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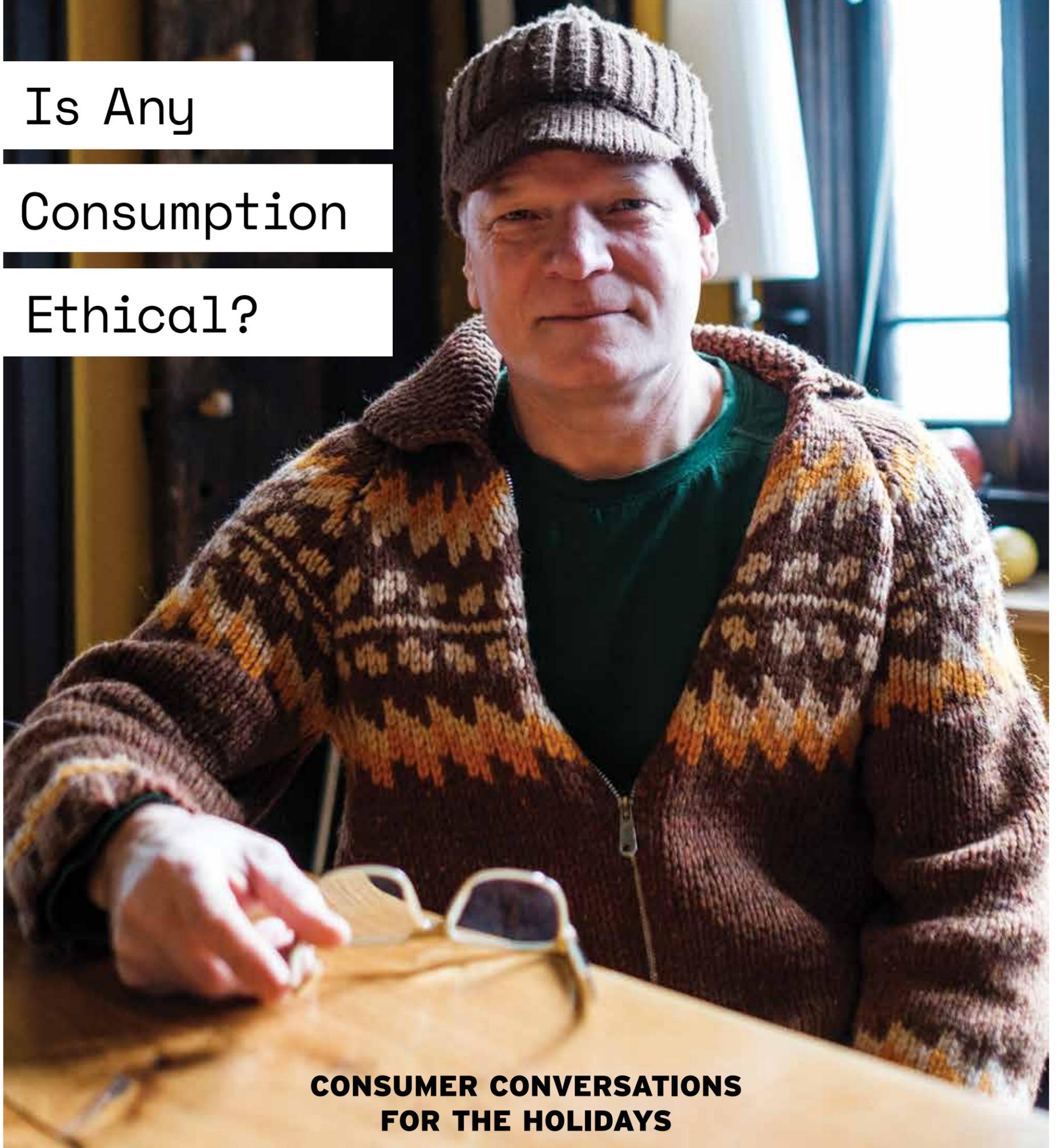
# UNITER

FREE.WEEKLY.  
VOLUME 73 // ISSUE 11 // NOV. 22

Is Any

Consumption

Ethical?



## CONSUMER CONVERSATIONS FOR THE HOLIDAYS

LEAP TOWARD NEW  
PERFORMANCE GENRES P6

'TIS THE SEASON FOR  
COURSE EVALUATIONS P12

INSIDE SPIRIT OF THE  
BUFFALO CAMP P13

## \* ON THE COVER

Aiden Enns, editor of *Geez Magazine*, joins the conversation about ethical consumption. See more on page 7.

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Briony Haig attends the *Desire Change* reading group at MAWA.

PHOTO BY CALLIE LUGOSI

## CH-CH-CH-CH CHANGES

There's a subtle thread of shifts and changes running through some of the articles in this week's issue.

Perhaps it's fitting to open this theme with Davis Plett's piece about a reading group being run by MAWA around *Desire Change*, which is bringing readers together to explore work often missed in art canons, to explore ideas and build community through discussion.

In the city section, Alexandra Neufeldt spoke to organizers of the 8th Annual Indigenous Arts & Crafts Sale about how the format of their sale breaks down barriers for artisans. Their lower table fees create a space both for people to discover more makers, and for those makers to benefit directly from the sales they make: It's a small but meaningful change.

And in the comments section, Mieke Ruth Van Ineveld calls for a shift in Transgender Day of Remembrance, insisting that memorial can and must have a political element. Van Ineveld offers a reminder that intersectionality is, and must be, key for TDOR.

These aren't the only pieces that examine shifts and changes (whether they are in thinking, in practice or in the way we relate to each other), but I'll invite you to poke around though the rest of the issue to find the remaining gems for yourself.

—Anastasia Chipelski

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SARAH JO KIRSCH

FEATURES REPORTER



About two years ago, multi-disciplinary media artist duo Julie Gendron and Emma Hendrix were visiting Iceland when they got an email about a job opportunity.

Based in Vancouver, they had already been contemplating a move out of the city.

"I was born and raised here, but I didn't want to be here again," Gendron says.

Hendrix got the job as the executive director of Video Pool Media Arts Centre, and they moved into an updated character home in Wolseley with their son Ari.

Though Gendron may have been hesitant, she now says, "in general we're happier here, much more relaxed here."

Growing up in Calgary, Hendrix had moved to the coast with his band in the early '90s.

"We were called The Grain – it was kinda country-pop. We loved Blue Rodeo, Grapes of Wrath, Northern Pikes, that kind of thing."

"I can hardly believe I'm with someone like that," Gendron says.

"It's a good thing we didn't meet then," Hendrix retorts with a chortle.

On his own, Hendrix started getting experimental in the band's practice space with his bass. It wasn't long before he found himself in the Sonic Research Studio at Simon Fraser University.

Gendron found work in Vancouver as a graphic designer after graduating from the University of Manitoba. At a group show with the Intermission Artists Society, Hendrix fell in love with the way she sculpted images.

They soon began collaborating in work, then in life.

The pair recently won funding for a new project centred around the contentious Site C hydroelectric dam in the Peace River Valley.

About this direction in their practice, Gendron says, "It's extremely abstract but usually has to do with something that is disappearing, changing dramatically."



**1) MEMENTO MANTEL**

JG: "This was our first decoration when we came in. A shingle from ... when they redid the whole place. It was funny, because we had just come from Vancouver, BC."

EH: "We thought that that was sweet (that) they had left it there - the previous owners - for us as a welcoming gift."

JG: "That's Ari's artwork, but that's from several years ago. That feather is important to me because it is from Bella Coola, which is a very beautiful part of BC full of bears."



**2) STACKS OF FUNK**

JG: "We've been buying a lot of records for you lately. Stacks of funk."

EH: "There's a Herbie Hancock that I bought recently."



**3) CONTEMPORARY CARVINGS**

JG: "I gave it to (Emma) for his birthday. Dean Hunt. He DJs, and he plays in a group with Bracken (Hanuse Corlett) called See Monster. He's from a line of traditional carvers. This is *Raven Moonwalking*."



**4) SNACK ATTACK**

AH: "I'm always looking for snacks."



**5) AN-TEAK**

EH: "I grew up with (the table and chairs). Waiting to have a place where we could fit it, it was in storage for quite a while. I told my parents 'Do not get rid of that. Somehow, someday, I want it in my house.'"

**6) CANDY COLLAGE**

JG: "This is an art piece by Ari."  
 AH: "By Ari and you. You helped."  
 EH: "He collected those over a long time."  
 AH: "I had over 100 of them. (It took) about two years. I used all the candy wrappers that I could find."

# CKUW TOP 30

November 12–18, 2018



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

TW	LW	C	ARTIST	ALBUM	LABEL
1	2	*	Fucked Up	Dose Your Dreams	Arts & Crafts / Merge
2	8	!	Christine Fellows	Roses On The Vine	Vivat Virtute
3	4		Sarazino	Mama Funny Day	Cumbancha
4	1	!	Bartley Knives	Lone Goose - Ep	New Wild
5	6	*	Les Stroud	Bittern Lake	Self-Released
6	NE	*	Forbidden Dimension	Muchas Moscas	Self-Released
7	7	*	Basement Revolver	Heavy Eyes	Sonic Unyon
8	12	*	The Cluttertones With Lee Pui Ming	Leeways	Snailbongbong
9	NE	*	Kurt Vile	Bottle It In	Matador
10	15	*	Dilly Dally	Heaven	Dine Alone
11	5	*	Jesse Matas	Tamarock	Self-Released
12	NE		Fred Hersch Trio	Live In Europe	Palmetto
13	NE	*	Les Louanges	La Nuit Est Une Panthere	Bon Sound
14	13		Alice Coltrane	Lord Of Lords	Impulse/Superior Viaduct
15	NE	*	Kat Danser	Goin' Gone	Black Hen
16	19	!	Madeleine Roger	Cottonwood	Self-Released
17	NE	!	Satanic Rights	Blues Druid	Transistor 66
18	11	!	ADiethylamide	This Is A Secret	Self-Released
19	3	*	Jerusalem In My Heart	Daqa'iq Tuda'iq	Constellation
20	10		Cecile Mclorin Salvant	The Window	Mack Avenue
21	RE	*	Dennis Ellsworth	Things Change	Pyramid Scheme
22	17	*	The Dirty Nil	Master Volume	Dine Alone
23	NE	*	Shaela Miller	Bad Ideas	Self-Released
24	NE		Qluster	Elemente	Bureau B
25	18	!	Dan Frechette And Laurel Thomsen	Driving By Candlelight	Self-Released
26	NE		Jeff The Brotherhood	Magick Songs	Dine Alone
27	22	*	Venetian Snares X Daniel Lanois	Venetian Snares X Daniel Lanois	Timesig
28	14		Aaron Goldberg	At The Edge Of The World	Sunnyside
29	29	!	The Lytics	Float On	LHM
30	RE	*	Bend Sinister	Foolish Games	Cordova Bay



## Hail Taxi

### *Apart for So Long* Independent

Hail Taxi's EP *Apart for So Long* is a hearty mix of folk, electronic and synth-pop all in one bowl of music stew. The collection of songs presents a matured craft in regards to creating and mixing sound. Hail Taxi brings together the fresh digital age and an organic, outdoorsy aura to create this intriguing EP.

Breathy vocals lay down poetic rhyme on the verses of the first track, then transition into a wordy yet impeccably phrased chorus. The song reminisces about a past lover lingering in the artist's memories. Folk-like chord changes on acoustic guitar are blended with synthetic tones and drum beats to create a unique style.

Either on vocal tracks or instrumentals, Hail Taxi creates an atmosphere in each song. In "Mount Robson" there are no vocals, but just the name of the song is enough to prompt the listener to imagine hiking through the peaceful secluded wilderness while listening to the tranquil moog tones, which provide filler over a picked acoustic guitar line.

Longing lyrics tug at the soul of the listener and echo the name of the EP on "We Are Not Doomed...Yet." The honesty of the writer shows infectious vulnerability. Themes of romantic longing empathize the artist and flawlessly seep into the mind of the listener.



The final track, another instrumental dubbed "An Untitled Ending" is an atmospheric trip through palm-muted guitar phrases and reverb-heavy synth chords. When a dubstep-esque beat drops, the finality of the EP begins to set in. Heavy, electronic tones, the album comes to a close.

The shape of *Apart For So Long* flows so easily, making for an effortless listen. You can hear the perfections as well as the imperfections in every part of the record, baring beauty in what is heard. Hail Taxi succeeds in creating a world of synth-folk that anyone can get lost in.

By Ryan Haughey



## THE GOOSE

SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONEPG

Opens Nov. 24 at Cinematheque

★★★★★

In January 2018, Winnipeg-based filmmaker Mike Maryniuk's first-ever feature-length film premiered at the International Film Festival Rotterdam. It had its North American premiere last month at the Festival du nouveau cinéma in Montreal.

And now, *The Goose* is finally flying home to Winnipeg.

A young man living somewhere near the country's longitudinal centre is cursed with the voice of a Canada goose. Quirky, charming, and a little dark, *The Goose* is soaked in rural Manitoba camp and sweetened with a spoonful of surrealist flare.

Underneath it all, it's also a beautifully crafted, cult-coloured love letter to Maryniuk's Manitoba.

While images (and sounds) of Canada geese punctuate the film, a series of Manitoba-specific sub-themes keeps it tied to the province.

Setting the tone with a hypnotically spinning mosquito coil – lit like ritual incense – Maryniuk pays homage to Manitoba's unofficial provincial bird. The Mosquito monument in Komarno – a town just north of Winnipeg whose name is literally the Ukrainian word for "lots of mosquitos" – is featured. Image wizard Leslie Supnet built a brilliant virtual effigy: a black and green screen mosquito-swatting video game that would have been a hit with Manitoba youth in the late '70s.

A snowbird bacchanal full of #manitobafamous faces – including (but definitely not limited to) local mayoral candidate Ed Ackerman, Ghost Twin's

Karen Asmundson and Cinematheque's own senior programmer Dave Barber – presages their mass-migration to Arizona.

The Skinners Wet 'n Wild waterpark in Lockport, demolished about a year ago, also makes an archival appearance.

In a cast of caricatures, Rob Crook's speechless lead performance is perfectly strange, and there is no weak link among the supporting characters or chorus.

Legendary Manitoba children's entertainer Al Simmons nails it as a warm-hearted and plaid-donned Doc Brown of Manitoba. Bea Solsberg serves rebel-hearted charisma, while Rob Vilar and Tim Roth (no, not *the* Tim Roth) shine as the dirty Geese Wrastlers bent on *The Goose's* humiliation.

Through his career, Maryniuk's highly stylized self-taught aesthetic has been full of echoes of extended techniques from mid-century experimental Canadiana. *The Goose* is no exception.

His signature hand-processed sequences and stop-motion animations full of arts and crafts charm are dolloped like psychedelic Cool Whip through the film. Designer Gwen Trutnau matches Maryniuk's stylistic tang, injecting prairie thrift-chic into the film's flat and gritty landscape.

The sonic palate is as intensely variegated as its imagery. The underscoring vacillates between a delicious narrative of abstractly representative sounds and a grungy electric guitar layered with crackly drums. Within the soundtrack, there's a splash of folk-country, a dash of geriatric synth-pop and sprinkle of Washboard Hank's tinny one-man band.

*The Goose* is a (mostly) feel-good tale of a lost soul searching for an answer. Where there is trial, there is encouragement. Where there is hopelessness, resolve. Though it may be a sentimental premise, Maryniuk and his team have sculpted a masterwork of Manitoba cinema.



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## DESIRE CHANGE: A BOOK CLUB

Reading group looks at the history of feminist art in Canada

DAVIS PLETT

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ARTS AND CULTURE REPORTER

Once a month, a group of art lovers gathers at MAWA (Mentoring Artists for Women's Art) to discuss a chapter of *Desire Change: Contemporary Feminist Art in Canada*. The book was co-published by MAWA and McGill-Queen's University Press in 2017.

Roewan Crowe, artist, professor and chair of the Women's and Gender Studies department at the University of Winnipeg, says she was thrilled when she was asked to facilitate the *Desire Change* reading group.

"For me, it was a no-brainer, because I teach this book in my feminist cultural productions class," she says.

"I was happy to see ... finally, some feminist theory directed toward feminist artists in Canada. There's lots of people writing about feminist artists in Canada, but that's often behind a paywall, or it's in artist-run centres, which is really great, but there's not a great circulation of those knowledges."

Crowe says that *Desire Change* is an excellent example of how an academic

text can preserve and challenge ideas of what the history of art can be.

"When I thought about why I was interested in facilitating a reading group around this book and why I use this book in my classes, I was thinking about Sara Ahmed, who sees herself as a 'feminist killjoy,'" Crowe says.

"Sarah Ahmed talks about citation practices and how ... 'Citation is feminist memory. It is how we leave a trail of where we have been and who helped us along the way,'" Crowe says, quoting Ahmed.

"She talks about the politics of citation. Who do we cite? What histories do we call forward? And then, in doing that, what kinds of canons do we make? Who is included in those canons, and then, of course,

who is excluded?"

Briony Haig is an artist and long-time MAWA supporter who has attended the *Desire Change* reading group. She says the group has been a helpful context for unpacking the text.

"Although I have studied art history, I thought it would take on more meaning for me to discuss it in a group with Roewan's leadership," she says.

"Studying the text for the meeting I did attend helped me to understand it better."

Crowe says that the meetings so far have been an opportunity to explore intersectional feminist analyses of artists whose work has been largely overlooked by canonical art histories.

*Desire Change* "is ... structured around

desire and talking about desire, and desire for intersectionality and decolonization and for a race-based politics, which I love," she says.

"So the people who are at that group, they do desire reading together and talking about the things they're reading about. So it's very flexible, it's very easy, and it's very lively. What I really discovered was how little access people have to these kinds of art histories.

"People didn't know this work. That was exciting. Everyone was excited."

*Desire Change* can be purchased for \$45 at MAWA (611 Main St.). The next session will be held on Dec. 11 from 6:30pm to 8:00 p.m. at MAWA.



Briony Haig in front of one of her paintings, holding a copy of *Desire Change*

PHOTO BY CALLIE LUGOSI

## ARTS AND CULTURE BRIEFS

ANASTASIA CHIPELSKI // MANAGING EDITOR

 @ANACHIPS

### Reefer Madness redux

Winnipeg Studio Theatre presents *Reefer Madness: The Musical*, a satirical production timed around cannabis legalization, but also touching on other relevant political themes. The production draws from themes of the 1936 cult film of the same name. The show runs Dec. 6 to 16 at the Tom Hendry Warehouse. Tickets are available at [royalmtc.ca/winnipegstudiotheatre](http://royalmtc.ca/winnipegstudiotheatre).

### Walking Eagle Live

*Walking Eagle News*, a satirical site that bills itself as "The foremost leader in the world of Indigenous journalism," is holding a lecture series at the West End Cultural Centre on Nov. 29. Editor-in-Chief Tim Fontaine will host guests Ryan McMahon, Sonya Ballantyne, Rick Harp and Elissa Black Wolf Kixen. Tickets are \$15 to 25 and available via Ticketfly.

### Surviving the City

The debut graphic novel from Tasha Spillet, *Surviving the City*, is being launched at McNally Robinson on Dec. 6 at 7 p.m. The novel "tells a story of kinship, resilience, cultural resurgence, and the anguish of a missing loved one." The event will be hosted by author David S. Robertson. See [mcnallyrobinson.com](http://mcnallyrobinson.com) for more information.

### Noël au Musée

Le Musée de Saint-Boniface Museum is hosting a craft sale and afternoon of family fun on Saturday, Nov. 24 from 11 a.m. to 6 p.m. Along with almost 20 artisans, they're offering activities for children, treats and hot chocolate around a fire outside and the opportunity to take photos with their vintage Santa and Mrs. Claus from 1 to 4 p.m. See [msbm.mb.ca](http://msbm.mb.ca) for more info.

### Beer choir

The Winnipeg Beer Choir is holding a sing-along to Handel's *Messiah* at Young United Church (222 Furby St.) in partnership with Torque Brewing, who will be providing beer to prospective choir members (drinking is not required). Singers can bring their own music or borrow it at the event. Admission to the event is \$15. More information can be found at [facebook.com/WinnipegBeerChoir](http://facebook.com/WinnipegBeerChoir).

### Pros and cons of PrEP

Sunshine House (646 Logan Ave.) is hosting a Science + Supper event titled "Is PrEP bullshit? HIV prevention in the PrEP era." The event will discuss pre-exposure prophylaxis, HIV infection and funding barriers. The supper portion begins at 5:30 p.m., and the science is at 6 p.m. Suggested donation is \$5, with the caveat that attendees shouldn't pay if they can't. Find the event on Facebook for more information.



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## YOU WON'T SEE THIS ON TV

Leap series at Prairie Theatre Exchange celebrates new forms of performance

DAVIS PLETT

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ARTS AND CULTURE REPORTER

The Prairie Theatre Exchange (PTE) Leap series is all about the unexpected. It will feature three shows by local and national artists working at the intersections of multiple artistic mediums over the theatre's 2018-19 season.

For artistic director Thomas Morgan Jones, the Leap series is a chance to redefine what theatre can mean for Winnipeg audiences.

"The reason we came up with the name Leap was ... to say it's a leap of faith into different types of theatre than you might be used to," he says.

"We talk about theatre often, and people think (it's) only ... people on stage talking to each other in situations that may be set up to be realistic, like in a film. But theatre in fact can be anything. It can be opera, it can be dance, it can be fusions and hybrids and interdisciplinary performance that brings together all these different sorts of things," Jones says.

"So what we're trying to do with the Leap series are form and content but

mostly form that might be different from what you see in our main seasons."

University of Winnipeg assistant professor of theatre design Adam Parboonsingh says that when it comes to theatrical form – how theatre is created and the way it is presented – there are dramatic changes happening across the industry.

"I think there's a shift everywhere, where it's not just a playwright, the solo artist somewhere else, years before or even dead, where we're using their script," he says.

"There is this (shift toward) immediate creation that I think is really important for thinking about creating productions. Dance-oriented, movement, sound design, video design that's immediate ... I think that's exciting."

Vancouver artist Tetsuro Shigematsu's show *Empire of the Son*, the first of this year's Leap series, embraces this multi-media approach to theatrical performance.

"What you'll see when you come is (Shigematsu) telling the story of his relationship with his father," Jones says.



PTE encourages audiences to take a Leap of faith.

"But what's interesting is it's a solo show, so it's just him on stage ... He's playing in really interesting ways with ... video projection and also object animation. A lot of what he has on a table in front of him are a series of very simple objects that then he's able to animate, much like how you'd do with puppetry ... But then how he blows them up onto a big screen, and how he interfaces with that big screen is as much the storytelling as the language is."

For Jones, the Leap series is a chance to showcase work that is pushing theatre as a medium.

"That's the idea," he says, "to celebrate form, to celebrate interdisciplinary work and to try to ignite a new kind of conversation with our existing audience and

... to foster a new audience that want to come see things that feel contemporary and relevant to their lives and their interests.

"We're in such competition with the screen ... I think increasingly what makes theatre relevant and exciting is bringing live humans into the room together, but also doing things with form that they can't see on TV or they can't binge on Netflix."

*PTE offers a Flex Pass for \$50 that gives the holder tickets to all three shows. Regular individual tickets are \$20 to \$25. Empire of the Son runs Nov. 28 to Dec. 8.*

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# Is Any Consumption Ethical?

Consumer conversations  
for the holidays

WORDS BY ANASTASIA CHIPELSKI  
MANAGING EDITOR

 @ANACHIPS

PHOTOS BY DANIEL CRUMP  
PHOTO EDITOR

 @DANNYBOYCRUMP

The pre-holiday season is a busy time for marketing – from Black Friday through to Christmas, brands are vying for consumer attention and dollars. Amongst the prompts to buy more, there are movements afoot to buy less. Buy Nothing Day (a 24-hour moratorium on shopping) was established to counter the hyper-consumerism of Black Friday.

And between these two poles, there's yet another thread: the encouragement and subtle pressure to buy better, to engage in ethical consumption.

An enterprise named Just Little Changes posted an image on Facebook on Nov. 6 with the caption "The Ethical Hierarchy of Gift Purchasing." At the top of the hierarchy is a category titled "Give memories" (examples being event tickets, experience days, memberships), followed by "Give your time" ('help decorating' vouchers, share your skills), then "Upcycle," "Buy Second Hand" and "Make." The

COVER FEATURE CONTINUES // NEXT PAGE 



Aiden Enns contemplates ethical consumption and its meaning.

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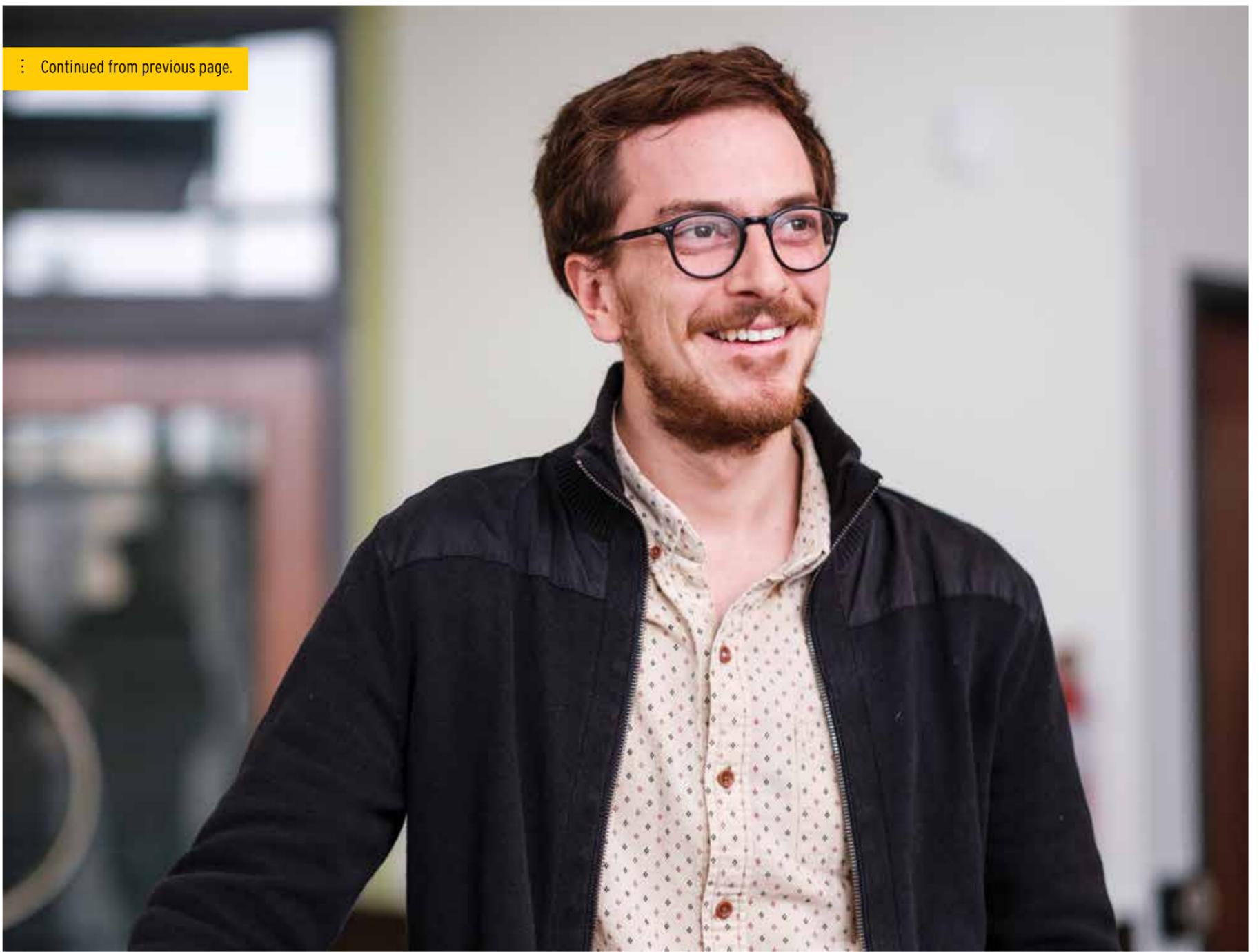
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Tyler Ibrahim is part of The Local Frequency, an app that encourages buying local.

final two options at the bottom of the hierarchy are “Ethical buy” (organic, ethical) and “Buy” (described as a last resort).

While this “ethical hierarchy” may not offer a universal definition of ethical consumption, it does reflect a set of priorities common to messaging around buying better, or alternatives to consumption.

Presenting a set of options in a hierarchy assumes a value judgment between them. Some options are ranked as better or worse than others. This arrangement also presumes that the further up the hierarchy a consumer can travel, the more effective their changes may be.

But who are these options available to? Can they lead to social change? And what, at its root, is ethical consumption? Is it even possible in our current economic climate?

#### HOW DO WE CONSUME?

Tyler Ibrahim is a team member at The Local Frequency, an app designed to encourage Manitobans to shop locally and accrue “local dollars” within the app.

“We sometimes use the word ‘consumer’ when we’re talking about customers, and I think it’s dangerous work, because consumption implies to me consuming for no reason, as opposed to conscious consumption,” Ibrahim says. “When I think of ethical consumption, I think first and foremost about conscious consumption, and then based on each individual and the values that they have, they may have different definitions of what ethical consumption is.”

Ibrahim describes a theory called “jobs to be done,” which focuses less on the object or service being purchased, but on what a person is trying to achieve through that purchase.

“You buy for a reason that might be deeper than what it is on the surface. So, for example, am I buying a Slurpee because it tastes good, or am I buying a Slurpee because maybe I’m bored and I need something to fidget with?” he explains.

Within the context of the economy, Ibrahim is critical of the notion of constant growth that is deemed necessary for many publicly traded companies to survive, and that creates an “adversarial” relationship between employees of the companies who are required to sell to create growth, and the consumer, who may neither need nor want the thing being sold to them.

“Maybe by finding other companies that are less growth-oriented, you’ll find purchases that maybe you’re going to be happier with long-term, less cognitive dissonance, because the person actually did want to sell it to you,” Ibrahim says.

Conscious consumerism and knowledge of how purchases fit into the larger picture are critical elements for Aiden Enns. Enns is the editor of *Geez Magazine*, which he describes with the tagline of “Contemplative cultural resistance.”

In defining ethical consumption, Enns prioritizes “thinking of the creatures and the land or the resources, that’s part of ethics, and feeling the connectedness of everything. And also attending to the justice issue that’s involved with resource extraction and labour

production, ownership, and then (the) impact of waste.”

“I think that the holiday season is a very important time to make a statement of resistance against consumer capitalism. It’s one of the places where we rub closely up against the economic structure that’s not sustainable, that’s very destructive and wasteful.”

week,” he says.

While ethical consumption could be an option for some, practicing conscious consumerism isn’t useful if it results in shaming those who can’t access the same options.

“Ethical consumption costs more money, so ... it’s more difficult for those who don’t have as much discretionary income. And if this becomes another way to demonize those

**“If I’m going to turn the lights off when I leave the room, I can do that. But if we’re going to try to make the world less reliant on oil, we need to get together and co-ordinate our efforts.”**

**–Tyler Ibrahim**

#### WHO GETS TO MAKE A “BETTER” CHOICE?

Some of the options presented under an ethical consumption rubric may cost less but make use of different resources – such as time, energy and physical ability.

Jayelyn Rae, who describes herself as a big queer anti-capitalist, finds many ethical consumption options to be “not only ableist, but it’s classist, too ... It does come down to a lot of varying abilities, too, and don’t shame people for that.”

Beyond time and energy-intensive DIY options, the ability to vote with your dollar – to buy locally, or organic – presumes the availability of disposable income, which isn’t the reality for many locals. Alex Kohut, owner of the Vintage Saint (a small-scale used clothing store), explains:

“It really does phase out people who don’t have a choice, really. If you look at some of the lower-price point items at Giant Tiger, everything is wrapped in plastic, and it’s like, I still need to buy these bananas at this price, because if I don’t, then I don’t eat fruit for the

folks, then that’s a bad thing. It should be seen as, ‘if you’re able to, then fantastic,’” Ibrahim says. “The last thing you should be doing is demonizing those who aren’t doing that. It’s just unproductive.”

While conversations about consumption habits may be a starting point for ethical consumption, conversations about the limits of ethical consumption are necessary as well.

“You can see (ethical consumption has) catered to white rich people,” Rae says. “It’s nice to see now people are coming out and saying ‘hey, this isn’t accessible.’”

The impacts of a seemingly positive suggestion like buying local may also have more insidious side effects, according to Rae.

“You could look geographically in Winnipeg and see where local shops are stationed, and it’s almost always in a gentrifying area,” Rae says.

“When people say buy locally is ethical, it just hurts me, because you’re not only pushing people out of their area by supporting these businesses, you’re also creating a sham that is like, because you’re supporting locally you’re

**“You can see (ethical consumption has) catered to white rich people ... It’s nice to see now people are coming out and saying ‘hey, this isn’t accessible.’” –Jayelyn Rae**



Aiden Enns says that discussion around ethical consumption can be a good starting point toward change.

maybe even being anti-capitalist or anti-imperialist ... it does leave out working-class people in all of this, which is the majority of Winnipeg."

#### **SMALL OR SYSTEMIC CHANGE?**

One of the subtexts of ethical consumption is the assumption that it's an easy option with a cumulative effect: If many individuals make small changes, they'll add up to bigger changes and might be able to address larger systemic problems – such as environmental degradation caused by waste, human rights and labour violations and structural inequalities under capitalism.

But when consumers vote with their dollars, what is the scope of their actual impact?

"If we make a small shift to local, it's going to lead to massive economic impact, so (in the) city of Winnipeg, if we make five per cent of our purchases locally that we're currently making with chains, we're going to have 3,000 additional jobs in Winnipeg and \$100 million for our local economy, so that's significant," Ibrahim explains.

However, the cumulative effect of these small changes could be equal to the effect of another phenomenon that is less recognized, he says, such as "another really big business in Winnipeg ... transferring five per cent of its supply chain outside of Manitoba."

Kohut has considered questions around ethical consumption while building his vintage clothing business. He's uncomfortable with "the idea that the consumer (holds) the sole responsibility to ethical consumption."

"I don't think it befalls solely on the people who are buying stuff. I think that the people who are producing should be doing their best as well to lower their impact, as opposed to anyone who just needs the things that they need. So I feel like that's one of the pitfalls of that idea, is that it's only on us to make sure that there's less plastic in the ocean or whatever," Kohut says.

While the small changes might help people feel good about themselves, "we need system change to actually make a difference," Ibrahim says.

Rae echoes the need for change on a scale larger than individual consumer decisions. They describe the performance of ethical

consumption as lifestyleism.

Lifestyleism "is not going to make a difference ... One person who doesn't use a straw a day, or one person who doesn't eat meat – I know it does add up, but, essentially, you need a mass movement. And that's not going to happen through an unorganized movement like that," Rae says.

"You can look at Idle No More and Black Lives Matter – that's a bit more organized movement – and you can see that they are (making) a bit more differences. But people just yelling about ethical consumption over the internet or something is not going to work."

#### **GETTING ORGANIZED**

As with any movement for social change, actions made in isolation won't necessarily add up to create a tangible shift.

"(T)here's certain things that you can do on your own, and there's certain things you need to do with other people. So if I'm going to turn the lights off when I leave the room, I can do that. But if we're going to try to make the world less reliant

on organizing. And organizing around ethical consumption can be a catalyst for waking people up or having people realize that it's all connected," he says. "Then with that sense of purpose, or connection, we can gather together and then use our collective voice to make a difference."

One of the largest barriers to organizing in a way that might challenge effects of capitalism and its effects is capitalism itself, Rae says.

"With working-class people, you're working, you don't want to do all that (organizing), but it is what you need to do. And capitalism has done such a good job of alienating people from their communities and creating competition between people, too.

"Like colonialism, patriarchy, gender roles, white supremacy, it's all so meshed together. You can't just pull at one string and say 'hey, we got that one!' Those are all going to come undone at once, and that's going to take a revolution, I'm going to say it. People need to rise up and organize their communities, organize themselves. And that's hard to do."

**"It's a big and kind of confusing thing. Where do we fit on this chain, and where does the responsibility lie, that's a big question."  
–Alex Kohut**

on oil, we need to get together and co-ordinate our efforts," Ibrahim says.

"Maybe it's in addition to people making the small changes, we also need to mobilize and have some solidarity."

Enns agrees that more co-ordinated actions are needed, but says that conversations around ethical consumption can be a valuable starting point.

"Individual consumer ethical consumption is not enough, but I also think that if social change, if economic change, if big change is going to happen, it has to happen with grassroots resurgence

#### **CONSUMING HOPE OR DENIAL?**

Ethical consumption may not be a direct route to large-scale change, it may be inaccessible to many, and it may be one of many broader approaches needed to address inequality. But for those who can access ethical options, what purpose does it serve?

"It's a big and kind of confusing thing. Where do we fit on this chain, and where does the responsibility lie, that's a big question," Kohut says.

He emphasizes that challenges to narratives around ethical consumption only help to broaden the discussion.

"I think that's one (question) that a lot more people are asking right now, especially with our wants to have things be more accessible to people, and having those voices playing a bigger part in our decision making for a lot of folks is important."

Regardless of who is included, Rae doesn't see ethical consumption as being possible, as it can't be separated from the broader global context.

"When you're spending money on anything, it comes from imperialist mining in the Philippines, it comes from Dasani's water mines. Nothing's going to be good, and it sucks to say, but also you're allowed to live your life the cheapest and most successful way that you can."

Ethical consumption can act as a form of denial, but it can also build hope.

"It's kind of a way of us putting our head in the sand and feeling good about stuff," Ibrahim says of the limits of ethical consumption. But also, "If you start realizing the way the world works, it can become pretty disheartening, so it can be a way to make people hopeful ... there's no harm in people making those changes."

For Enns, ethical consumption is a gesture, however imperfect.

"I think the purity or the super consistency's overrated. We are so caught up in a web of complexity with the way that society is structured, the way that economics weaves its way into our very lives or patterns of functioning, the way we rely on money and how we have to get money and spend money ... So a gesture of resistance is significant. It doesn't have to be an absolute or clear statement," he says.

"And that orients you in a certain way, and you can find solidarity with others above and below you on the socio-economic spectrum, and then you can move towards something that's a better future. And in that tiny move that you have, you feel a sense of hope and purpose, which is kind of hard to find, especially at this over-consumptive time of year."

## SUPPORT LOCAL INDIGENOUS ARTISANS

This weekend's Indigenous Arts & Crafts Sale provides a platform

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

The 8th Annual Indigenous Arts & Crafts Sale takes place this weekend and is an opportunity for anyone looking for “a quality, handmade product that’s Indigenous-made,” Jacques St. Goddard, the sale’s head organizer, says.

“The artwork is as wide as you can think of: traditional to contemporary, wood, soapstone carvings, bone jewellery, beaded jewelry, leather goods, ribbon shirts, regalia, walking sticks, talking sticks, birchbark biting,” St. Goddard says.

“It’s quite the variety,” he says. “If you can name it, you can find an authentic product here.”

St. Goddard says the sale included about 90 artists last year, and he has been getting even more applications this year.

The sale will also include a fashion show hosted by the Aboriginal Designer’s Marketing Co-operative on Saturday.

Roxanne Shuttleworth, one of the co-op-

erative’s board members and contributing artists, says “it’s one of the events we never miss. It’s a great event.”

The co-operative began in 2015, operating out of Neechi Commons and still operates out of the building after the Commons’ closure.

“We are still here. We’re still open,” Shuttleworth says.

The co-operative has been involved with the fashion show for five years.

“Iris Lauzon was involved (with the sale) before, and she’s another founding board member, so she’s always hosted and looked after the fashion show,” Shuttleworth says.

Shuttleworth says it’s important to have spaces where customers can support Indigenous artisans directly, because “every piece within the co-op, every article we have, we know who made it, and it’s always a member

of the co-op, and we can say it’s definitely authentically Aboriginal.”

Shuttleworth says it’s important that people make sure the products that they buy are made by Indigenous people who receive profit from the sale, rather than being mass-produced offshore or onshore by non-Indigenous people.

She says one of the biggest barriers for Indigenous artisans can be a lack of funding needed to enter the market. St. Goddard says the sale offers an opportunity for artists without significant financial backing to get exposure because of the low cost of entry.

“We charge very little for the table. I know some events I’ve been to in the past, they charge \$200 for a table, and sometimes you’re lucky if you make that money back,” St. Goddard says.

“So this way, we charge \$40 for a table for an artist, whatever they make is theirs, so it kind of creates a venue where people can find the quality products and the handmade stuff, and at the same time, all the money goes to the artist.”

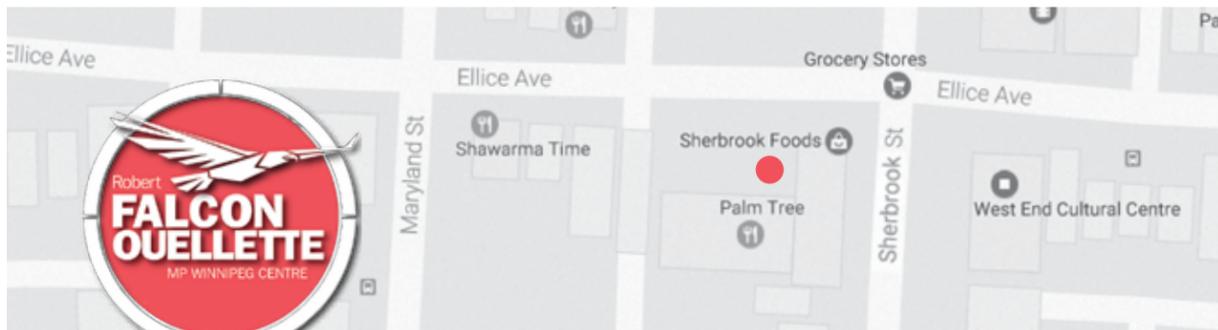
“We very much support artisans even if they’re not (co-op) members,” Shuttleworth says. “If we don’t have the product or we can’t make it, we definitely try to get names and contact information for people who do. We’re non-competitive that way. We’re very much supporting of all artisans and all people doing this work.”

*The 8th Annual Indigenous Arts & Crafts Sale takes place on Friday, Nov. 23 and Saturday, Nov. 24 at Neeginan Centre Inc. (181 Higgins Ave.) from 9 a.m. to 5 p.m. For more information, search for the event on Facebook.*



The Neeginan Centre is located at 181 Higgins Ave.

PHOTO BY KEELEY BRAUNSTEIN-BLACK

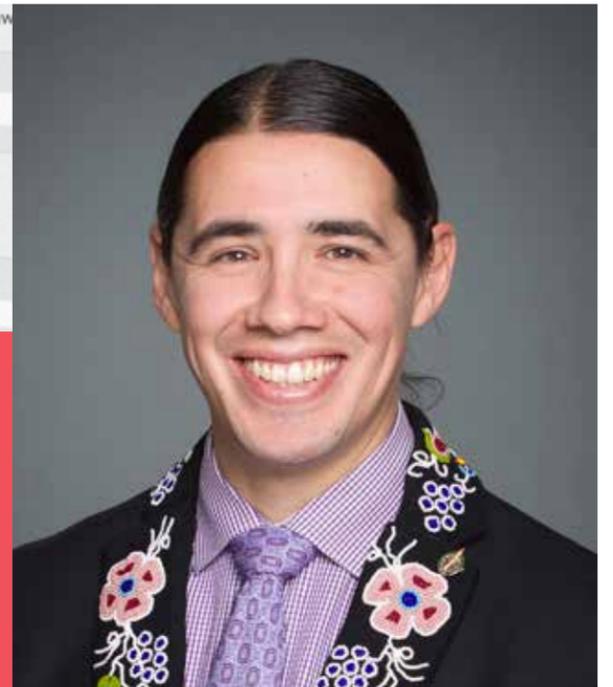


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# WHY RESTAURANTS WON'T SERVE WORKERS' RIGHTS

Unpacking the cycle of abuse in the restaurant industry

ALEXANDRA NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

The Not My Stella's Instagram account has exposed a disturbing degree of abusive norms within the local Stella's restaurant chain, one that Basia Sokal, president of the Winnipeg Labour Council, says is all too common in the restaurant industry.

"It's absolutely devastating to see that, and, I hate to say it, it's actually not surprising," Sokal says.

Kevin Rebeck, president of the Manitoba Federation of Labour, says industry-wide abuse is often excused by restaurant owners and management because "the fast food industry and restaurant industry typically face a high turnover, typically are populated by young people or newcomers and are usually pretty low-wage positions. Which I think is by design, and I think employers do what they can to discourage (unionization)."

Not My Stella's has not publicly commented on whether or not there have been or are ongoing attempts to unionize the restaurant chain, but Rebeck

says he has heard people wondering why Stella's isn't unionized.

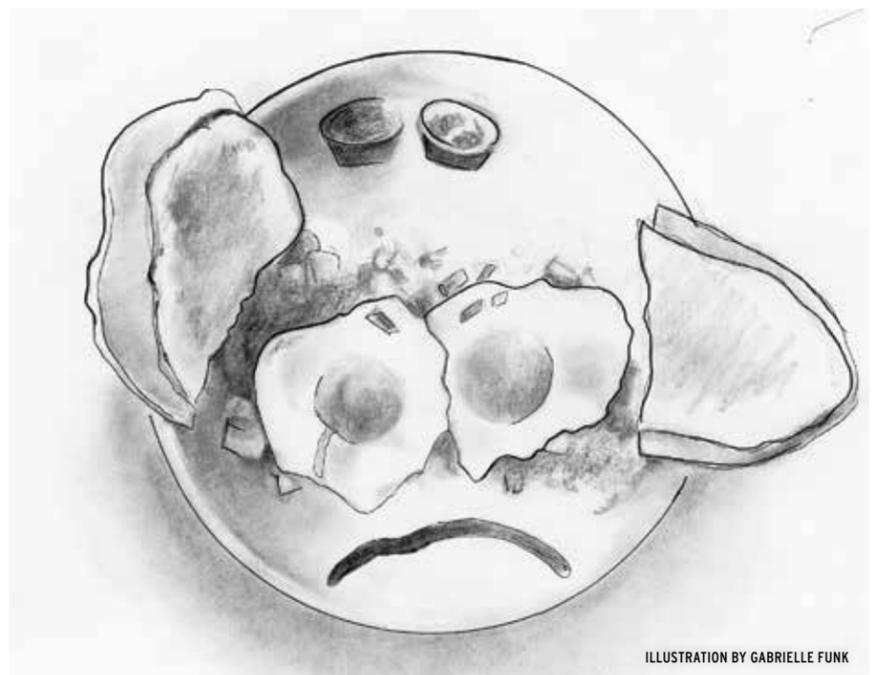
"Unionization doesn't necessarily lead to a harassment-free workplace, unfortunately," Sokal says. "And I don't want to put rose-coloured glasses on it and say that (abuse) doesn't happen in unionized workplaces."

But, Rebeck says unionization "gives (workers) additional resources (and) additional voices to help them have their rights respected and exercise their rights," as well as a built-in champion for navigating systems and advocating for workers.

"Restaurants, especially in Winnipeg, are not traditionally unionized, and there is a perpetuation of a culture of 'it's okay to behave this way,' as we have been learning through the media," Sokal says.

She says the current provincial government has made unionizing more difficult.

"Traditionally, the majority (of employees) would have to sign a card, and then it would go to the labour board, and then you would get your union, and there was a whole process that followed that," she says. "But now, you have to get that process done with, and now the provincial government has implemented a 'second vote.'"



"In that time frame between the initial signing of cards for a union and the second vote for all of the members to vote for a union, the employer can actually harass and intimidate workers to the point that people no longer feel comfortable," she says. "When it goes to submitting a ballot for unionization, they've changed their mind or even been fired."

Rebeck says given that Winnipeg was the first city to have Tim Hortons and Canadian KFC locations unionized, "it is possible, but it's done location by location."

"I'd love to see a union, but I'd also love to see the workers come together and tell us what they need," Sokal says.

The Instagram account Not My Stella's has posted and talked to other media sources about the five demands they have for Stella's.

Sokal also says actions from employ-

ers such as The Tallest Poppy's introduction of a "shop steward" representative for workers have positive potential.

"Ninety-nine per cent of the time, an employer is not going to come to unions and say 'I'd like to put a union in my workplace,'" Sokal says. "So while it's not the greatest thing, I do think it's a positive response rather than taking a backseat and saying that's not my workplace."

To those concerned about their working conditions without an advocate, Rebeck says he encourages "workers of all stripes to be aware of what (their) rights are."

"If they're not sure, they can visit the (Employment Standards Board) website, they can call the Human Rights commission," he says. "It's okay to ask questions. It's okay to do that in confidence, but we need to know our rights."

## CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

 @DANELLEGRANGER

### Loud in the Library 2018

University of Winnipeg Students' Association (UWSA) and The University of Winnipeg Library present Loud in the Library, which is a spoken word event hosted by the Students of Colour Collective (SOCC). There will be free refreshments, and it's an open-mic format. The event will take place on Nov. 29 from 6 to 8 p.m. in the University of Winnipeg library.

### Mellow Vélo Crafternoon

At this DIY art workshop, participants will make fun, unique creations such as jewelry, ornaments and key chains out of upcycled bicycle parts. Materials, tools and delicious snacks will be provided. Artists will be present to help teach basic jewelry-making techniques. The cost of the workshop is by donation, suggested from \$5 to \$20, and it will happen on Nov. 25 at The Wrench from 2 to 5 p.m.

### Youth Circle: Violence Against Women

Marilou McPhedran and the Manitoba Women 4 Women of South Sudan are hosting a youth circle on Violence Against Women. Topics will include what has happened in Parliament and what you think about it. The youth circle will take place on Nov. 25 from 11 a.m. to 4 p.m. at 129 Dagmar St. This event is part of the UN's 16 Days of Activism against Gender-Based Violence campaign.

### Future Student Night 2018

All are invited to attend the University of Winnipeg's Future Student Night for an evening of interactive displays, campus tours and an opportunity to talk with deans, professors, current students and staff at UWinnipeg. It's an evening for future students of any age and parents on Nov. 28 from 6:30 to 9 p.m. Learn more and find a full event program at: [uwinnipeg.ca/future-student-night](http://uwinnipeg.ca/future-student-night).

### Your Winnipeg in 2030: Making Poverty History

The Winnipeg Foundation, in partnership with Make Poverty History Manitoba, invites the public to join an interactive vital conversation about envisioning a city without poverty. The keynote speaker will be Bishop Jane Alexander from EndPoverty Edmonton. There will also be a panel. The event is free and will take place on Nov. 29 from 7 to 9 p.m. at the Richardson College for the Environment & Science Complex.

### Info session for Indigenous students in science

The Faculty of Science is hosting a lunch hour meet-and-greet for Indigenous science students. The event's aim is to establish connections among Indigenous students who are majoring in science and to provide information about research-related programs and opportunities on campus. UWinnipeg faculty and staff are asked to share this information with students and encourage their attendance. The gathering will take place in room 3L08 at 12:30 p.m. on Friday, Nov. 23.



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## TOGETHER FOR THE HOLIDAYS

Wii Chiiwaakanak Learning Centre hosts a community holiday dinner

RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

During the upcoming winter break, Wii Chiiwaakanak Learning Centre will come together with other organizations to host a community holiday dinner for program attendees and their families.

Angeline Nelson is the director of Wii Chiiwaakanak Learning Centre, and this will be the fourth time she is a part of organizing the event.

“Any event or program we have, I want it to be as good as it can possibly be,” she says. “I want it to be an event that I would want to attend. It’s something I’m proud to do.”

The event will have a full turkey dinner, donated and cooked by Les Marmitons, an organization of fine dining professionals and appreciators.

“They prepare all the food in the

kitchen at Diversity Foods. (Diversity) also plays a role in raising money, organizing and co-ordinating with Les Marmitons,” Nelson says.

The event will feature a photo booth for families to take pictures with themed props.

“A lot of families don’t have family portraits, so it’s a fun little event to take part in and something for families to take home,” Nelson says.

According to Nelson, the holiday dinner will have tons of activities for children too, including different stations that feature large-scale games like Connect Four or Jenga, cookie decorating and clowns who will also do face painting and balloons.

“This year we had a donation of Nintendo Switches,” Nelson says. “We’re really excited to have that station this year. It’s always jam-packed with activities.”

Nelson says gifts are provided to all attendees aged 17 and under. At past dinners, Wii Chiiwaakanak provided gifts for children in the form of swag items from different organizations in the community, but Nelson says they wanted to give the children something they would enjoy more.

“We set up partnerships in the community and at the University (of Winnipeg) to start toy drives. People donated money as well, so that we could buy for certain age groups that we didn’t already have gifts for,” Nelson says. “We worked really hard to make sure that we were giving really good gifts.”



PHOTO BY KEELEY BRAUNSTEIN-BLACK

The Wii Chiiwaakanak Learning Centre is known for its star blanket mural.

Organizations such as Spence Neighborhood Association and the University of Winnipeg Retirees Association (UWRA) participate in this year’s toy drive.

Chris Leo, UWRA vice-president and program co-ordinator, noted that the annual holiday luncheon is the most popular event attended by its members who gladly bring a Santa Sack full of new, unwrapped toys for Wii Chiiwaakanak and a pantry full of non-perishable items for the UWSA Food Bank.

Nelson is extremely proud to be a part of the holiday dinner and is excited to see

it come to life.

“I’m really thankful for all of the people that come on board to help us host this dinner for 200 people. That’s no small feat,” Nelson says. “So many people come together to support the community that we’re a part of. It’s so important to us to give families a good meal and a small gift and support them in whatever small way we can.”

*The dinner will take place in the Riddell Atrium (rR10) on Wednesday, Dec. 12 at 4:30 p.m.*

## TIME TO RATE YOUR PROFESSOR

A more ‘critical’ look at criticism in course evaluations

RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

With the end of the semester approaching, students at the University of Winnipeg (U of W) will fill out course evaluation forms to provide feedback and criticisms for their courses and professors.

Andrew McGillivray, a professor at the U of W, explains that the evaluations are distributed to students for feedback in the final weeks of class. The evaluation asks students to fill in a bubble for whether the course was satisfactory or not, followed by a space where they can leave specific comments.

“I’ll usually wait ‘til the last or second-last class so that the students have the greatest impression of how the course has gone,” he says.

After receiving the completed evaluations, the professors get an overall statistic for the result of the satisfactory or unsatisfactory question, followed by the individual written responses for more qualitative information,

McGillivray explains.

“It’s most helpful for me when students offer criticism, even if that means harsh criticism,” he says. “Then the instructor can choose to respond to the criticism and incorporate it into their teaching in the future.”

“It’s the most direct way students can influence the delivery of education at the university,” McGillivray says.

Mack Norberg, a student at the U of W, knows what he likes and dislikes in courses and in instructors’ teaching styles.

“I really like when a professor is able to keep a constant energy throughout the class or is able to start conversations with the class really well,” he says.

On the other hand, it bothers Norberg when professors prepare a shorter lecture and expect the class to have a long discussion.

“I think if you’re teaching a course, you should really be invested in it,” he says. “If you’re starting to become a little jaded, do something to get yourself re-interested in it. Especially when you’re in charge of young brains, it’s not good to meet them with low energy.”

When Norberg has had a satisfactory course, he likes to provide what he personally enjoyed about the course in the evaluation.

“It is difficult work, being in front of all these people. Speaking in front of a class is my least favourite part of a course, so I do want to reward that,” he says.

“I am a bit cloudy sometimes trying to come up with a negative aspect to critique, but the more courses I take, I’m beginning to see other things,” Norberg says. “A professor might be really receptive in person but completely inactive online or over email, or they might be unwilling to meet outside



ILLUSTRATION BY GABRIELLE FUNK

of class, for example.”

Norberg says he tries to incorporate a positive aspect into his feedback so that instructors are less likely to take criticisms personally.

McGillivray emphasizes that at the U of W, students are lucky to have space in the evaluation to leave comments.

“At other institutions (where I’ve taught at), it’s like 30 questions all on a one-to-five scale, and there’s no room for comments,” he says. “Here, yes, there is a percentage of people who were satisfied or dissatisfied, but otherwise it’s all qualitative.”



PHOTO BY JADE DEFEHR

This camp sits over Enbridge's Line 3 pipeline.

## SPIRIT OF THE BUFFALO CAMP FIVE MONTHS STRONG

University of Winnipeg invested in Enbridge's largest project to date

JADE DEFEHR

VOLUNTEER

A few kilometres southeast of Gretna, Man. sits a spacious lodge on a dirt road, steps away from the Canada-US border. Two tipi structures next to the lodge are ready to be covered with canvas, while tents from summer shake in the wind. Smoke curls out of the lodge's wood stove pipe into the grey sky.

Even before arriving at the door, muffled sounds of laughter and conversation emanate from inside the tarp-covered structure. Directly below the lodge, crude oil flows through Enbridge's Line 3 pipeline, travelling from Alberta's tar sands through the prairies to Wisconsin.

In early July this year, Geraldine McManus, a Dakota and Two-Spirit land defender, founded the Spirit of the Buffalo Camp. The peaceful prayer camp has been a gripping sign of resistance against the Line 3 pipeline expansion.

McManus says she established the camp because "it needed to be done." While McManus acknowledges other methods of challenging the new Line 3 construction, she emphasizes the importance of front-line action: "For me, it's being somewhere solidly, 24-7 being in someone's face, like the camps are."

The existing Line 3 pipeline is corroding and defective, with numerous reported ruptures and spills since its construction in the 1960s. In 2017, Enbridge began to lay a new pipe next to the old Line 3 pipeline.

While Enbridge calls the project a "replacement," the new pipeline will transport nearly double the amount of tar sands oil. That means 760,000 barrels of some of the dirtiest fuel in the world, the equivalent of 48 Olympic swimming pools, will travel through Manitoba every day. With an estimated minimum cost of \$75 billion, the Line 3 expansion will be the largest project in Enbridge's history.

"One of the big things here is to make a point of environmental injustice that's going on around Turtle Island," McManus says. "Here in Manitoba, there's a lot of people that care, but by far not enough, and there's not enough unity. Here, we build unity on the line by prayer and through education."

Fossil fuel development propels envi-

ronmental injustice in numerous ways. In particular, oil, gas and coal companies violate Indigenous sovereignty by routinely developing projects without consent from affected Indigenous communities.

Dr. Leanne Betasamosake Simpson, a Michi Saagiig Nishnaabeg writer, stresses that "extraction and assimilation go together." The threats posed by these projects are perpetual and vast. For example, the Line 3 expansion endangers over 180 culturally significant and sacred sites, some of the world's largest wild rice beds and numerous waterways.

Not to mention, all pipelines are more likely than not to produce oil spills within any 10-year period. The existing Line 3 pipeline was already responsible for the largest inland oil spill in US history in 1991.

International agreements call for an immediate transition away from new fossil fuel infrastructure to mitigate the current climate crisis, which disproportionately impacts Indigenous peoples and People of Colour globally. Mi'kmaq lawyer Dr. Pamela Palmater writes, "The true test of reconciliation will be whether Canada respects the Indigenous right to say 'no.'"

The University of Winnipeg (U of W) itself has a hand in the Line 3 pipeline expansion. The University of Winnipeg Foundation, an "arms-length" organization, serves as the university's investment wing. In 2016, the foundation invested around \$600,000 in Enbridge and continues to invest in Enbridge today, while also investing in other fossil fuel giants.

"I quit university to go to Standing Rock. I still have to go finish my university at U of W. I don't know how I feel about that," McManus says,

"In our heart, do we know what right and wrong is? Because if we do, then universities wouldn't be backing these companies. Then universities would be divesting."

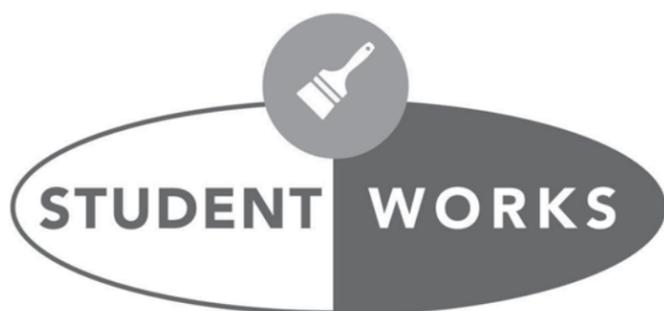
McManus also emphasizes how our education system must fundamentally change. "They're teaching us to be robots," she says. "(They're) not teaching us to be heartfelt leaders."

After nearly five months of camping in the prairie's harsh and spectacular elements, the camp is now preparing for winter. "I can't quit. If I quit, I feel like I'm letting all you kids down," McManus says.

McManus encourages anybody who is interested in supporting the camp to come visit. "Come out here, and even if it means cutting logs or if we're all finished, come out here and learn, ask questions," she says.

"We have to all try and come up with better solutions. Manitoba needs to wake up."

*Jade DeFehr is the Vice-President Student Affairs for the University of Winnipeg Students' Association (UWSA). For updates on the camp and a list of needed donations, follow Spirit of the Buffalo Camp on Facebook. Donations can be dropped off at the UWSA General Offices on Monday to Friday from 10 a.m. to 3 p.m.*



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# COMMENTS

## OF REMEMBRANCE AND STRUGGLE

What honouring the dead asks of the trans community

MIEKE RUTH VAN INEVELD

VOLUNTEER @SEX\_MARXIST

Transgender Day of Remembrance (TDOR), observed on Nov. 20 each year at the University of Winnipeg and in hundreds of cities around the world, is an event whose purpose defies a universal definition.

Founded in 1998 as a vigil for murdered Black trans woman Rita Hester, the event has grown to memorialize a long and actively maintained list of trans and gender non-conforming individuals “killed due to anti-transgender violence.” However, even this seemingly simple stated goal for the event has been the subject of extensive discussion and critique.

Many such criticisms focus on the way in which TDOR, in framing transphobia as the only motivation for the murders it commemorates, “claims” victims in a way that ignores the intersections of marginalized identities

these victims inhabited.

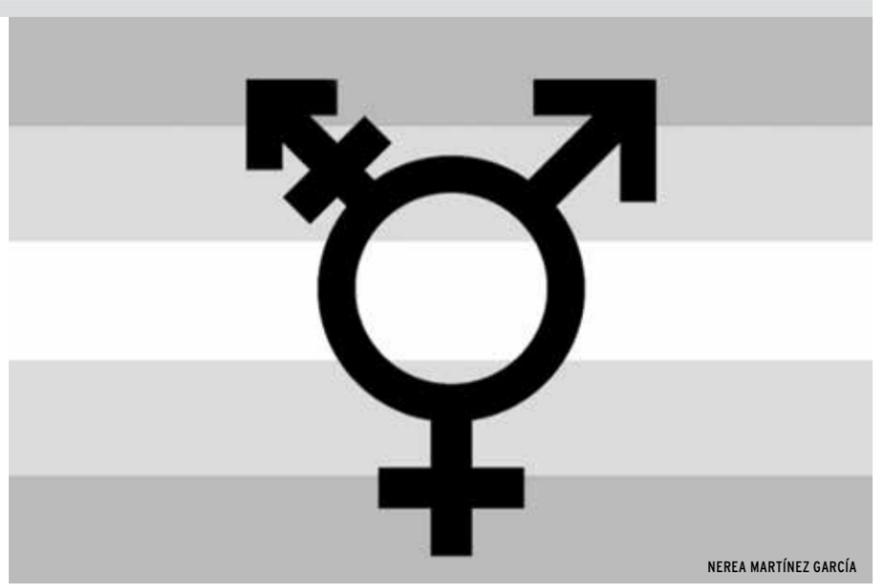
Critics highlight that most transphobia can never be viewed in isolation from other forms of oppression and violence that one faces.

Many, if not most, of those remembered at TDOR are People of Colour, sex workers, poor, disabled or people who inhabit multiple intersections of these and other marginalized identities. Reducing the oppression they faced to just transphobia erases other equally significant parts of their identities.

This insight is intersectionality 101, and many scholars argue that the way in which TDOR presents the dead – acknowledged only by their names, the nation in which they were killed and the cause and date of death – by definition renders such analysis impossible.

Frustrating in itself, TDOR’s contextless, deracialized representation of the dead also subtly crafts a narrative of transness that erases almost all actual trans people, except those who are able-bodied, white and financially secure – in other words, those who inhabit societal default categories. This is at best negligent lateral violence and at worst a subtle form of white supremacy.

Clearly, then, there is a need for a more complete, intersectional acknowledgement of the forms of violence those we memorialize faced in their lives and deaths. However, realizing this necessary change in TDOR would still leave the act of



NEREA MARTÍNEZ GARCÍA

memorializing incomplete.

Trans murders are inescapably political. They are not acts of nature, but tragic consequences of the fundamentally political processes that allow for the oppression experienced by trans people to continue.

As such, the trans community and our allies must not shy away from also politicizing memorial. If we are serious about trans liberation, we should see memorial not only as a moment to remember, but also to resolve to stop that which kills us in its tracks.

To take up this task, we can turn to Leslie Feinberg, trans activist and theorist, who defined transgender identity itself as the basis for a revolutionary struggle against the forces which enact and violently enforce the gender binary.

Drawing back in the earlier criticisms of TDOR, we see that our struggle cannot only be against transphobia and patriarchy, but

racism, ableism, whorephobia and classism, too – in essence, capitalism and settler colonialism as a whole.

Merely calling attention to the dead is not enough, as visibility in a transphobic, capitalist and colonial society only amplifies, not lessens, one’s exposure to objectification, dehumanization and ridicule.

To truly honour the dead we must see their deaths in the fullness of their complexity, tragedy and injustice, politicize them in that light and vow to fight until such deaths become unthinkable – until trans liberation is won.

*Mieke Ruth is a student in political science and economics at the U of W. This piece is dedicated to the memory of Chloe Sagal, whose death was and is political.*



THE UNIVERSITY OF WINNIPEG

Student Services

### AWARDS & FINANCIAL AID

#### 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](http://uwinnipeg.ca/awards) and click on "Work-Study Program"

### CAREER SERVICES

#### Career Fair

Thurs., Jan.17  
10:00 a.m. - 3:00 p.m.  
Duckworth Gymnasium

Mark your calendar for the annual Career Fair in January!

This is a great opportunity to connect with recruiters from a wide variety of companies, organizations and university programs.

Attend this event to find out about potential careers, part-time jobs, volunteer and internship positions, as well as programs at colleges and other universities.

### ENGLISH LANGUAGE PROGRAM

#### 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](mailto:t.caryk@uwinnipeg.ca) for more information.

#### English Language Courses

Did you know that the English Language Program at UWinnipeg offers part-time evening and online English language courses? If you would like to build your general or academic English skills, please contact [t.caryk@uwinnipeg.ca](mailto:t.caryk@uwinnipeg.ca) for more information.

#### Wanted: Volunteer Language Partners

Volunteer language partners are English speakers who give EAL (English as an Additional Language) students an opportunity to practice English outside of the classroom. EAL students come from countries such as Korea, Japan, China, Brazil, Ukraine, and Mexico.

As a volunteer language partner, you will have the opportunity to:

- learn about another culture
- help other students
- build your resume and gain experience!

Volunteers are needed for the upcoming Winter Term. Please contact 204.982.1151 or email [elpstudentlife@uwinnipeg.ca](mailto:elpstudentlife@uwinnipeg.ca). For more information, visit [uwinnipeg.ca/elp](http://uwinnipeg.ca/elp) and click on "Student Life."

### STUDENT CENTRAL

#### Dropping Courses

The final day to withdraw from a U2018FW class for 50% refund of the base tuition, UWSA and UWSA Building Fund fees:  
Wed., Nov. 28.

(No refund is applicable from Nov. 29, 2018-Feb. 15, 2019.)

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

#### Changes to SC Hours

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.

#### 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](http://uwinnipeg.ca/registration) and go to "Wait Lists"

#### Exams

The Examination Period is  
Wed., Dec. 5 - Wed., Dec. 19.  
Please check your courses on the exam schedule now: Go to [uwinnipeg.ca/registration](http://uwinnipeg.ca/registration) and click on "Exam Schedules."

If you have any time conflicts, follow the instructions on the webpage to deal with them immediately. Exam locations can change, so remember to visit the website again and check the "Daily Exam Schedule" the day before your exam for the most up-to-date information.

#### Tuition Fees for Winter Term

Tuition for Winter Term is due by the first day of classes, Jan.7, 2019.

Pay tuition the easy way -- through your bank or credit union -- and you'll be automatically entered to win prizes!

You will be eligible if you pay by the deadline in one of these three ways:

1) as a bill payment through your financial institution (online, telephone, in-person at a branch)

2) via Flywire (international students only)  
3) through WebAdvisor with a credit card

Prize packages include gift cards and UWinnipeg merch!

#### Locker Rental

Need a space to store your stuff? Rent a locker for Winter Term! Fill out the form online at [www.uwinnipeg.ca/lockers](http://www.uwinnipeg.ca/lockers) or go in-person to Student Central

Locker locations & types available:

-Riddell Hall Tunnel - full-size

-Lower level Manitoba Hall - full-size

-Third floor Richardson College for the Environment and Science - half-size

Locker time frame & price:

Winter Term (Jan. 4, 2019 - Apr. 23, 2019) - \$21.00/ person

### STUDENT RECRUITMENT

#### Future Student Night

Wed., Nov. 28

6:30 - 9:00 p.m.

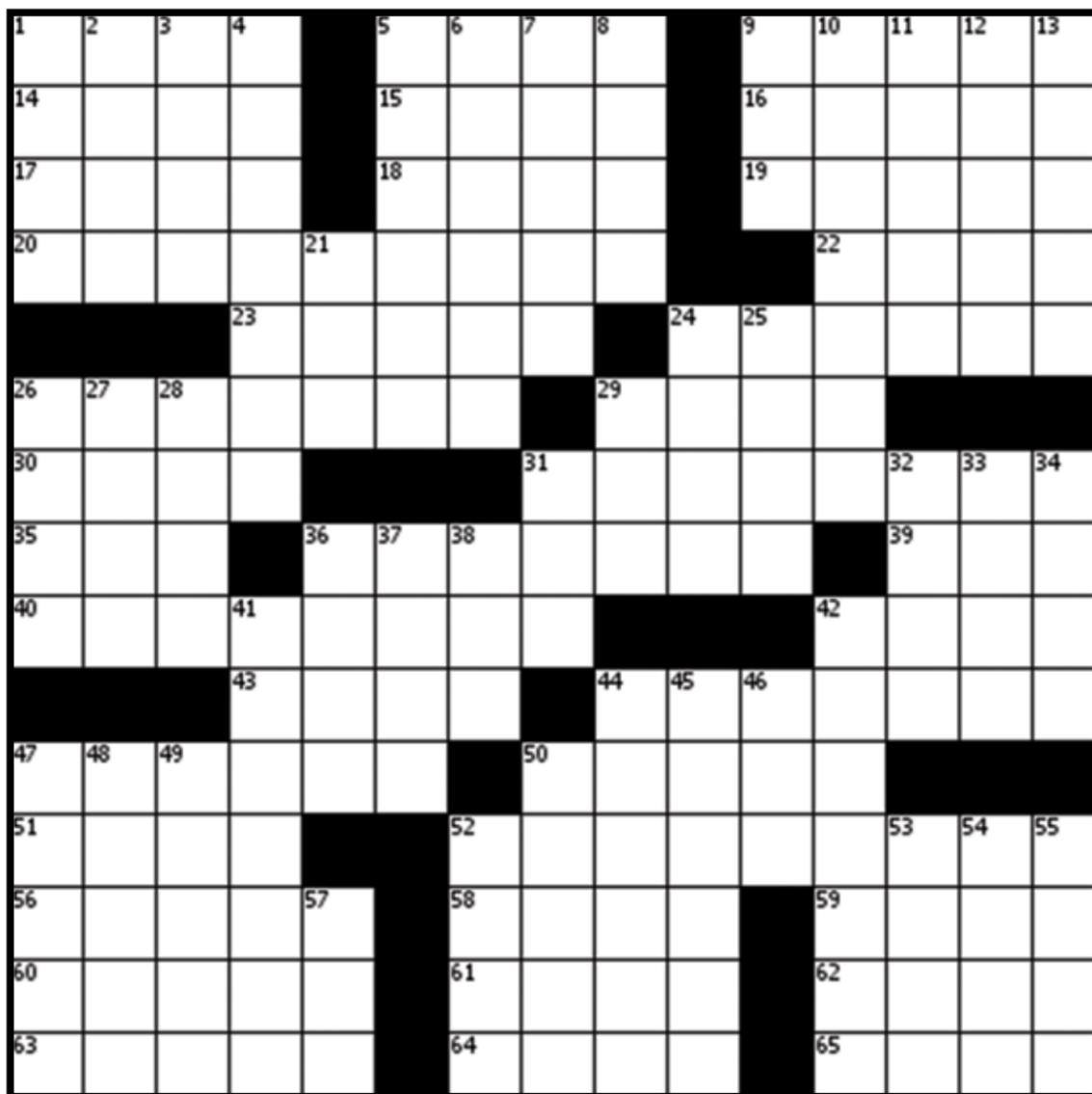
Dr. David F. Anderson Gymnasium  
Duckworth Centre, 400 Spence St.

Join us for an evening of interactive displays, campus tours and an opportunity to talk with deans, professors, current students and staff. This event is for prospective students, of any age, and their parents, family and friends.

Enter to win a \$5,000 tuition credit or one of many other prizes. Light refreshments will also be served.

PHONE: 204.779.8946

EMAIL: [studentcentral@uwinnipeg.ca](mailto:studentcentral@uwinnipeg.ca)



### ACROSS

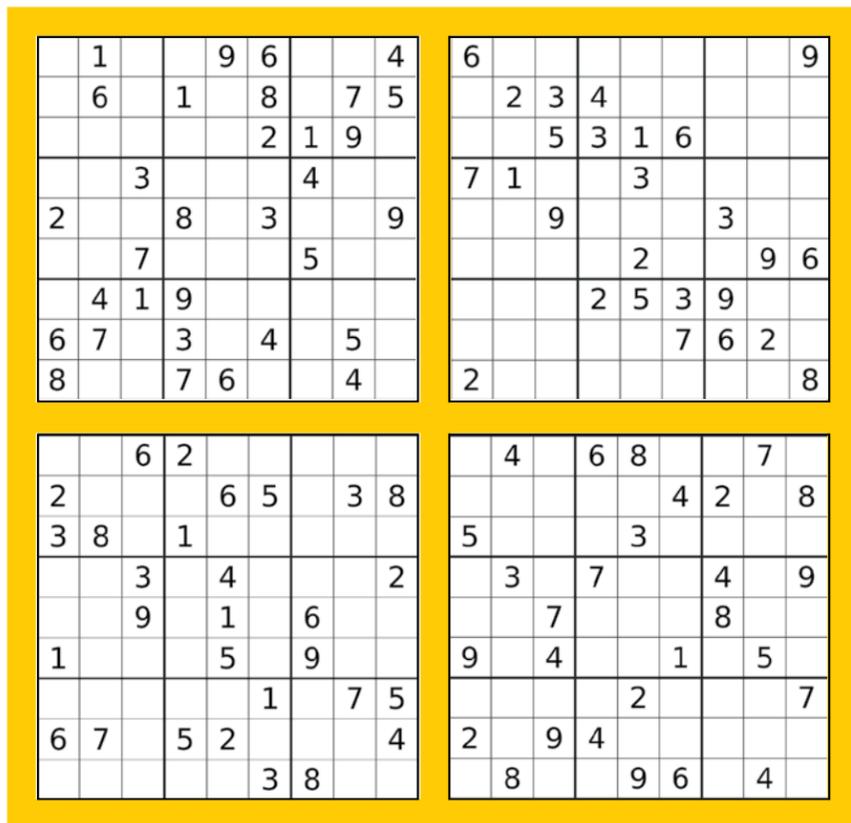
- 1. Norse god
- 5. Utters
- 9. Actress \_\_\_\_ Winfrey
- 14. Traveled on horseback
- 15. Spur on
- 16. Perfume
- 17. Much (2 wds.)
- 18. Space org.
- 19. Entice
- 20. Boundary
- 22. Bargain bonanza
- 23. Goes up
- 24. Leveled
- 26. Bemoans
- 29. Physical discomfort
- 30. Huron's neighbor
- 31. Colonize again
- 35. Poetic contraction
- 36. Respected
- 39. Suffer
- 40. Bit of falling water
- 42. Skating jump
- 43. Eden man
- 44. Beach
- 47. Fight back

- 50. Walk pompously
- 51. Constantly
- 52. Text section
- 56. Narrow boat
- 58. Pub orders
- 59. Emerald \_\_\_\_
- 60. Mud brick
- 61. Got it! (2 wds.)
- 62. Designer Christian \_\_\_\_
- 63. Danger
- 64. Squealers
- 65. Chows down

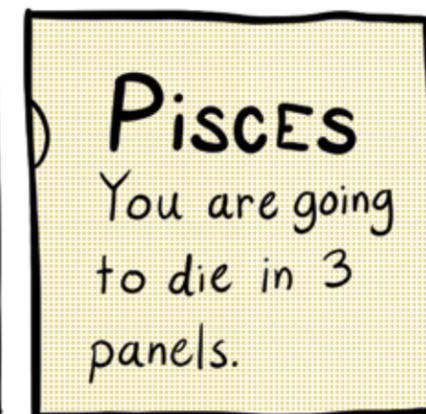
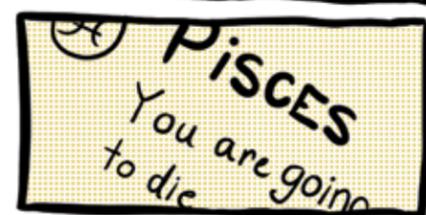
- 24. Comfort
- 25. Competed
- 26. Sly glance
- 27. Range
- 28. Skirt length
- 29. Apiece
- 31. Shred
- 32. Car for hire
- 33. Told fibs
- 34. She, in Marseille
- 36. States further
- 37. Mild expletive
- 38. Mother
- 41. Kenya's capital
- 42. With a leg on each side
- 44. Road
- 45. Rubs out
- 46. Eighth mo.
- 47. Brief review
- 48. Escape
- 49. Spanish title
- 50. Chip dip
- 52. Poker holding
- 53. Vietnam's continent
- 54. Scheme
- 55. That woman's
- 57. Slippery fish

### DOWN

- 1. Mouse catcher
- 2. Cavity
- 3. Stench
- 4. Person on a pension
- 5. Most sensible
- 6. Diminishes
- 7. Positive answers
- 8. "A \_\_\_\_ Is Born"
- 9. Cereal grain
- 10. In attendance
- 11. Holy \_\_\_\_ Empire
- 12. Sufficient
- 13. Loathed
- 21. 60 secs.



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