

THE

UNITER

FREE.WEEKLY.
VOLUME 74 // ISSUE 18 // FEB. 13

**WINNIPEG
INKMASTERS:
NOT JUST A
BOYS' CLUB**

**THE KICKASS WOMEN TAKING WINNIPEG'S
TATTOO INDUSTRY BY STORM**

**AFRO PRAIRIE FILM
FEST P5**

**COMMUNITY-LED INDIGENOUS
CHILD CARE P10**

**HEALTHCARE CUTS ARE
KILLING US P13**



WRITE FOR US!

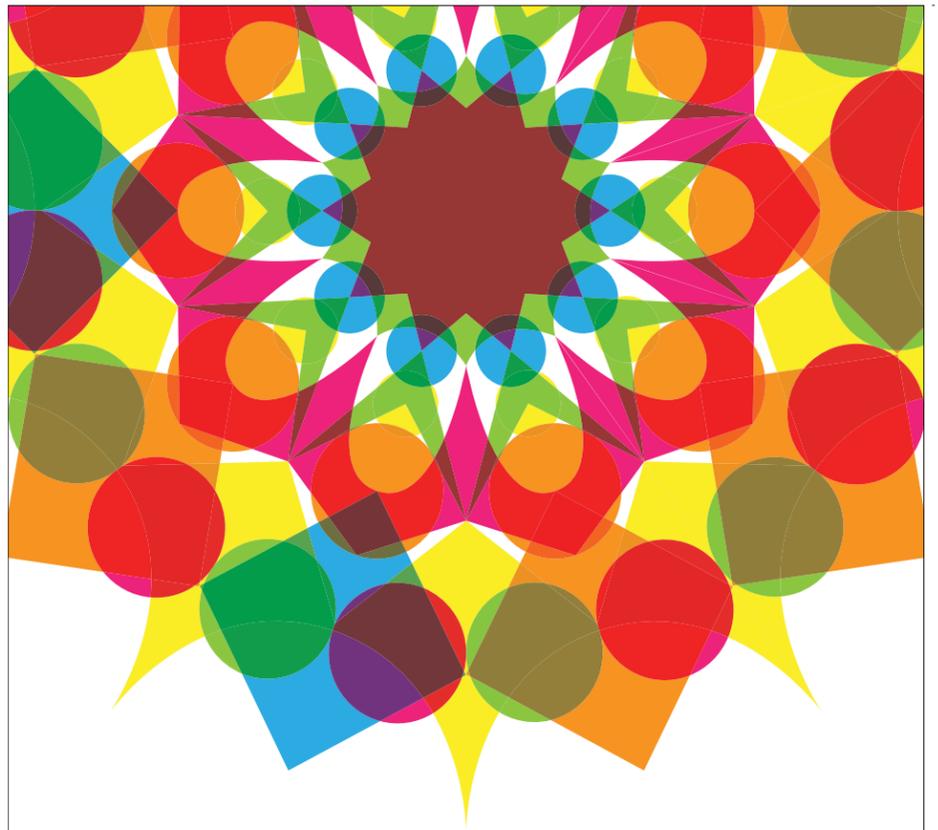
The Uniter is seeking writers.

Are you looking to develop your writing style or develop a portfolio? Writing for *The Uniter* is a fun and collaborative opportunity to grow your journalistic or creative writing skills and a chance to see your work in print!

We send out story lists to volunteers on a weekly basis, or you can pitch your own ideas. You can write as often as you like - weekly, biweekly, monthly, once or twice a year - it's up to you. Writers can be students or community members.

All new writers are required to attend a volunteer orientation to learn more about the paper.

See uniter.ca/volunteer for a full schedule of orientations. The next orientation is Feb. 26 from 5 to 6 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.



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+50 HANDS ON EXHIBITS AND LIVE SHOWS



* ON THE COVER

Tattoo artist Foram Patel of Ink Noir
Tattoo Studio inks University of
Winnipeg associate professor
Dr. Kelly Gorkoff.

Read more on page 7.

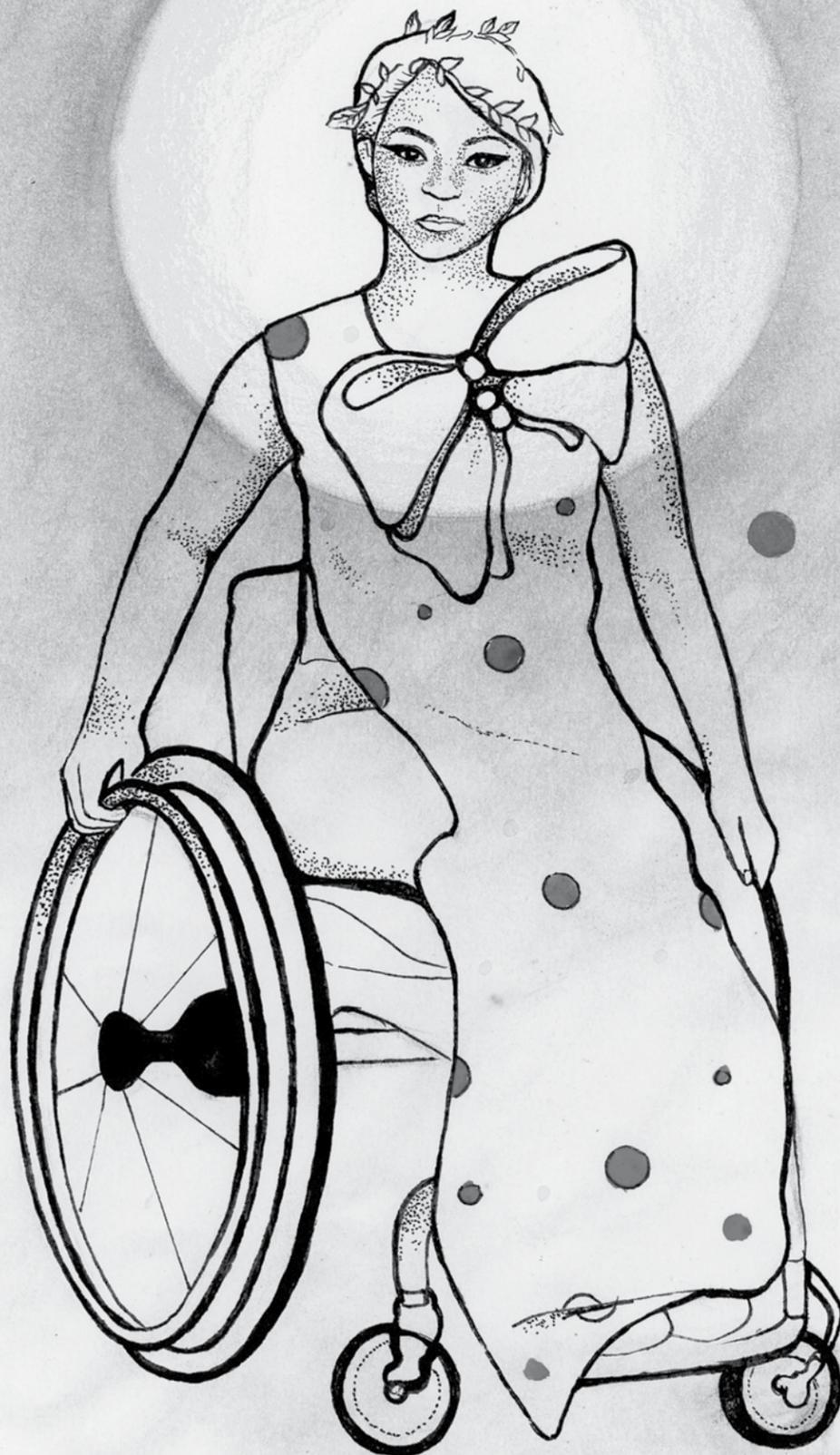


ILLUSTRATION BY GABRIELLE FUNK

Columnist Crystal Rondeau explores how models with disabilities can challenge society's narrow standards of beauty. Read more on page 14.

MORE THAN SKIN DEEP

It's cold out there, folks. As I write this, there is an extreme cold warning across all of southern Manitoba, including Winnipeg. With a few small respites, the next week is expected to remain one of bitterly cold wind chills. When the temperature reaches -45°C with the wind chill, skin can start to freeze in five to 10 minutes.

On the cover of *The Uniter* this week, features editor Katherine Cao takes a look at tattoo culture in Winnipeg. It's ironic that, in a city where we need to cover up our skin for half the year for fear of freezing, so many still feel compelled to decorate that skin with permanent ink.

Of course, tattoos have a purpose beyond being able to show them off. Many millennials have embraced tattoos as a form of self-expression; it's more important that the tattooed person knows it's there. But Katherine explores the varied roles tattoos and tattooing play in culture, both broadly and locally.

For plenty of folks, tattooing is work. In Winnipeg's many parlours, artists learn their craft, managing both the visual beauty and medical safety of tattoos. For others, tattooing is tradition. For people coming from cultures where traditional tattooing has a long and storied history, it can be a way for people to connect with their ancestors or their spirituality.

We're not quite out of the era in which some potential employers, passersby or relatives still look down their nose at people with tattoos. But the sheer diversity of meaning, methods and uses of tattooing just goes to show that, in a cold city where people need to cover up, ink is more than skin deep.

-Thomas Pashko

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SUBMISSIONS

Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Next volunteer workshop takes place **Wednesday, February 26 at 5 p.m.**, in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.



PHOTOS BY CALLIE LUGOSI

Sara Usman in her home

WHOSE HOUSE?

SARA USMAN'S HOUSE

THE SHAMELESS SANCTUARY

KEESHA HAREWOOD

FEATURES REPORTER

[@KEESHAHAREWOOD](#)

Sara Usman, co-founder of The Shameless Circle, is not ashamed to tell her story.

"The Shameless Circle stems out of my own personal experience," Usman says. "My ex-husband had installed cameras in my home and had threatened he would release my intimate images if I (went to) the police ... he pleaded guilty and was sentenced for breaking and entering.

"After that incident ... I didn't want to go out. Literally, I just wanted to hide inside a closet all day. And then just one day, on a Sunday, I thought 'I can't continue like this.'"

In terms of having the courage to go public with her story, Usman says "it was really, really scary, but at the same time, it was the question of how to move on with life when something like this has happened."

It was important to Usman that she and her children understood they did nothing wrong, and that together they'd cope with their privacy being grossly invaded.

"I just felt so ashamed," she says. "I just thought 'people are seeing me naked' any time I would go outside."

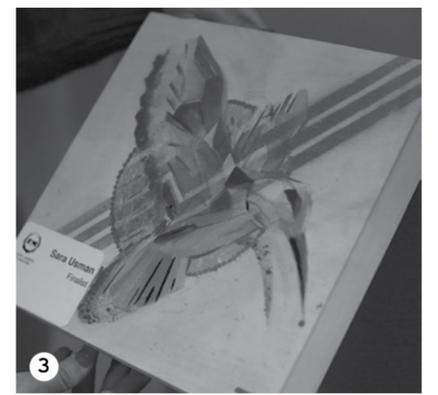
Although The Shameless Circle is just over a year old, the organization has seen rapid growth as it gives much-needed support to women who've been shamed into silence.

"The Shameless Circle is a volunteer, nonprofit organization. What we do is we have weekly programming. It's free programming for women who've been shamed and feel shunned for any reason, so we bring them together."

With the organization's growth, Usman has been busy keeping up with the demand while also being a single parent and having a full-time job. But with so many people coming together to volunteer their time to the organization, Usman has a little more spare time.

Now Usman and her family live in a safer place they have moved into a home.

"When we moved here, I think this was more of a safe zone. So we had to like armour it with lots of cameras and lots of locks and stuff, but I think I still feel safe here, so it's more of a sanctuary."



1) A SWEET GIFT, EH?

"So my son just made me a cutting board."

2) CHOICE READING #1: I, BIFICUS BY BIF NAKED

"I would love to meet with her."

3) BEAUTIFUL BIRD

"This was given to me at the awards, too."

4) CHOICE READING #2: OPEN HEART, OPEN MIND BY CLARA HUGHES

"She's an Olympian. She's very open about her mental health."

5) NOT TOO SHABBY

"I just won this award this week."

6) A LITTLE BLACK DRESS

"I love black dresses."



ARTS BRIEFS

BETH SCHELLENBERG // ARTS AND CULTURE EDITOR [@BETHGAZELLENBERG](#)

Body of Intrigue

Adara Moreau is the creator of Body of Intrigue, an experimental entity that combines field recordings/natural resources, minimal synth and noise. See Body of Intrigue perform at Into the Music (245 McDermot Ave.) on Saturday, Feb. 15 at 2 p.m. The show is free and open to all ages.

Darkroom drop-in

PLATFORM centre for photographic + digital arts (121-100 Arthur St.) is hosting a darkroom drop-in on Tuesday, Feb. 18. Head down to explore and experiment with black-and-white chemistry, expired photo paper and cyanotype chemistry. The darkroom will be open from 6 to 9 p.m., and you pay \$5 at the door.

Cream of the Crap IX

Cinematheque (100 Arthur St.) is screening a special night of home video atrocities on VHS, curated just for you by a team of stalwart garage salers and thrifters. There will be drinking games, trivia and prizes, as well as live commentary from "local experts." The screening is on Saturday, Feb. 15 at 7 p.m.

Community discussion on public housing

On Tuesday, Feb. 18, the Right to Housing Coalition is hosting a community discussion focused on how to positively impact the state of public housing. The talk is at the WestEnd Commons (641 St. Matthews Ave.) between 2 and 3:30 p.m. and is free and open to the public.

Indigenous Music Showcase

On Saturday, Feb. 15, Festival du Voyageur and Manitoba Music are presenting an Indigenous Music Showcase. The lineup features Gator Beaulieu, JC Campbell, Juniper Bush, Lisa Muswagon, Mitchell Mozdzen, Paige Drobot and Stun - and it'll be worth it. Tickets are available at heho.ca, and the music goes from 1 to 6 p.m.

William Prince Matinee

Local country/gospel songwriter William Prince is playing two sold-out shows at the West End Cultural Centre (586 Ellice Ave.) but has added a Sunday matinee on Feb. 16 for those who couldn't snag a ticket to the evening shows. Prince will play tunes from his much-anticipated sophomore album *Reliever*. Tickets are \$35 and are available online. The doors open at 2 p.m.



SUPPLIED PHOTO

Artist Margaret Noble's interactive light and sound sculpture *Head in the Sand*. Noble will host a workshop on technology and art for the Merging Mindsets program.

MERGING MINDSETS

The potential for digital collaboration in Manitoba

HANNAH FOULGER

 @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

The digital and creative arts are merging. A local program aims to facilitate connections in digital arts and design. Developed through a partnership between New Media Manitoba, Video Pool Media Arts Centre and Creative Manitoba, the Merging Mindsets program has held a number of panels over the past few months that have explored the possibilities of projection mapping, virtual reality and digital collaboration.

Julie Gendron, the creative manager of the project, says “Ultimately, the goal is to create exposure around the tools that are available (to create digital art). Isolation and the cost of things should not be a barrier. That’s the underlying big goal.”

Margaret Noble, a sound artist and designer from San Diego, is leading a workshop at Video Pool on Feb. 13 called *Anatomy of Planning a Tech/Art Project*.

Noble says the workshop will be “an overview (of) the long-term strategies that are extra beyond your usual artwork. I’m not (covering) a specific technology. It is more like an overview of producing a large new work from conception to packing it up and sending it back after exhibition.”

Noble, whose work has evolved to include sculpture and installation, says artists are “heading towards iterative and experimental media, exploratory hybrids, and works can become incredibly dynamic and can take on brand-new lives in combined media.”

Merging Mindsets is hosting a conference on March 13 and 14. “The conference is going to look at different ways of thinking about the world, (thinking) more philosophical(ly),” Gendron says. “What we hope to come out of that is an actual blueprint for creating more opportunities for artists and people working in the digital media industry.”

Panels and demonstrations will cover topics like digital ethics, combining art forms and creating prosperity for artists through collaboration, including a panel concentrating on the generational gap between baby boomers and millennials.

“The media creates a chasm between generations, and we want to have a con-

versation about bringing these generations together, finding the middle,” Gendron says. “I think Winnipeg is very collaborative in a lot of ways,” but it can always improve.

The last event of the year, *Instructables*, will take place during the day on April 25 in the Exchange District. “*Instructables* will be like First Fridays, except that it will be different art and digital organizations,” Gendron says. Artists will partner with these organizations to present new work. Audience members will be invited to engage with the material through studio visits and demonstrations.

The Anatomy of Planning a Tech/Art Project will be held at Video Pool on Feb. 13 from 6 to 8 p.m. For further information on upcoming panels and events, go to creativemanitoba.ca. The venue is wheelchair accessible.

FILMMAKING AIN'T FOR EVERYBODY

The hard truths surrounding diverse filmmaking in Canada

NAAMAN STURRUP

 @NAAMANSTURRUP

ARTS AND CULTURE REPORTER

Spike Lee, Ava DuVernay and Ryan Coogler are successful Black directors, and their journeys can point to an idealistic future where all directors, regardless of race and gender, can have fruitful careers. However, filmmaking can be difficult, and a loving community, great mentorship and public events are essential to increase awareness of diverse filmmakers and present opportunities for growth.

This is Afro Prairie Film Festival’s goal for Black filmmakers across the Prairies and Canada. The four-day festival is in its third year and will open with a keynote address from director Alison Duke. In this free event, Duke will share experiences from throughout her 20-year career and speak about the importance of encouraging diversity in filmmaking.

A veteran in documentary filmmaking and music videos, Duke says she directed her first dramatic short film, *Promise Me*, for the festival.

“The film is inspired by true events from a documentary I made 13 years ago, *The Woman I Have Become*,” she says.

“The documentary was a commission project, and it focuses on eight African,

Caribbean and Black women who were living with HIV in Toronto, and they tell their stories of the stigma and discrimination they face in the community.”

The short film focuses on a young woman in a similar scenario, and, although these topics can be difficult to discuss, Duke says filming both projects was enlightening in terms of what type of filmmaker she is.

Directors may “keep on remaking their first film in different ways, because they are attracted to a certain theme. I figured out that one thing I like is that I really like telling those true stories, something that has really happened in our community.”

Among health issues and internal social conflicts, one of these true stories that continues to affect filmmaking and the media field in general is racial and systemic oppression.

Duke reveals that, as a racialized director, there are few opportunities to fail and recover.

“You can watch any film by some of the most amazing white male directors, and though some of their films may be creative failures, they are still able to recover,” she says.

“You do not see that trend with racialized people, especially among Black women.”

Festival director Alexa Joy Potashnik agrees. However, although she says diverse representation in Hollywood and Manitoban films isn’t the best, there is still hope



PHOTO BY TRAVIS ROSS (SUPPLIED)

Festival director Alexa Joy Potashnik (left) at last year's Afro Prairie Film Festival

that concrete action will help rectify the lack of representation.

“What is very inspiring is how each year we receive such incredible shorts for our Shorts Award category from Black filmmakers across the country,” she says.

“I think with digital platforms and social media, people do not need to wait for an institution to give them an opportunity. People are making their art and getting it to an audience, so I really appreciate the creativity behind the films that are being submitted and how filmmakers are reshap-

ing cinema and narratives on screen.”

Although there are hard truths that surround filmmaking, Duke ends with this encouragement: “I have made a career in this industry and have experienced success and built a business. If you can get a mentor and you are serious about it, you can have a great career.”

Afro Prairie Film Festival runs Feb. 19 to 23 at Cinematheque (100 Arthur St.). Showtimes available at blackspacewpg.ca.



SUPPLIED PHOTO

VARDA BY AGNÈS

Plays at Cinematheque until Feb. 29

★★★★☆

NAAMAN STURRUP

@NAAMANSTURRUP

ARTS AND CULTURE REPORTER

Mass appeal and major box office earnings are often used to gauge a director's success, but there are other ways to make an impact in film. Experimental techniques, a constant theme throughout their films and using films as a means of social activism, like the late Agnès Varda did throughout her career, are qualities that also cement a director's stardom.

Varda, one of the pioneers of the

French New Wave film movement, ended her film career with *Varda by Agnès*. The film is set as a documentary, one of Varda's favourite forms, as it tracks her film, photography and art career from the 1950s to the 2010s. The film is more than just a look at Varda's techniques, however. It gives the viewer a glimpse of her personal life and how she incorporated it into past films, while also highlighting her passion for feminism and social activism.

The film follows Varda in a director's chair, addressing various audiences, sometimes in a large theatre, university auditorium or her directly addressing the camera. She says three words have guided her throughout her career: inspiration, creation and sharing.

For inspiration, Varda describes the motivation, why one makes a film. Some of her films are about her family, and she used film to document various emotional moments from her own life. For instance, in the 1967 short film *Uncle Yanco*, she is elated to meet her uncle in San Francisco and uses various playful techniques like heart filters and repetitive shots to portray this. In the 1991 feature film, *Jacquot de Nantes*, Varda tells the story of her late husband Jacques Demy's life.

Varda describes creation as how one makes a film. It is nostalgic to see Varda shooting on 16mm and 35mm films, and fascinating to learn about the techniques used in *Vagabond*, which she describes as a portrait of discontinuous tracking shots. In *Cléo from 5 to 7*, Varda reveals that the film had a unique connection with time, as she combines both mechanical and subjective time to create a nuisance for the main character, Cléo, as she nervously

awaits the results of her biopsy test.

Finally, Varda says sharing refers to making films that deeply engage the viewer. One of the most gripping scenes is from *The Gleaners and I*, when Varda interviews a man named Alain. It is revealed that Alain, who has studied biology and has a master's degree, now lives in poverty and gleans trash to survive. It presents a surreal and humble moment to viewers that can cause them to question their privileges and hopefully presents a different perspective of poverty.

Although most of Varda's films employed techniques that have been replaced by modern processes, her films are still relevant today. They may not be like the fiction, romance or comedy films that are popular now, but Varda's films represent a focus on reality, highlighting the progression of time to show maturity and vulnerability both in her characters and herself.

LAUGHS WITH FRIENDS

Comedy storytelling event to find the funny in friendship

HANNAH FOULGER

@FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

After all the Valentine's Day chocolates have gone on sale, Wee Johnny's will host a special open mic celebrating friends. Comedian Angie St. Mars hosts a monthly storytelling comedy event at Wee Johnny's on the last Saturday of every month.

In October, performers told spooky stories, and in December, comedians talked about their holiday disasters. On Feb. 22, the theme is Palentine's Day, because, in January, they covered "love, but actually though." So when it came to the month of love, or rather, the month with a day devoted to love and chocolate, St. Mars decided to feature friendships.

Similar to Galentine's Day, a day celebrating women's friendships made popular by mockumentary TV series *Parks and Recreation*, Palentine's Day will celebrate friends of all sorts.

"Whatever kind of pals are welcome," St. Mars says. "I just thought it would be nice to do a thing about friendship and the love that happens between two friends."

The show will feature performances from Jesse Bercier, Chad Anderson, Kristen Einarson, Sarah London and Matt Kay. On Feb. 14 itself, Einarson may need to remind herself of the love between friends.

"This is my first single Valentine's Day in a number of years, so instead of dealing with that, I just booked myself a flight to New York," Einarson says. "I'm going to spend Valentine's Day in an airport, and then I will come back and do Angie's show."

Originally, Einarson was supposed to do a set with friend Sarah Jane Martin, but Martin will be in Taipei. Instead, Einarson will perform with Matt Kay, the most recent winner of Winnipeg's Funniest Person with a Day Job. Einarson says, "We don't actually know each other that well. So we're going to learn about each other onstage, in front of people. What could go wrong?"

In the second half of the show, after the comedians have all told their stories, and Einarson and Kay have played their "get to know your friend game," audience members will be invited to get up



SUPPLIED PHOTO

Comedian Angie St. Mars will host a Palentine's Day event on Feb. 22 at Wee Johnny's Pub.

and share their funny friend stories.

St. Mars says "I usually give out some prizes, so I will probably match up some audience members with a new best friend" to compete with other audience members for a prize.

Sometimes, St. Mars says, it's the audience members who are full of surprises when they get up to share their funny stories. "You're seeing someone going up (on stage) for the very first time. Some-

times it's, you know, a catastrophe, but sometimes they are so funny that you're like, woah, you really have a knack for this. You're a great storyteller." Ultimately, Angie says "You don't have to be a comedian to tell a really funny story ... but it helps."

Palentine's Day will be at Wee Johnny's Pub at 177 McDermot Ave. on Feb. 22 at 7 p.m.

Feature

Words by Katherine Cao

Features Editor

 @katheykats

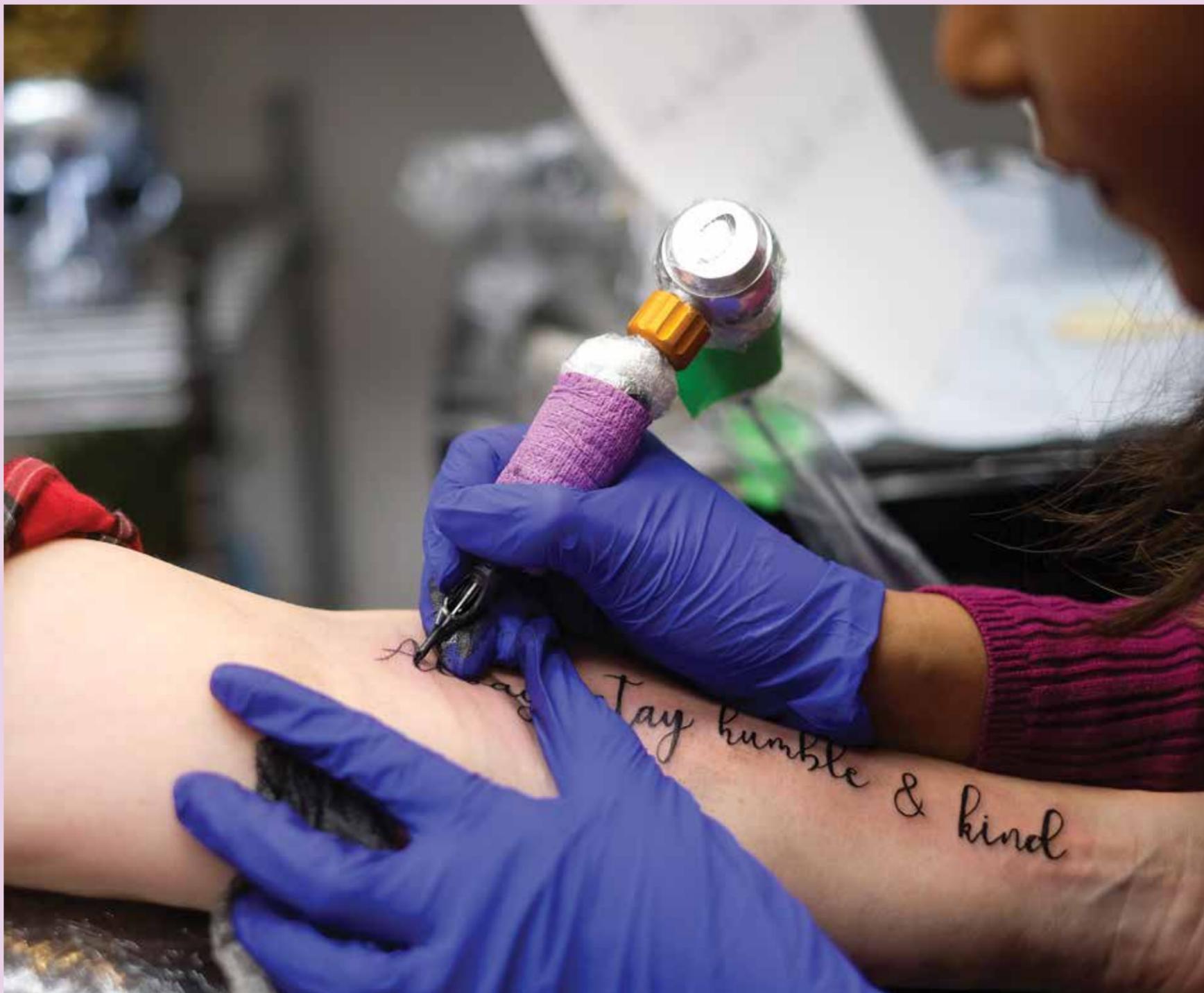
Photos by Daniel Crump

Photo Editor

 @dannyboycrump

WINNIPEG INKMASTERS: NOT JUST A BOYS' CLUB

The kickass women taking Winnipeg's tattoo industry by storm



Tattoo artist Foram Patel of Ink Noir Tattoo Studio inks University of Winnipeg associate professor Dr. Kelly Gorkoff.

With images of tough biker dudes and full sleeves in mind, it can be easy to imagine tattooing as an exclusive boys' club for the tough and mighty. This is far from the truth, as tattoos have become increasingly popular with folks of all genders, and Winnipeg has a variety of women powerhouse artists.

One of Winnipeg's most popular and frequented shops is Metamorphosis Body Art, co-founded by Nadine Mitchell, whose current roster of artists is predominantly women. Though Metamorphosis Body Art is a more well-known stop, it is not the only place to find exceptional women talent.

THE STARTING POINT

South of Heaven Tattoos and Body Piercing on St. Mary's Road is home to apprentice Katie Moon and her mentor, Karen Melia. The two have been friends for many years, but Melia offered Moon a position as her apprentice in January of 2019.

Moon says "my dad was an artist as a hobby" and

that her artistic family atmosphere sparked a lifelong love for art. Melia has a similar backstory, saying that "my mom was very crafty growing up, so I was always doing artistic things."

While it might be easy to think tattoo artists materialize into the world with a passion for art and skills to boot, it can be difficult to navigate the politics and environment of tattoo shops and stand out from the crowd.

Moon did not initially believe she had the capabilities to draw things outside of her comfort zone, saying "I'm like a one-trick pony," but Melia encouraged her to pursue tattooing.

In order to start working in the industry, "you've got to know someone to get you in the door, and you have to sell yourself. It's such a hustle, especially at the beginning. It's such a hard thing to develop clientele, develop a reputation and sell your art," Melia says.

This is especially true for artists like Foram Patel, who is currently situated at Ink Noir Tattoo Studio on Marion Street. Patel is new to Canada, having moved from Vadodara, Gujarat in India, where she first devel-

oped her interest in art and tattoos.

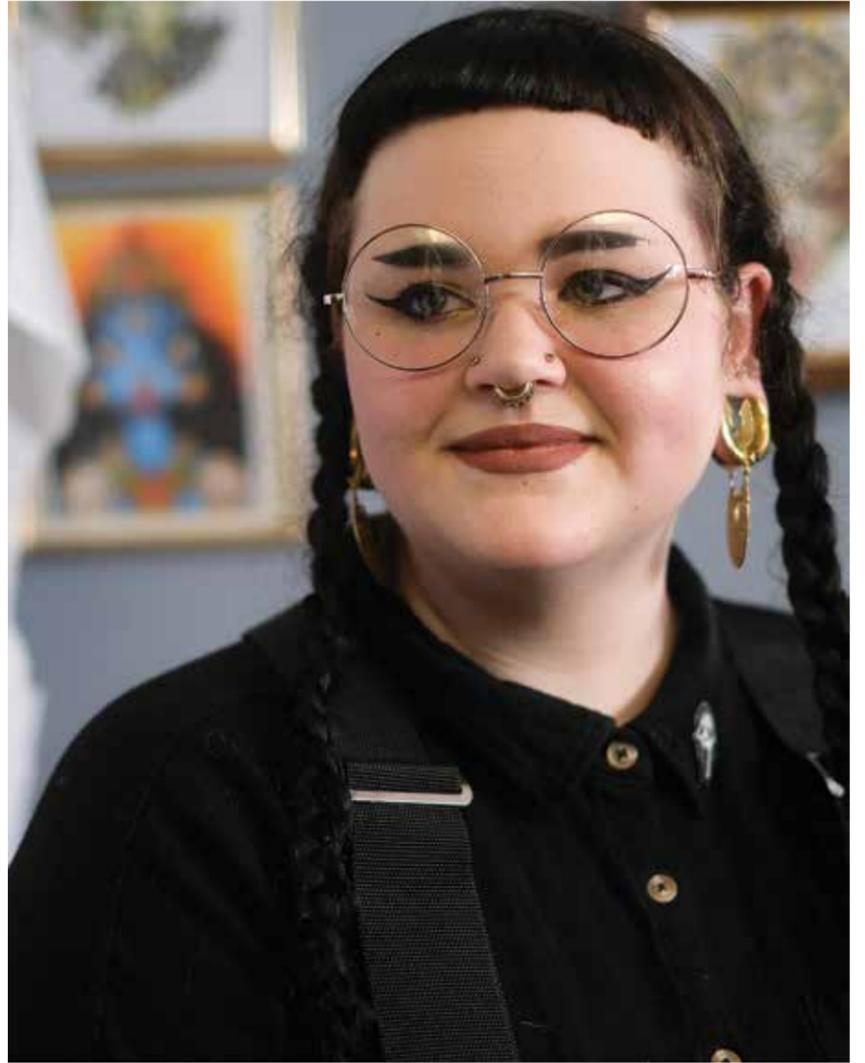
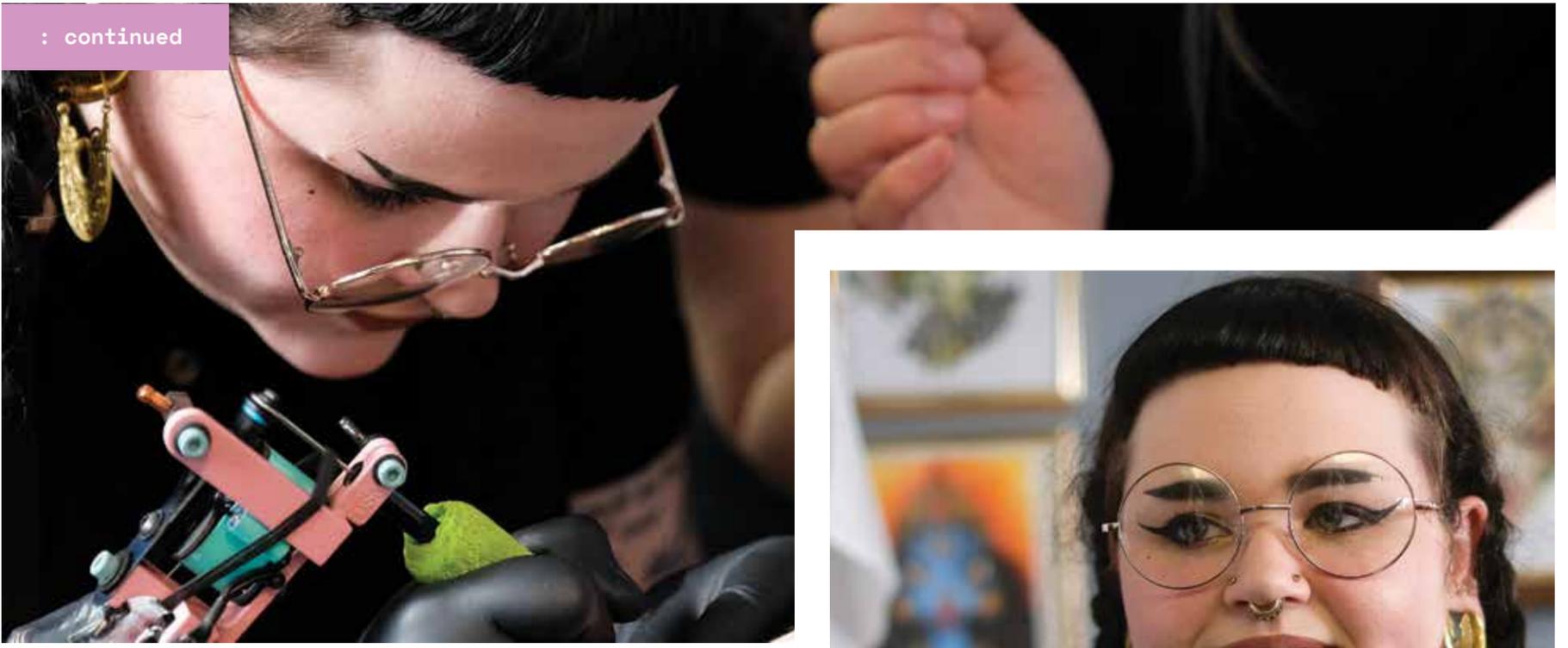
Although she is not newly apprenticed, she found similar barriers to finding work. Patel says that upon applying to tattoo studios, the response would often be "you have nice work, but we are looking for more experienced artists, because we want somebody with a client base."

For Moon and Melia, their trust and respect for each other was the foundation of their professional relationship. "I would always come back to Karen, because I trusted her," Moon says.

"She was the first person in a tattoo shop that spoke to me with respect. And she was the first person that I ever encountered when I walked into a shop that didn't talk to me like I was stupid."

"People tend to think that tattoo artists are this weird subgroup of really cool people, and they're somehow different than other people, and we get put on these weird pedestals," Moon says.

: continued



Top: Tattoo artist Katie Moon works at South of Heaven Tattoos & Body Piercing.
Bottom: Moon tattoos University of Winnipeg theatre department stage manager Teri Kosinski.

"People tend to think that tattoo artists are this weird subgroup of really cool people, and they're somehow different than other people, and we get put on these weird pedestals." - Katie Moon

THE NITTY GRITTY

The climate surrounding tattooing can be intimidating enough without the added stresses of cultural differences. For Patel, the Winnipeg tattoo scene was a change of pace and an opportunity for fresh beginnings.

She did her masters in information technology and was a graphic designer for four years, but finding the corporate lifestyle stifling, Patel quit to pursue her true passion for tattooing and to develop her artistic talents with freedom.

"My best friend, he's a good tattoo artist in India ... so I said I really wanted to do this stuff. I wanted to be a full-time artist," she says.

Patel describes every tattoo and every artist as unique, saying she loves that aspect of the art and the process of working with clients to make something special, but then there are logistical matters.

She says "there are lots of different things" to consider when discussing the cultural differences in tattoo communities around the world. "There are not a lot of rules in India," and she found the regulations to be lax and cautions the risk of tattooing with inexperienced artists.

Because of the rise in popularity of tattoos due to internet sharing, she is glad that Canada requires artists to have body modification certificates, "because tattooing (is) creating an open wound, and we're dealing with blood."

Similarly, Melia expresses that her clients will "walk around the shop and look at how we sterilized things if that makes them feel better, or look at our licenses if that makes them feel better."

Melia says even something as simple as taking off gloves after the piece is completed must be done properly to avoid touching

bio-matter.

Despite the more lax tattooing guidelines in India, Patel says there are "a lot of good artists in India and here (in Canada) as well," noting that many Indian artists are trained and are looking out for the well-being of their clients.

Although her drive and passion led her to apply for every opportunity that crossed her path, Patel says she felt most comfortable spaces filled predominantly by women. An opportunity she secured before starting her time at Ink Noir was with Vanessa Stefanato in her up-and-coming tattoo studio, Witches Brew Tattoo.

Stefanato is originally from Winnipeg but got her start tattooing in Dryden, Ont. at Diamond Tattoo Studio, where she apprenticed under Amanda and Billy Diamond. She currently tattoos out of Last Stand Tattoo Company

on Henderson Highway.

She says that it was "actually, one of my uncles (who) suggested to me when I was only 14 that I should be a tattoo artist, and it's kind of stuck from there."

Her shop was supposed to open up in September of 2019, but she "had a bit of a setback with the City of Winnipeg zoning department."

"I had got the space in St. Boniface in August, and we worked on it for about a month ... doing all the renovations to get it up to code for having a tattoo shop," she says.

She had gone through all the necessary steps, passing all the health inspections, but it was ultimately zoning laws that halted the process. Requirements to open a shop will vary from province to province.

"Right now, I'm in the process of finding a new location."

THE CULTURAL ATMOSPHERE

Tattooing as an art form, and body modifications in general, have been prominent in different cultures for thousands of years, and they can play many roles depending on context.

Patel describes the difficult politics of tattoos in India and specifically her experiences with her own parents who worry she will be denied opportunities because she has tattoos.

She says "there are traditional tattoos, and there are also lots of tribes that have traditional tattoos in our culture," but there is a cultural rift between traditional and modern notions of tattooing.

To her mother, Patel says "don't say that (tattoos) are not in our culture! Because my grandparents have tattoos of Om and of gods and goddesses on their hands, so it





Forem Patel recently moved to Winnipeg from Vadodara, India to pursue a career in tattooing.



Patel responded to her family's discomfort with her profession by pointing out India's long history of traditional tattooing.



City zoning laws were an obstacle for tattoo artist Vanessa Stefanato in opening her own shop.

is in our culture!"

Her mother started laughing and said, "Oh yeah, you are right!"

Patel speaks publicly on her social media accounts to bring attention to the art of her ancestors, explaining that "the old traditional way (is) stick-and-poke."

Her Instagram post from Oct. 22, 2019 reads "coming from a place where tattoo is accepted as beauty is like a blessing" and that "this is Rabari culture symbols of birds, god, swastika, animals and dot work are included in tattoo design."

Regarding contemporary western tattooing, Melia says "trends always change with what is popular in entertainment," and that "hand tattoos and face tattoos" are what's in at the moment.

"I will not tattoo hands, faces or throats, or anything super visible, unless you're fully sleeved ... and heavily tattooed."

Melia and Moon joke that they often have to become "mom" figures for young people. Melia says there is still a stigma surrounding tattoos, and that she does not want people to miss out on professional opportunities

because of a misguided decision.

"I feel like it's very much a situation of 'just because you can, doesn't mean that you should,'" Moon says.

That being said, tattoos are a great source of joy for those who love the art and want to express it on their skin. Tattoo enthusiast Christina Livingstone says "I have always loved art and always knew I wanted it on my body. I got my first tattoo when I was 18."

"I do still receive dirty looks from older people at times, but mostly I have positive reactions," she says regarding her growing ink collection.

THE ARTIST'S APPEAL

No two tattoo artists will ever be the same, and that's part of what makes tattooing special. There is a distinct connection between an artist and their artwork, and unique bonds can form between all parties involved.

Livingstone says a "big thing I look for when choosing an artist is their personality/vibe. Being tattooed isn't exactly enjoyable, so it's nice to have someone friendly tattoo-

ing you." She plans "to travel the world to get tattooed (by) some amazing artists."

Melia says "the way I tattoo is very different to the way (Katie's) going to learn to tattoo," because "how you like to wrap your grips and hold your machine is different for every person."

"Katie draws very differently than me. She colours with markers ... whereas I use more pencils and pencil crayons."

Stefanato prefers traditional styles, bold lines and bright colours, and "was actually a pencil artist doing portraits," something that she says people thought would translate to her style as a tattoo artist.

Patel's style is summed up in bold line art and black ink, with emphasis on a love for floral designs.

Her workspace might not be what you'd expect with its cute design and bright colours, but she says that "when (clients) are coming for the first (time), I do not want them to feel scared" and that "I want to give a welcoming atmosphere."

To develop one's skills and unique style requires a lot of patience and hard work.

Melia sometimes gives Moon drawing assignments to practice her skills and develop a larger portfolio.

She will set a deadline, saying "okay, you have a week," and "here's three things. Make a design out of it." This is so Moon is "getting used to clients coming in with very vague ideas," she says.

While most clients will choose an artist based on their artistic style, this might not be the single defining factor. Stefanato says one of the big draws for her clients is the fact that she is a vegan and cruelty-free artist, and she plans to carry that into her business.

Stefanato says "a lot of products have animal products in them ... so I buy all plant-based (and) cruelty-free as well."

She says beeswax and other bee products are common in the ointments artists use, but vegan supplies are more readily available. She also mentions this encompasses brands that will not test on animals.

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NOT YOUR GRANDMA'S FAMILY SUPPORT

Granny's House project hopes to support families and decrease CFS intervention

ALEX NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

A familiar and innovative new family support project opened up in the North End two weeks ago: Granny's House, or Kookum's House ("Kookum" means "grandmother" in Cree), a home that fosters community and where parents or caregivers can drop off their kids for a few hours, secure in the knowledge that a team of "grannies" and "aunties" will take good care of them.

Granny's House was organized by Gwekaanimad, a partnership of several organizations in the North End, including Andrews Street Family Centre, Blue Thunderbird Family Care, Mount Carmel Clinic, Wabhung Abinoojjiag and the Winnipeg Boldness Project. Blue Thunderbird will be in charge of the house's day-to-day operations with support staff from Andrews Street, Mount Carmel and Wabhung Abinoojjiag. Manitoba's provincial government has invested \$400,000 in this pilot project in the hopes that it will help care for kids who would otherwise be involved in the child welfare system.

"Gwekaanimad" means "shifting winds" in Ojibwe.

Josie Hill, the executive director of Blue Thunderbird, says Blue Thunderbird's work mostly consists of reunification work with children who have been in Child and Family Services (CFS) care and their families, in addition to providing support for families to get their children back and running a house for teenage girls in need of support systems.

"We're an Indigenous organization, Indigenous-staffed, and we just care for the kids," she says.

"We've recently opened Granny's House, or Kookum's House, which is more of a prevention program. Due to the history of Canada, many of our natural (community support) systems have been broken down," Hill says. "Many of our families have been raised in care. They don't have connections with their grandmother or their aunties. We're trying to recreate that opportunity for when moms, parents, dads, grannies, whoever's taking care of the kids need a break."

Parents can drop kids off at the house or, if the house has a vehicle, the house staff can pick the children up. Hill says that parents "can come to the house, get to know the staff, get to know the grannies and aunties, so they feel comfortable that the children will be loved and cared for and safe."

"I spent a lot of time at my granny's house, which gave my mom a break (and) gave me a break. My granny enjoyed my company, so it's just that kind of a resource," she says. "So if the daycare's closed, and mom's going to lose her job if she doesn't get to work, she can drop the kids off with granny, so she can go to work and have that peace of mind that her children are being cared for."

Diane Roussin, project director for the Winnipeg Boldness Project, an initiative that researches and develops ideas in order to improve the lives of young children in the Point Douglas community, says Gwekaanimad and the Granny's House project were born out of ongoing conversations between herself and the directors and project leaders working

with the other partner organizations.

"As four women who are leading things in the North End, we have known each other for quite some time ... we're all very focused on the question of what our community needs to be healthy, to be well, to thrive. What do children need to be well, to thrive?" she says. "All of us have been doing that work our whole lives and have been working on initiatives focused on that, and there's always this conversation of 'what do families need?'"

"Knowing that families who live in the inner city who experience a lot of challenges might not have as much access to places like their grandma's house, wouldn't it be great if we had a formal resource in our community that families can access?" she says.

Dana Riccio Arade, executive director of Wabhung Abinoojjiag, says Gwekaanimad is "a very trusting and unique collective. We work together in a very grassroots way" to provide "true wrap-around support. We've come together because there's a need, and all of our organizations bring really important and valuable things to the table"

Arade says a key element of the project is an understanding that this kind of support is necessary and culturally important.

"We talked about how this is the way things used to be. My granny's house was my safe space growing up," she says. "Having Granny's House is so integral from any point of contact, to have healthy relationships, to have a safe home, to know that there's a safe person on the block, to have support in crisis."

"This is a way to support families on a level that is so natural and yet is sort of unnatural, because the program is so unique. We're trying to bring back that family dynamic, and we're doing it with a granny's love," she says, as well as "bringing back the sense of pride and identity and communities, and strengthening the relationships between our elders and our children."

Roussin says the biggest challenges in creating Granny's House were getting funding and navigating regulations, both of which the provincial government was willing to help with.

"It feels to me like there's a lot of complex pressing challenges facing all of us, including the provincial government, and child welfare is one of them. The amount of kids that are in care, the awful, awful health and wellness outcomes of kids being in care, the cost, all of it is a challenge for all of us," she says.

"I think the answer is in all of us looking at each other and asking what we can do differently," she says. "I think there's an opportunity for community-led responses in terms of how we can better meet the needs of children and families."

That requires listening to and funding Indigenous initiatives, Roussin says. "I think trying to make way more intentional efforts in focusing on Indigenous voices, Indigenous values, Indigenous worldviews and approaches is needed, and that's what Gwekaanimad does and what Granny's House does."

Christy Holnbeck, senior project leader for child welfare reform initiatives with the Government of Manitoba, says the project – led by the "phenomenal consortium" of Gwekaanimad – met a lot of the government's priorities in CFS reform.

"It was a unique proposal, because it



SUPPLIED PHOTO

Josie Hill (right) is the executive director of Blue Thunderbird Family Care, one of the partner organizations behind Granny's House.



SUPPLIED PHOTO

Granny's House offers 24-7, culturally relevant child-care support for Indigenous parents and children in Winnipeg.

was really responsive and really flexible and really based on the unique needs of the community and what these organizations knew those needs to be," she says. Holnbeck also says the fact that

Granny's House delivers 24-7, culturally relevant support that is separated from CFS made it a unique project that she is excited to see the results of and potentially see scaled up.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

UWSA president Meagan Malcolm

UWSA LAUNCHES DIVESTMENT CAMPAIGN

Other universities worldwide have committed to divestment

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

[@CGOULETKILGOUR](#)

On Jan. 29, the University of Winnipeg Students' Association (UWSA) launched a divestment campaign, calling on the University of Winnipeg (U of W) "to commit to divestment and go #fossil-free," according to their website.

While there have been organized efforts in the past calling on the U of W to commit to divestment, this campaign's relaunch signals that this issue is a priority for the current UWSA executive team.

Meagan Malcolm, the UWSA pres-

ident, says the divestment movement at the U of W started about five years ago.

"It began when a group of students and faculty members started to ask questions and challenged the university administration's ... position on fossil fuel investment," she says.

The relaunched campaign shares many similarities with the original, such as being Indigenous-led.

"We are calling on the university to take action consistent with their stated values and policies surrounding environmental and Indigenous priorities," Malcolm says.

According to an article by Emma Howard in *The Guardian*, fossil fuel divestment "is asking institutions to move their

money out of oil, coal and gas companies for both moral and financial reasons." It involves "removing investment capital" from bonds, stocks or other funds.

Over the past few years, many Canadian post-secondary institutions have fully divested, such as Concordia University, Laval University, the University of Ottawa and the Université du Québec à Montréal. Numerous other foundations, faith organizations and investment funds in Canada and across the world have committed to divestment.

"I think it's ironic how the (U of W) prides itself on being a leader in sustainability and indigenization," Malcolm says.

In fact, one of the U of W's frequently used taglines touts that it is known for "environmental commitment" and "Indigenous scholarship."

In an email to *The Uniter*, Kevin Rosen, executive director of marketing and communications at the U of W, writes that the university "conducted a thorough examination of divestment" a few years ago.

"The process has resulted in important changes, where environmental, social and governance factors are considered by

the (U of W) Foundation in managing investments," Rosen says.

The University of Winnipeg Foundation's Responsible Investing Policy states that the "incorporation of environmental, social and governance factors in the investment process ... is prudent and aligned with the duties, vision and mission of the Foundation."

However, the document also states that divestments "are often more symbolic than effective, especially for relatively small investors such as the Foundation, and carries the risk of unintended consequences."

Malcolm believes it is critical for the UWSA to be involved.

"What we would like is an announcement from the U of W and the Foundation, and we want them to move in a direction towards divestment," she says.

Rosen says the university's "thorough examination of divestment," which occurred a few years ago, was "in partnership with the UWSA, community and Indigenous groups."

"We are always open to hearing from students, and we maintain a regular dialogue with the UWSA," he says.

CITY BRIEFS

LISA MIZAN // CITY EDITOR [@LISA_MIZAN](#)

Food, Beer and Wine Tasting Event

Guests at the 7th Annual Food, Beer and Wine Tasting Event will have the opportunity to "sip, sample and savour the best of Manitoba Made." Love Local Manitoba will take place on March 7, 2020 at the Victoria Inn (1808 Wellington Ave. near the airport) from 5 to 9 p.m. Tickets can be purchased online at [LoveLocalMB.com](#) for \$40. Use the promo code LOCAL20 for \$5 off all tickets.

Chernobyl lecture

A presentation titled "Is Chernobyl a historic or an apocalyptic fiction?" by Dr. Elaine Déprés of the Université du Québec à Montréal (UQÀM) will take place on Thursday, March 5 from 12:30 to 1:20 pm in Room 2M70 (Manitoba Hall), presented by the Department of Modern Languages and Literature. In this lecture, Dr. Déprés will look at HBO's *Chernobyl* miniseries "as an historic fiction, but also as an apocalyptic one, by comparing it to other representations of the event and its fallout."

Alternatives to Calling the Police

Bar None Winnipeg is hosting a free workshop at Central Neighbourhoods Winnipeg (231 Isabel St.) titled "Alternatives to Calling the Police" from 1 to 4 p.m. on Sunday, Feb. 16. As many recent responses from local police have escalated to violence, the workshop will focus on "brainstorming, working through situations as a group and mapping out networks of resources." Register at 204-451-2455.

Wet'suwet'en solidarity protests continue

Winnipeggers are continuing public demonstrations in support of Wet'suwet'en land protectors opposing the construction of a natural gas pipeline through their unceded territory. Protest and outrage erupted across the country after the RCMP began violently raiding the land protectors' camp on Thursday, Feb. 6. On Monday, Feb. 10, Winnipeggers shut down Portage and Main. On Feb. 12, protestors blockaded a CN rail line 25 km west of Winnipeg.

U-Pass referendum info session

The U-Pass program is a city-wide initiative providing post-secondary students with access to public transit for a single fee per semester. Proposed changes and cost increases to the program will be voted on by University of Winnipeg students in a referendum during the 2020 UWSA general elections. An information session for students wanting to learn more about the referendum will take place at The Hive in Lockhart Hall on Tuesday, Feb. 25 from 12:30 to 1:30 p.m.

UWinnipeg student chosen for renowned internship

Sidney Leggett is one of four students in Canada to be selected for the Arthur B. McDonald Canadian Astrophysics Research Institute's 2020 cross-disciplinary internship program. The program "provides non-physics majors with \$10,000 in funding to participate in astroparticle physics research." Leggett is currently studying applied computer science with a specialization in health technology and will spend May to August 2020 working at Queen's University to help streamline the lab's data collection and analysis routines.

PROFile



SUPPLIED PHOTO

EVELYN MAYANJA

SESSIONAL INSTRUCTOR, DEPARTMENT OF PEACE AND CONFLICT STUDIES, U OF W

KEESHA HAREWOOD

FEATURES REPORTER

@KEESHAHAREWOOD

For Dr. Evelyn Mayanja, an instructor for the Department of Peace and Conflict Studies at the University of Winnipeg, teaching is about forming a meaningful connection with students.

“When I teach them, I want them to become better people,” she says. “So we try to build a global network that could create change in society from our homes, society, community, everything.”

Mayanja’s area of study focuses on the exploitation of resources, “especially today, where resource exploitation many times is neglected, especially in relation to how it is contributing to climate change.

“So then I’m looking at how, for example, corporations could become more ethical.”

While looking at the ethics of resource exploitation, Mayanja focuses on the human aspect of the issue while consid-

ering what can be done to make change.

“I’m very passionate about peace-building and social justice because (of) what is going on almost all over the world,” she says.

“We have a crisis of social justice, a crisis of peace. But many times we don’t address that. We are busy running after money, power, control, etc., and at the end of the day, all those things don’t count. What counts is the human person.”

With this focus on humanity, Mayanja says society must change so that “every person is valued for who they are.”

“We are being conditioned to become somebody else. A society where human rights, human dignity, the essence of each and every person regardless of sex, gender, colour of skin, etc. will be upheld, because at the end of the day, we are just human beings.”

Mayanja hopes she and her students can work together to form a network that can trigger this kind of change.

WHAT WOULD BE A GOOD FIRST STEP TOWARD CREATING CHANGE IN TERMS OF HOW WE VALUE HUMAN DIGNITY?

“It is educating children from a very early age ... When children are born, they don’t know anything, they don’t know that we are different, they don’t know anything about racism, they don’t know about corruption.”

WHAT IS SOMETHING YOU’VE LEARNED FROM YOUR STUDENTS?

“A lot. For one, they are good people. Only, sometimes, they lack guidance. I look at every student as a gem ... that we as instructors (are) really privileged to work with.”

WHAT DO YOU LIKE TO DO IN YOUR FREE TIME?

“I do a lot of exercising, but also reading. I read a lot.”

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

“To create a respect for human dignity.”

SUCCESS AT TOP BUSINESS COMPETITION

U of W students bring home numerous awards from JDC West

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

@CGOULETKILGOUR

Students from the University of Winnipeg’s (U of W) Faculty of Business and Economics received numerous awards at a recent business competition. The university’s team attended JDC West, Western Canada’s largest business competition, and were awarded first place in debating, third place in operations management and overall participation, as well as the executive of the year award.

The JDC West business competition is a “three-day event that showcases academics, athletics, debate and an out-of-the-box social competition,” according to their website. Forty-six U of W students traveled to the University of Regina in January to compete against students from business schools across Manitoba, Saskatchewan, Alberta and British Columbia.

“It is a good opportunity for the university to showcase what our business school is all about,” Jordy de Oliveira, the U of W team co-captain, says.

One benefit of the competition is that it allows students to use the knowledge and skills learned in the classroom.

“If you just go to your class and go home, chances are you’re not applying

those skills anywhere else, because you might not have the opportunity,” de Oliveira says.

“Through programs like JDC, (students) can put those skills to action,” he says, specifically mentioning public speaking, critical thinking and teamwork.

Sophia Hershfield, the team’s other co-captain, points out that JDC is “such an incredibly unique competition.”

“One day of the competition, you’re wearing a suit in front of important businesspeople, and then the next day, you’re decked out in purple glitter cheering for your school,” she says.

The competition’s different categories are accounting, business strategy, entrepreneurship, finance, human resource management, international business, business technology, marketing, not-for-profit business strategy, operations management, debate, athletics and social.

“This competition is for people who want to go out of their comfort zone,” de Oliveira says.

David Teffaine, a second-year business student at the U of W, was a member of the entrepreneurship team.

“My experience was really unparalleled,” he says, adding that he has only positive things to say about the competition.

Teffaine encourages all interested students to get involved in this annual event.



SUPPLIED PHOTO

Members of U of W's winning JDC West team

“The No. 1 inherent quality you must have is a willingness to do public speaking,” he says.

Hershfield believes the main reason the U of W was so successful this year is the people involved.

“This year, we were lucky to have a really strong executive team, a lot of involvement from our faculty advisors, a lot of support from the dean and also just

a really strong team of delegates” she says.

“Our two captains this year are really responsible for our success,” Teffaine says. They were, in fact, recognized by the competition as JDC West executives of the year.

U of W students interested in participating in future JDC West competitions can apply at uwinnipegjdcwest.com.

REFRAMING AUSTERITY

Counting the death toll of cuts to social services

HANNAH FOULGER

 @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

Pallister's healthcare cuts are killing us. This isn't a metaphor. This is an emergency.

Two children and five adults in rural Manitoba died in 2018 because they didn't receive air transport to Winnipeg hospitals in time or at all. And yet the headlines about these tragedies never read "government cuts sacrifice children," because that would be too inflammatory. But when a government makes these kinds of drastic cuts to services, there are casualties.

This problem isn't unique to Manitoba.

Self-described "wobbly" comedian and commentator Francesca Martinez went viral last year after an emotional speech given on BBC's *Question Time* in 2019.

"Austerity has caused the deaths of over 130,000 human beings in Britain," she said. "You know, that's 130,000 mums, dads, daughters, sons, uncles, aunts who've died because the Tories and the Lib Dems decided to make ordinary people pay for a crash by bankers."

Martinez, who lives with cerebral palsy, cited cuts to disability funding and support, which caused the deaths of tens of thousands

of disabled people alone who were deemed by the government to be capable of work.

Martinez points the figure directly at the Liberal Democrats and the Conservatives who maintained an austerity regime over the past decade, not at social workers, nurses or air ambulance drivers who bear the brunt of citizens' frustration.

What would happen if we, the media, started to reframe our headlines, which, admittedly, are sometimes all people read, away from neutral statements into direct ones? Namely, people are dying as a direct result of budget cuts. People are dying because the Progressive Conservative government took away their access to care.

But how do we get readers to make their way down to the bottom of the article? When we slowly trace these deaths back to a government who systematically restricted access to care to the most vulnerable. When inner-city residents, often without access to reliable transport (due to a failing transit system) lost the Misericordia ER, they lost direct access to the most basic medical care. When rural Manitobans saw the closure of hospitals, they needed reliable air transport, which also had its budget slashed.

How do we persuade a reader to get to the fifth paragraph of a CBC article where

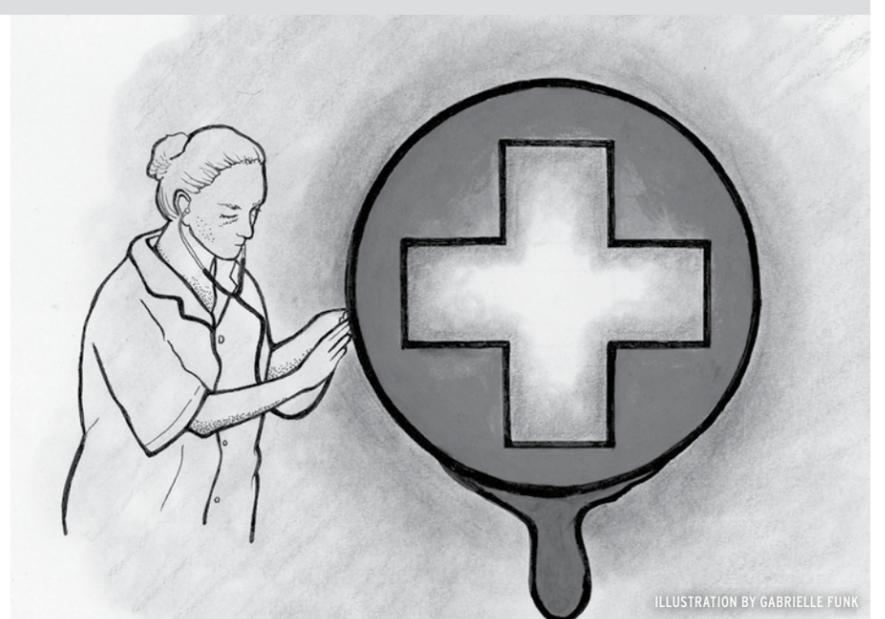


ILLUSTRATION BY GABRIELLE FUNK

they outline the results of the report that said 30 people died, because they had to rely on air ambulances that couldn't come fast enough?

How would the political debate change if the media could say in the first paragraph, in the first sentence that the flu epidemic wouldn't be nearly as bad if we had a healthcare system that had the resources to prepare for emergencies? How would the public view of nurses change if coverage of the Manitoba Nurses Union emphasized what has become an almost physically unsafe work environment? Staff shortages and emergency room closures have only concentrated the needs of the sick and the

overworked few nurses we have.

Nurses are the backbone of the healthcare system, and Pallister's cuts are stretching them to their limit, but their quality of care is reduced, because the system is reduced.

It all comes back to this: sick and disabled people have died, they are dying, and they will continue to die, not because of routine ailments or unexpected injuries, but because the system is not built to withstand them. Austerity kills people. Hiding behind neutral language or debate cannot change that.

Hannah is a disabled writer and theatre artist from Treaty 3 territory, Haldimand Tract.

FAR FROM A SLAM DUNK

The complexities of memorializing a basketball legend and accused rapist

DANIELLE DOIRON

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COPY AND STYLE EDITOR

In the weeks since former NBA star Kobe Bryant's untimely death in a helicopter crash, it's been nearly impossible to browse the internet without seeing tributes to the 41-year-old basketball legend.

The Grammy Awards – held hours after Bryant's death in the Staples Center, where he spent his entire professional career playing for the Los Angeles Lakers – kept a spotlight on Bryant's two retired jerseys up in the rafters. Murals sporting Bryant's image quickly popped up around the United States and in the Philippines, and mourning fans left thousands of tributes at a makeshift memorial.

News coverage in the wake of Jan. 26's helicopter crash extols Bryant's 20-year NBA career, during which he won five championships and once netted 81 points in a single game. However, many of these articles barely mention the eight other passengers who died that morning, let alone some of the horrific parts of Bryant's legacy.

For the record, the other victims include Bryant's 13-year-old daughter, Gianna, as well as Payton and Sarah Chester; Alyssa, Keri and John Altobelli; Christina Mauser and Ara Zobayan.

Evette Dionne writes in *TIME Ideas* that, upon hearing of Bryant's death, she immediately thought about all the times her brother would shout "Kobe!" while throwing "makeshift paper basketballs into a trash can."

"I thought about Bryant's widow, Vanessa, and their fatherless daughters who

now have to move through life with a hovering cloud of grief," she writes. "I thought about the many black children and families who saw Bryant as a possibility model. And I thought about the woman who accused Bryant of rape having to watch her perpetrator being valorized for eternity."

In 2003, Bryant was charged with sexually assaulting a 19-year-old. She was scrutinized and intimidated for months before prosecutors dropped the case, which was settled for an undisclosed amount.

However, Bryant's name and legacy don't carry the weight of his alleged crime. They should. Reporters, producers and editors do the public a disservice by focusing almost solely on Bryant's illustrious basketball career in their coverage.

It can be traumatizing for victims of sexual assault to see an accused rapist lauded as a hero, especially when these tributes inundate social media, news alerts and general conversations. As *Vox* reporter Anna North writes, deaths like Bryant's are complicated and beg this question: "How should the media and the public consider the legacy of someone who meant so much to so many, and yet was also accused of great harm?"

Journalists have the power to shape narratives surrounding public figures, and they often must tread carefully when it comes to reporting on beloved icons. There's no denying that Michael Jackson was one of the most influential entertainers for decades. He was also repeatedly accused of sexually assaulting children.

In the years since Jackson's death in 2009,

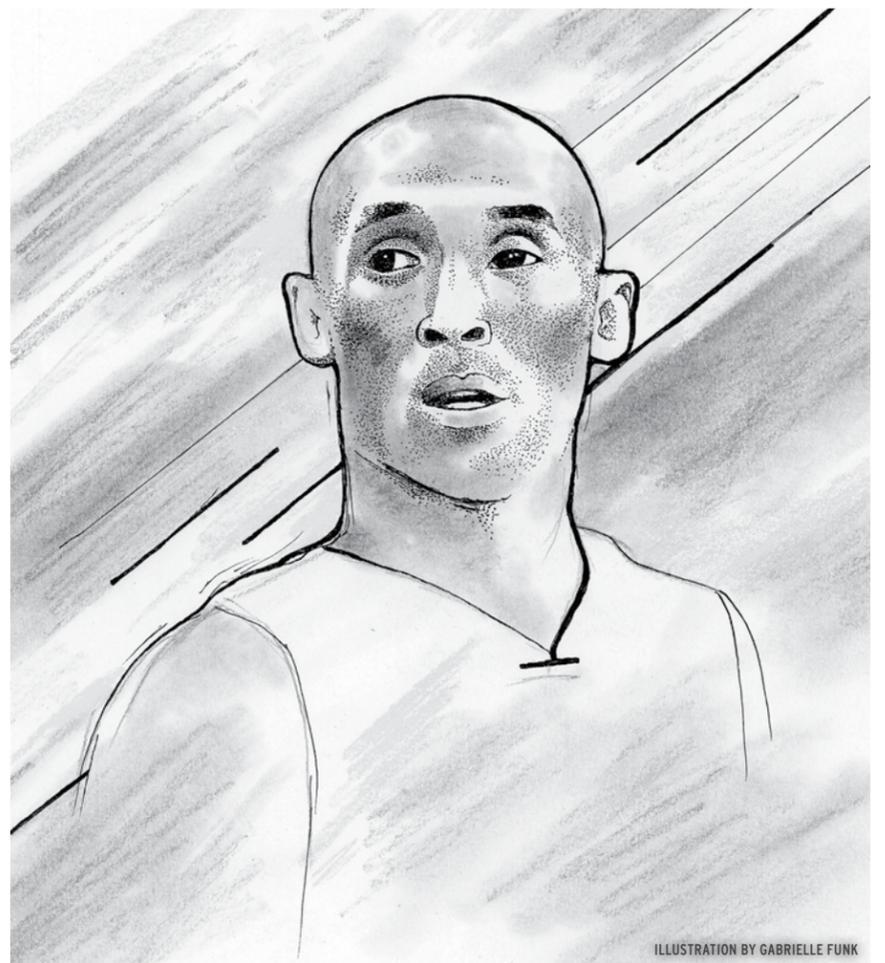


ILLUSTRATION BY GABRIELLE FUNK

conversations surrounding sexual crimes have drastically changed. And, as Dionne writes, "The #MeToo movement has helped equip us with more nuanced understanding of sexual violence. A person can be good to their spouses and their children, donate lots of money and create indelible work that influences – and can also be a monster."

People need to be just as free to discuss Bryant's terrible actions as his numerous records and accolades. *Washington Post* politics reporter Felicia Sonmez was suspended after she tweeted about the sexual assault case shortly after Bryant's death. She posted a link to a 2016 *Daily Beast* article titled "Kobe Bryant's Disturbing Rape Case: The DNA Evidence, the Accuser's Story, and the

Half-Confession," which she did not write.

The tweet received backlash, including abusive comments and death threats, and Sonmez responded "Any public figure is worth remembering in their totality even if that public figure is beloved and that totality unsettling."

As *The New York Times* states in Bryant's obituary, his is a "complicated legacy." I just wish they devoted a few more paragraphs to divulging all that means.

Danielle Doiron is a writer, editor and marketer based in Winnipeg. She can't eat wheat right now, so if you have any killer gluten-free recipes, send 'em over.

CRYSTAL CLEAR

Expanding beauty standards in the 21st century

CRYSTAL RONDEAU

COLUMNIST  @CRYSTAL.RONDEAU1989

Throughout history, there have always been standards of beauty, particularly for women. In ancient Egypt (c. 3150 to 332 BCE), the ideal woman was slender, youthful, and heavily made up. Society promoted a sex-positive environment. Premarital sex was entirely acceptable, and women could divorce their husbands without shame.

In Ancient Greece (c. 1200 BCE to 600 CE), the ideal woman was plump and full-bodied with light skin and a partially shaved head. The male form was worshipped, and some even went as far as to say women's bodies were "disfigured" version of men's.

Fast forward to the 1950s. In the era of Marilyn Monroe, the ideal woman was described as having curves, an hourglass figure with large breasts and a slim waist.

Moving on to the 2000s, current, western beauty standards for women include a flat stomach, "healthy" skinny figure with large breasts and butts with a thigh gap. Women are expected to be skinny,

but not too skinny, because that's "gross." Women have to have large breasts and a big butt and still maintain a flat stomach.

So what about women who don't meet these standards? What about women who use wheelchairs? Does that mean we aren't beautiful or sexy?

The answer is no. A lot of women who have disabilities are coming forward and breaking beauty-standard barriers, myself included. One person by the name of Jillian Mercado is a wheelchair user due to a form of muscular dystrophy and is breaking down barriers in the modelling industry. Because of people like her, the profession is becoming more diverse. Agencies, photographers and casting directors are seeing an increasing number of disabled models who are making history.

I have been modelling for the last five years. In 2018, I worked with a photographer on a pinup shoot and, because of it, I made the cover of *Pinup Life Magazine*. Then I was all over the news for days because of it. And then again, my photo was published last year in the first edition of *True North Pin Up Magazine*, a Canadian pinup magazine.

All of this was amazing, and, yes,



Columnist Crystal Rondeau modelling for photos that appeared in *Pinup Life Magazine*.

it was a lot of work. Jillian said in an interview she also worries that companies "will only hire her because of her disability, perhaps for good publicity, instead of for her modelling skills." This resonates with me, because sometimes it's hard to escape that little feeling that maybe I have only been published and chosen because of my disability.

There is no such thing as a perfect body, because everyone's bodies are completely different. People don't need to change how they look to fit into these tiny beauty-standard boxes. Differences are what make people beautiful. Kindness, compassion, generosity and sincerity should be the beauty standards society encourages.

Also, being disabled shouldn't automatically mean an individual isn't beautiful or desirable. I've faced that perception my entire life, and I've made it one of my missions to destroy that stigma. I'm in a wheelchair, I have a trach, I have scars, I have scoliosis, and my body isn't "perfect," but I am beautiful regardless of what the beauty standards are.

Crystal is a 30-year-old woman living with a progressive, terminal illness. However, she lives her life to the fullest by getting several tattoos, writing her blog on Facebook, modelling, advocating for various causes and sporting a rocker-girl style.



THE UNIVERSITY OF
WINNIPEG

Student Services

ABORIGINAL STUDENT SERVICES CENTRE

Graduation Pow Wow

Sat., March 21
Grand Entry 12:30 p.m.
Duckworth Centre

AWARDS & FINANCIAL AID

Need funding for Winter Term?

It's not too late to apply for student aid funding for Fall-Winter 2019-20. You may apply until **Feb. 29**.

For more information and to apply, please visit Manitoba Student Aid at: edu.gov.mb.ca/msa/.

Awards Officers can also help during our drop-in hours:

Monday to Friday
8:30 a.m. - 4:00 p.m.
2nd floor, Rice Centre

ENGLISH LANGUAGE PROGRAM

One-on-One Tutoring

The English Language Program at UWinnipeg offers one-on-one tutoring in IELTS preparation, speaking, pronunciation, essay writing, reading, listening, grammar and vocabulary. Please contact s.poole@uwinnipeg.ca for more information.

EXCHANGE OPPORTUNITIES

Resource Area

If you are thinking about going on an exchange, visit our website at uwinnipeg.ca/study-abroad or drop in to the Exchange Opportunities Resource Area:

2nd floor, Rice Centre, 2R155
Mon.- Fri., 9:00 a.m. - 4:00 p.m.
The main deadline to apply is **March 1**.

Wanted: Volunteer Language Partners

Language partners are fluent English-speaking volunteers who give English as an Additional Language (EAL) students a chance to practice English outside of the classroom and learn more about the Canadian way of life.

This volunteer opportunity is a great way to learn about other cultures, help other students and gain practical experience for careers in teaching, international relations, or tourism.

To volunteer, please call 204.982.1151, email elpstudentlife@uwinnipeg.ca or stop by office 1C18 to apply today.

INTERNATIONAL, IMMIGRANT & REFUGEE STUDENT SERVICES

Income Tax Workshops

Are you an international or an immigrant student who was in Canada in 2019 and would like to file your income taxes?

IIRSS will be hosting free annual Income Tax Workshops in March, with the assistance of trained volunteers.

Students can drop by our office during the dates/times below for assistance on a first-come first-served basis.

March 2-6, March 16-20
9:00 a.m. - 4:00 p.m.
IRSS Lounge (491 Portage Ave., 8th floor)

For details: email iirss@uwinnipeg.ca or call 204-786-9469

STUDENT CENTRAL

Fall/Winter Term Courses

The final day to withdraw from a Fall/Winter Term (U2019FW) class is **Fri., Feb. 14**. No refund is applicable.

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

Winter Term Reading Week

Reading Week is **Feb. 16-22**. No classes. The University is closed Mon., Feb. 17 for Louis Riel Day, but the campus will be open for the remainder of the week.

Tax Receipts

T2202a tuition tax receipts for 2019 will be posted on WebAdvisor on **Feb. 28**.

Winter Term (U2019W) Course Drops

The last day to drop a Winter Term 2020 course is **Fri., March 13**. Students cannot withdraw from a U2019W course after this date. No refund is applicable.

myVisit App

Need to see a Student Central representative? You can now add yourself to the line virtually - with the new myVisit app!

The myVisit app enables students to check the queues and add themselves to a line at Student Central, Campus Living, or Academic & Career Services.

You may also book an appointment with an Academic or Career Advisor.

Download the myVisit app today!

Note: Appointments with advisors can also be booked through myvisit.com.

Letter of Permission

Are you planning to take a course at another accredited institution this Spring Term? If you would like to receive credit, please complete a Letter of Permission Application Form by the deadline: **Sun., March 15**

For more information and a form, go to: uwinnipeg.ca/student-records and click on "Letter of Permission."

Moving?

Moved in recent months? Changed cell phone providers?

Please make sure you update your address, phone number, and other contact information with the University.

Update your address, phone number and other details in WebAdvisor through the "Address Change" link.

DIVERSIONS



Bird Lines
Starring Jeff and Trevor in:
"Sequelitis"

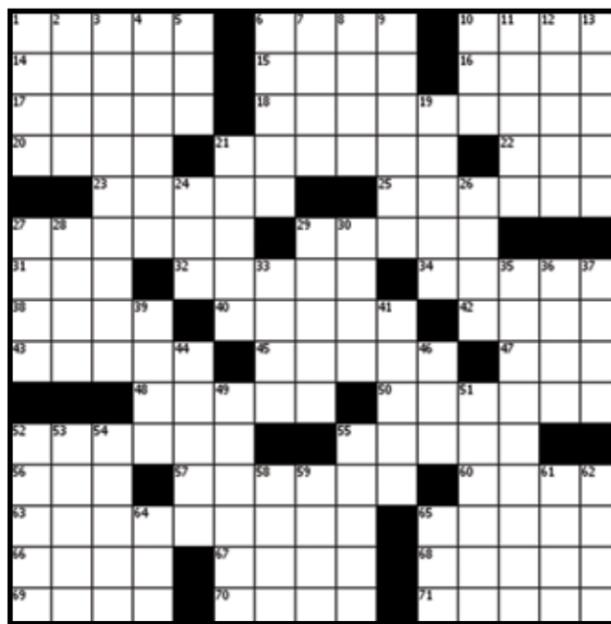


@MCDUCK.ILLUSTRATION

SOLUTION TO ISSUE 74-17 CROSSWORD PUZZLES

W	I	T	C	H		D	E	L	L	A		B	A	H		
H	O	H	U	M		U	R	I	E	L		A	V	A		
O	N	E	T	O		J	I	M	C	A	R	R	E	Y		
M	A	M	A		M	O	N	E	T		O	G	R	E		
					A	D	I	E	U		U	P	S	E	T	S
J	O	S	E	C	A	R	R	E	R	A	S					
A	S	S	A	Y		I	V	E	S		D	E	W			
G	A	E	L		P	A	G	E	D		H	O	L	E		
S	Y	S		S	A	B	U			N	O	O	S	E		
					J	O	S	E	P	H	C	O	N	R	A	D
S	A	V	A	N	T			A	D	D	O	N				
A	L	A	N		I	M	B	U	E		L	A	S	H		
J	A	M	E	S	C	A	A	N			Q	U	I	T	E	
A	M	P		S	H	I	R	T		E	L	L	E	N		
K	O	S		W	E	L	T	S		D	U	S	T	S		

S	H	O	P		C	R	A	S	H		S	E	T	S		
T	A	X	I		A	I	S	L	E		W	A	R	M		
A	L	E	C		L	O	S	E	R		E	R	I	E		
S	O	N	A	R		O	P	E	R	E	T	T	A			
					S	E	L	E	C	T		O	T	H	E	R
A	M	A	S	S	E	D		O	L	E						
S	A	B	O	T	A	G	E		P	E	N	P	A	L		
E	R	E		R	E	E	S	E		A	L	E				
A	T	T	A	I	N		N	O	N	S	E	N	S	E		
					L	O	S		R	E	A	L	T	O	R	
T	R	A	I	N		P	I	E	R	R	E					
H	A	R	A	S	S	E	D			I	V	O	R	Y		
O	D	E	S		A	S	I	D	E		A	R	I	A		
S	A	N	E		S	T	O	O	L		T	A	N	K		
E	R	A	S		H	O	T	E	L		E	L	K	S		



ACROSS

1. WRITING ASSIGNMENT
6. SONGSTRESS _____ MCENTIRE
10. MUCH (2 WDS.)
14. KNOWING
15. SPANISH CHEERS
16. MONGOLIAN DESERT
17. FIXED PRICES
18. PATCHED A CEILING
20. DAZE
21. TIDIER
22. COMPASS POINT (ABBR.)
23. PLANE SPOTTER
25. FISHING NETS
27. RUBS OUT
29. PAINTER'S STAND
31. CHERRY SEED
32. PAPAS' PARTNERS
34. BED BOARDS

38. LIKE SOME TEA
40. SYSTEM OF REASONING
42. POSITIVE
43. CLOSET WOOD
45. ACQUIRE KNOWLEDGE
47. EARTH'S STAR
48. THIN CANDLE
50. EASED UP
52. SELL TO CONSUMERS
55. BEATLE RINGO _____
56. MINERAL SOURCE
57. DENY
60. GO QUICKLY
63. NUISANCE
65. SOUTHERN BEAUTY
66. _____ AND SHINE!
67. UNCHANGED
68. LABOR ORGANIZATION
69. PROPHET
70. WATER VESSEL
71. PIERCES

DOWN

1. Corn units
2. Hit
3. Drenched
4. Amphitheaters
5. Absolutely!
6. Wrangler
7. She, in Seville

8. Defeat
9. Evaluate
10. Vital statistic
11. Actress Sophia _____
12. Fat
13. Ocean currents
19. Orchard members
21. _____ spray
24. HST's party

26. Afflictions
27. Long story
28. Asian staple
29. Zealous
30. Japan's continent
33. Burrowing mammal
35. Sydney's country
36. Correct
37. Transmit

39. Computer info
41. Box
44. Drizzly
46. Heat's league (abbr.)
49. Polite word
51. Eager
52. Lions' sounds
53. Bert's buddy
54. High-strung

55. Navigate
58. Nibble
59. Pinnacle
61. Messy fellow
62. Egg layers
64. Atop, poetically
65. School vehicle
64. House wing

SOLUTION TO ISSUE 74-17 SUDOKU PUZZLES

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

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

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

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

THE **UNITER**

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***THE UNITER IS SEEKING VOLUNTEER
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office, ORM14.**

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email volunteer@uniter.ca**