Club 200. The event is hosted by Dana Smith and will feature six comedians. Tickets are \$15.

Campus store sale

The University of Winnipeg Campus Store is holding a three-day sale from Nov. 13 to 15. They have both in-store and online deals like 25 per cent off all regular-priced outerwear, cold weather items, hoodies, sweatshirts, sweatpants, long-sleeve tees, quarter-zips and drinkware. To view items online, visit uwinnipegstore.ca.

Closet Raid Winnipeg

Closet Raid will be at Forth for another Closet Raid - Winnipeg edition on Nov. 11 from 1 to 5 p.m. The afternoon will feature hundreds of gently worn women's clothing in all size ranges. All clothing that isn't sold will be donated to North End Women's Centre. If people are interested in selling their clothes, they can fill out an application at closetraid.ca/apply.

Homo Hop 25

Follow the yellow brick road and celebrate with the 25th anniversary of the UWSA Rainbow Lounge's yearly fundraising social with DJ Louie Lovebird and DJ Myles Cyrus and performances from Satina Loren, Lady Quinzarr and more. Tickets are \$10 in advance at the UWSA Rainbow Lounge or \$12 at the door. Event starts at 9 p.m. at Garbonzo's Sports Pub (U of W AnX). The venue is accessible with gender-neutral washrooms.

International Culture Day

All are invited to attend International Cultural Day, which is a free annual event hosted by International Student Services. The evening will include performances by students from a variety of countries. There will also be a buffet of food samples from all over the world. The event will take place on Nov. 8 at 5 p.m. in the Bulman Centre.

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| B | E | R | E | T | S | | T | E | A | R | | R | B | I | | |
| U | S | E | D | | T | O | T | A | L | | A | V | O | N | | |
| T | H | E | | P | A | I | L | | L | A | M | E | N | T | | |
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| S | W | I | R | L | | S | E | M | I | | | | | | | |
| C | A | N | A | S | T | A | | R | E | D | M | E | A | T | | |
| R | Y | E | S | | A | G | R | E | E | | A | C | N | E | | |
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SOLUTION TO 73-08 SUDOKU

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|---|---|---|---|---|---|---|---|---|
| 4 | 9 | 8 | 2 | 7 | 3 | 6 | 5 | 1 |
| 7 | 6 | 5 | 8 | 9 | 1 | 2 | 4 | 3 |
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| 6 | 2 | 4 | 7 | 3 | 5 | 8 | 1 | 9 |
| 5 | 8 | 9 | 1 | 4 | 2 | 3 | 7 | 6 |
| 1 | 3 | 7 | 6 | 8 | 9 | 4 | 2 | 5 |
| 9 | 4 | 3 | 5 | 2 | 7 | 1 | 6 | 8 |
| 8 | 7 | 6 | 3 | 1 | 4 | 5 | 9 | 2 |
| 2 | 5 | 1 | 9 | 6 | 8 | 7 | 3 | 4 |
| 7 | 5 | 6 | 1 | 3 | 4 | 2 | 8 | 9 |
| 2 | 9 | 3 | 8 | 7 | 5 | 1 | 6 | 4 |
| 1 | 4 | 8 | 9 | 2 | 6 | 7 | 3 | 5 |
| 3 | 8 | 1 | 5 | 4 | 7 | 9 | 2 | 6 |
| 9 | 2 | 5 | 6 | 1 | 3 | 4 | 7 | 8 |
| 6 | 7 | 4 | 2 | 9 | 8 | 5 | 1 | 3 |
| 8 | 3 | 9 | 7 | 5 | 2 | 6 | 4 | 1 |
| 5 | 6 | 2 | 4 | 8 | 1 | 3 | 9 | 7 |
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| 9 | 3 | 1 | 4 | 5 | 7 | 8 | 2 | 6 |
| 7 | 5 | 2 | 8 | 6 | 3 | 4 | 1 | 9 |
| 4 | 1 | 7 | 5 | 2 | 6 | 9 | 3 | 8 |
| 8 | 9 | 3 | 1 | 7 | 4 | 2 | 6 | 5 |
| 2 | 6 | 5 | 3 | 8 | 9 | 1 | 4 | 7 |
| 5 | 8 | 4 | 7 | 3 | 1 | 6 | 9 | 2 |
| 1 | 7 | 6 | 2 | 9 | 5 | 3 | 8 | 4 |
| 3 | 2 | 9 | 6 | 4 | 8 | 5 | 7 | 1 |
| 6 | 9 | 4 | 7 | 1 | 2 | 8 | 5 | 3 |
| 1 | 2 | 5 | 9 | 3 | 8 | 4 | 7 | 6 |
| 7 | 3 | 8 | 5 | 4 | 6 | 2 | 9 | 1 |
| 9 | 7 | 6 | 8 | 5 | 4 | 3 | 1 | 2 |
| 5 | 4 | 3 | 2 | 9 | 1 | 7 | 6 | 8 |
| 2 | 8 | 1 | 6 | 7 | 3 | 9 | 4 | 5 |
| 4 | 5 | 2 | 1 | 8 | 7 | 6 | 3 | 9 |
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| 9 | 6 | 1 | 8 | 4 | 3 | 2 | 5 | 7 |
| 7 | 3 | 8 | 5 | 1 | 2 | 9 | 4 | 6 |
| 2 | 5 | 4 | 7 | 9 | 6 | 1 | 3 | 8 |
| 3 | 9 | 2 | 6 | 5 | 7 | 8 | 1 | 4 |
| 5 | 8 | 7 | 1 | 3 | 4 | 6 | 2 | 9 |
| 4 | 1 | 6 | 2 | 8 | 9 | 5 | 7 | 3 |
| 5 | 4 | 2 | 6 | 7 | 3 | 1 | 9 | 8 |
| 8 | 3 | 6 | 9 | 1 | 4 | 2 | 7 | 5 |
| 7 | 1 | 9 | 5 | 8 | 2 | 6 | 3 | 4 |
| 4 | 8 | 3 | 7 | 5 | 1 | 9 | 6 | 2 |
| 1 | 9 | 7 | 4 | 2 | 6 | 5 | 8 | 3 |
| 2 | 6 | 5 | 8 | 3 | 9 | 4 | 1 | 7 |
| 9 | 7 | 1 | 2 | 4 | 8 | 3 | 5 | 6 |
| 3 | 5 | 4 | 1 | 6 | 7 | 8 | 2 | 9 |
| 6 | 2 | 8 | 3 | 9 | 5 | 7 | 4 | 1 |

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Student Services

AWARDS & FINANCIAL AID

Wednesday Drop-Ins at ISS

Find us in the International Student Services lounge on Wed., Nov.14 from 12:30-1:30 p.m.

Drop in to ask us questions about award opportunities, government student aid and budgeting.

The ISS lounge is located in first floor of the Rice Centre at 475 Portage Avenue.

Work-Study Program - Campus Jobs

The Awards and Financial Aid Office continues to accept applications for the Fall/Winter 2018-19 Work-Study Program.

Work 5-10 hours a week and gain valuable experience!

Final deadline to apply: Fri., Dec. 7

For details and an application go to: uwinnipeg.ca/awards and click on "Work-Study Program"

CAREER SERVICES

Interviews Workshop

Wed., Nov. 14
12:30-1:20 p.m.
Room 4C60

This is the last session in the series of career-related workshops.

For more information on developing your job search skills, please visit: uwinnipeg.ca/career-services

Medical Student Led Info Session

Mon., Nov. 5
6:00-7:30 p.m.
Room 1L12

If you want to learn more about medical school, attend this info session led by former UWinnipeg students currently studying medicine at UManitoba.

ENGLISH LANGUAGE PROGRAM

One-on-One Tutoring

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

Information Session on UW Exchange

Wed., Nov. 14
12:30 - 2:10 p.m.
Room 2M70

Learn more about studying abroad on UW Exchange at an information session.

Please also see our website: uwinnipeg.ca/study-abroad

And drop by the Resource Area: Rice building, 2nd floor, Room 2R155 Monday-Friday, 9:00 a.m.-4:00 p.m.

RECREATION SERVICES

Fitness Centre Membership

All undergraduate students pay a fitness centre levy which entitles them to a membership at the Bill Wedlake Fitness Centre.

To use the fitness centre, please follow these steps:

Step 1 - Set up an account on the new Recreation Services member portal and accept the online waiver. Go to uwinnipeg.ca/recreation-services and click on "Site Help" for instructions.

Step 2 - Go to the customer service desk (1st floor, Duckworth Centre) to have your picture taken and have access set up on your student card.

STUDENT CENTRAL

Dropping Courses

The last day to drop a U2018F class is **Mon., Nov. 12**. No refund is applicable.

The final day to withdraw from a U2018FW class for 50% refund of the base tuition, UWSA and UWSA Building Fund fees is **Wed., Nov. 28**. No refund is applicable from November 29, 2018-February 15, 2019.

Letter of Permission

Are you planning to take a course at another accredited institution this upcoming Winter Term?

If you would like to receive credit for this course towards your degree program at UWinnipeg, you need to complete a Letter of Permission application form by **Thurs., Nov. 15**.

For details on eligibility, as well as an application form, visit:

uwinnipeg.ca/student-records and go to "Letter of Permission"

Forms are also available at Student Central.

Waitlists for Winter Term

Check your UW webmail account every Monday and Thursday for important Waitlist notifications for Winter Term courses.

If a seat becomes available in a waitlisted class, an email notification will be sent to your UW webmail account. You will have **72 hours** to claim your reserved seat.

For more information, please see:

uwinnipeg.ca/registration and go to "Wait Lists"

Changes to SC Hours

Wed., Nov. 14 - 11:45 a.m. - 5:30 p.m.

Fri., Nov. 23 - 9:00 a.m. - 4:15 p.m.

Fri., Dec. 7 - closed 11:30 a.m. - 1:30 p.m.

Thurs., Dec. 20 - 8:30 a.m. - 4:30 p.m.

Fri., Dec. 21 - Wed., Jan 2 - closed

Regular hours:

Mon.-Thurs. 8:30 a.m. - 5:30 p.m.

Fri., 8:30 a.m. - 4:15 p.m.

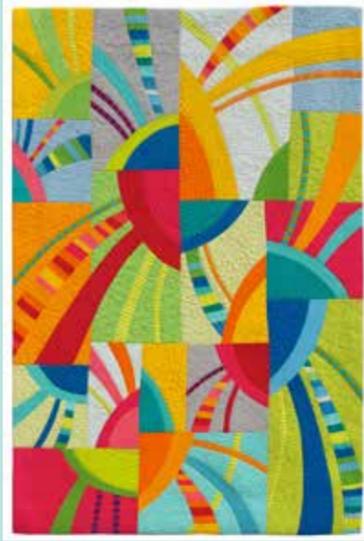
PHONE: 204.779.8946

EMAIL: studentcentral@uwinnipeg.ca

The Mennonite Historical Society of Canada's 50th Anniversary Conference

A PEOPLE OF DIVERSITY: MENNONITES IN CANADA SINCE 1970

NOVEMBER 15 - 17, 2018



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SLUT & NOT

Diary of a Rape Trial

A FILM SCREENING AND PANEL DISCUSSION

Presented by the University of Winnipeg Students' Association and EVA Manitoba

Thursday, November 22
Eckhardt-Gramatté Hall
The University of Winnipeg
Doors open @ 6.30 p.m.
Film starts @ 7 p.m.

Followed by a discussion with **Mandi Gray, Dr. Karen Busby, Bernadette Smith, Megan Linton, Jennifer Trotman, and Dinae Robinson.**

Content warning: Event contains material related to violence against women and children, sexual assault and rape.

We will be accepting cash donations for Drag the Red at the event.
Closed captioning will be available. Please let us know if you need any other accessibility support such as ASL interpretation, alternate formats of printed materials, or seating options at events@theuwsa.ca



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