

# THE **U**NITER

**FREE. WEEKLY.**  
VOLUME 68 // ISSUE 25 // MARCH 27

*THE URBAN ISSUE*

**WHERE IS  
WINNIPEG?**

**WHERE IS IT  
GOING?**



**Essays. Interviews. Ideas.**

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

((SiriusXm))  
PRESENTS

# JUNÖFEST



*FRIDAY MARCH 28*

**JAY MALINOWSKI**  
**THE WILDERNESS**  
**OF MANITOBA**  
**JORDAN RAYCROFT**  
**FEDERAL LIGHTS**

*SATURDAY MARCH 29*

**THE FLATLINERS**  
**TEENAGE KICKS**  
**DISTANCES**  
**TAKE ME TO THE PILOT**  
**PIGEON PARK**

*LIVE AT*

# THE PARK THEATRE

*WRISTBANDS AT TICKETMASTER | TICKETS AT THE DOOR*

*ALSO COMING SOON TO THE PARK THEATRE....*



EP RELEASE PARTY

**NAYSA**

LITTLE HOUSE, ANIMAL TEETH,  
AND OZCONSCIOUS



APRIL 4

DEADBEATS  
**CLIPWING, ELDER ABUSE**  
**AND TRIGGERS**  
PUNK SHOW AND AFTERPARTY



APRIL 8

**THE ZOLAS**

HANA LULU & JAMES YOUNGER

Tickets to these events & others can be purchased at: The Park Theatre, Music Trader, & [parktheatrecafe.com/tickets](http://parktheatrecafe.com/tickets)



# THIS YEAR, WE TRIED.

We tried to put the spotlight on things that we normally don't, focusing on not only the amazing music and day-to-day news happening here, but also the film, theatre, fashion, dance, visual art, literature and photography Winnipeg has to offer. We also kept things pretty focused on campus life (even though some of you didn't think we did) while expanding *The Uniter's* reach to include everything happening downtown.

This issue in particular is something we do annually as our last of the school year - we take a look at what works and what doesn't about Winnipeg - this year asking the questions "Where is Winnipeg? Where is it going?" There are so many interesting, funny, insightful and educated ideas here about the various neighbourhoods, our Downtown and the school from which we publish, that it's sure to spark at least one heated debate over a couple of pink-flavoured vitamin waters.

It was a year of firsts - my first as Managing Editor, the first for our reader's poll and the Uniter Fiver (which made for a really busy November/December/January) and the first for most of our staff. Sadly, some won't be returning to *The Uniter* in the fall, but there's someone who has been here longer than all of us that I want to embarrass. Not only does Ayame Ulrich lay out the paper each week, she's responsible for the whole look and feel of the physical product and its online component. She picks the fonts. She designs the graphics. She worries about details you'd never even think of. You wouldn't have a street weekly that looked so darn good if we didn't have her, and though we hate losing her to a full-time gig, we're very lucky to have had our cramped, stuffy office graced with her fashion sense and dry humour for this long.

We have to go away for a bit, but we'll be back in May, June, July and August for monthly issues, bringing you the coverage of all your favourite spring/summer festivals, and writing about things that many news outlets might not think to. We're *your* weekly, Winnipeg. If you've got something to say, images to show, or a story you think we should tell - get in touch.

I feel pretty good about what we accomplished with these 25 issues, but there's so much more I wanted to do, and that gets me excited for the next 25.

-NJF

## ONLINE EXCLUSIVES

CHECK OUT PIECES BY KATE SJOBERG AND RAK SINGH ABOUT THE STATE OF THE CITY, AND GRAB A DOWNLOAD FROM GARETH WILLIAMS' RECENTLY RELEASED *CAN'T LOSE (PART ONE)* RECORD.



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DEREK MARTENS

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# WHOSE HOUSE?

## SHARON'S HOUSE.

### MOTHER KNOWS BEST

Sharon Blady puts all of her political decisions through the “mom filter”

TEXT + PHOTOS BY KAITLYN EMSLIE FARRELL

ARTS REPORTER @KEMSLIEFARRELL

As MLA for Kirkfield Park and Minister of Healthy Living and Seniors, Sharon Blady is a busy woman. By day, she’s looking after the city’s Well-being, including everything from aging issues to addiction concerns. By night, she’s a mom, taking care of her two sons.

Blady says politics weren’t always the plan. “I had no clue,” Blady says. “I was very political and I was an activist but I had no clue that I would end up doing this, and no real intention of doing this.”

Before entering politics, Blady was teaching at the University of Manitoba and at Brandon University.

“I got a call in January 2007 from a gentleman who identified himself as Gary Doer’s chief of staff and he asked if I would be interested in running. I honestly thought I was being punked,” Blady says.

The MLA notes her method for decision making is family-based.

“I run everything through the mom filter,” she says. “It’s all about the kind of world I want for my kids. I want to make sure it’s there for all kids. And not every kid comes from the same background, so how do we in a sense level the playing field?”

Blady says she loves the connection to the community that her work brings.

“It is really a lot of fun, really invigorating, and again, connects you back into your neighbourhood,” Blady says.

Still, she says the political life can be frustrating at times, especially when people “play politics rather than working toward the greater good.”

1) FAMILY PHOTO

“It’s a beautiful picture of my boys and me. We all look very happy but it also marks a really bad time in my life.”

2) MASTER’S THESIS

“The definitive stylistic analysis of Metis beadwork in the Red River settlement from 1844 to 1867.”

3) ABORIGINAL CULTURAL LANDSCAPE

“The very first book I was part of the editing team on.”

4) BLACK ORCHID

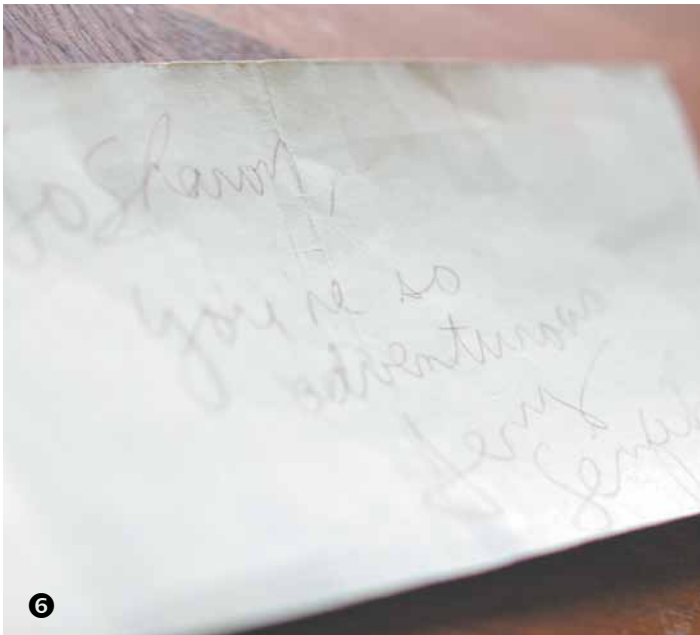
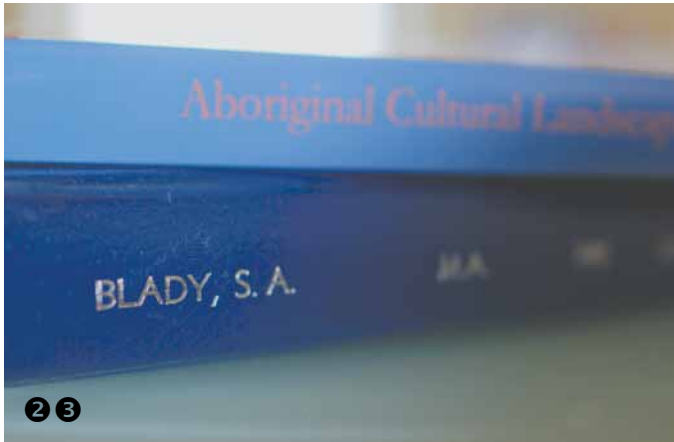
“He’s (Neil Gaiman) one of my favourite authors and he was the guy that got me into Dave McKean’s art. This dates back to the ‘80s so it’s sort of my first graphic novel.”

5) SPIRIT OF THE WEST

“These are friends of ours. This is the original lineup of Spirit of the West back in 1985.”

6) JERRY SEINFELD AUTOGRAPH

“A friend and I went to Rumor’s to see this comedian who we’d seen on Johnny Carson who



was absolutely hilarious. That comedian was Jerry Seinfeld.”

7) POSTER OF A YOUNG GIRL IN A TURBAN

“It’s a souvenir from my year in France. It’s a piece of art that I love.”



# PREVENTING URBAN SPRAWL

The state of the art

CHRISTOPHER LEO

 @PASSINGSCENE

VOLUNTEER

The title of this article – “Preventing urban sprawl” – is likely to provoke, in some readers, one of two reactions, the first driven by good old Winnipeg complacency and the second by antagonism:

What are you talking about? That’s impossible.

You can’t tell people where to live.

The second reaction is easily refuted: Yes, the government can tell people where to live. In fact, everybody takes the power of government to tell people where to pursue all their activities for granted.

We all know that you couldn’t erect a shack at Portage and Main, open up a 7-Eleven in the middle of Linden Woods, or buy up a kids’ pick-up ballfield somewhere and build an asphalt plant.

Although we know those things, for some reason we think they don’t apply to urban sprawl. In fact, we think that with such intensity that, for the most part, North American governments don’t have the nerve to contradict us. Despite what we think, government can tell people where to live, and controlling sprawl – known in academic literature as growth management – is not only possible, it’s routinely done in many jurisdictions.

I’ve been working on a study to compare how growth management works in jurisdictions that are relatively good at it. The ones I’ve chosen are Portland, Oregon; Hamburg, Germany, and Metropolitan Toronto, which Torontonians modestly refer to as the Greater Golden

Horseshoe (GGH). In each of these three jurisdictions, I’m picking an area at the fringe, that’s in the process of developing, and looking at the rules by which that growth is being managed.

The area I’ve chosen for study in the Toronto region is the suburban city of Markham, located at the edge of metropolitan Toronto. Very briefly, the regulations governing growth management in Toronto’s suburbs consist of three elements:

Provincial legislation reserving a massive greenbelt for agriculture, recreation and small towns.

A requirement, imposed by the provincial government, that at least 40 per cent of residential growth occur within already

urbanized areas.

A requirement to plan, by 2031, to locate 200 residents and jobs combined per hectare in its built-up area.

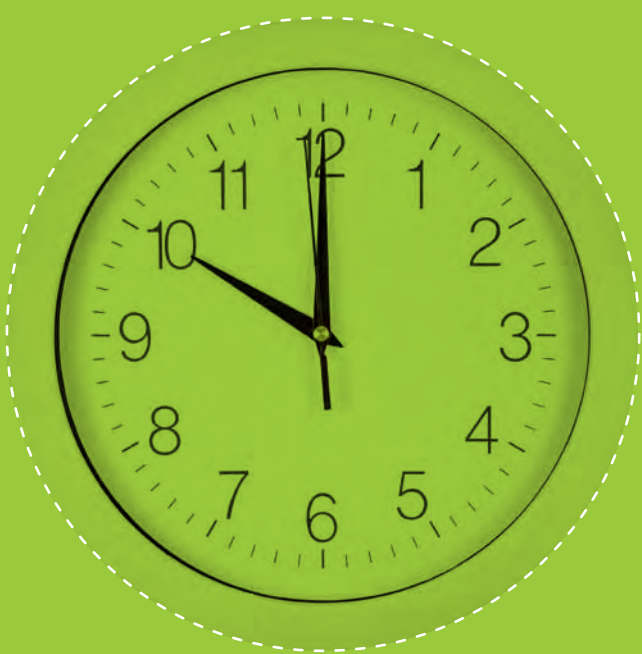
It falls to local planning authorities to figure out how those requirements will be met and to prepare a plan, which is subject to review, and possible rejection, by provincial authorities. My study explains how these regulations work and assesses their implementation so far. It concludes that the system of growth management is workable, but only if the implementation is driven, decade after decade, by tenacious political will.

*Christopher Leo is a recently-retired professor of politics, now a senior scholar, at the University of Winnipeg. He blogs at christopherleo.com.*



MIKE PETERS

## EXTENDED LIBRARY HOURS



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# NO FUN CITY

In conversation about The JUNO Awards

DEBORAH REMUS @DEBORAHREMUS  
ARTS REPORTER

The JUNO Awards are taking over Winnipeg until March 30, and to see whether that’s good or bad *The Uniter* decided to get some firsthand perspectives. We reached out to Andy Rudolph, drummer/electronics for local instrumental prog rockers Mahogany Frog - a band which is headlining a JUNOfest show on March 29 at the Pyramid Cabaret and nominated this year for Instrumental Album for 2012’s *Senna*. Joining him is Rock Trembath, head of local indie label DEAFWISH and organizer of the O(H) NO FESTIVAL, a four day response to JUNOfest.

**The Uniter:** So where did the idea for the O(H) NO FESTIVAL come from?

**Trembath:** I DJ for a couple rappers that applied and got rejected from the official JUNOfest and that was a big part of it. When I posted about it on the Internet, quite a few people in the community felt the same way and didn’t feel like the official bill fully represented what all is going on in Winnipeg, so we all decided to band together.

**Rudolph:** The last time the JUNO Awards were here, when was that?

**The Uniter:** I think 2005.

**Rudolph:** I remember there was a similar fest running in opposition, I don’t remember exactly what it was called, but I remember playing it because we totally didn’t get in last time.

**Trembath:** So this time you got in?

**Rudolph:** Yeah, we’re playing an official JUNO sanctioned event on the Saturday at the Pyramid. We’ve been a consistently underground band for the last 15 years, we’re still new to this game. We just did the BreakOut West festival in October, which is part of the Western Canadian Music Awards. We were nominated and ultimately won, which is weird and kind of I guess awesome. It was our first time doing this sort of thing.

**Trembath:** Was there just a bunch of industry people in suits standing around?

**Rudolph:** That’s what I thought it would be, I expected it would be a bunch of people in suits there to assess what’s

going on and make some contacts. But ultimately the impression I was left with was that it was a good excuse for industry people to go to a party in Calgary and get wasted. People would come in look at your band for 20 seconds, slam back a Caesar, then go see another band for 20 seconds.

**Trembath:** I know whenever I’ve gone to Canadian Music Week, there’s like the “real fans” and then the industry people, kind of like you’re describing.

**Rudolph:** Maybe the JUNOs isn’t like that, but I do wonder. There’s a lot of stuff going on.

**Trembath:** Yeah and lots of shows are going on here all the time without the JUNOs already. If the JUNOs weren’t here we could still put on a 30 band festival over three days.

**Rudolph:** And you’d still get a different crowd of people.

**Trembath:** Yeah, our friends would come, their friends would come, a lot of our shows were already confirmed so it was a thing we were going to do anyway. I’m not trying to be super anti-JUNO, I think it’s a great thing to recognize music, but I think it’s a little unfortunate that they focus on things like Robin Thicke. Is that his name?

**Rudolph:** Yeah, I didn’t know who Robin Thicke was until I watched his video the other day and was like “Wow, that’s offensive as hell.”

**Trembath:** Plus there’s the thing where he’s raised in L.A., lives in L.A. and he

just has dual citizenship because his dad is Canadian. Remember *Growing Pains*? His dad is Alan Thicke. That brutal grasp for relevance is where I get a little bit lost.

**Rudolph:** Yeah, I just realized there’s an International Album of the Year category and it’s mostly just a bunch of American artists. I was expecting some actual world music, but turns out it’s just Eminem.

**Trembath:** Is Instrumental Album of the Year going to be televised?

**Rudolph:** Oh God no, I doubt it.\* It’s sort of a catch-all right? It’s like us against Colin Stetson who is on Constellation and associated with Arcade Fire, there’s another artist on Constellation and then some free jazz stuff that I think was just too weird for the other jazz categories.

**Trembath:** It’s weird when it’s that diverse genre-wise.

**Rudolph:** Yeah it’s a weird category, but it’s also good because there’s no way in hell we’d get into the JUNOs, or even Break-Out West for that matter. The fact that we’re able to fit ourselves into that obscure category because we just don’t sing, that’s what’s been helpful to us so far.

**Trembath:** Yeah. I guess the JUNO Awards are supposed to bring a bunch of money into the city too. I know someone who’s going to stay with me because they can’t find a hotel. I’m sure Ramada is happy about that.

**Rudolph:** Yeah, overall the JUNOs are a good excuse to acknowledge musicians in Canada, but at the end of the day it seems

to be an industry event like any other industry event. There’s great bands in Winnipeg, but most of them are underground from that sort of stuff anyway.

**Trembath:** There’s also the belief that music isn’t something that you take seriously enough to make money off of here. People are like “I still do the band, but I just bought a house man.”

**Rudolph:** I think the only reason Mahogany Frog is involved with any of this is due to straight up persistence. I remember first starting out moving to the city from the countryside and thinking I was going to be famous. Then I spent a crushing five to seven years realizing it was brutal and there were 100,000 other young musicians in Canada wanting the same thing. Then we waited another five years and 75% of those people gave up because they realized it was pointless. We’re still around, partly because we’re stupid, but mostly because we didn’t have a choice and didn’t know what else to do.

*The JUNO Awards take place March 30 at MTS Centre. Tickets are available at Ticketmaster.*

*O(h) NO Fest takes place March 26-29 at various venues throughout Winnipeg. Visit deafwish.com for ticket information, show times and more.*

*\*The televised awards consist of JUNO Fan Choice (presented by TD), Single of the Year, Album of the Year (sponsored by Music Canada), Group of the Year, Breakthrough Group of the Year (sponsored by FACTOR and Radio Starmaker Fund) and Songwriter of the Year (sponsored by SiriusXM Canada).*

## CHARTING

CHARTS AS OF TUESDAY, MARCH 25 2014

| Bandcamp          | CKUW                  | UMFM                    |
|-------------------|-----------------------|-------------------------|
| 1. Comeback Kid   | 1. Pack A.D.          | 1. Del Barber           |
| 2. KEN mode       | 2. Mariachi Ghost     | 2. Pack A.D.            |
| 3. Art Vandelay   | 3. Del Barber         | 3. Beefdonut            |
| 4. Bleed American | 4. Greg Macpherson    | 4. Mariachi Ghost       |
| 5. KEN mode       | 5. Amber Epp          | 5. Vikings              |
| 6. A.M. Overcast  | 6. Moody-Amiri        | 6. Birdapres & Grey Jay |
| 7. Vikings        | 7. Rock Lake          | 7. Coeur De Pirate      |
| 8. Royal Canoe    | 8. Naysa              | 8. Sights & Sounds      |
| 9. Mise en Scene  | 9. Guided by Voices   | 9. Warpaint             |
| 10. Cara Luft     | 10. Jeff Presslaff    | 10. Kindest Cuts        |
| Die Knowing       | Do Not Engage         | Prairieography          |
| Entrench          | Mariachi Ghost        | Do Not Engage           |
| Dull              | Prairieography        | Famous for Quality      |
| EP                | Fireball              | Mariachi Ghost          |
| Venerable         | Inside Outside        | Vikings                 |
| Pellow            | Safer                 | If and Only If          |
| Vikings           | Rock Lake (III)       | Trauma                  |
| Extended Play     | Troubled Heart        | Silver Door             |
| Desire's Despair  | Motivational Jumpsuit | Warpaint                |
| Darlingford       | The Complete ...      | Kindest Cuts            |
| Distort           |                       | True North              |
| New Damage        |                       | Nettwerk                |
| Independent       |                       | Independent             |
| Independent       |                       | Independent             |
| Profound Lore     |                       | Independent             |
| Independent       |                       | Marathon of Dope        |
| Independent       |                       | Dare to Care            |
| Nettwerk          |                       | Distort                 |
| Pipe and Hat      |                       | Rough Trade             |
| Independent       |                       | Dub Ditch Picnic        |

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MUSIC LISTINGS



Tune in to ‘Peg City Groove, Fridays at 5pm on CKUW 95.9 FM to get the scoop on the weekend’s events when Kent and Darryl read the Rundown, brought to you by The Uniter.

MAR. 27 - APR. 2

JUNO FEST is on so visit [manitobamus-sic.com](http://manitobamus-sic.com) for full listings.

VANCE JOY and YOUNG THE GIANT play The Garrick Centre on Mar. 27.

ATTICA RIOTS, THE NEW MEANIES and THE TREWS at The MET on Mar. 27

ANIMAL TEETH, LITTLE HOUSE and NAYSA play The Park on Mar. 27.

ANDREW NEVILLE & THE POOR CHOICES play The Times on Mar. 27.

PIP SKID, ANDY RUDOLPH, BIRDAPRES and D-SISIVE play The Windsor on Mar. 27.

BROKEN HOPE, FALLUJAH, KUBLAI KHAN, OCEANO and RIVERS OF NIHIL play The Park on Mar. 31.

BABYSITTER, FLESHLITE and THE UNBELIEVABLE BARGAINS play Natural Cycle on Apr. 1.

BEND SINISTER plays The Windsor on Apr. 1.

AGAINST ME plays the WECC on April 1.

BASTILLE and TO KILL A KING play The Garrick Centre on Apr. 2.

APR. 3 - APR. 9

CLIPWING, TRIGGERZ and ELDER ABUSE play The Park on Apr. 3.

GREEK RIOTS, LITTLE BLACK LUNGS and THE HUMAN CREATURES play The Zoo on Apr. 3.

THE SECRETS and MAD YOUNG DARLINGS play The Cavern on Apr. 4.

CHEERING FOR THE BAD GUY and SWEET ALIBI play The Times on Apr. 4.

SLATES, UNION STOCKYARDS and WARSAW play The Windsor on Apr. 4.

JESS REIMER and RIDLEY BENT play The Park on Apr. 5.

CARLY DOW and JESSE MATAS play The Folk Exchange on Apr. 5.

MIRA BLACK plays The Park on Apr. 6.

KIM CHURCHILL plays The WECC on Apr. 6.

BASIA BULAT and THE HEAD AND THE HEART play The Burton Cummings Theatre on Apr. 7.

SHARON JONES and THE DAP KINGS play The Burton Cummings Theatre on Apr. 8.

APR. 10 - APR. 16

NAYSA, VAMPIRES and LUKEWARM play Union on Apr. 10.

SMASH BROTHERS and JERRY LEGER play The Times on Apr. 11.

SEBASTIAN OWL plays The Times on Apr. 12.

SOL JAMES plays The WECC on Apr. 12.

WEST BROADWAY HIP HOP ORCHESTRA says farewell at the Windsor on April 12.

# ‘PEG CITY PROUD

Ismaila Alfa talks urban music and the deeper roots of local hip hop culture

HARRISON SAMPHIR

 @HARRYSAMPHIR

SENIOR EDITOR

**ur-ban** [ur-buh n]  
adjective

1. of, pertaining to, or designating a city or town.
2. living in a city.
3. characteristic of or accustomed to cities; citified; *He is an urban type.*

It’s not hard to see why many describe urban music, or hip hop, as the “sound of the pavement.” Not only does its vibe elicit the feeling of walking the street, but its lyrics and subject matter proudly reflect the city in which it was made. During the 1980s and ‘90s, such groups as Fermented Reptile, Mood Ruff and Park-like Setting started shaping hip hop culture in Winnipeg – emcees including Pip Skid, mcenroe and Yy spun tales of urban life and brought prairie style on tour around the world.

Ismaila Alfa played an important role in that story. Formerly a member of local crew Frek Sho (Gruf tha Druid, Gumball, Micill Shazzam, Sunil Ishq and Gallivanting Spoof), the current CBC Radio host and frontman of jazz-reggae-rap fusion band Alfa, forever etched his name in Winnipeg’s hip hop history books when, at the age of 16, he got his start taking on other wannabe MCs during a house party rap battle.

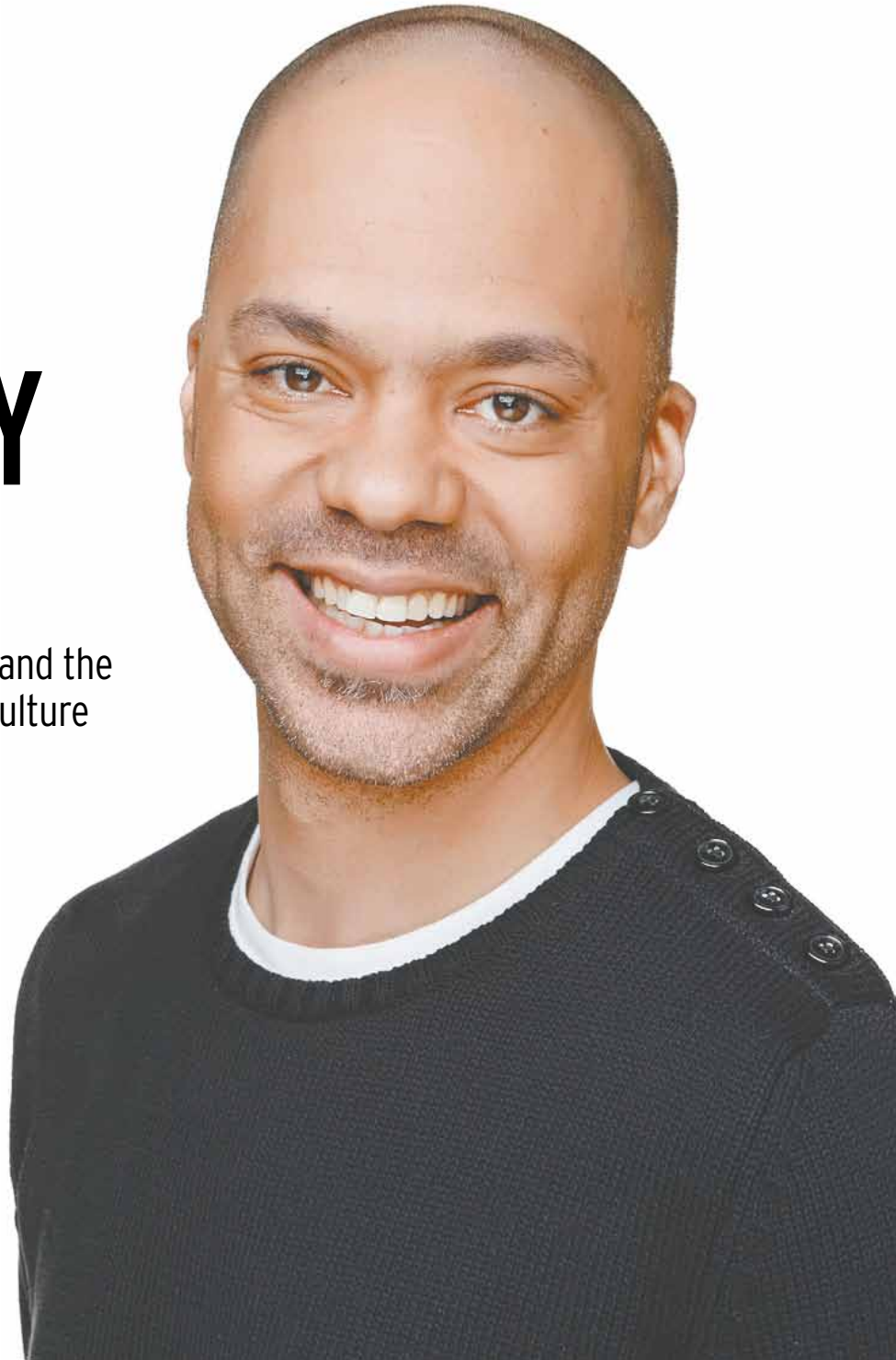
## THE WINNIPEG MUSIC SCENE HAS ALWAYS BEEN D.I.Y.-FOCUSED. FROM THE PUNK ROCK SCENE TO THE COUNTRY SCENE, IT’S BUILT ON PEOPLE WHO WANT TO CREATE AN AUDIENCE, A STYLE, AND MAKE IT HAPPEN.

- ISMAILA ALFA, RAPPER

“I got on the microphone and realized a whole bunch of other people like to rap here too, because all of a sudden they jumped up to battle me,” he reminisces. “That’s actually how I created my name. I ended up battling some guys and that was it, I was a rapper in Winnipeg.”

But it was a show at the Franco-Manitoban Cultural Centre, at which an invitation to freestyle on stage during a Maestro Fresh Wes set that put the young MC’s name on the map.

“I literally made up everything over these instrumentals they were playing for 5 or 10 minutes. I got off stage and Maestro asked me if it was all freestyle and said it was dope,” he says. “I was on top of the world that night. But



SUPPLIED

little did I know that as soon as I walked out the door I would meet Sunil Bector [Ishq], one of the founding members of Frek Sho, and he asked me if I wanted to be part of a hip hop collective he was creating.

“That’s where I received my rap education and became the artist I am today.”

Alfa believes hip hop in Winnipeg works because it’s the wild card, like many other art forms in the city.

“During the early and mid-’90s, Winnipeg decided it didn’t care that hip hop music was

out of New York, L.A. and Atlanta, they realized something was different.

“We were never foolish enough to believe we could emulate that exact same thing and make it work for us as well,” he says. “And we didn’t watch it because it wasn’t telling our story. We would touch on what was going on in the world but through our eyes, the way we see it.

“The other thing we got from the big picture, as far as hip hop goes around the world, was feeling better about being different. Hip hop was an excuse for me to be a freak here in Winnipeg. When a thousand outcasts speak out about how different they are, suddenly they’re not outcasts anymore. And that’s what rap music did for us here. It’s an important thing about hip hop: you’re always representing your area, your community, your region. That’s why it’s almost unacceptable for me to drop in lingo they have in New York. I hear ‘dude’ and ‘two-four’ way more than most words!”

While there is solidarity and variety within Winnipeg’s hip hop scene (Alfa notes that the Aboriginal community has embraced hip hop music more than any other in the last decade) he feels that there are cracks in the collective.

“If you listen to our hip hop station here [104.7 Streetz FM] you’ll hear representation of our communities from all over,” he says. “Our hip hop scene used to be more connected and united – there are some who would argue that – and we all knew what was going on with one another at all times. It seems very segmented now. There isn’t as much of a crew mentality anymore, but like all forms of music, distribution has become a lot different.

“There’s good and bad to it all, but I still see hip hop as a crucial voice for our young people.”

The artist also notes that while Winnipeg MCs were well aware of the sounds coming



**Box of Wolves**

*Let's Start Again*  
Electronic Rumors

★★★★☆

It's hard to keep up with local chillwave producer Gabriel Akinrinmade - he's released more EPs and singles than anyone I can think of, in addition to remixing, blogging and doing a radio show on UMF. On *Let's Start Again*, we find London buzz girl Christa Vi contributing vocals (as she did on last year's "Boy" single). Here, the repetition of the poppy original version is expanded upon over three other versions - with UK producer Meloder delivering a sparse but dense take, Brooklyn's AIMS dishing out a meandering playful take and DeltaFoxx shooting out a high-energy dance party in a peanut-butter frenzy. The hidden treat though is "Hello", the closing instrumental b-side of the set. It's pensive, methodical and speaks a language all its own. Box of Wolves has again solidified itself as a master of the genre, and that geography doesn't matter when what you make is this good.

- Nicholas Friesen

**Kevin Drew**

*Darlings*  
Arts & Crafts

★★★★☆

This one's tough. We love Drew's will-they-won't-they Broken Social Scene project, but the man who is just as likely to jam with J. Mascis as he is to have tea with Feist's mom is a bit of a mouthpiece. Okay - just stick to the music, and we love the music on *Darlings*, his first post-BSS solo LP. It's just as lush ("It's Cool", "You Gotta Feel It") as 2007's *Spirit If...*, as random ("Mexican After Show Party") as 2010's *Forgiveness Rock Record* and just as important as anything he, or any other songwriter-who-ended-his-band-three-years-ago's project might be. The only thing missing that *Spirit If...* had in spades? Those guest stars. Thing is - you don't really miss 'em. Drew was always kind of the best part of BSS - and most of the members are better on their own (or toiling in obscurity). Closing with the driving "And That's All I Know", *Darlings* is fully realized: it's overly positive, beautiful, inspiring, timeless and hot - even if it was created by a whiny bearded manchild.

- Nicholas Friesen

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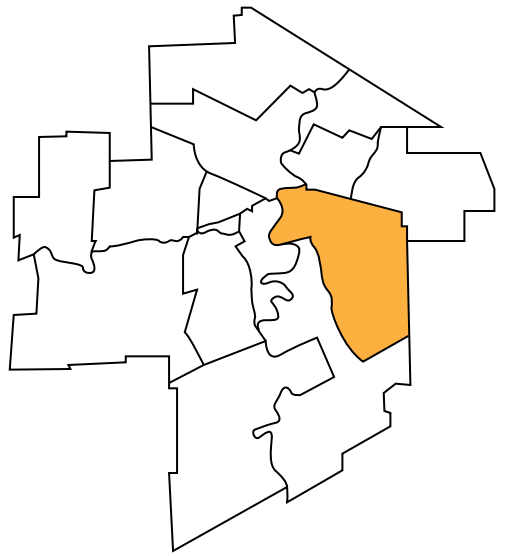
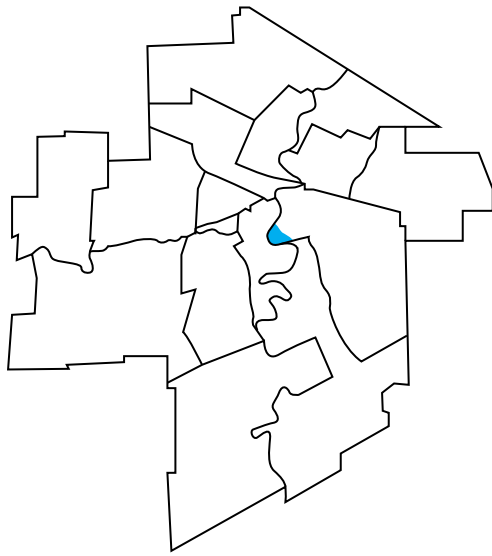
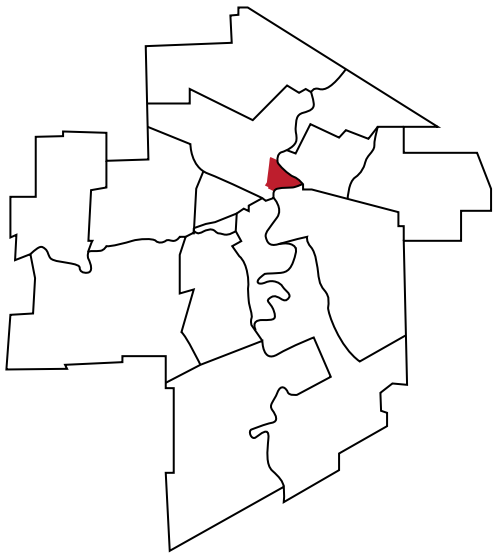
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# THE PEOPLE IN YOUR NEIGHBOURHOOD

A look at the areas where the cool kids hang out

**MELANIE DAHLING**  @SUGARDAHLING  
**BEAT REPORTER**

In any city, hip areas seem to lose some cool points as they become more popular, ushering in chain restaurants and big box stores. It's happening faster as Winnipeg gets bigger. Here's a look at some exciting areas with their own flavor that you may not have considered.

### POINT DOUGLAS

The area affectionately referred to as "PoDo" by some residents has had a bad reputation in the past, but is growing in popularity among young people. Ricardo Lopez-Aguilar, chairperson on the Point Douglas Resident's Committee and volunteer for various organizations in

the area, speaks to this. "Suddenly [people are] hearing of the artist communities there, the improved safety of the neighbourhoods and the other positive things happening and interest is piqued, but there are some serious issues that need to be addressed... I would invite the larger community of Winnipeg to visit the North End more often so that they are able to develop their opinions based on experience." Matt Allen, who has lived in Point Douglas for close to seven years, is impressed by the growth he's seen in the neighborhood in that short amount of time. "We all want to see it become a place where kids can play outside - and they do! That's the thing. I don't see many neighbourhoods where kids get active together, they're usually inside playing video games."

### NORWOOD FLATS

Darla McFarlane, an artist, mother and active volunteer in the community, talks enthusiastically about having "the best of both worlds" in Norwood Flats, a neighbourhood that not many Winnipeggers have even heard about, though it's close to many popular spots. "It's a small town feeling with a big city mentality," McFarlane says. "There's a spontaneity to living there... you can go for a walk and end up having a barbeque with your neighbours - or you can go for a quick bike ride Downtown, to The Forks or Osborne Village." With regular family events at the community centre and organized nights out for adults, the neighborhood is perfect for those with traditional family values that don't want life to get too predictable.

### ST. BONIFACE

Craig Adolphe, lifetime resident and one of the directors for Transition Winnipeg, is involved in a "lot of little projects" in the area; including community gardens and a drop off site for Harvest Moon Buying Club, a great source for organic produce. While there is a lot of fresh blood interested in the area, Adolphe feels that they will only bring new life to the distinct energy in St. Boniface, one that isn't specifically geared to young people. "You'll see seniors and kids watching bands together at Le Garage, and for me that's spot on. I don't expect new residents will turn St. B into Corydon or Osborne." Hip people will always find a special place to call home, so next time a new Harvey's location has you biting your nails, look for the many cool communities thriving all around Winnipeg.



## WHAT'S IN A NAME?

Winnipeg's new developments lack historic relevance

**DAVID JACKS**  @JACKSACTII  
**VOLUNTEER STAFF**

Winnipeggers take great pride in their approximately 236 distinct neighbourhoods, each offering unique histories and characteristics that make them stand out, and give residents a sense of ownership and pride. Many talk about how each Winnipeg community has its own identity, where people proudly speak of living in St. James or Fort Garry the same way those living in Morden or Neepawa might. Pre-1972, before the ambitious Unicity reforms were implemented, many of Winnipeg's communities were in fact their own municipalities, hence the "small town feel" shared by many residents. Even the neighbourhoods then within Winnipeg-proper had distinct identities in both name and history, many rooted in Canada's colonial era and honouring the legacies of soldiers,

politicians and educators alike. The central neighbourhoods of Minto and Wolseley were named after the first Governor General of Canada and a prominent Field Marshall, respectively, who both participated in the suppression of the Red River Rebellion. The area of Point Douglas was named after the Fifth Earl of Selkirk, who had settled the Red River Colony in 1812. Osborne Village was named after Lt. Colonel William Osborne Smith, first Acting Commissioner of the North-West Mounted Police. Other neighbourhoods such as Daniel McIntyre and Luxton (both early Winnipeg educators), Earl Grey (Governor General of Canada in the early 1900s), and Lord Roberts (who led British forces in the Boer war), not to mention the countless Saints, all speak to Winnipeg's great history. Admittedly, the Euro-centrism of Winnipeg's neighbourhood names has excluded all Aboriginal history, save the neighbourhoods of Peguis, Minnetonka and perhaps

Dakota Crossing. As referenced above, some neighbourhoods glorify those who were responsible for the defeat of Louis Riel, a leader who is celebrated today as the Father of Manitoba and who now has bridges, school divisions and electoral constituencies named after him. But what of the new neighbourhoods of Canterbury Park (a "Qualico Community"), Ridgewood South and Amber Trails? These new neighbourhoods are named not for any relevant reason, other than marketability. Island Lakes, for example, was named by the Ladco Company in the 1980s, apparently because they built an artificial island amongst manmade ponds. It's not clear if a Linden tree (let alone a forest) still exists in the area developed by Interdisciplinary Engineering Company. There is no doubt that residents of these newer neighbourhoods will eventually develop a strong sense of community, but the concept of naming neighbourhoods to honour our

past has all but vanished, with the possible exception of Bridgwater Forest, named for the late Arthur Bridgwater (he served as chief of the Fort Garry Police Department from 1945-74). If we are able to put arguments aside about whether or not the City of Winnipeg should continue its urban sprawl in the first place, we should pay more attention to when City Council approves developers' proposals for new neighbourhoods, and urge them to consider the importance of reflecting our collective history in the naming of these new communities. Our history should not be determined by the marketing branches of developers, but by the contributions of our citizens. For more information on all of Winnipeg's neighbourhoods, visit Neighbourhoods of Winnipeg (NOW) at [now.winnipeg.ca](http://now.winnipeg.ca). David Jacks is a former UWSA President and is currently a Communications Representative at the Canadian Union of Public Employees.





NICHOLAS FRIESEN

# BREAKING DOWN BARRICADES

A former suburbanite looks forward

GRAHAM HNATIUK

PROGGRAMMA

VOLUNTEER STAFF

Despite formerly running an urban-centric blog for six years, save a brief stint in West Broadway, the suburb has been my home for my entire life.

There is almost nothing I miss about living in a suburb. Many things don't become apparent until you surrender the bubble world of your car...some of those things happen to be contentious items for the suburban mob. Like driving.

It is no secret that Winnipeg's mood on any given day is directly related to one of two things: the weather, and/or the condition of the roads. Happily I confess, I don't miss my car. The malls have the same stores anyway, and the time to drive to Grandma's is the same time it takes by bus.

I replaced driving with a ten-minute walking commute. The psychological differences between driving through an environment and physically interacting with it on the ground cannot be understated. I now walk downtown with the familiarity everyone else has with their own cul-de-sacs. The normalization of this type of interaction with the city on a daily basis gives you a different appreciation of not only its buildings and its people, but also what it sorely lacks: people living there.

What it isn't missing is a grocery store. One comes to realize that it isn't that there is no place to buy groceries but rather, if there is no grocery store familiar to the suburban palette, then no grocery store exists. Spare the chicken-and-egg scenarios. You aren't going to live or shop there anyway, Sobeys or not.

And herein lies the toxic heart of how urban Winnipeg is approached: for serv-

ing the suburban population. And for the suburban population there must be suburban entities. Maybe we knew that already, but in exiling myself from suburban life, it took on a new level of understanding. It sunk in.

Why this new level of intuition, when I had come here everyday beforehand? The conclusion, I think, is psychological. It became *my* neighbourhood, and when it did, I became naturally more defensive about it.

No urbanist is likely to be able to convince someone who has a poor image of downtown, who hates paying for parking, hurries nervously to their car after a Jets game, who thinks barriers at Portage and Main should stay because pedestrians crossing when traffic is stopped at a red light is somehow dangerous, who worries about getting stabbed or mugged, that downtown is a pretty good place and is

becoming greater. Just like no proud resident of the North End is going to be able to instill that pride on an outsider.

Some people aren't up for an urban lifestyle, and that is their choice. Downtown is for urban people: create it for urban people. With the same zest we love to create box retail outlets with vast seas of parking spaces with only suburbanites in mind.

There is no reason to continue debating what downtown needs or doesn't with people who have no interest in what an urban lifestyle entails. For an urban renaissance to happen in Winnipeg, people need to live there, and it needs to be developed for urban people, who want an urban lifestyle.

The other way around is as backwards as barricading pedestrians from crossing what would otherwise pass as an average sized intersection in other cities.



## WE'RE HIRING!

### The Uniter is seeking an Arts & Culture Editor

The University of Winnipeg's street weekly is seeking an up-and-coming, plugged-in individual to take over the Arts & Culture section of the magazine. This individual should have experience and a passion for writing about such topics as music, film, dance, fashion, literature, food, visual art and more. The successful candidate should feel comfortable running a team of contributors, assigning and editing their work, providing feedback, organizing meetings and building relationships with publicists, venues and artists (locally and nationally). The A&C editor is responsible for ensuring visual content will accompany each piece printed in their section, which makes up five pages (on average) per issue.

#### SKILL REQUIREMENTS:

- Ability to multi-task, make decisions and work independently.
- Excellent communication skills, both oral and written.
- Knowledge of Google docs.
- Ability to oversee a team of volunteer and paid writers.
- Must enforce deadlines and multi-task.
- Should have at least two years experience in Arts & Culture writing.

#### DUTIES:

- Must conduct classroom presentations to potential volunteer contributors in collaboration with the Volunteer Coordinator.
- Must be available to attend Monday night editorial meetings.
- Must be available to conduct weekly meetings with writing team.
- Must write at least one feature per semester.
- Assignments: Will work closely with the Managing Editor in constructing a weekly story list.
- Must work with publicists, story subjects and the photo/

graphics department to ensure each piece submitted for print includes at least two possible pieces of artwork.

- Will provide honest and constructive feedback to all contributors in a timely fashion.
- Should be available Friday/Saturday to edit work to ensure it is submitted to the Copy & Style Editor by 6pm on Saturdays.

The position runs from August 15 to December 2, 2014 and January 2 to March 26, 2015 and pays \$200/week. It is a part-time position that will require approximately a 15 hour/week commitment.

Interested parties should submit a resume including references, CV, three writing samples and a cover letter by 12 noon on June 6, 2014. Application packages should be sent to Managing Editor Nicholas Friesen at [editor@uniter.ca](mailto:editor@uniter.ca) or deliver resumes in person to:

#### The Uniter

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We thank all applicants, however only those shortlisted for an interview will be contacted.



# DEVELOPING FEELINGS ABOUT DOWNTOWN

The influence of opinions on our city's core

RAEGAN HEDLEY

 @RAEGJULES

CITY REPORTER

Unless you've been living under a rock the past 10 years, you've probably noticed that downtown Winnipeg has been working on boosting its 'street cred': 62 new developments have been built from 2010-2013, more than two billion dollars has been invested since 2005, and a million visits to the MTS Centre have been recorded annually, according to the Downtown Trends Report.

Kate Sjöberg is a board member at the West Central Women's Resource Centre and the John Howard Society, has served as Executive Director of Spence Neighbourhood Association, and also instructs a course at University of Winnipeg in the area of Urban and Inner City Studies.

"I think that there's a general sense in the city that the image of downtown is changing," she says. "The addition of condos and the changes in the general look of the area has lent itself to the idea that 'something is happening downtown' and there's a 'change in energy'; all those booster statements are being used."

As Winnipeg's SHED (Sports, Hospitality, and Entertainment District), downtown is successful in drawing people out from the suburban areas for an evening about town; however, after their night out they quickly migrate back to their homes, jamming up the traffic down Portage Avenue.

Dr. Jino Distasio is the Director of the Institute of Urban Studies at the University of Winnipeg.

"This is just the pattern of cities, not everybody is going to live downtown," Distasio says. "In different nodes of any city, you're going to have 'draws' that pull people in; it might be a retail draw, like an Ikea, or a power-center type of environment, such as Polo Park...but Downtown areas are always draws."

"The idea is that we want to grow our downtown population, and we know that over the last five years the downtown population has been slowly increasing, mostly because of projects focused on condo ownership."



**I THINK IT'S IMPORTANT THAT THE PERCEPTION OF DOWNTOWN, AND ANY PART OF WINNIPEG, BE ONE THAT IS POSITIVE. AT THE END OF THE DAY, WHY WOULD WE WANT TO SEE ANY AREA OF OUR CITY CHALLENGED BY A NEGATIVE PERCEPTION, WHETHER IT'S THE DOWNTOWN AREA OR NOT.**

- DR. JINO DISTASIO, DIRECTOR OF THE INSTITUTE OF URBAN STUDIES AT UNIVERSITY OF WINNIPEG, ABOUT THE PUBLIC'S OPINION OF DOWNTOWN WINNIPEG

"Incrementally, we are seeing an upward trend in people considering downtown as a place to live, as a result of increased economic development and a concerted effort to attract tourism, along with social reform," says Ross McGowan, President and CEO of CentureVenture Development Corporation.

A lot of money and time has been invested into the downtown core, all in order to make



NICHOLAS FRIESEN

a fresh and affluent crowd want to live there; yet, there is this residual sense of unease that people have about downtown, which might be contributing to what is keeping people living in the suburbs.

Jason Syvixay is Managing Director of the Downtown Winnipeg Biz, the "friendly and hardworking host that improves the perception of downtown," according to its website.

"The only thing keeping more young people from living downtown is the availability of affordable housing, more cool retail shops, and a grocery store," Syvixay says. "This has been our advocacy focus. The baby boomers are calling the shots and they will eventually figure it out. Let's invest in places first, and then we can pretty up the sidewalks."

"They've tried to make downtown feel

nately, the label of 'safety risk' is applied to an entire group of people, which is unfair. It also sidesteps the fact that we have a homelessness and poverty issue in this city, and over time the civic government has stepped away from actions that take some responsibility for those issues."

What is proving to be hard to gauge is whether these improvements have truly changed people's general attitudes towards downtown Winnipeg for the better.

"What we've seen in the last eight years is a range of who's contributing to downtown, still with a lot of public money being pumped in through different initiatives," Distasio remarks.

"What we are seeing for the first time in a while is more privately led projects - buildings like condos and office towers - that are coming at a faster pace, which is encourag-

to create a climate that attracts investment and to support a welcoming environment for visitors to downtown."

"A person's attitude about downtown is a reflection of their attitude about our city, and how comfortable we are with ourselves," Syvixay notes. "This can either be something incredible, or drag us down to mediocrity. The downtown is the face of this opportunity, and Winnipeggers need to pay attention."

Whether good or bad, it's hard to argue that the opinions of the population have little to no influence over the shape of our city's core.

"People need to take pride in their downtown," McGowan says. "Attitudes and perceptions can certainly influence and make an impact when we are attempting to build trust and confidence about the progress of downtown revitalization efforts."

Distasio possibly sums it up best with a positive spin.

"I think it's important that the perception of downtown, and any part of Winnipeg, be one that is positive. At the end of the day, why would we want to see any area of our city challenged by a negative perception, whether it's the downtown area or not."



Visit [downtownwinnipegtrrends.com](http://downtownwinnipegtrrends.com) for more information about downtown investment and research

To check out some of the research that the University of Winnipeg's Institute of Urban Studies has contributed to its field, go to [instituteofurbanstudies.wordpress.com](http://instituteofurbanstudies.wordpress.com)

ing, but whether that has translated into a marked change in the broader perception of downtown Winnipeg, remains to be seen. I'm not entirely convinced."

"It's too premature to provide a definitive answer regarding people's attitudes," McGowan says. "As we work closely on projects, evidence would suggest that we are moving in the right direction. There is no quick fix and we will continue our efforts

safe and appropriate for folks coming from other neighborhoods, that's a very clear intention," Sjöberg points out. "However, downtown also happens to be the place where homeless people have traditionally lived."

"There's been effort to show the work going into reducing the safety risk that is thought to be presented by those who are panhandling, or are intoxicated. Unfortun-





KEVIN LEGGE

# WHEN YOU'RE HERE, YOU'RE FAMILY

Or not - take a guided tour of Winnipeg with Uncle Jared

JARED STORY

@JROCKAROLLA

ARTS & CULTURE EDITOR

*"Winnipeg is boring."*  
— *Some boring person*

By Burton's moustache, I'm going to punch the next person that suggests this city sucks. Winnipeg doesn't suck. You suck.

How could you be bored in the 'Peg? If you stop moving you'll a) freeze b) get eaten by mosquitoes or c) be the next contribution to our Murder Capital crown. Randy Bachman, Monty Hall, Guy Maddin, these people all realized this city is literally trying to kill its citizens and they decided to make the best of it.

For every pothole complaining 'Pegger, there's another person making the best of it. Because of the latter group, there's no shortage of things to do in Winnipeg.

Yet every year, the former jet to Mexico to stay in some all-inclusive resort in Mexico, see absolutely none of Mexico and then come home raving about Mexico.

Why not get some real culture and spend your next vacation right here in Winnipeg? Guaranteed you could find lots of new things to do inside the city and outside whatever neighbourhood bubble you live in.

You don't even have to spend money, just get a little creative. Here are a few things you could do:

- Winnipeg is full of old character buildings. Break into one.
- Go to Costco with a glass of wine and go from free sample lady to free sample lady like they're serving hors d'oeuvres at a party. Say things like "Party of the year", "Look at all the people here", "Do you come here often?" and "I totally got carded at the

door. So flattering."

- I've heard people say "Winnipeg is a dump", but have you ever actually gone to the dump? It's pretty cool.
- Check out Osborne Village for some fabulous local eateries, such as Burger King, A&W and if you're feeling adventurous, Subway.
- With its many cultures, Winnipeg has a great variety of ethnic restaurants. For some real diversity, check out the food court at St. Vital Centre.
- Visit a certain back room of a certain downtown store. Said certain back room is rumoured to contain a certain hole where you can put a certain body part and some uncertain person will certainly do uncertain things to it.
- - Everyone talks about the North End, but no one besides North Enders actually sets foot there. Why not take a walk around the neighbourhood.

Go during the day though. It's really dangerous!

- Main Street is home to some excellent shopping. Check out the world's only walk-in pawn clinic/vendor.
- Winnipeg has a vibrant arts scene. Find a piece for your collection at Pictures-Frames & More.
- The 'Peg has some of the best dance companies in the world. Have you ever been to Teasers?
- For some world-class golfing, check out U-Puttz.
- Winnipeg is all about the summer festivals. Check out Winnipeg's best summer festival, Cyclovia. Have you got your tickets yet?

*Jared Story is a journalist and stand-up comedian. Yes, it's a pen name. His real name is Dave, Dave Story. Follow him on Twitter at @jrockarolla.*

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NICHOLAS FRIESEN

# THRIVE TOGETHER

Why the UW needs to value mental health

ALEXANDRA ENNS

VOLUNTEER

Three weeks ago, I felt I stood out like a sore thumb. My roommate Heather and I were the only delegates representing The University of Winnipeg at Unleash the Noise, a student-led mental health summit in Toronto. The host was announcing each province represented and I sat there dumbfounded as I also realized Manitoba had the least delegates. When it was Manitoba's turn I cheered with pride, but as I sat down, I felt kind of pathetic. Were we seriously the only ones who cared about mental health awareness at our university? I didn't think so, but as several universities grabbed the microphone to promote

their collectives, my confidence started to diminish. I wondered why U of W didn't have a mental health collective to actively promote the elimination of stigma, and provide continual support to their students.

Unleash the Noise is a truly unique and fantastic event that unites students from across Canada to raise mental health awareness. The event is put on by The Jack Project, a charity founded in 2010 by Eric Windeler to honour the legacy of his son Jack, who took his own life. This year's summit encouraged 200 delegates to brainstorm strategies for shifting the general awareness that people have of mental health into a thorough understanding of the issue. Unleash the Noise challenged us to find ways to target beyond the one in five with a mental illness - as a nation, the five in five must be reached to create real

change, and U of W needs to be a part of this movement.

Reaching the five in five at our university is crucial to the success of each and every student. The UW is beyond a place for learning - it's a second home for students. Because we spend about 90 percent of our time there, it's our most needed support system. Not everyone is fortunate enough to have parents who check in regularly, a solid group of friends or a reliable roommate. The university experience occurs at a crucial stage of personal growth and development, which is hard enough to handle without the added midterm stress. One can only imagine how perpetual anxiety, depression or frightening hallucinations make it even harder to cope. This is why no one can be left behind - suffering with an illness or not, we all have mental

health, and we are all susceptible to feelings of despair. When self-care is promoted we not only benefit individually but collectively, because taking care of ourselves helps us fine-tune the way we treat others. If the university were to embody these principles of compassion and self-care in a collaborative effort, perhaps those graduating would say "I always knew I could do it" instead of "I barely got through it." We cannot survive university alone - but we can thrive together.

So what should a mental health collective at our university look like? Speak up at the first annual mental health summit (which wraps up the first annual Thrive Week) on March 28, in Riddell Hall from 8:30 am to 12:30 pm, and let us know.

*Alexandra Enns is a fourth year student and a panel member for the summit.*

# SMALL TOWN, BIG IDEAS

Three discussion points to jumpstart the conversation

ZACH FLEISHER

 @ZACHFLEISH

VOLUNTEER STAFF

As the political sweepstakes begin to heat up in advance of the October municipal election, several candidates are now seen to be eyeing the mayoral job. What is lacking, however, is a deficit of any clear vision or policy from any of these prototypical political hopefuls. With that in mind, here are what I believe to be three rational, innovative and thought provoking ideas for Winnipeggers to consider.

## REIMAGINE LIBRARIES AS VIBRANT PUBLIC SPACES

To most, public spaces in Winnipeg are restricted to the crumbling recreation centres and the draconian and arcane operating hours of City libraries. What better ways can we think of to discourage visitors to our downtown then by closing off our libraries at 9 pm, or by 5 pm on Sunday?

We need to examine and reimagine what role libraries can play for all Winnipeggers, as a clean and hospitable working

environment, meeting place or cultural hotspot. Libraries should hold multiple functions as centres for academic, cultural and social excellence. Extend library hours and remove fees for booking them and watch these century old buildings come alive.

## MAKE PUBLIC TRANSIT FREE FOR ALL

Beyond the practical implications of free transit, with the potential to take people off the roads and reduce reliance on cars, we should consider the wider role that transit can play. While some may balk at the idea of "subsidizing" transit in the city, the actual numbers show a bit of a different story: the 2014 preliminary budget for the City of Winnipeg reports that it costs just over \$172 million to run Winnipeg Transit on a yearly basis. Of that, the City of Winnipeg contributes \$47.6 million, while the Province of Manitoba adds just

over \$40 million, with fares making up the rest of the revenue at \$84 million.

Instead of only looking at the practical means, let's imagine the potential of free transit for poverty alleviation. While the longstanding agreement between the City and the Province stipulates that costs must be split between the two bodies, it is not unreasonable for the City to lobby the Province to tally up its share of the \$84 million as a welfare benefit. In a city marred by poverty and divided neighbourhoods, maybe free transit is just the emancipatory tool that Winnipeg needs to break down barriers, especially when working in the best interest of the social welfare of the city.

## REEXAMINE THE FUTURE OF DEVELOPMENT FOR DOWNTOWN WINNIPEG

Currently a process driven by Centre Venture, downtown Winnipeg is headed down a bizarre path of trying to become a

"destination downtown", an already tried strategy through the implementation of previous efforts like the Centennial Concert Hall, Portage Place and now the MTS Centre.

Instead, Winnipeg should strike a new model of downtown development; one where a consensus-modeled council of students, businesses, culture and residents can work together to create a downtown that fits all of their needs. Having a business development corporation calling the shots without significant public consultation (or democratic process) only leads us to repeat the same mistakes that have marred public efforts to help our inner city. Let's work together to make a downtown that all Winnipeggers can enjoy.

*Zach Fleisher studies politics at the University of Winnipeg.*



KEVIN LEGGE



## FILM



SUPPLIED

## H &amp; G

★★☆☆☆☆

Plays March 26 - April 4 at Cinematheque

Babies havin' babies, man.

I'm still in my early 20s, so the phrase "babies having babies" does admittedly have some significance to my age bracket. I just wish *H & G* had given me something more thematically resonant to latch on to than outrage over neglectful parenting.

*H & G* is a locally shot, self-styled modern retelling of the well-known German fairy tale of Hansel and Gretel. In this version, little Gemma (Breazy Diduck-Wilson) and Harley (Annika Elyse Irving) are abandoned by their juvenile mother and her obnoxious boyfriend. They're taken in by Brendon (Tony Porteous), a solitary farmer whose personality lies somewhere between sweet loner and Norman Bates/Ed Gein-type psychopath.

The film relies on its high-concept Hansel and Gretel premise, and doesn't have much else to lean on. The performances and the world of the film are painted in broad strokes that never feel believable. The child performers work when they're simply behaving as children, but the scripted moments feel hollow. The negligent

parent and creepy substitute feel more like script constructions than people.

There is, however, a valid artistic defence for those shortcomings: this is, after all, a fairy tale. That's true, and if that defence works for you, I don't begrudge you that opinion. But the film needed to offer more than the fairy tale construct to work for me. Executing a concept thoroughly doesn't necessarily make a satisfying movie. The viewer needs something more to grasp, whether it be story, thematic, or visual elements.

Personally, I found that those other elements just weren't there. The visual style could be called "neorealist", but too often in the 21st century that term is used to justify camerawork that's more point-and-shoot than creatively satisfying. Thematically, I get more out of Hansel and Gretel than *H & G*.

Winnipeg director Danishka Esterhazy (*Black Field*) obviously knows how to make a film. She shows much promise. I just hope her next project has material that's a little more dense and satisfying.

THOMAS PASHKO



SUPPLIED

## DIVERGENT

★★☆☆☆☆

Now playing.

In the wake of *Harry Potter*, *The Hunger Games* and *Twilight*, Hollywood seems to have decided that every young adult novel of even minor note is worthy of a big-budget movie adaptation. *Divergent* is a product of this trend. It has the same generic, tasteless style as the rest of the detritus in this genre. It's ham-fisted and ridden with clichés. And with a stellar lead performer and an 85 million dollar budget, it's an inexcusable waste of resources.

The plot of *Divergent* is derivative as hell, cherry-picking elements from better stories. Beatrice lives in a post-apocalyptic utopian Chicago where society is divided into five "factions" where their jobs and social roles are determined. It's *The Giver* meets *Hunger Games* with a little sorting hat. When Beatrice discovers a brewing coup, she must stop it.

The world of the film is clumsy and dumb. Beatrice joins the faction "Dauntless", which is supposedly the police, but all they really seem to do is climb things (boy, do they love

climbing). They're a group of Uberrmenschian fascistic douchebags, led by a Macklemore lookalike. Herein lies a huge problem with *Divergent* - I have a moral problem with the heroes of a film being a "might makes right" group whose philosophy is based on violence, while the Gestapo-like villains that are ruining the world are *scientists*. When mixed in with the less-than-subtle metaphors about born-again Christianity, the film implies a troubling right-wing philosophy.

Shailene Woodley is amazing here, as always. She's the most exciting young actress today, and she delivers a phenomenal performance in this schlep of a film. Why is the next step for great new actresses in Hollywood a generic YA/comic book adaptation (Emma Stone, Jennifer Lawrence, etc)? It underlines the notion of Hollywood wasting talent and money on useless adaptations. The studios need to start valuing good material over brand recognition.

THOMAS PASHKO

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## MUSIC LISTINGS

DILLINGER ESCAPE PLAN and RETOX play The WECC on Apr. 13.

MANITOBA SONG FEST happens at the Park on April 13.

JICAH plays 555 on Apr. 14.

BLACK SABBATH play The MTS on Apr. 16.

### APR. 17 - APR. 23

EMMA CLONEY plays The Folk Exchange on Apr. 17.

THE PERPS play The Times on Apr. 17.

THE SUN PARLOUR PLAYERS play The WECC on Apr. 17.

VERDI REQUIEM will be happening at The Centennial Concert Hall on Apr. 18.

JELLY B & THE KMART SHOPPERS play The Folk Exchange on Apr. 19.

JINDALEE and LA MANCHA PLAY play The Garrick Hotel on Apr. 22.

CITY WALLS play The Pyramid on Apr. 23.

### APR. 24 - APR. 30

LADYHAWK and SHOTGUN JIMMIE play The Windsor on Apr. 24.

THE MICHAEL CAIN BAND plays The Park on Apr. 25.

BRENT PARKIN plays The Folk Exchange on Apr. 25.

SCOTT NOLAN and BRANDY ZHAN play The Times on Apr. 25.

BROCK ZEMAN, SIMON DAVIS, TIM OSMOND and VINCE ANDRUSHKO play The WECC on Apr. 25.

GHOST TWIN, GLASS RANDOM and POEMSS play FRAME on Apr. 25.

BROOKE PALSON and ILA BARKER play The Park on Apr. 26.

RED MOON ROAD play The Folk Exchange on Apr. 26.

FEARING & WHITE play The WECC on Apr. 26.

WINNIPEG YOUTH ORCHESTRA play The Centennial Concert Hall on Apr. 28.

THE GOOD LOVELIES play The Park on Apr. 29.

### MAY. 1 - MAY 7

THE 1975 play The Garrick Hotel on May 1.

PETER CASH and SKYDIGGERS play The WECC on May 2.

SWOLLEN MEMBERS play The Pyramid on May 3.

DISTANCES, DANGER CAT, LIVING WITH THE LIONS and TEN SECOND EPIC play Union on May 4.

THE OTHER BROTHERS play The WECC on May 4.

THEE SILVER MT. ZION play Union on May 6.

THE MIGHTY OAK plays The WECC on May 7.



# IF WE BUILD IT...

Local architecture has the potential to remake Winnipeg

LUKAS THIESSEN

 @LUKASBENJAMINT

BEAT REPORTER

In the last few years, there has been blistering hot architectural prowess in Winnipeg.

Canada's newest national museum, with its postmodern design, the highly controversial Canadian Museum for Human Rights, is on track to open in September.

Local firm 5468796 (546) was awarded \$1 million by the Canada Council for the Arts and Architecture Canada to represent the country at the prestigious international Venice Biennale in Italy in 2012.

That same year, Manitoba Hydro Place was awarded Platinum certification by the Green Building Council of Canada. The award is the highest level bestowed, and highlighted the building's recognition as the most energy efficient office tower in North America, and the only one in Canada to be awarded platinum status.

In 2012, a collaboration of groups began the Architecture + Design Film Festival (ADFF), the only festival in Canada dedicated to this subject.

The Winnipeg Architecture Foundation (WAF) identifies 1900-1912 and the 1950s-'60s as significant periods of high-intensity architectural growth in the city.

"I think that we are entering a new third wave of innovative design in Winnipeg, echoing those earlier periods of activity," says Susan Algie, director of the Winnipeg Architecture Foundation.

"As with those earlier periods, we have a group of young architects, trained in Manitoba who are staying and practicing here, often in their own firms. We also have a generation of senior practitioners, who have studied and worked in Manitoba, through the thriving '60s and the not-so-active '80s."

"There is a youthful and infectious energy within the design community right now - an energy not seen in several decades," says Ken Borton, an architect at 5468796. "When it comes to design, Winnipeg really is at the forefront in Canada."

Jaya Beange, a pre-Masters student in architecture at the University of Manitoba says Winnipeg's zoning bylaws are more restrictive

than those of other, larger, more architecturally-innovative cities.

"One of the biggest contributors to urban vitality is 546, and one of things which is allowing them to do this work is finding ways to put up amazing and creative designs in spite of those bylaws," Beange says. "They are willing to fight against some of the restrictive notions that prevent a lot of innovative buildings from being erected downtown."

Janice Laflair, who is from Toronto and has lived here eight years, graduated with her Masters in Architecture from UM in 2011, and now works as an independent architect in Winnipeg.

"546 has done an amazing job of high-profile work coupled with a great job of being bold," Laflair says.

She adds that if Winnipeg's current architectural boom is to have a lasting positive impression, the city needs to learn how to market itself to its own citizens and abroad.

"The [CMHR] is a beacon. It's a talking point. If the rest of the job is done well, like promoting all of the fantastic things about Winnipeg, then the museum will totally help make this a top-notch city."

She explains many people are unaware of everything going on in Winnipeg.

"There's this idea in places like Toronto, where people are thinking, 'Sure, you have a top-notch building, but why the fuck would you go to Winnipeg?' But people are only thinking that because they haven't heard of all the amazing things happening here.

"If the [CMHR], inside, provides people with a great experience, it'll be a winner. If not, word will spread and it will end up a failure."

Algie says the City's multifarious architectures can enhance our reputation. "Our great strength is the variety of large and small, commercial, residential, institutional and age of buildings and landscapes," Algie says. "Winnipeg should really focus on architectural tourism as one of our draws and new facilities like the [CMHR] will be part of that offer."

"Great cities aren't made by these singular mega-projects - they certainly might have the most tourist buses outside, but people come back if there is a solid functioning and vibrant city around these museums," Borton says. "I hope Winnipeg can strive for that."

Winnipeg's skywalks are an area where local

architects see a possibility for innovation.

"There is excitement in the alleys, and abandoned places - to think of them as treasure troves," Laflair says. "It's weird, there isn't much of a focus on where all the people are. All these people are in the skywalks."

Algie says WAF is working on an architectural tour of the skywalk system, and is having a session about it during the upcoming ADFF.

"A challenge is that it is primarily private space but should be public space with public art, activities, and good design, like the last stretch completed by Number Ten Architectural Group," Algie says.

"If we are keeping and expanding the system, then it should be treated as an integral part of the public space and designed well."

Laflair says it is important to consider the public of today and the future. "If your building is going to last 100 years, you're going to have a multitude of clients and users over its lifetime. You need to think and act beyond your initial audience."

"While there is still a long way to go to establish a real sustainable and vibrant design culture, we have a chance to develop a meaningful, locally-focused approach to architecture in the city that is also very progressive and current," Borton says.

Interdisciplinary activities are crucial, note Beange and Laflair, who advocate for people of different professions to work together.

"It's also important to talk things through with as many people on the team as possible, including consultants, users, and the client, because everyone typically has an important piece of the puzzle to contribute -- no one person has all the answers," Borton says. "Winnipeggers can promote great architectural works in the city by hiring great architects for their projects. Most people can influence the type of architecture we build in this city with their dollars by choosing to live in a building you believe in the design of and avoiding those that you don't believe in."

"Ultimately, the average Winnipegger can promote great architecture by talking about architecture, both positively and negatively. If we stop talking about it, then nobody will care about it and everyone involved will get complacent and our buildings and our cities will suffer."

DEREK MARTENS







# A FAIR SHARE

Winnipeg behind the curve in accommodating First Nations autonomy within city limits

BRIAN LORRAINE

@RED\_RIVER\_REBEL

CITY EDITOR

Winnipeg's changing cityscape over the next couple of years will involve the conversion of certain areas of city land to reserve status. The creation of urban reserves, or Aboriginal economic zones, is a process fraught with difficulties due to many factors, but according to Southern Chief's Organization Grand Chief Terry Nelson, establishing more of them is just a matter of time.

"I'm very clear that we will create five more urban reserves within the next two years," he says. "I know we're going to do it, and we will create 2,000 jobs."

Nelson notes that Winnipeg's understanding is far behind, adding that gaining support from the urban community is difficult, "unless they get past the racism and the stereotypical vision that they have of First Nation people."

To reduce the stigma and understand what

an urban reserve actually looks like, Nelson points to successful examples in Westbank (near Kelowna, BC) and Saskatoon. The SCO put on a conference at the end of February involving various leaders from those First Nations as a means of raising awareness about how they operate and how they fit into the surrounding community.

"I would've liked some of the business people and the City of Winnipeg to have been more active in the urban reserve conference we [held] on February 26," he says. "Had they had a chance to hear from [First Nation leaders from] Saskatchewan...they could've gotten rid of some of the myths."

Much of the confusion surrounding the idea of urban reserves stems from a lack of understanding the context of their legal basis. The federal government itself clarifies its obligation and the claims process established during the 1990s in order to make good on the provisions agreed to in the treaties.

"Treaty Land Entitlement claims are intended to settle the land debt owed to those First Nations who did not receive all

the land they were entitled to under historical treaties signed by the Crown and First Nations," states the official explanation of Aboriginal Affairs and Northern Development Canada.

The numbered treaties in Manitoba were agreements contingent upon setting aside a certain number of acres, a land quantum based on each First Nation's population at the time of the treaty signing.

"The urban reserves are just simply lands that are a fulfilling of the legal obligation," Nelson says. "Had they fulfilled the obligation in 1871, which is 143 years ago, then they wouldn't have this problem."

First Nations that are still owed land and have the right to TLE claims still have to negotiate with the other levels of government and third-party interests before they can have land converted to reserve status.

This lengthy 23-step Addition to Reserve process is how eligible First Nations can satisfy TLE claims to establish an urban reserve.

The First Nation in control of the designated land is also in charge of the decision-

making and planning, and Nelson believes being able to have that autonomy within city limits is a step in the right direction for everybody. He describes the high rates of poverty, unemployment and incarceration among Manitoba's Aboriginal populations, and suggests that urban reserves have great potential to change that.

"The idea that keeping Indians in poverty is a good thing for Manitoba, that's not reality," he says. "It's just a choice Manitobans make, whether or not they work with us or just continue to stall us."



Winnipeg's first urban reserve, located between St Matthews and Silver Ave. on Madison St. was established by Long Plain First Nation. The next proposed location is the Kapyong Barracks site.



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## WE'RE HIRING!

### THE UNITER IS SEEKING A BUSINESS MANAGER

The University of Winnipeg's Street Weekly is seeking a dynamic and motivated individual to take over the business operations of the magazine. This individual should have at least two years progressive responsibility in management. Experience in print and online ad sales is an asset. They must possess a solid understanding of the publishing industry and the needs of a controlled copy urban weekly that suits the needs of the campus, arts and downtown community.

This individual will be responsible for all business aspects of the paper including advertising, circulation, finances and business development.

The following job opportunity is for a 30 hour per week part-time position beginning April 2014 for a one year contract position. The position has a two-week holiday period as well as a Christmas break.

Please note that this is not an editorial position.

#### SKILL REQUIREMENTS:

- Ability to multi-task, make decisions and work independently, act with a high degree of integrity and profes-

sionalism.

- Excellent communication skills, both oral and written.
- Knowledge and familiarity with Macintosh operating systems, computer software for Word Processing, Spreadsheet, Database management, email and Internet, and accounting.
- Ability to manage a newspaper's circulation, advertising and event contracts.
- Ability to oversee and coordinate financial management of the magazine.
- Familiarity with publishing, web publishing and new media, including the ability to oversee production of a weekly magazine.
- Familiarity with grant writing, budgeting and project coordination is an asset.

#### DUTIES:

- Administration: Responsible for all office communications relating to circulation, finances, advertising, production, promotions, event sponsorships and fundraising.
- Staff Supervision: In association with the Managing Editor, the Business Manager will oversee all staff and execute the organization's human resources policy of a safe and healthy workplace.
- Circulation: Manages the magazine's circulation records by consistently updating, monitoring and optimizing new and existing circulation drop points.
- Advertising: Acts as the magazine's advertising representative, recruiting new clients and managing current clients, preparing contracts, proposal packages, revising rate cards, invoicing and collecting revenue.

- Financial Management: Oversees financial management of magazine, including payroll. Must prepare and submit annual budget and actuals to the Board of Directors.
- Production: Oversees printing and mailing of the magazine issues, and acts as a liaison with the printer and Creative Director. Manages printing contract.
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- Promotions/Sponsorship and Special Projects: With input from the Board of Directors and staff, the Business Manager will plan and execute activities that engage the readership of the magazine. This includes the speaker's series of Mouseland Press Inc.
- Reporting: The Business Manager will attend all Board and committee meetings and prepare reports for all Board meetings on the magazine's finances, circulation, advertising, results of promotions and other information as required by the Board.

Interested parties should submit a resume including references, CV, a cover letter and a one to two-page essay detailing the importance of independent media by 12 noon on April 3, 2014. Application packages should be sent to Managing Editor Nicholas Friesen at [editor@uniter.ca](mailto:editor@uniter.ca) or deliver resumes in person, to:

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We thank all applicants, however only those shortlisted for an interview will be contacted.



# UNCONTESTED? UNIMPRESSED

Students respond to the UWSA's recent election



KEVIN LEGGE

MELANIE DAHLING

 @SUGARDAHLING

BEAT REPORTER

This year a University of Winnipeg Student Association President has been elected without running against an opponent. Whether or not students chose to vote in the election, they don't seem entirely satisfied with the current student government.

"I voted in the election because I feel it is important," says Kaitlyn Kriss, a 21-year-old Stage Management/Theatrical Production major at the UW. "But I am strongly opposed to presidents running uncontested. It gives people a reason to slack off."

Megan Fultz, last year's President was also the only candidate in her category, but she didn't treat it that way.

"I campaigned like crazy, I wouldn't have been happy with the result if I didn't," she says.

Fultz went on to say that given the way UWSA elections work, she still wasn't able to relax while the votes were counted.

"People can vote 'no,' so if you're running uncontested you're basically running against no, and students have a right to make that choice if they want to."

While some students say that on campus elections are poorly promoted, Fultz claims otherwise. "There has been a lack of promotion in the past, but we had a mobile polling station this year so we came to the students rather than having them have to come to us."

For Fultz, benefiting from the UWSA is ultimately a two-way street. "We want to engage, and we welcome criticism. We go to 12-15 orientations around campus at the beginning of the year and say 'hey, we're here and we want to hear what you have to say.'"

Addressing the criticism of the election

process, she says that votes aren't the only aspect of student involvement that should be considered. "Young people in general don't make up a high percentage of voters, it is a chronic issue."

English major Eric Reece, 22, has his own reasons for not participating. "I didn't because I don't know what they do or really care for that fact. I'm all for school spirit but I'm there to learn."

Fultz points out that whether students choose to vote or not, they engage with the UWSA on a daily basis. "We're involved in O-Week, we sell bus passes at the info booth and work at [used book store] Pet Sole, and we're involved with the student health plan."

For Reece, lack of interest wasn't the only reason behind his choice not to vote.

"I'm not even sure what the student body elected can achieve. There are student groups for departments like [the

English Literature Students Association] that are organized that are liaisons between students and profs," he explains.

Fultz however is currently working on a number of projects that she feels will make a big difference in campus life, including a charter to protect and support students in their academic pursuits as well as other aspects of campus life. Fultz describes the document as "hugely impactful" and says that while it may not be finished by her end of term, she is confident that it will make for positive change in the future.



Read more about what the UWSA does and read about upcoming projects here: [theuwsa.ca](http://theuwsa.ca).



## WE'RE HIRING!

### THE UNITER IS SEEKING A CREATIVE DIRECTOR

The University of Winnipeg's Street Weekly is seeking an ambitious, experienced and focused individual to take over the layout and design of its physical magazine, in co-operation with the section editors and Managing Editor, on a weekly basis. This individual would also be responsible for uploading content to the magazine's website. The successful applicant will have one to two years experience in the field of graphics and/or layout design, experience working with Adobe CS6 in a Mac OS X environment, proficiency with InDesign, Photoshop and Illustrator is a must. The production manager must be available to work Monday to Wednesday during the regular academic year (mid-August to early December/January to April) in addition to working on four spring/summer issues. Some additional ad design will be required and paid accordingly. Some office hours are required. This is a part-time position with a time commitment of 20+ hours a week.

The successful applicant will work on the four spring/summer issues during April, May, June & July, and begin their term in mid-August.

#### SKILL REQUIREMENTS:

- Must hold a degree/diploma (or equivalent experience) in design.
- Must have at least one to two years experience working in the field.
- Comfortable using Adobe CS6 in a Mac OS X environment.
- Proficiency with InDesign, Photoshop and Illustrator.
- Must possess a sound understanding of layouts, typography and design principles, for a weekly print publication.
- Editorial design experience is an asset.
- Ad design (print/online platforms) is an asset.
- Should have a general knowledge of the Web-offset printing process.
- Experience working with Content Management System (CMS) based websites is a plus.
- Ability to multi-task, make decisions and work independently while acting with a high degree of integrity and professionalism.
- Ability to make, meet and enforce deadlines.
- Must feel confident in securing occasional volunteer graphic contributors.
- Must have a working knowledge of Google docs.
- Must have a working knowledge of FTP servers.

#### DUTIES:

- The successful applicant will be responsible for the overall design and final layout of the newspaper, in co-operation with the section editors and Managing Editor, on a weekly basis.

- Responsible for maintaining the established Uniter brand consistently across all print and digital platforms.
- Responsible for photo post-processing and correction.
- Must plan and execute graphics/illustrations to accompany stories and/or assign illustration requests to volunteer contributors.
- Must upload all content to the Uniter's website each week.
- In conjunction with the Business Manager, must create/maintain all rate cards, sponsorship contracts, ad contracts, media kits, business stationary and more.
- Some additional ad design is required and paid accordingly.
- Must attend editorial board and staff meetings.
- Assistance with on-campus distribution twice a semester.

Interested parties should submit a resume including references, cover letter and a link to a Digital Portfolio by 12 noon on April 3, 2014. Application packages should be sent to Managing Editor Nicholas Friesen at [editor@uniter.ca](mailto:editor@uniter.ca) or deliver resumes in person, to:

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A full physical portfolio will be required upon an in-person interview.

We thank all applicants, however only those shortlisted for an interview will be contacted.



## ARTS LISTINGS

### FILM

WNDX seeks new Canadian and international films and videos for our next edition, to be held Sept 24 to 28, 2014. Deadline for application is May 31. Visit [www.wndx.org](http://www.wndx.org) for submissions and details.

### GALLERIES & MUSEUMS

The Helen Betty Osborne Memorial Foundation, in partnership with the Urban Shaman Contemporary Aboriginal Art Gallery and the Assembly of Manitoba Chiefs Secretariat Inc. is hosting the *Walking With Our Sisters* Winnipeg installation from Mar. 21 to Apr. 12, at the Urban Shaman Gallery.

The Cre8ery presents *Transitions* by CHRIS WOODS. Opening reception is on Apr. 4 and the show runs until Apr. 15.

*My Monument* will be showing at Gallery Ic03 from Mar. 6 - April 7. This multimedia art exhibit features work by CAM BUSH, STEV LEYDEN COCHRANE, ROEWAN CROWE, and PAUL ROBLES.

TIM SCHOUTEN'S *Spirit Lake Project* will be on display at Gurevich Gallery of Fine Art from Mar. 7 - 31. Opening Reception is on Mar. 7.

An exhibition at the Winnipeg Art Gallery aims to focus attention on violence experienced by women world-wide. *Off the Beaten Path: Violence, Women and Art* runs until Apr. 20.

An experimental five projection video entitled *The End-Rocky Mountains* created by Icelandic artist and musician Ragnar Kjartansson will be shown at the WAG from Jan. 18-Apr. 20.

### THEATRE, DANCE & COMEDY

On Apr. 8 and 9 t the Millennium Library The *Winnipeg Comedy Festival* returns for a new season that includes three, FREE, short and sweet sessions of lunchtime laughs in the stacks.

The Cavern invites you to begin laughing again on Sundays.

Wednesdays at The Cheer have never been funnier with BEN WALKER hosting a weekly open mic comedy night.

Check out the King's Head Pub for your weekly dose of comedy every Tuesday at 9 p.m.



Sometimes people like to win contests, see how photo shoots happen, hear interesting behind-the-scenes stories or just be kept in the loop about every gosh darn thing that happens in Uniter-land. There's an easy and efficient way to do this -

**FOLLOW @THEUNITER**  
ON TWITTER & INSTAGRAM  
FOR EXCLUSIVE ONLINE  
CONTENT.



# DISABLING DISABILITY

Great Expectations and Impaired Mobility in the Neoliberal City

KARINA CARDONA

VOLUNTEER

It is a Sunday afternoon of what my memories tell me ought to feel like spring. My muscles twitch in anticipation of cycling amidst budding trees, warmed by the sun and cooled by the breeze. But those urges are quickly tempered as my mind is still on a frightening news story that I read this morning in yesterday's Winnipeg Free Press. "Sick of the System" is about the indignant treatment of a man who lives with diabetes, lost a leg to the disease last year, and did not receive his disability top-ups to his social assistance cheque for two months this winter because he needed to prove to the managing office that he was still experiencing disability. His story brings to mind the injustices faced by Brian Sinclair, who died in his wheelchair after waiting 34 hours in a Winnipeg emergency waiting room, and I take a deep breath.

Mobility is an essential resource and a right that we enact in our daily lives. Rarely do we give much thought to how it might also be a privilege experienced by some people and a burden for others. The question of how individual mobility is stratified in society is about who gets to move through spaces with the greatest ease - and why? More importantly, at the other end of this question is who gets to participate and who becomes marginalized in the process of trying? The answers to this can be found in what our city prioritizes as an ideal citizen and how the city addresses everyone else. As someone who has suffered a spinal cord injury, this is my area of concern.

Increasingly, Winnipeg is becoming a neoliberal city whereby monetization of social goods is a norm and access to mobility is offered to and accessed by people who experience privileges such as being able-bodied, working age, career-oriented, middle-class, and can afford to drive to and fro. This matters because this is who the city considers to be a

productive member of society, someone who ought - in theory - to cost the public the least and to contribute to our economy the most. When decisions are made regarding the trajectory of our city, such as budgets and priorities, it is this ideal that is pursued and which seeks to be replicated.

In order to receive the rights and benefits of citizenship, this is the ideal that we need to try to reproduce in our daily lives. With governments focused on job creation and growth, we are required to emulate these neoliberal goals in our personal lives. If we cannot, we must submit to accessing supports and services on the terms of administrative bodies that treat us as members of uniform populations, rather than as individuals with specific needs.

The problem with this is that few people actually fit this ideal, so we make decisions that favour an elusive end goal rather than consider who is here now, how we need to participate, and if this is something that will work for all of us. According to the Manitoba Human Rights Commission, more than half of all formal complaints filed in 2012 were related to disability discrimination. Winnipeg has an aging population, high levels of poverty and a backlog of infrastructure repairs. In many ways, it is not in our best interest to continue to pursue development at the periphery, to invest in sites where we have to travel further to get anywhere and to have to maintain even more public services. But, it's what we are doing.

Words matter when they are accepted as policy because they have a great deal of power over the negotiations that we have to make about who we want to be and how we are going to get there. The negative effects of these policies are largely invisible because they are borne by the people who are devalued in the process. That so many people's lives are becoming circumscribed by marketization of a public good like mobility is not okay.

As part of my master's thesis research at the University of Manitoba, I have interviewed people who, like myself, have experienced a spinal cord injury. We are all doing our best

to make our way through life in a dignified way. Yet, the realities of navigating a city which doesn't fully value us when our bodies change demonstrates to us their divestment in our social capital as citizens.

Daniel is a participant in my research. He experienced his injury as the result of a biking accident. It has been six years since his injury and he has yet to find paid employment. He wants to remain independent but it's difficult. "I've worked my whole life," he says. "I put myself through university while working. I only got a student loan one year, and that's 'cause I bought a car. So I've been self-sufficient ... a productive member of society, and that's the hardest part about my disability. Because now I feel like I'm - what? Now I'm just waiting to die?"

It is truly terrifying to feel like you do all that you can given the opportunities available and that you can still be excluded so profoundly from obtaining your goals in life. Having worked with seniors, youth, newcomers, and people living in poverty to advocate for our needs it has become clear to me that it's not just people with differently abled bodies and minds that experience impaired mobility in urban space. This kind of friction occurs for different groups of people who cannot move through space freely as the city would expect from us. We can add to this list parents of young children, people living with acute or chronic illness, and very significantly, groups who experience racism. Our suffering is for the benefit of people and systems more interested in monetary profits than in our embodied well-being.

I want better for all of us. So, I ask you, what direction do we go in? Because we're all in this together and it's worth knowing what we want for those times when we can make decisions that shape public policy. I urge you to vote and to ride safely!

*Karina Cardona is a graduate of the University of Winnipeg and currently studies at the University of Manitoba.*

KARINA CARDONA





GARRET ELIAS

# ECOLOGICAL URBAN INFRASTRUCTURE

How do we design cities to sustain life?

PROFESSOR RICHARD PERRON

VOLUNTEER

About 25 years ago I attended an ecology conference in a city in the south of Spain, and it is funny that the thing I remember the most was a walk through a parking lot. This was the first time, and one of the only times, I felt something as intrusive as a parking lot could be part of an integrated urban ecosystem.

It was a simple enough idea. “Green” corridors had been designed to be part of the urban grid. It turns out that these corridors could serve a number of purposes, or as some people would say today, provide a number of ecosystem services: onsite water retention, a tree canopy for sheltering pedestrians and cyclists alike, and less apparently an interconnected network for the flow of plants and animals across a parking lot – in a sense allowing the parking lot to become part of a living landscape.

Since that time I have understood cities differently, and I have been concerned with how cities rest within living landscapes, how we may begin to think about urban ecosystems and what we would call ecological infrastructures.

When we usually think about urban infrastructure we are often concerned with networks (telephone, road, gas, electricity, water), their connectivity, their bundling, their distribution and so on. Different infrastructures can be understood in regards to their own spatial requirements related to types, qualities and quantities of flows (just think of the differences between road networks and water networks), and that each type of infrastructure performs and suffers in its own ways from disturbances (potholes and frozen pipes, for example). This is often associated with the nature of the materials being carried and the design of the system itself. So what does this have to do with an ecological urban infrastructure?

Ecological urban infrastructures may be thought of as metabolic systems: they are systems that maintain life – described here in a broad sense in terms of a large mix of human and non-human actors – within a city. When designing cities the networks of ecosystems should be respected in the same way we respect other networks. We have to understand the nature of the flows, we have to understand the “needs” of the flows, we have to give the systems the space and connectivity (contiguity) they require. This is probably one of the greatest problems of good urban design; how do we mesh living, fluctuating flows, with non-living systems? How do we support the health and emergence of ecological processes and ecosystem services within an integrated urban fabric? To this end students in my graduate design studio proposed the following definition: Ecological infrastructure is the organizational framework that meshes ecological processes and ecosystem services into the urban fabric.

Over the past decade urban designers have been trying to develop new ways of thinking about integrated urban ecosystem design. These projects happen at many scales, from the garden to the territory. In what follows I would like to mention some large-scale urban design projects that are commonly referred to as landscape urbanism. Landscape urbanism projects include the well documented High Line, a linear park built on an approximately two kilometer section of elevated abandoned railway and Freshkills Park, a redevelopment of a sanitary landfill site. Both projects have been undertaken in New York City by the landscape architecture firm Field Operations ([www.fieldoperations.net](http://www.fieldoperations.net)). The projects are dramatic, expansive and imaginative in how they attempt to bring “nature” back into a major metropolitan area, and how they attempt to weave natural elements through an urban structure. Both projects focus on replacing, in whole or in part, existing urban infrastructure with an ecologically oriented alternative.

Another important example of creative



GARRET ELIAS

re-use of deteriorating infrastructure is the spectacular Landschaftspark (<http://en.landschaftspark.de/startseite>) in Duisburg-Nord, Germany, designed by landscape architects Latz and Partners. The design of this park focuses upon the remediation of an abandoned industrial site and re-use of the factory for a wide range of activities, including “rock” climbing (on the side of the factory), scuba diving (in huge water treatment tanks), and a concert venue in the factory itself. The park has been significant in changing the image of the city from an industrial centre to a centre of creativity and tourism.

Winnipeg has similar potential, and we should all be thinking about creating linear parkways rather than housing on abandoned railways, and seeing deteriorating factories and landfills as important sites for the building of creative alternative experiences. We should also be thinking about how we can reduce the impact of urban fragmentation due to our existing infrastructures.

An alternative approach to developing ecological infrastructure is in the work of the Paris-based landscape architecture firm Agence Ter. In its work the landscape is treated as a platform that informs the shape of the city. “Landscape oriented urbanism

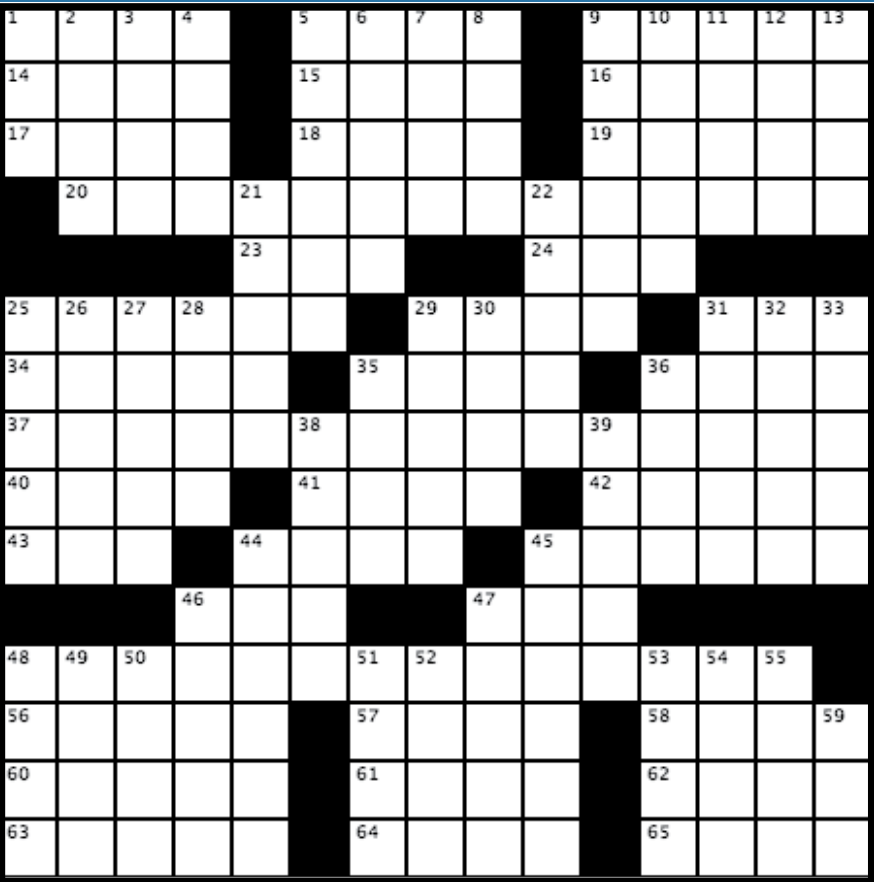
implies working with the complexity of the city and finding the intelligence of its territory and the convergences between its elements in order to set up a dialog between the city and its platform.” For Agence Ter this territory refers to natural and human made systems. One of its most successful strategies is what it refers to as domesticating major infrastructures. This means reconciling the fragmentation which has resulted from big infrastructure moves (freeways, rail yards), by finding ways to make infrastructure and/or its periphery more habitable by creating public places that unify people within their landscapes, and by designing pleasant livable neighborhoods.

To design sustainable cities means to think with and beyond common metaphors regarding carbon footprint, energy conservation, waste and water management, and contemporary notions of urban infrastructure. Ideas of sustainability and infrastructure must be extended beyond human-centered concerns, to concerns about how we sustain life (defined more broadly)? How do we design cities to sustain life?

*Professor Richard Perron (PhD), teaches in the department of landscape architecture at the University of Manitoba.*



DIVERSIONS



ACROSS

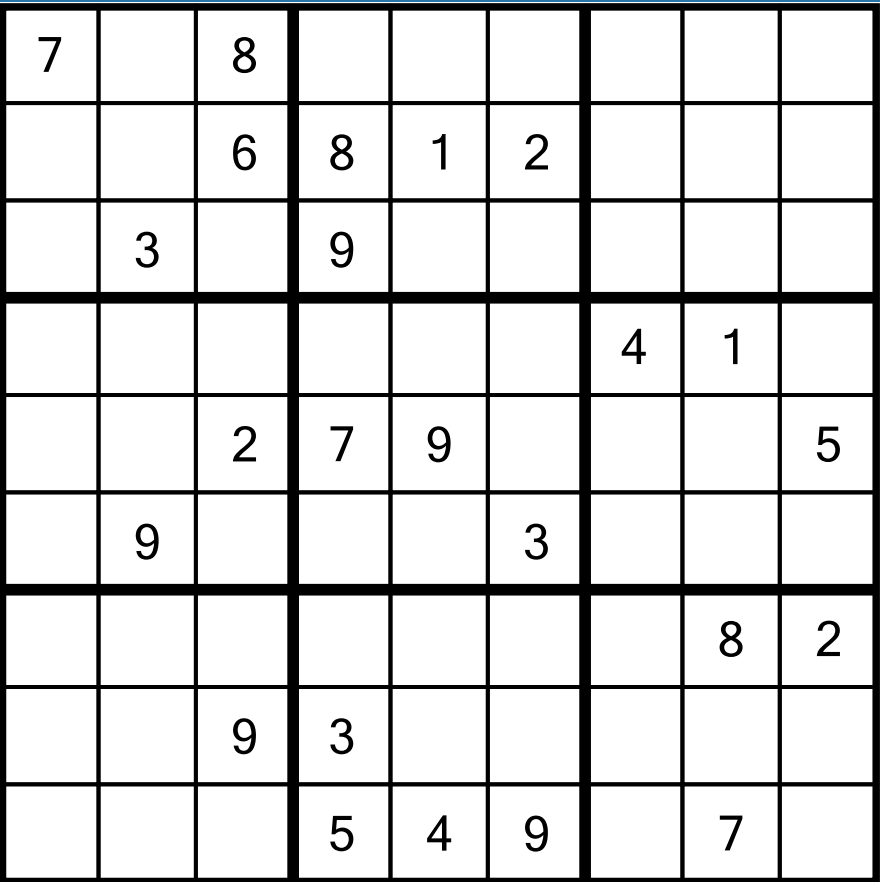
- 1- Bibliography abbr.;
- 5- Toward the mouth;
- 9- Celestial body;
- 14- Words of woe;
- 15- Actress Russo;
- 16- From the beginning; Lat.;
- 17- Hammock holder;
- 18- What \_\_\_ mind reader?;
- 19- Gunpowder ingredient;
- 20- Inadequate;
- 23- John Ritter's dad;
- 24- \_\_\_ Cruces;
- 25- Frenzied woman;

- 29- Pressing need;
- 31- Sighs of relief;
- 34- Change;
- 35- Mormon state of western USA;
- 36- "East of Eden" director Kazan;
- 37- In spite of;
- 40- Senate position;
- 41- Actor Cronyn;
- 42- Proverb, saying;
- 43- Pothook shape;
- 44- Architect Mies van der \_\_\_;
- 45- Equilibria;
- 46- Sun. delivery;

- 47- Clean air org.;
- 48- Obligation;
- 56- Dominant;
- 57- Second hand, took advance of;
- 58- Champagne name;
- 60- Gaze fixedly;
- 61- Hard to find;
- 62- Egyptian deity;
- 63- Ruhr city;
- 64- \_\_\_'acte (intermission);
- 65- Unit of loudness;

DOWN

- 1- Consume;




WWW.SUDOKU-PUZZLES.NET

- 2- Drive- \_\_\_;
- 3- Traditional prayer ending;
- 4- Wine sediment;
- 5- Gave a speech;
- 6- Change a song;
- 7- Black cuckoos;
- 8- Unhearing;
- 9- High-kicking dance;
- 10- Final notices;
- 11- Marquand sleuth;
- 12- Always;
- 13- Member of the Conservative Party;
- 21- Pong maker;
- 22- HI hi;

- 25- Parsonage;
- 26- Healing plants;
- 27- Kett and James;
- 28- Salamander;
- 29- "Who's there?" response;
- 30- Appraise, charge per unit;
- 31- Assumed name;
- 32- Pivot;
- 33- Wise ones;
- 35- No way;
- 36- Icelandic epic;
- 38- Sharp-pointed plant outgrowth;
- 39- Birth-related;
- 44- Start again;


- 45- Arachnid;
- 46- Future fern;
- 47- Movie critic Roger;
- 48- Ascended, flower;
- 49- Tolkien tree creatures;
- 50- RR stops;
- 51- Deodorant brand;
- 52- This \_\_\_ outragel;
- 53- Little devils;
- 54- Baum barker;
- 55- Bring forth young;
- 59- Common article;



THE UNIVERSITY OF WINNIPEG

Student Services

You of W



The Student Services staff of The University of Winnipeg provides the student body with current information and opportunities. This information is updated weekly.

**AWARDS & FINANCIAL AID**

**GOVERNMENT STUDENT AID FOR SPRING/ SUMMER SESSION**

Mid-March is the approximate time in which application for Manitoba Student Aid will open for the Spring/Summer (May-August) academic session. Those registering full-time should apply online ([www.manitobastudentaid.ca](http://www.manitobastudentaid.ca)). Part-time students must obtain a paper application form (available online, the Manitoba Student Aid office, or Awards & Financial Aid office - 1C22, 1st Floor-Centennial Hall).

For out-of-province students, please refer to your Provincial government student aid branch and/or the Awards & Financial Aid office for application information.

To find out if you qualify for full-time or part-time funding for your Spring/Summer session, refer to the Course Load Requirements section of our Government Student Aid Programs webpage: [www.uwinnipeg.ca/index/portal-awards-financial-aid](http://www.uwinnipeg.ca/index/portal-awards-financial-aid)

Apply early to avoid late fees! TIP: You do not have to be registered when you apply. Apply as early as you can and once registered you can make the necessary course load changes to your student aid application, if required.

March 24: Final date to file paper full-time Government Student Aid applications to avoid late payment fees.

April 14: Final date to file on-line Government Student Aid applications to avoid late payment fees, or submit a part-time Government Student Aid application.

**DID YOU KNOW...**

Awards & Financial Aid staff are available for drop-in appointments Monday-Friday from 8:30 a.m. - 2 p.m., Room 1C22, 1st Floor-Centennial Hall. You can also schedule an appointment by emailing [awards@uwinnipeg.ca](mailto:awards@uwinnipeg.ca). We can provide information on applying for government student aid as well as other funding sources and budgeting.

**T4A TAX FORMS**

If you received UW awards in the 2013 calendar year, a T4A income tax form was mailed to you. T4A's must be submitted to CRA. However, the award money only needs to be reported as income if:

You are not eligible for the full-time or part-time education amount, then any awards above \$500 must be claimed;

If you are full-time and can claim the full-time education amount, then awards are not taxable up to the total amount required to support you in the program.

If you can claim the part-time education amount, the scholarship exemption is to the tuition fees and costs incurred for program-related materials.

This information was obtained through CRA website: [www.cra-arc.gc.ca](http://www.cra-arc.gc.ca). Please visit their website or speak with an accountant or tax professional for more information.

If you did not receive your T4A in the mail, please ensure your mailing address is correct on your WebAdvisor Student Profile and update if necessary. Then email [awards@uwinnipeg.ca](mailto:awards@uwinnipeg.ca) with your name and student ID number to inform us that you need your T4A form re-mailed.

**INTERNATIONAL STUDENT SERVICES**

**FREE INCOME TAX PREPARATION CLINIC – INTERNATIONAL UWWINNIPEG STUDENTS**

International Student Services will hold a FREE Tax Clinic to assist you with filing you income taxes.

**\*\*This Clinic is open to registered International Students at The University of Winnipeg only.**

Friday, April 4, 2014 - 10:00 am - 4:00 pm  
Saturday, April 5, 2014 - 10:00 am - 4:00 pm

Location: 1M29

Limited drop-ins available. Book your appointment at: <https://international.youcanbook.me/>

What you will need at the Tax Clinic:

- Your Valid UWinnipeg Student ID Card
- Your Social Insurance Number or Individual Tax Number
- Know your home address
- Bring all of your Tax Receipts (see section "Tax Receipts & Credits"

**STUDENT CENTRAL**

**TAX RECEIPTS**

2013 T2202a tuition tax receipts are posted on WebAdvisor. Click on the link "View My T2202a Information."

**SPRING TERM (U2013S)**

The Spring Term Timetable has been posted for undergraduate courses between May - August. Go to [www.uwinnipeg.ca](http://www.uwinnipeg.ca), click on "Student" and then "Timetable."

Look for your registration start date & time now in your UW Webmail email account, or you can just log

in to WebAdvisor and click "View My Registration Time."

TIP: Check your Webmail email account often for important notifications regarding wait list course availability, new section availability, lab section availability, cancelled courses and day/time course change notifications.

For more information, visit: [www.uwinnipeg.ca/index/services-registration](http://www.uwinnipeg.ca/index/services-registration) - select REGISTRATION PROCESS - Spring.

**LOCKER RENTALS**

Students who rented a locker for the Winter Term must clear it out by April 23rd. ALL lockers must be emptied and locks removed.

Looking to rent a locker for the Spring Term? There are lockers available on the 4th floor of Centennial Hall and the 3rd floor of Richardson College. Locker rentals are \$20 per person for Spring Term. Students must be registered for Spring Term classes first in order to be eligible to rent a locker.

ASK! You of W

PHONE: 204.779.UWIN (8946) | EMAIL: [studentcentral@uwinnipeg.ca](mailto:studentcentral@uwinnipeg.ca)



# THE BACK PAGE LIST

1. WINNIPEG TO CONSTRUCT ITS FIRST PARKING PROTECTED BIKE LANE THIS SUMMER

The Grimace was unavailable for comment.
2. PROVINCIAL LOTTERIES WANT MILLENNIALS, GAMERS, PEOPLE UNDER 35 TO GAMBLE MORE

Because their souls aren't already being sucked by hours in front of a screen.
3. THE GIRLS SEASON FINALE

All four of them seemed to show genuine emotion for the first time since season one.
4. THE GOOD WIFE

Will was a jerk this season, you're all secretly glad he's dead.
5. EMILY KAI BOCK WINS THE PRISM PRIZE FOR ARCADE FIRE'S "AFTERLIFE"

6. AGEIST JUSTIN TRUDEAU ADS

That slow-mo shirt removal makes us feel kinda funny, like when we used to climb the rope in gym class.
7. GIRLS BE ALL "I WANNA BE THE CHILD-LIKE EMPRESS."

My dog be all "I'm Falkor, LULZ."
8. UW HONOURS CHANTEL KREVIASZUK

Legit, a student born the same year her first record came out asked if she was "Avril's mom or something."
9. RIP ODERUS URUNGUS

Now who will wield the Unt Lick?
10. THE UW'S STUDENT NEWSLETTER

This is what one online commenter referred to us as. We've arrived!

## ARE YOU A UNIVERSITY OF WINNIPEG STUDENT WHO WANTS TO BECOME MORE INVOLVED ON CAMPUS?

**MOUSELAND PRESS INC.**, publisher of *The Uniter*, is looking for new student directors to sit on its board.

Directors are required to attend regular member meetings, sit on a minimum of two committees, and contribute to the overall success of *The Uniter* and the Uniter Speakers Series.

Preference will be given to students who have experience dealing with budgets and accounting, and/or environmentally sustainable business practices.

If interested please send a cover letter and resume to Ben Wickstrom, Interim Chair of the Board, at [board@uniter.ca](mailto:board@uniter.ca).

### SOLUTIONS TO LAST WEEK'S PUZZLES.

|  |   |  |   |  |   |  |                               |                               |         |
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### SOLUTIONS TO THIS WEEK'S PUZZLES.

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

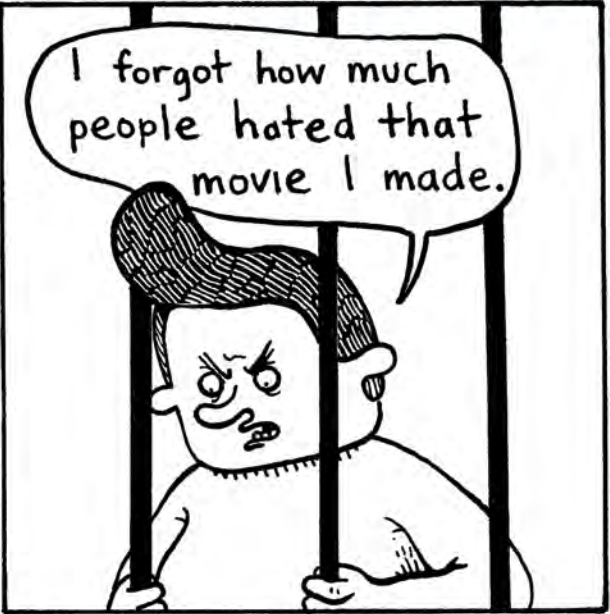
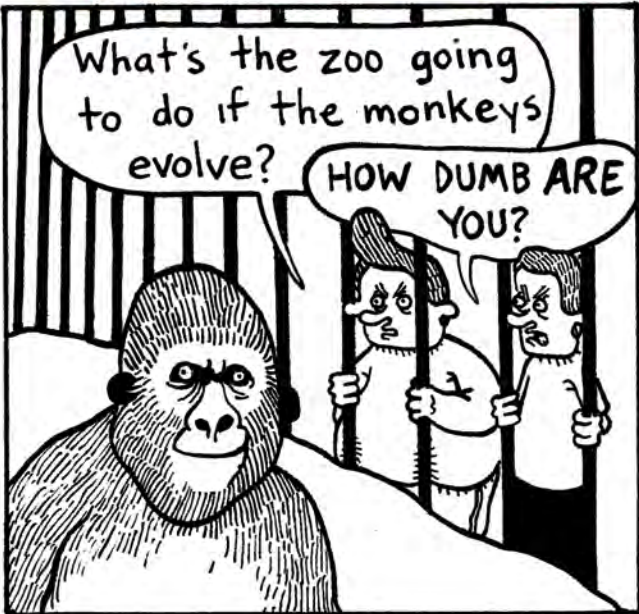


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## The CREEPS

BY JEAN FLOCH  
[www.gocomics.com/the-creeps](http://www.gocomics.com/the-creeps)



## CIRCLE HEADS





# 2014 Human Rights Spring Institutes

*Add options to your studies.*

*Take some of these courses in the classroom or through Video-On-Demand (VOD).  
Intensive Institutes add flexibility to your summer schedule.*

## **Trafficking in Persons: Local to Global Dimensions (3 credit hours)**

Weekends, May 3,4,10,11 (10am-4pm) &

\*Two evening sessions TBD\*

(In-class and VOD)

HRGS-2650-750/758

*Instructors: Marilou McPhedran,  
Gunilla Ekberg*

## **A Global History of Slavery, Indentured Labour and Sexuality 1700 to Present (3 credit hours)**

May 5-16 (9am-12pm) M, T, W, Th, Fri  
(In-class and VOD)

HRGS-3324-750/758/HIST-3124-750/758

*Instructors: Emma Alexander, Ferial Kissoon*

## **Religion and Culture: The Multifaith Society (3 credit hours)**

(With particular attention to issues related  
to secularism and human rights reflected  
in the proposed "Quebec Charter of Values")

May 12-23 (6-9pm) M, T, W, Th, Fr

HRGS-2650-001/REL-2405-001

*Instructor: Carlos Colorado*

## **Investigative Journalism (3 credit hours)**

(Offered in conjunction with the CBC and  
International Conference Holding Power to  
Account: Investigative Journalism,  
Human Rights, and Democracy)

May 7-June 25 Wednesday (6-9pm)

HRGS-3650-050/RHET-3330-050

*Instructor: Cecil Rosner, CBC Manitoba,  
Managing Editor*

## **Human Rights, Healing, and the Human Spirit: Restoring Justice after Atrocity (3 credit hours)**

June 2-6 (9am-12:30pm, 1:30-4:30pm)

Tuesday June 3 (7-9pm)

(In-class and VOD)

HRGS-3650-750/758

*Instructors: Dean Peachey, Rana Mani*

## **Adventures in Global Citizenship (3 credit hours)**

August 5-15 (all-day classes)

HRGS-1600/2600-001

*Instructor: Marilou McPhedran*

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