

THE

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THE
URBAN
ISSUE

DECADE IN REVIEW 2020 A DECADE IN REVIEW 2020 A DECADE IN REVIEW

THE ROAD BEHIND, THE ROAD AHEAD

Back in February, when staff at *The Uniter* chose "2020: A Decade in Review" as the theme for our annual Urban Issue, none of us could have predicted how different the world would be by April. An issue that was initially pitched as a look back at how things changed in the 2010s suddenly looks like an exploration of how quaint those changes look in the wake of what we've experienced in 2020.

What was that old Lenin quote? "There are decades where nothing happens, and there are weeks where decades happen." Loathe as I am to invoke the former Soviet leader (as part of the Ukrainian diaspora, the relationship is a little prickly), even I have to admit that his maxim hits the nail on the head.

But perhaps this period of isolation is an ideal time to reflect on change, both past and future. Much of *The Uniter's* reporting over the past decade has focused on the ways our municipal, provincial and federal governments have been failing to address issues of economic inequality, access to affordable housing, food insecurity, the climate crisis and social justice. The COVID-19 pandemic has laid those inadequacies bare in a way that no impartial observer can deny.

Homelessness is no longer something that can be addressed by pushing out downtown residents when folks from the suburbs flock in for a Jets game. Renovictions and exploitation of renters isn't something that can be callously written off as whining from "entitled millennials." Police and governments violently suppressing land protectors to serve the interests of oil and gas companies isn't a law-and-order response to, as Brian Pallister called them, "people who believe that they have the right to stop everything, all of the time."

These issues have ceased to be ideological. They are public health crises. They are literally life and death.

On that incredibly light note: this is our last issue of the publishing year! Stay tuned to uniter.ca for updates throughout the summer. And remember: you can't spell "quarantine" without U, N, I, T, E and R!

—Thomas Pashko

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Sky Dheere is a graphic designer, illustrator and sometimes both simultaneously. You can find more of his work and contact him at skydheere.com as well as @sdheere on Instagram.

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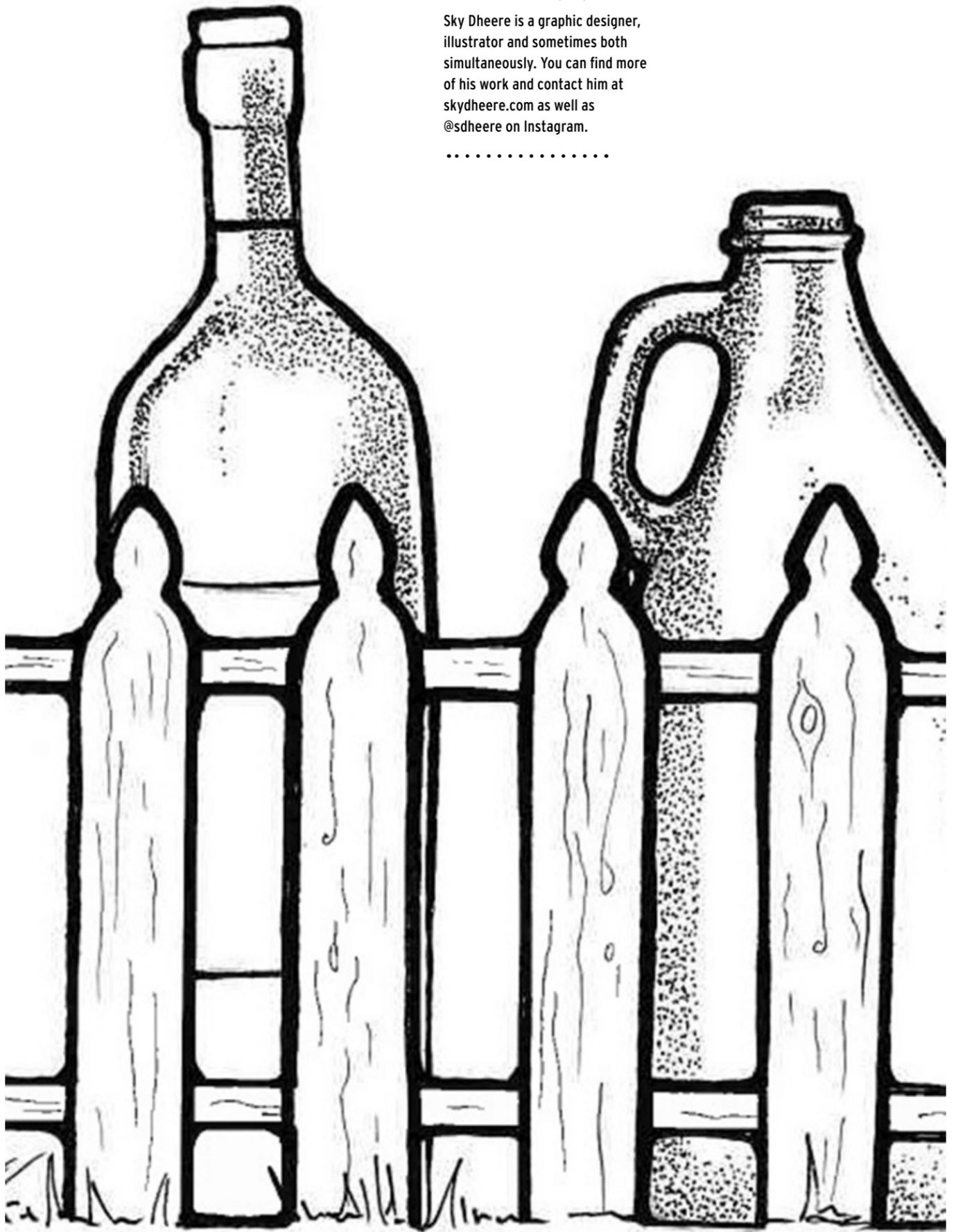


ILLUSTRATION BY GABRIELLE FUNK

Arts and culture reporter Hannah Foulger looks at how new ID laws at liquor stores further marginalize immigrants, people with disabilities and POC. Read more on page 11

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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. **In-person volunteer orientations are currently suspended due to COVID-19, but over-the-phone and remote orientations can be arranged.** 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.



SUPPLIED PHOTOS

Comedian Angie St. Mars

WHOSE HOUSE?

ANGIE ST. MARS' HOUSE

ARE SOCIAL DISTANCING PRACTICES OVERRATED? NOT REMOTELY

KEESHA HAREWOOD

FEATURES REPORTER

@KEESHAREWOOD

Keeping in line with social distancing practices, this Whose House interview was done remotely. Angie St. Mars was gracious enough to send her own pictures for this article.

Four years ago, Angie St. Mars decided to take the chance to try standup comedy, and she never stopped.

"It's interesting, because I never would've thought of becoming a standup comedian," she says. "It wasn't something I really consumed."

Prior to comedy, St. Mars studied playwriting. She was interested in writing funny plays in addition to cracking jokes and telling funny stories to her family and friends.

"I love making people laugh," she says. "I love cracking a joke and watching someone's face (as they) start laughing."

St. Mars gravitates toward humour that's based on her own personal life experiences.

"I have a lot of jokes about my experience of the world, like myself, my family," she says. "I definitely think I have some feminist jokes – jokes as a feminist, not necessarily about feminists."

Her standup routines also feature storytelling comedy.

"It can be hard to work out storytelling comedy at open mics, because you sometimes only get three minutes, and you can't tell a story in that time."

Despite the challenge, St. Mars loves writing new stories for her shows. When reflecting on her growth as a comedian and the material she uses, she can definitely spot the difference.

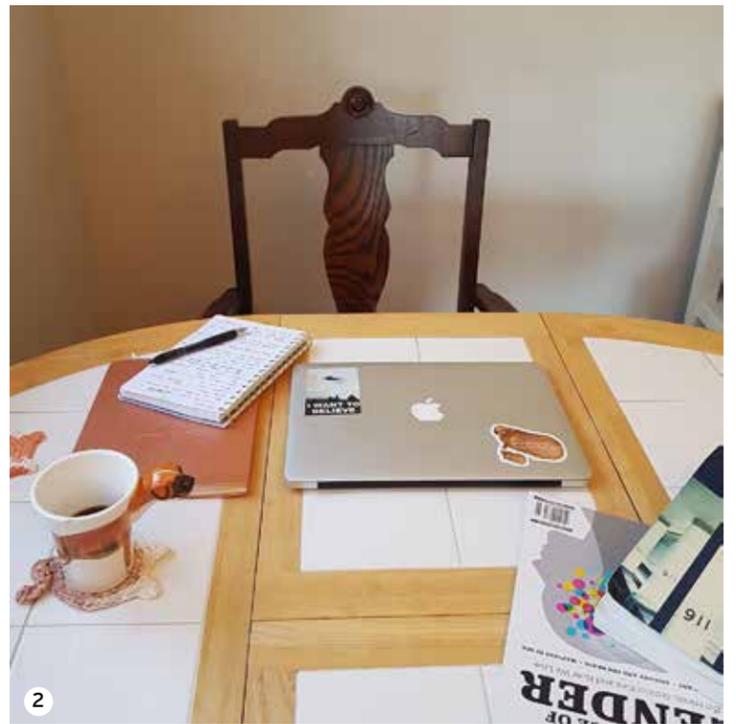
"Sometimes, I'll look back on a joke that I wrote near the beginning of my time and think 'oh man, I don't think I quite do that anymore.'"

Even then, because St. Mars is still rather new to comedy, she feels like she's "always getting better."

In hindsight, St. Mars only wishes she'd known about standup comedy sooner.



1



2



3



4



5

1) AWESOME SKETCH

"My partner, Jesse Bercier, is the most amazing, hilarious artman. I love his work. I have them up all over. This is one of my favorites. It's from a dearly beloved *Kids in the Hall* sketch."

2) CUTE WORKING SPACE

"This is my office, a.k.a. the dining room. It's where I do my most haunting work. The chair is taken from my mom's dining room set."

3) STUNNING BUTTERFLY

"Stained glass by my grandpa."

4) WISE WORDS

"I have this hanging in my room, so I see it every morning. It's a good reminder."

5) A CLEAN GREEN SPOT

"This is my little motley crew of plants. It's my favourite space in the house."



SUPPLIED PHOTO

An image from *The Hours That Remain*, a Theatre by the River production that benefited from public arts funding

ARTS FUNDING IS MORE IMPORTANT NOW THAN EVER

Cuts to municipal funding threaten the survival of the arts

HANNAH FOULGER

 @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

In 2013, Jessica Botelho-Urbanski wrote in *The Uniter's* Urban Issue that Winnipeg could be improved with more arts funding. Unfortunately, arts funding is again on the chopping block in the municipal budget this year, facing a 10 per cent decrease.

"The fact that that cut happens at a time when the arts and culture sector is essentially experiencing the flood of the century is really what is most problematic," Camilla Holland, executive director at Royal Manitoba Theatre Centre (RMTTC) says. "COVID-19 has essentially brought the arts and culture sector to its knees."

While government grants are a major source of funding for artists, they aren't the only options.

"Most arts groups have three forms of revenue. They have public sector revenue, which is funding from governments. They have private sector revenue, which means funding from individuals, corporations, donations, sponsorships and special events, and they have earned revenue, which in our case means tickets, subscriptions and concessions," Holland says.

Public sector funding largely comes through the Canada Council for the Arts (CCA), Manitoba Arts Council (MAC) and Winnipeg Arts Council (WAC) or through heritage funds – but getting

funding isn't easy and can make or break an artist's career.

Mel Marginet, performer and producer at Theatre by the River, a local independent theatre company, says "Our main funders are WAC and the Winnipeg Foundation, and from time to time, we'll get MAC funding, but all the funding is incredibly, incredibly competitive. Because we go project to project, it's not like we have a set-in-stone season six months before it starts, because our ability to press 'go' on a project is so precarious."

In an effort to make funding more accessible to marginalized groups, CCA and MAC have made extra funds available specifically for Indigenous art and artists and fund accessibility measures for artists to apply for programs and do their work. CCA has also established a disability arts fund.

"Since I started eight years ago, it's been incredible to see the amount of support we've received from our funders. Through the Canada Council Creating, Knowing and Sharing grant, which supports Indigenous art, Urban Shaman gallery saw "a considerable raise to our budget," gallery director Daina Warren says. The Winnipeg Foundation, through their reconciliation program, has also provided funds to the gallery for translations of text into Cree, Ojibwe and other Indigenous languages.

Big or small, donations are highly valued by artists.

"MAWA (Mentoring Artists for

Women's Art) recently received a donation of \$10, and that means so much to us. Sometimes, we receive donations of thousands of dollars, just from people that care about what we do and want us to do more of it," MAWA executive director Shawna Dempsey says.

But for many, donors won't make up the difference of what they would receive in government funding.

"Donors are incredibly important, but they aren't as important as the arts council funding," Marginet says. "For example, our budget for *The Hours that Remain* was about \$45,000. A small amount was from sponsors and ticket sales, but the majority of that money comes from grants." \$600 of donations and around \$1000 of fundraising went into *The Hours That Remain*.

In 2019, Theatre by the River held three events: a fundraiser, a full-length production and a show at the Winnipeg Fringe Festival. In total, 40 per cent of the expenditures came from government funding, 23 per cent came from earned revenue, 13 per cent from fundraising, and donations covered 9 per cent of the expenditure.

Marginet says "We have sponsors who have taken a risk to say yes, because they have faith in us that we will probably be able to cobble some resources together. (We can't) find donors to fill in the gap. That is virtually impossible. Theatre by the River is already doing as much as we possibly can to solicit donations. To say you can just magically find donors who are going (to help us cover all project costs), that is just not possible. If a project doesn't get funding, we can't do the project."

Cuts to arts funding will mean fewer projects like *The Hours That Remain* will be funded, which does not reflect Winnipeg's values. In 2019, the WAC put out a report called *Culture to the Core*, which stated that 90 per cent of Winnipeggers say arts and culture are important to a good quality of life in Winnipeg, and 85 per cent say it's important for the City to

fund arts and culture.

The arts are also beneficial to the economy, from our cultural workers and the booming film industry that exists here due to Manitoba's impressive film and tax credit. *Culture to the Core* reported that "the arts and creative industries in Winnipeg are worth \$1.6 billion in real GDP." Even so, the cuts are coming, and WAC executive director Carol Phillips says "all grant programs will be affected."

"Regardless of funding stagnation, there is always going to be a need and desire for arts and culture to really give us a strong sense of who we are as a community and who we want to be," Holland says.

"It is so demonstrative right now that everyone is at home sheltering in place as best they can, those that have the privilege to do it, and they are, in fact, turning to arts and culture. They are playing music. They are reading books. They are watching television. They are streaming podcasts. They are taking their kids on virtual tours of galleries. They are craving cultural content."

However, as everyone pauses to enjoy cultural content, our arts sector is in jeopardy and leaves many organizations wondering about their financial survival.

"No one is sure how COVID-19 is being played out in terms of funding – whether funds will be frozen, whether funds will be diverted to arts organization bailouts," Dempsey says.

"It is almost impossible to know when normal gets to look like normal again," Holland says. "So actually, during that time, we need more investment. We need access to emergency funds. We need access to cash flow. We need access to our grants early to assist with cash flow. So the City is going to have to lean in to make sure that there are arts organizations at the end of this that can take that 10 per cent cut."

CKUW TOP 30

March 23-29, 2020



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

TW	LW	C	Artist	Album	Label
1	1	!	Cantor Dust	Too Many Stars	Self-Released
2	2	!	Begonia	Fear	Rex Baby
3	4	!	Death Cassette	Grim	Self-Released
4	6	*	Audrey Ochoa	Frankenhorn	Chronograph
5	9	*	The Souljazz Orchestra	Chaos Theories	Do Right Music
6	5	!	Mariachi Ghost	Puro Dolor	Sugar Gator
7	NE	!	Naina Jinga	Piano Dreams	Self-Released
8	8	*	Wolf Parade	Thin Mind	Royal Mountain
9	3	*	Andy Schauf	The Neon Skyline	Arts & Crafts
10	10	!	William Prince	Reliever	Six Shooter
11	14	*	Dead Soft	Big Blue	Arts & Crafts
12	15	!	Heartbeat City	Tanglespruce	Self-Released
13	11	*	Nestor Wynrush	Roxbury & Wooden Legs	Peanuts & Corn
14	7		Los Straitjackets	Channel Surfing	Yep Rock
15	16	*	Man Made Hill	Mass Wasting	Not Unlike
16	NE	*	Ernesto Cervini	Tetrahedron	Anzic
17	NE	!	Quackenbush Country	...Again	Eat 'Em Up
18	27		Various Artists	We Were Living In Cincinnati (1975-82)	Hozac
19	25		Gebhard Ullman Basement Research	Impromptus And Other Short Works 2019	Whyplayjazz
20	26		Oval	Eksploio	Thrill Jockey
21	12		Matana Roberts	Coin Coin Chapter Four: Memphis	Constellation
22	RE		Various Artists	Spook Show Spectacular A-Go-Go	Modern Harmonic
23	24		Eddy Current Suppression Ring	All In Good Time	Castle Face
24	21	!	Two Princes	A Crow Master Piece	Self-Released
25	20		King Krule	Man Alive!	True Panther Sounds
26	17		Subhumans (UK)	Crisis Point	Pirates Press
27	29		Disq	Collector	Saddle Creek
28	RE	!	Hearing Trees	Bones	Self-Released
29	19	*	The Whiskey Jerks	Baba Was A Bootlegger	Self-Released
30	28	*	The Flamingos Pink	Kustom Kreme	Label Etiquette

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.....

For more information, email editor@uniter.ca



The COVID-19 pandemic has made Canada's crises of capitalism glaringly obvious.

COVID-19 PROVES CANADA CAN AFFORD BASIC INCOME AND HOUSING FOR ALL

There could be a positive outcome at the end of the pandemic, but it's not about personal productivity and achievement

BETH SCHELLENBERG  @BETHGAZELLENBERG

ARTS AND CULTURE EDITOR

Amid the flurry of information and misinformation and speculation that has saturated every online platform for the last couple weeks, there has been a thread of cringe-inducing positivity regarding the COVID-19 pandemic. It's cringe-inducing because people are dying, because healthcare workers are being told to reuse masks, if they are "lucky" enough

to have access to them at all, because those in vulnerable situations are being left behind, because of all the horrible reasons we see clogging our various feeds every minute of every day.

There is something egregious and offensive about trying to turn a global tragedy into an opportunity for self-improvement. It's finally time to write that novel, whip your body into enviable shape with at-home workouts, master the culinary arts, etc.

While these are all lovely pursuits, some of which (*ahem "culinary arts") I'm partaking in with gusto, this is a crisis, not a wellness retreat. I fear that, in the face of a world-altering crisis, the constant pursuit of productivity and individual betterment, which is ultimately the pursuit of material wealth, may obscure the real opportunity that is present here, which is to radically change the systems that govern our society.

Clearly, things haven't been working, and while we know that capitalism inherently values profit over all else (primarily, human and animal lives and the environment) this pandemic has made obvious how unjust our society is, while also proving that, in Canada, we have the capacity to create housing, provide a minimum income and help struggling artists and entrepreneurs.

The money exists (insofar as money ever really exists) to not only bail people out in this hard moment, but to ensure that, going forward, people don't live in constant precarity, that the amount of money meted out for disability and EIA payments is shamefully insufficient, that EI should be easier to access,

that, in fact, every person ought to have a guaranteed monthly income, which, at \$2,000 per month, is a pittance compared to the money the government spends on big industry.

In between tales of hospitals flooded with bodies, borders closed and emergencies declared, there have been much-lauded moments of light: Venice canals running clear, pollution dissipating, the Earth having a chance to breathe. In an article for CBC, David Suzuki says "Can we establish a far more modest agenda for ourselves filled with reverence for the rest of creation? Or will we celebrate the passing of the pandemic with an orgy of consumption and a drive to get back to the way things were before the crisis?"

These questions are – once we are done panic-binging *Tiger King* and perfecting our bread-baking techniques – absolutely vital to consider if we are to harness the change that COVID-19 has necessitated. The system has broken, and, perhaps, if we step up and demand it, we can put it back together in a way that makes sense, that prioritizes the health and well-being of all who live here and of the Earth that sustains us.

COMING TO A LIVING ROOM NEAR YOU

Winnipeggers take things online to bring people together

CIERRA BETTENS

VOLUNTEER

Winnipeg's reaction to the COVID-19 pandemic has ranged from a toilet paper hoarding frenzy to a general sense of malaise as students try to navigate online classes, with many scrambling to apply for EI.

Living in a climate of uncertainty, some local businesses, communities and collectives have taken it upon themselves to reach out virtually. With limits on public gatherings imposed by social distancing measures, many have sought creative ways to maintain connections and support one another.

Sarah London's Instagram Live comedy open-mic began as somewhat of an accident.

After getting the news that comedy shows in Winnipeg were being cancelled, London hosted her own virtual standup show. Other local comedians began to take part, and, eventually, it morphed into a multi-day COVID-19 Comedy Open Mic.

"It recreates (standup) in a small way," London says. "You still think you're part of a group and part of a lineup."

London has received feedback from far and wide, much of it coming from non-comedians and even strangers. "A bunch of people who I don't know have messaged me and said 'oh, this is really great' or 'this brightened up my day.'"

Of course, comedy is just one of the many local scenes that have stepped up to the plate to bring accessible entertainment for Winnipeg folks at home. Matt Coppens a yoga instructor at Modo Yoga Winnipeg was recently put in charge of co-ordinating a stream of classes on Instagram Live.

After their international online platform shut down due to a mass amount of downloads, Modo began pushing studios to deliver content at a local level.

"Through all the technical glitches, pretty much every studio across the world started doing live classes," Coppens says. "I was lucky enough to be in a position at the studio that I could help out with it and start to organize here as well."

The transition from studio to online has been a learning experience for both Modo regulars and instructors alike. "If people are watching through their phones, then the visual cue isn't always there. It has to



Comedian Sarah London's open mics on Instagram Live are just one of the ways Winnipeggers are getting creative online while socially distancing.

translate over voice," Coppens says. "I think it will be great for a lot of our teachers, because you need to really describe and use words and language really skillfully."

For both comedy or yoga, the response from the community and participants has been overwhelmingly positive, according to both London and Coppens.

"I would say 99 per cent of the emails we're receiving through the studio are from people looking to get online resources for yoga," Coppens says. "It's been very positive. People are looking at this whole situa-

tion in a very great way.

"I always felt like there was a sense of community in the comedy scene, because it's so small. It's something I felt like I would lose with everything being cancelled," London says. "It's been nice to have those social interactions, even though they're digital."

London's COVID-19 Comedy Open Mic happens at @comedy_open_mic on Instagram. Use the promo code "WPG" for a free month of online yoga classes at modoyoga.com.

FLIPPING THE SCRIPT

Winnipeg's new poet laureate tells his story

NAAMAN STURRUP  @NAAMANSTURRUP

ARTS AND CULTURE REPORTER

Writers have a talent for tapping into imagination, and despite their chosen genre, skillfully put pen to paper (or fingers to keyboard) to create an immersive reading experience. Though their talents are displayed on each page, their background and journey into the literary world are often reserved for memoirs.

However, Winnipeg Arts Council's new poet laureate, Cree-Métis storyteller and poet Duncan Mercredi gives a glimpse into his life through his work. In this interview, he sheds light on how he became a writer and how he captivates the next generation.

Born in Misipawistik, Man. (Grand Rapids), Mercredi learned the art of storytelling from his grandmother. However, it would take a few years for the writer to enter the literary field. Initially working on highway constructions in Grand Rapids and Thompson, Mercredi returned to Winnipeg to look for work when his second daughter was about to be born, which is when he rediscovered his passion for writing.

"During this time, I was writing, but mostly just for myself and my family," he says.

"But there was a call out from one of the local publishers here in Winnipeg

for Indigenous writers to come together to form a mentorship program. Jordan Wheeler and Maria Campbell were among them, and this is when I started writing again."

Mercredi wrote four collections of poetry, including *Dreams of the Wolf in the City*, but felt there was something missing during this time. His writing was incomplete, but a visit to a local school illuminated the missing piece.

"While I was joined with two other readers, I watched the kids, and I realized that they were not listening, and they were bored," he says.

"When I got up to read, the kids were just wandering around the library, and they were not listening, and I was losing these kids. So, I put the book down, and I told them a story without reading, and they all sat down, and they listened. When I finished, they all said, 'Tell us another one.'"

"And that is when I realized what I was missing was the actual storytelling part as opposed to the writing."

Years later, after releasing several books and participating in numerous workshops and collectives, he became the 2019 writer-in-residence at the University of Manitoba's Centre for Creative Writing and Oral Culture.

In this mentoring role, Mercredi had an interesting approach to guiding future writers.

When reviewing the students' work, Mercredi says, "I would make sugges-



KC ADAMS (SUPPLIED)

Duncan Mercredi has been named Winnipeg's poet laureate.

tions on their writing, but I am not much of a critique person.

"I always tell writers 'write what you know,' which has always been the mantra I have been given. I would tell them that I will make suggestions, but I am not going to change it. This is your story, not mine. It is not my job to tell you how to write. I will help you, but I will not tell you how to write."

In his two-year term as poet laureate, Mercredi will create work that is centred on Winnipeg, exploring social, cultural and economic themes that affect the city, as well as leading several literary programs and events.

"I enjoy poetry, because you can see so much in so little," Mercredi says.



THE UNIVERSITY OF WINNIPEG

Student Services

COVID-19 UPDATE

The University is continuing to make a number of changes to our campus operations to help safeguard the health of the UWinnipeg community.

As the COVID-19 situation evolves, we are taking further precautions – while striving to support students in completing their studies.

Please see the website uwinnipeg.ca/covid-19 for details related to campus and academic operations affected by the public health situation.

Many student services will continue to operate remotely. We've highlighted some of them below, but please check departmental websites for more information.

Upcoming Spring Term courses will be offered via alternative delivery options. There will be no in-person classes. See Spring Term Registration for details.

ACADEMIC ADVISING

Advisors will not be taking in-person appointments or drop-ins at this time. Appointments can be conducted via phone, using Zoom (videoconferencing software), or by email.

To make an appointment, please email advising@uwinnipeg.ca or contact the Advisor you wish to speak with directly (see website). It is preferred that you make your appointment request by email, if possible, but you may call 204.786.9257 and leave a voicemail.

When you are requesting an appointment, please provide your name, student number, email address and phone number, and basic details of your enquiry. Please indicate the type of appointment you would like to have: phone, Zoom videoconferencing, or email.

AWARDS & FINANCIAL AID

You can email your questions to awards@uwinnipeg.ca and a staff person will respond during regular business hours, Mon.-Fri., 8:30 am to 4:00 pm. Applications and documents can be scanned and emailed to the awards email address.

COUNSELLING

Student Counselling staff would be pleased to assist you via phone or email. To request a counselling appointment, please email: studentwellness@uwinnipeg.ca or call 204.988.7611 to leave a message. We will reply to your message as soon as possible.

We will be responding to emails between the hours of 8:30am to 4:30pm from Monday to Friday.

SPRING TERM REGISTRATION

A revised Spring Term timetable is in progress and WebAdvisor and the Timetable are being continually updated. Check back often for new offerings. The schedule is expected to be finalized on April 6.

All courses between May-August will take place online; there will not be any in-person courses.

On April 7, new tiered registration start dates/times will be emailed to students' University webmail

accounts. Tiered registration will take place from April 13-27. Open registration will begin April 28.

STUDENT CENTRAL

Student Central will no longer be open for in-person student inquiries. Please call or email us with any questions.

Email: studentcentral@uwinnipeg.ca
Phone: 204.779.8946 or 1.800.956.1824
Fax: 204.783.4996

UPDATE: The Voluntary Withdrawal dates for both Winter Term and Fall-Winter Term have now been extended to April 6, 2020.

STUDENT RECORDS

Transcript Requests

We are not accepting in-person transcript requests nor in-person pick up of completed transcripts at this time.

We recommend submitting transcript requests via the scanned email option. If you require payment via a method other than MasterCard or Visa, please contact Student Central by email at studentcentral@uwinnipeg.ca

Please note that our transcripts processing may be experiencing delays during this time. We thank you for your patience.

Letters of Permission

Please send scanned copies of your letter of permission to studentrecords@uwinnipeg.ca, complete with MasterCard or Visa payment information.

If you require payment via a method other than MasterCard or Visa, please contact Student Central (studentcentral@uwinnipeg.ca).

Please note that during this time, we will accept an email from the Departmental Chair for approval sent via email directly to Reena Villamayor (r.villamayor@uwinnipeg.ca) in the Student Records Office in lieu of a signature.

STUDENT SERVICES

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UWCareerServices (Career Services)
UWinnipegExchangeProgram (Exchange Program)

Twitter

@UWAcadAdvising (Academic & Career Services)



PHOTO BY DANIEL CRUMP

The Women's March on Jan. 21, 2017 was a global protest held the day after the inauguration of US President Donald Trump. Thousands of Winnipeggers marched in solidarity.

CHANGES IN SOCIAL CHANGE

A decade of activism in Winnipeg

ALEX NEUFELDT

CITY REPORTER  @ALEXEJNEUFELDT

From youth organizing to civil rights movements to the evolving social discourse, a lot has changed for people engaging in activism, community work and advocacy in Winnipeg during the past decade.

Chickadee Richard, an Anishinabe grandmother who has been “taking care of the people, seeing the wrongs, trying to correct them, speaking out to them” for the past 35 years, says she sees the relationship between Indigenous people and the Canadian government at the edge of a honeymoon phase in an abusive relationship.

“We can start doing things and start healing, and then they threaten us, and we have to walk on eggshells, and we have to rally and campaign and lobby,” she says, emphasizing that governments still haven’t gotten the message that they need to consult Indigenous people about policies that impact them.

Still, she does see promise in Indigenous people recovering from trauma, reconnecting to “land and roles and responsibilities to land” and “looking at the systems that are oppressing our people and empowering our people to be able to speak to those wrongs.”

“Indigenous women, environmental issues, all of these interconnected things. We’ve been so occupied by the trauma and all the policies that are put on us as Indigenous people. Speaking from an Anishinabe perspective, there’s so many things that are against us and make life difficult, but we over-

come those difficulties.

“You know, I saw Idle No More, but I’ve never been idle. I’ve seen the creation of some of the First Nations schools here in Winnipeg and other things in the community,” Richard says.

Idle No More is a grassroots movement for Indigenous sovereignty and rights. Their goals include climate justice and combating social inequality among Canada’s First Nations.

Richard has been involved with many groups, networks and causes over the past 35 years, from Idle No More to water protection advocacy to raising awareness of Missing and Murdered Indigenous Women and Girls.

“There’s so many issues, and they all connect,” she says. “I think the foremost important thing for me is that I’m securing a future for my grandchildren, that when my grandchildren ask me ‘what did you do to protect the waters?’ I’ll say I did everything in my power.”

Omar Kinnarath has been involved in anti-racism and anti-fascism organizing since the ‘90s, when there were organized racist groups in the city, and anti-Iraq War work in the early 2000s, though he specifies that this has mostly been boots-on-the-ground work rather than leading organizing. He is a founder of Fascist Free Treaty 1, an anti-facist and anti-white supremacy group, and most recently has been working with the Mutual Aid Society’s Winnipeg branch, a group founded to help Winnipeggers during the COVID-19 pandemic.

“There’s always been people in the Winnipeg activist community to look up to,” he says. “We’ve always had fan-

tastic Indigenous organizers. Indigenous organizers seem to always be the most active, the most organized, the most inspirational.”

He says the biggest shift he’s noticed in the past 10 years is toward different types of activism. “It seems like there’s this academic activism, I like to call it talktivism, that people think is activism now. It’s always the person who gets the Uniter (30 favourite activist) award and is leading a workshop or something, and it’s never someone on the ground doing real work.”

“There are also a lot of people who work anonymously, too. I know that from doing anti-racism work. A lot of people who I work with personally don’t want to be known,” he says. “And then there’s superstar activism for people who want a spotlight, want a platform for a couple of years, and then they disappear into some non-profit organization.”

Kinnarath says that Fascist Free Treaty 1 began because of the 2017 Quebec mosque shooting where six Muslims were killed.

“Basically, we decided to organize this because we knew that wave of alt-right or Canadian patriot neo-fascism was headed to Winnipeg at some point, so we quickly formed and got ready for that,” he says.

“We were ready to take that on, and when it started to appear in Winnipeg, we were more organized than them,” he says. “That’s one of the reasons why it was comparatively easier for us to shut them out of the community. We had a presence before they showed up.”

“Winnipeg is a pretty active community when it comes to coming out for things, even with recent things like Wet’suwet’en and the climate strike. It’s kind of coming back up on the wave now. People are more active and more aware, especially younger people, and that makes me feel good.”

For Shauna MacKinnon, who works

with Make Poverty History Manitoba and the Right to Housing Coalition, organizations combating poverty and homelessness, respectively, the shift from a New Democratic Party (NDP) to a Progressive Conservative (PC) provincial government has been the biggest of the last decade.

“Back in 2010, when we were doing this work, it was completely different, because we were at least able to feel like we were making little steps forward. Now, we’re not making steps forward. We’re just trying to plug the holes,” she says.

“When we had an NDP government in power, they were far from perfect, and they certainly didn’t do all of the things that we needed them to do, but we could see some slow, incremental changes happening in a positive way, and it was possible to meet with people and have conversations, and they were sort of sympathetic to the issues we were there with.”

She says the current government has forced many activists for provincial policy to rethink their strategies as communication channels have dried up, and, she says, “we saw with the climate march last fall, they look out the window, and they see all these people on the streets, and they just don’t care. They don’t respond to any kind of mass resistance. They’re very focused on their agenda.”

“But on a positive note,” she says, “I’ve been at this stuff for a long time, longer than 10 years, and right now is when I’m starting to see a lot of younger folks getting involved, getting creative, getting angry and starting to figure out how we resist and how we challenge.”

“Somehow, they’re remaining positive in a context where there are not a lot of positive things happening, so as someone who’s been doing this for a long time, that’s nice to see. They’re gaining skills because they have to.”

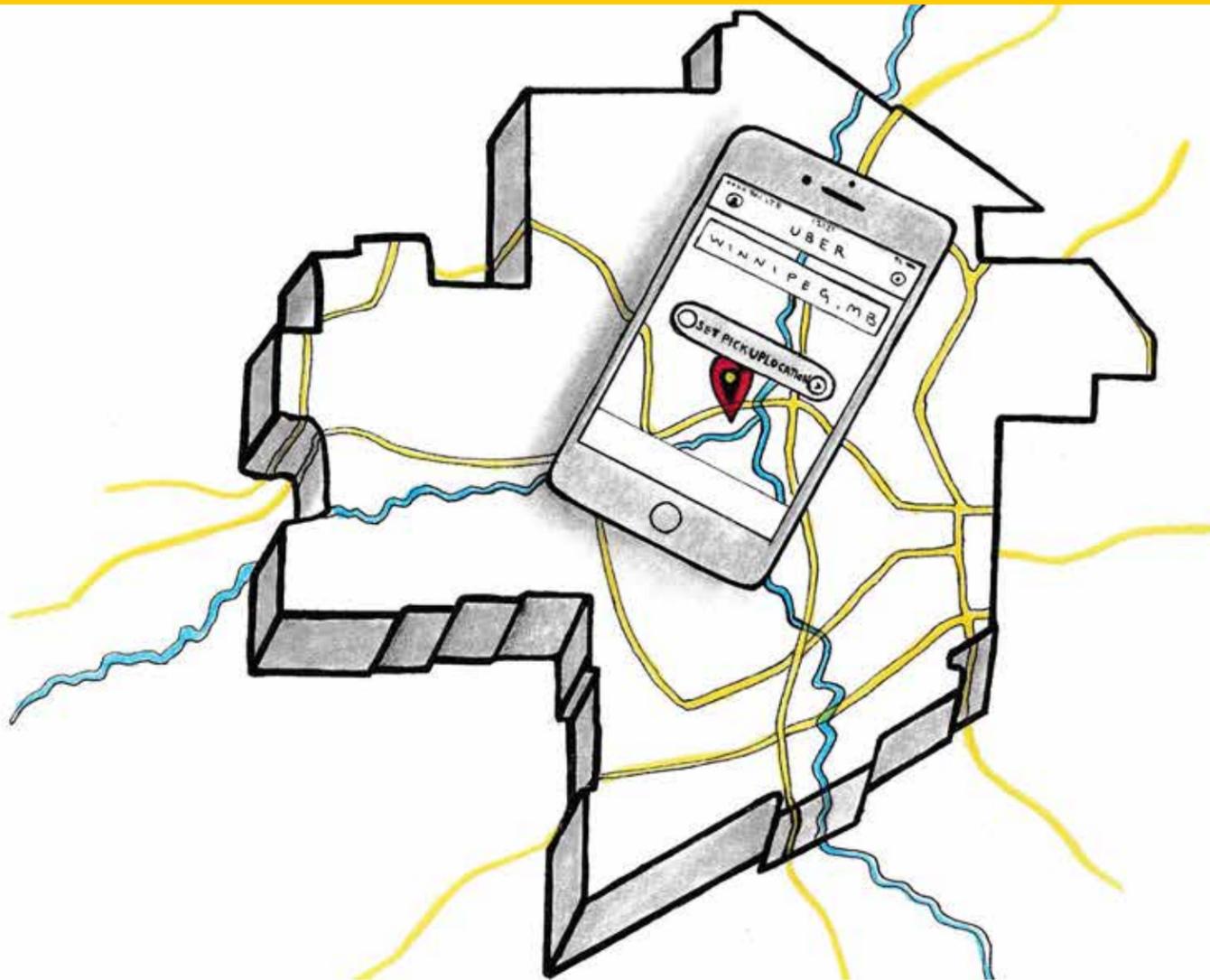


ILLUSTRATION BY GABRIELLE FUNK

UBER TO ENTER WINNIPEG MARKET

Will compete with taxis, Winnipeg Transit and TappCar

CALLUM GOULET-KILGOUR

CAMPUS REPORTER @CGOULETKILGOUR

Transportation has been a relevant issue in Winnipeg well beyond the past decade. *The Uniter* has covered this topic in depth, as it remains an issue of great importance for all Winnipeggers, especially students. Our coverage has focused extensively on safety, affordability and efficiency related to buses, taxis and ride-hailing services.

Clearly, this sector is continuously evolving. Earlier this month, Uber, a multinational ride-hailing company, announced it will come to Winnipeg later this spring. This

comes after years of attempts by Uber to enter this market.

While similar ride-hailing services like TappCar and ReRyde already operate in Winnipeg, Uber's advantage is "the value of their brand," according to Dr. David Duval, associate professor in the University of Winnipeg's Department of Business and Administration and a transportation expert.

"I do not regard them as particularly disruptive, but instead they have found a way to leverage technology to provide services more competitively and efficiently," he says in an email to *The Uniter*.

Uber's international success, however, has

not gone without its fair share of controversy, ranging from driver compensation debates to sexual harassment allegations. Nevertheless, the San Francisco-based company already operates in numerous Canadian cities, including Vancouver, Calgary, Regina, Toronto, Ottawa and Montreal.

Coun. Jeff Browaty (North Kildonan), who has been advocating for Uber to come to Winnipeg, thinks this move has numerous benefits.

"It's an internationally recognized brand," he says, adding that Uber is "almost one of those basic services people expect wherever they are."

Browaty believes there is a demand for Uber in Winnipeg but also notes that it is unclear whether it will have an impact on Winnipeg Transit ridership.

"In some places, it does have a detrimental impact on overall transit ridership. I do see both sides to it," he says.

Duval agrees that Uber's impact on the transportation sector in Winnipeg is hard to predict.

"We do not yet know how much penetration Uber will have in the Winnipeg market, and we don't yet know what the uptake will

be within the city," he says.

"I suspect, however, that it will be reasonable at least at first."

Part of the significance of Uber entering the Winnipeg market is that "it shows they are willing to operate in a jurisdiction where there is a public insurance model," because "previously, their model has been to operate in jurisdictions where private insurance is available," Duval says.

Here, "MPI must be the primary insurer, but my understanding is that additional insurance must be purchased by Uber as required by the City of Winnipeg as part of the conditions of obtaining a license," he says.

It is unclear whether or not the COVID-19 pandemic will affect Uber's timeline.

"Everything is so up in the air right now that I wouldn't even hazard much of a guess," Browaty says.

In response to the current pandemic, Uber is not ceasing its current operations but is implementing measures such as increasing cleaning supplies for drivers and providing financial assistance for drivers diagnosed with COVID-19.

CITY BRIEFS

LISA MIZAN // CITY EDITOR @LISA_MIZAN

Zine seeks submissions

Carnation, "a submission-based zine that publishes art and writing created through a lens of diaspora and displacement by BIPOC," is seeking submissions for its Volume 2 with the theme of pleasure. Selected contributors will receive \$200 and a free copy of the publication. The submission deadline is May 1 at 11:59 p.m. at carnationzine.wordpress.com.

Library due dates extended

The University of Winnipeg library is extending its deadlines for returning books during the COVID-19 pandemic. The due date for outstanding material loans is now Sept. 15, 2020 to align with the prospective upcoming academic year. Books can still be returned at the security booth at the south entrance of Centennial Hall.

Pub to grocery delivery service

The King's Head Pub is transforming itself amid the COVID-19 crisis into a grocery delivery service. They will accept electronic payment through their website for the zero-contact curbside delivery service. The pub's staff will organize and repackage groceries into hampers for anyone who accesses this service. Orders can be placed at kingshead.ca/grocery.

Mental health support for U of W employees

Manitoba Blue Cross, which provides for the University of Winnipeg's employee assistance program, has developed a mental health support program as a response to the COVID-19 pandemic. It addresses a variety of issues ranging from managing family stress while in self-isolation to tips on working from home and is available online at uwinnipeg.ca/hr/benefits/efap.html.

Essential services on campus to deliver remotely

The U of W campus closed all buildings to the community on March 23 but has left services deemed essential open through remote delivery. Offices that remain open through email and phone are the Aboriginal Student Services Centre, International, Immigrant, and Refugee Student Services and Diversity Foods, among others. Future students looking for admissions information and aid can contact admissions@uwinnipeg.ca.

Serious or overblown?

The Angus Reid Institute, a non-profit and independent research organization, completed a survey of Canadians who believe the COVID-19 pandemic to be of serious concern (75 per cent) versus those who think its blown out of proportion (25 per cent). Canadians who thought it to be serious were found to wash their hands more often, take more measures to keep physical distance with others and stay away from public spaces. Those unconvinced were more likely to have voted for the Conservative Party of Canada in 2019.



PHOTO BY DANIEL CRUMP



SUPPLIED PHOTO



PHOTO BY DANIEL CRUMP



PHOTO BY DANIEL CRUMP

The University of Winnipeg's campus has seen many changes over the past decade, including (clockwise from top left) the construction of the Axworthy Health & RecPlex, the new Leatherdale Hall building, the renaming of Spence Street to Marsha Hanen Way and the introduction of biomass furnaces.

RAPID, MASSIVE, TRANSFORMATIONAL CHANGE

A look at U of W's last decade

CALLUM GOULET-KILGOUR

CAMPUS REPORTER @CGOULETKILGOUR

Over the past decade, the University of Winnipeg (U of W) has experienced significant change and transformation. During this time, the university has, among many things, had two presidents, added new programs and rapidly expanded its campus.

According to the U of W, it has invested \$217 million in construction and renovation over the last decade. New campus buildings include Richardson College for the Environment and Science Complex,

the Buhler Centre and the Axworthy Health & RecPlex.

Over the years, *The Uniter* has reported on this rapid campus development, highlighting the university's successes and missteps. For instance, an article published on Jan. 20, 2011 described complaints students had about the recently opened Buhler Centre, citing noise and design issues.

Another important facet of the university that has changed over the last decade is its focus on Indigenous issues. Megan Lindell, a U of W student working on her bachelors of arts and business administration, believes that the university has, overall, done well. Lindell is the founder of the Indigeneity Association.

"I think we're really lucky to be in an

institution that understands that there's more than one worldview and that that colonial history exists," she says.

"We have a solid foundation to accelerate a greater understanding of Indigeneity."

One of the notable steps the U of W took was its implementation of an Indigenous course requirement for all undergraduate students, beginning in 2016.

Other important academic changes have also occurred. Since 2010, the U of W has introduced new programs, including a master's in cultural studies with a focus in curatorial practices, an interdisciplinary bachelor's in disability studies, a network security diploma and a bachelor of arts in dance.

As the university has expanded its academic offerings, undergraduate enrollment has gradually increased from 8,933 students in 2010 to 9,415 in 2019. The most drastic difference, however, has been international student enrollment, which went from 426 in 2010 to 1,250 in 2019.

While enrollment in the Faculties of Arts and Education has not significantly changed, enrollment in the Faculty of

Science has doubled. It's tripled in the Faculty of Business and Economics and has increased seven-fold in the Faculty of Kinesiology and Applied Health.

For Dr. Shauna MacKinnon, chair of the U of W's Department of Urban and Inner City Studies, one of the major changes to universities in the past decade has been the "increasing pressure on universities to provide education aligned with work outcomes."

In fact, the Government of Manitoba recently sent mandate letters to the U of W and other post-secondary institutions.

"This is troubling from the perspective of someone who teaches in the Faculty of Arts and believes that universities are important spaces for students to learn for the sake of learning, to explore subjects that they feel passionate about, to think critically about the world," she says in an email to *The Uniter*.

As the U of W embarks on the next decade, it will start it with a new chancellor, Barb Gamey, and a new yet-to-be-appointed president.

PROFile

NORA DECTER

CONTRACT ACADEMIC STAFF, DEPARTMENT OF ENGLISH, U OF W

KEESHA HAREWOOD

FEATURES REPORTER @KEESHAHAREWOOD

Ten years ago, Nora Decter, an English instructor at the University of Winnipeg, was finishing up her undergraduate degree.

"It took me seven years," she says. "I transferred three times between Canadian universities."

Decter had known she had wanted to be a writer since childhood.

"I grew up in Winnipeg. I actually did my first year of university at U of W before transferring elsewhere, but I always loved reading, and writing seemed like a magical thing to do when you grew up. So ever since I was a little kid, that was what I wanted to do."

After finishing her creative writing degree at York University, Decter decided to set aside time for writing.

"The idea crossed my mind to sublet my apartment for the summer and go to my family's cabin in the Whiteshell," she says.

"They have a very nice cottage that nobody uses, kinda ramshacked, so I spent two or three months by myself out there – there was no internet – reading and writing. And then I repeated that three or four more years in a row."

"That's how I developed my manuscript that then got me into grad school, which then turned into my first novel."

Since then, Decter has written two young adult novels and started teaching at the U of W. Having met the goals she set out for herself, she's proud of how far she's come.

"I try to let my students know that writing might not be what your parents want you to say you wanna do when you grow up, but it's possible."

WHAT'S THE BEST THING ABOUT YOUR STUDENTS?

"I'm constantly surprised with how open-minded my students are."

WHAT WAS YOUR WORST GRADE IN UNIVERSITY?

"I got one C in my seventh year ... it was purely because I was just done."

IF YOU COULD TALK TO YOURSELF FROM 10 YEAR AGO, WHAT WOULD YOU SAY?

"Oh boy. I would say don't go into credit card debt, and that everything is going to be okay."



SUPPLIED PHOTO

LET HER SPEAK

With sports on hiatus, conversations about women's rights should dominate broadcasts

DANIELLE DOIRON

@DANIELLEDOIRON

COPY AND STYLE EDITOR

With most professional and amateur sports leagues around the world on hiatus amid the COVID-19 pandemic and the Olympics postponed until 2021, it can seem like sports have been reduced to reruns, along with the “see 10, do 10” push-up chain and toilet paper challenge attempts athletes post on Instagram.

However, this might be the perfect time to hold important conversations about gender inequality in sports. As I wrote in a *Uniter* piece published in early 2018, women who work in sports media – particularly those in visible roles as sideline reporters, analysts and, occasionally, commentators – “face undue criticism, even though they’re clearly qualified, knowledgeable and experienced.”

Sports journalism is a competitive field, and it takes talent, combined with years of work, to make it to the show. In the past decade, more and more women have been recognized for their abilities and given opportunities to finally grace the airwaves as play-by-play commentators.

Earlier this year, Melanie Newman became the first woman to call a game for the Baltimore Orioles when she broadcast their spring training match against the Tampa Bay Rays. Before the MLB season was put on hold, Newman was slated to call over 50 games in the booth and another 50 as part of TV broadcasts.

In March, Sportsnet broadcast an NHL game with an all-women on-air crew. NBC also put women behind the microphone, but it’s important to note that these broadcast crews were formed to mark International Women’s Day, which, Bob Duff points out in a *Featured* column, “makes the whole thing smack of attention-grabbing publicity stunt. And it isn’t the least bit fair to the pros who called the games.”

Truthfully, that’s just the tip of the “unfairness” iceberg. The women who make it on the air or into coveted beat reporting positions often deal with harassment, threats and assault.

In 2008, sportscaster Erin Andrews was secretly videotaped by a stalker while she was naked in her hotel room. A decade later, Julieth González Therán was groped as she reported live on the World Cup in Russia. While working in sports media, I was belittled by older men in the press box and sexually assaulted by athletes on two separate occasions.

These experiences aren’t limited to reporters. Athletes, coaches and fans are also subject to discrimination and harm. More than 150 women, including decorated Olympian Aly Raisman, testified at the sentencing hearing for Larry Nassar, a former USA Gymnastics doctor who pleaded guilty to charges of criminal sexual conduct and child pornography.

Women in sports are routinely mistreated. Caster Semenya, a South African Olympic track athlete, lost her ability to compete as a woman – all because she has a naturally high testosterone level. The United States’ national women’s soccer team has been locked in a years-long battle for fair pay, and Nike only recently guaranteed pay and bonuses for sponsored athletes on maternity leave.

Nike’s move was long overdue, but it’s a step in the right direction. There are now more women serving on NFL and NBA coaching staffs than ever before. In a panel discussion held earlier this year about the need for more women coaches, Jen Welter (the first woman to ever coach in the NFL), stressed the importance of normalizing women in sport.

“We have to look at all angles of culture,” she said. “So if you want to see change in sport, that includes sport video games, it includes sport research, it includes sport media, it includes things as powerful and prolific as hip-hop culture,



ILLUSTRATION BY GABRIELLE FUNK

right?

“Are we dropping female names to the same extent that we are male names? Or where are our warm-up songs coming from? Or do our videos not only show guys out there balling, but women as well?”

Women deserve more recognition, period. It doesn’t escape my notice that many of the articles I read to research this topic were written by men. As much as I’d love to see more women’s bylines in the sports section (including my own), we need these allies. Much like how Andy Murray stuck up for American tennis players Serena and Venus Williams in now-famous interviews, men need to speak out against gender-based harassment, wage gaps and sexist hiring practices in this and every other industry.

That includes the men in charge of programming content for major sports networks amid the COVID-19 pandemic. One Twitter user suggested that sports channels use this time to re-broadcast women’s games and tournaments that were relegated to strange time slots or not shown at all. This may not be possible, since, even if high-quality footage of these matches exists, these networks might not have the broadcast rights.

TSN started releasing must-watch lists of sports movies, documentaries and shows that folks can binge while in social isolation. With

the exception of *A League of Their Own*, few highlight women. I don’t even want to know how many fail the Bechdel Test.

However, it’s heartening to see athletes and reporters alike pay tribute to Oregon Ducks star guard Sabrina Ionescu after her senior season of NCAA women’s basketball was cut short due to COVID-19 cancellations. She was unanimously named the Associated Press women’s basketball player of the year and deserves the attention and praise that accompany the title.

But the sports world can do better. Call me a dreamer, but I want to see the day when women athletes are recognized simply for doing their jobs well – and not because they shattered yet another glass ceiling or records like one for NCAA career triple-doubles.

I want to walk back into a broadcast booth one day and not worry that doing so will lead to harassment, threats and judgment. It’s something to think about as we sit at home over the coming weeks. As I wrote for *The Uniter* in 2019, there’s “solidarity in solitude.” Let’s hope that manifests in the sports world, too.

In 2016, Danielle became the first woman to call solo play-by-play of a professional Canadian baseball game. She now works as a writer, editor and marketer in Winnipeg, Canada.

MY IDENTITY DOES NOT NEED YOUR APPROVAL

Liquor Mart ID checks further marginalize people living with social and financial barriers

HANNAH FOULGER

@FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

Most days, I don’t even know who I am. Similar to the way that people sometimes Google themselves, I often review my Facebook timeline. Who am I? What qualities do I present? Are my political memes dank enough?

My identity is complicated. My labels are not obvious by the colour of my skin or my mobility, because I live with an invisible disability. I am disabled, British, Canadian, Christian and a woman. Because I don’t appear brain-damaged, I move through the world with few barriers obvious to people looking at me from the outside.

Even though people can’t see I’m disabled, I struggle with my brain injury and the barriers I face because of it every day. Yet, because I don’t look disabled, people dismiss my identity and therefore my struggles. Whether it’s a sweeping “we’re all able-bodied here” or a boss telling me my disability “is only an issue if I make it an issue,” these constant, painful invalidations affect my mental

health and make me question the legitimacy of my experiences.

Now, when anyone walks into a Manitoba Liquor Mart, they have to validate their identity before even entering. It’s no longer enough for people to be “of age” in order to buy alcohol. They have to have an identity validated by state. The entrance to liquor marts have become Checkpoint Charlies. Present your papers. Don’t ask questions. Be passive or face consequences.

This is always a hassle for me. Other than my British and Canadian passports (which I don’t want to carry around in case they are stolen), my only legal photo ID is my citizenship card, printed in 1996, featuring a six-year-old Hannah. This photo ID is still legally valid and will not legally expire. My photo on my expired driver’s license is more recent (and yet looks less like me than the ‘96 version) but will not ever be renewed because I am partially blind.

Because Manitoba’s health cards are flimsy pieces of paper, unlike the solid photo IDs of Ontario and British Columbia, I can’t use that. I usually offer them a combination of my citizenship card and my expired driv-



ILLUSTRATION BY GABRIELLE FUNK

er’s license. At this point, they tell me it’s expired (no duh) and that I should invest in a \$40 alternative ID.

It is unfair to make people who cannot drive, due to disability or access, pay for an extra ID in order to buy liquor. I’m not getting on a plane, buying a weapon or driving a vehicle. My citizenship card has my name, my picture (albeit 20 years old) and my age. That should be enough.

Also, people who are less likely to have “appropriate” IDs, usually due to income, citizenship status or disability, are more likely to have unacceptable IDs or experience financial or social barriers because of those same facets of their identities.

This extra appraisal can also be frus-

trating for marginalized people, especially BIPOC, with or without acceptable ID, as racial bias and distrust can be communicated before they even get in the store.

Monitoring identity in this way restricts movement and communicates which identities the state feels are acceptable (able-bodied, born and bred white Canadians) and further marginalizes people who suffer discrimination. But I’m not asking the province to approve my identity. I’m just here for the cheap wine.

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

FEEDING DIASPORA

My love is honey

CHRISTINA HAJJAR

COLUMNIST  @GARBAGEBAGPRINCESS

I immediately swoon at the love, lineage, healing and pleasure that undertones writing and art by People of Colour involving food. Food and love are both so potent. They are embodied experiences marked by longing, sustenance, nourishment, orientation and legacy.

Writers and Artists of Colour creating work about romantic love and food inherently express a diasporic autobiographical subjectivity. Diasporic romanticism, love, race, place and intergenerational inheritance become enmeshed.

When I was introduced to the band AlSarah and the Nubatones, I immediately fell in love. Sung in Arabic, the first track I heard – “Habibi Taal” – had a powerful and transcendent spirit to it, that I only understood later after looking up the translation:

“my love is like mangos and apples, / my love is honey, all else are bland / my love is honey, all else are bland / I would migrate just to be with you / oh my love.”

The words oozed off my phone screen as I revelled in the food metaphors of love: wet, ripe, beautiful, sweet, sticky, creamy, abundant, invigorating, revitalizing.

Led by Sudanese-born, Yemen-raised and American-based AlSarah, the willingness to migrate for love expressed in the lyrics demonstrates the boldness of pursuing the finest flavours and textures of life and settling for no less. It signals a diasporic inclination to continue moving despite experiences of forced displacement.



ILLUSTRATION BY GABRIELLE FUNK

In addition to comparing food to love, poets also compare food to their lovers’ bodies. Toronto/Oakland-based Leah Lakshmi Piepzna-Samarasinha of Burgher/Tamil Sri Lankan and Irish/Roma ascent frequently does this, weaving narratives of trauma, migration, community, love, sex, disability, friendship, food and queerness at once.

In her book *Love Cake*, Piepzna-Samarasinha writes, “as you flip me on the bed / as I hiss *lick right there* / as your chai belly platano thighs / perfect hands meet mine / make miracle home on this bed.”

Through writing, the entanglements of food, cultural identity, home and romance are made evident. Embodying food metaphors or food stories with desire sparks visions of utopia. Sex is love-making is home-making. The body is a site of various kinds of intimacy. It is the material location of connection, longing, fulfillment, nourishment, healing and pleasure.

In her book *Pressure Cooker Love Bomb*, Winnipeg/Calgary-based South Asian poet Sharanpal Ruprai writes:

“side of your neck, i lick, / suck on your earlobe / you are sweet like jalebi / you smell of the candy aisle / sticky on my lips a lick up and in around / i suck sweet out you will be my first lover / you will linger take me into your mouth // i tell you that i want to grow old / with you when i’m old i’ll garden / in overalls and rainbow rain boots / no bra no underwear / every evening we will have jalebis / in hot milk”

The physical, sexual and political orientations of queer People of Colour in love articulated by Ruprai and Piepzna-Samarasinha demonstrate that place-making is an erotic project. Comforts of home and belonging are manifested through intimacies that honour and share cultural inheritance such as food.

Self-described as “poems masquerading as recipes, poems masquerading as survival guides, poems simmered in love,” Ruprai’s writing contends with other aspects of cultural inheritance too, like heteronormative scripts placed on Sikh girls: “hating aunties never / had a chance to be loved / they fol-

lowed racism rules, / cooking rules, body hair removal rules, / religious rules, a pressure cooker / life of auntyji is not yours.”

With the common experiences of exile and displacement marked by multiple oppressions of queerness, transness, racialization, war, conflict, colonization and white supremacy, queer and trans People of Colour are both challenged and satiated by defying authority, binaries and borders.

Art and writing heals and builds liberated, authentic worlds by honouring deviancy, centring pleasure and queering place, labour and love. I live at the intersection of food and romance, driven by a hunger for something sweet, something both familiar and surprising – a consumption both grounding and transcendent.

Christina Hajjar is a first-generation Lebanese-Canadian pisces dyke ghanouj with a splash of tender-loving rose water and a spritz of existential lemon, served on ice, baby. Catch her art, writing and organizing at christinahajjar.com or @garbagebagprincess.

CITY ROOTS

Lean on trees

KATHRYN BOSCHMANN

COLUMNIST

Over the past few months, this column has made a case for a closer look at Winnipeggers’ relationship with trees, both past and present. I have been able to consider what they do for humans, as well as their own agency, and to think about how they became so central to Winnipeg’s identity as a city.

Indeed, the canopy remains important to Winnipeggers. In September of last year, Mayor Brian Bowman launched the Million Tree Challenge, with the aim to plant one million trees in the city within the next 20 years. This initiative was created in response to threats posed by invasive species and diseases, like the emerald ash borer and Dutch elm disease, that have already done significant damage to the city’s canopy. By February of this year, the challenge had already raised \$1.25 million in donations.

Winnipeggers mobilize regularly in support of trees. Recent examples include the Save Our Canopy campaign and the Trees Please Coalition, both asking the city to increase the forestry budget for 2020. Another organization called Trees Winnipeg has been around since 1992, working to

help Winnipeggers manage threats to the city’s trees, encouraging species diversity and designating heritage trees.

Our city is clearly full of tree lovers. Because of this, many people will remember the October storm of 2019 for many years.

A month after the Million Tree Challenge started, a winter storm swept over Winnipeg, catching everyone off guard. Unprepared for the wet and heavy snow that coated their leaves, many trees were damaged or completely downed. In the cleanup that followed, arborists cleared around 1,700 tonnes of trees and branches. The city declared a state of emergency, and crews from all over the country were flown in to help clear the debris.

During the storm, my social media feeds were full of people worrying about trees. Many were afraid of the potential damage the trees could do to their property or power lines, but there was also incredible distress expressed about the trees’ well-being. Afterwards, a friend of mine even suggested holding a citywide event to mourn the trees destroyed by the snow. I wish someone had taken up this idea.

That October, many of us felt powerless to help the city’s trees. Today, many of us feel a different kind of helplessness. We are faced with a virus that has made its way across our interconnected world, and the best we can do is slow it down.

Trees can be an emotional balm for us in this moment, as they have so often before. In a time where we are looking at being more confined and isolated than most of us can ever remember, we can



PHOTO BY TALIA STEELE

An unexpected snowstorm in October 2019 caused massive amounts of damage to trees across Winnipeg.

look to trees for comfort where possible.

We can enjoy their company on walks while we practice social distancing, looking forward to fresh new leaves in spring and the dappled sunlight across the sidewalks in the summer. I know I will be looking to trees often for the solace they have given me so many times before. And I hope you can find comfort in their presence as well.

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Horoscopes

Thursday, April 2, 2020

Aries



Today the Moon enters the area of your solar chart that rules joy, creativity, entertainment, and self-expression. It's best to enjoy some release of ambitions, tension, or pressure today—the trick is to allow yourself the luxury! The day's energies are stubborn, however, and you may have trouble adapting or deciding on which path to take or which urge to follow. You might need to rely on others who are not necessarily seeing eye to eye with you. While frustrating, interactions with them may end up revealing hidden desires.

Taurus



This can be an active day for imaginative pursuits. You can feel pleasantly busy in the first half of the day. But as much as you'd love to keep going, it can be tough to focus. Be a little more vigilant than usual with details today. You're more inclined to want to concentrate on your inner world. Inner frustrations can be triggered if there has been tension with your larger goals. Fortunately, you can use this energy to your advantage—the desire to get over obstacles can prompt you to make changes.

Gemini



Today's energies may challenge your need to simplify and take care of basics which can generate restlessness. The first half of the day is better for rest and comforting, emotionally-centering activities, although you may need to enforce these things since life seems to have other plans for you. As the day advances, you'll feel readier to diversify. There can be a strong attraction to personal projects or passions, but also a compelling need to get things done. Rushing through your tasks could lead to mistakes and disagreements, and it may be best to get in better touch with your true desires before taking action.

Cancer



Commitments or responsibilities seem to be at cross-purposes at times today. You may not be certain if you want to go your own way or lean on others. Physical and emotional attractions can be intense today. Still, it can be difficult to satisfy your desires without feeling torn, and it can be challenging to gain emotional satisfaction without the fear that you're missing out. Comfort needs assume special importance today. Watch for a tendency to self-pamper with overindulgence. Otherwise, put the extra effort into making your life more comfortable and enjoy the benefits of doing so.

Leo



While transits today can stir some restlessness, it's best to avoid the temptation to overdo or overindulge. You could find yourself trying to please someone and, at the same time, striving for independence, which can lead to confusing situations or unnecessary frustration. You're better off attempting to keep things even and smooth. You might enjoy a sense of renewal, and life seems a little more colorful than usual. Still, moods can be up and down.

Virgo



You may be seeking a chance to unwind and treat yourself to light activities today. It's not an ambitious time in your mind, but outside disruptions are likely nevertheless. The Moon moves into the sign just behind yours later today, pointing to a need for reflection and a bit of anonymity before busier days ahead. You might recognize that something has to give so that you can balance your life better, particularly when it comes to working and resting. As much as you'd like to escape your duties right now, you also recognize that your work or tasks will be waiting for you when you get back. Find ways to get peaceful moments.

Libra



You may feel undecided or restless today as the Moon forms many oppositions. Your plate feels full today, and you can often feel torn between personal needs and responsibilities. Even though you have a lot going on, there is a temptation to pile on even more. Keep what you can control simple since complications outside of your control are likely. Acknowledge whatever feelings are coming to the surface today, even if they seem to be irrational, but keep in mind that you don't have to act on them yet.

Scorpio



With the Moon under opposition in your communications sector today tensions arise from too many choices or too much information. There can be a tendency to feel pulled in different directions. You might finally deal with a problem area, but getting to this point can be disruptive. The results of conflicts can be exciting and stimulating, but possibly less than satisfying in the moment. Seek out a compromise between your personal needs and your responsibilities to others.

Sagittarius



Today, it may be that if you want to treat yourself, but moderation is key as it comes with less guilt and consequences. Focus on personal goals and values—it will do more for your happiness than too much focus on external signs of progress. The areas where you've been feeling frustrated can be triggered, and conflicts can result. Feeling impatient can lead to mistakes if you rushed. Tame tendencies towards stubbornness, as this gets you nowhere. Look instead for ways to make positive changes.

Capricorn



The Moon is in your opposing sign in the first half of the day suggesting it's best not to push anything. Taking the focus off your plans can release tension. The Moon moves into your intimacy sector later today, encouraging a deeper focus on your feelings and desires. A focus on complicated emotions can interfere with your productivity when keeping things simple and straightforward tends to serve your practical purposes better. Making room for both makes sense.

Aquarius



The day's energies are such that if you try to push things, you can feel the resistance. You may be doing battle with yourself or others, but the bottom line is that you're challenged to see two sides of a situation. Impatience with the process and anxiousness for the reward can play with your mood. We're inclined to take things very personally. Aim to take it easy and go with the flow, if possible. It may be best to conserve your energy for opportunity periods.

Pisces



You could find that you're running hot and cold today. You may become aware of a competitor or an obstacle in your path, which can be very frustrating. As much as you'd like to take care of business and get things into order, the things you haven't done or unsettled matters can interfere. If you can tune out distractions and focus on your own priorities, it can be a fine time to get some chores out of the way. It can be particularly refreshing if you've been putting these things off. You want to be useful or productive later today with the Moon's move into your work and health sector for a couple of days.

SOURCE: CAFASTROLOGY.COM

Nacho stovetop popcorn

A crunchy, satisfying snack (or lunch or dinner, no judgments here) that is vegan and gluten-friendly.

Move aside butter and salt – nacho-seasoned popcorn is a game-changer.

Ingredients

--Seasoning

1/2 cup nutritional yeast (for vegan) OR 1/2 cup grated Parmesan cheese (for dairy lovers)

1 tbsp garlic powder

1 tbsp onion powder

1 tbsp dried chives (or 1/2 tbsp chopped fresh if you have)

1 tsp cumin

1 tsp chipotle or chili powder

1/2 tsp black pepper

1/2 tsp red pepper flakes (optional)

salt to taste

--Popcorn

1/2 cup popcorn kernels

1 tbsp coconut oil or vegetable oil (coconut works best!)

Instructions

1. Stovetop popcorn*: Using a heavy-bottomed stockpot, place a tablespoon of coconut oil and two kernels into the pot on medium-heat - no more, no less. Cover the pot.

2. Keep an eye on the two kernels while the oil heats up. Once they both pop, the oil is now hot enough. Add the remaining kernels, turn off the heat and remove the pot from the element for **one minute**.

3. Once one minute is up, return the pot to the element on medium-heat.

4. Now shake the pot every few seconds while the kernels pop. You will need to keep the lid slightly tipped open to let steam out to keep popcorn fresh and crisp.

5. If the popcorn starts to overflow in the pot, simply put half of the popcorn into a bowl and continue popping the rest.

6. Once the popping starts to slow down, it is time to remove the popcorn so it does not burn.

7. Seasoning: Mix together seasoning ingredients in a bowl. Sprinkle desired amount on popcorn and salt to taste. You may have extra seasoning left over depending on how much you use. You can add extra oil or butter to your liking.

Bon appétit!

***If you have a popcorn maker you would rather use, feel free to skip steps one through 6.**



SOLUTION TO ISSUE 74-22 CROSSWORD PUZZLES

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Bird Lines

Starring Jeff and Trevor

