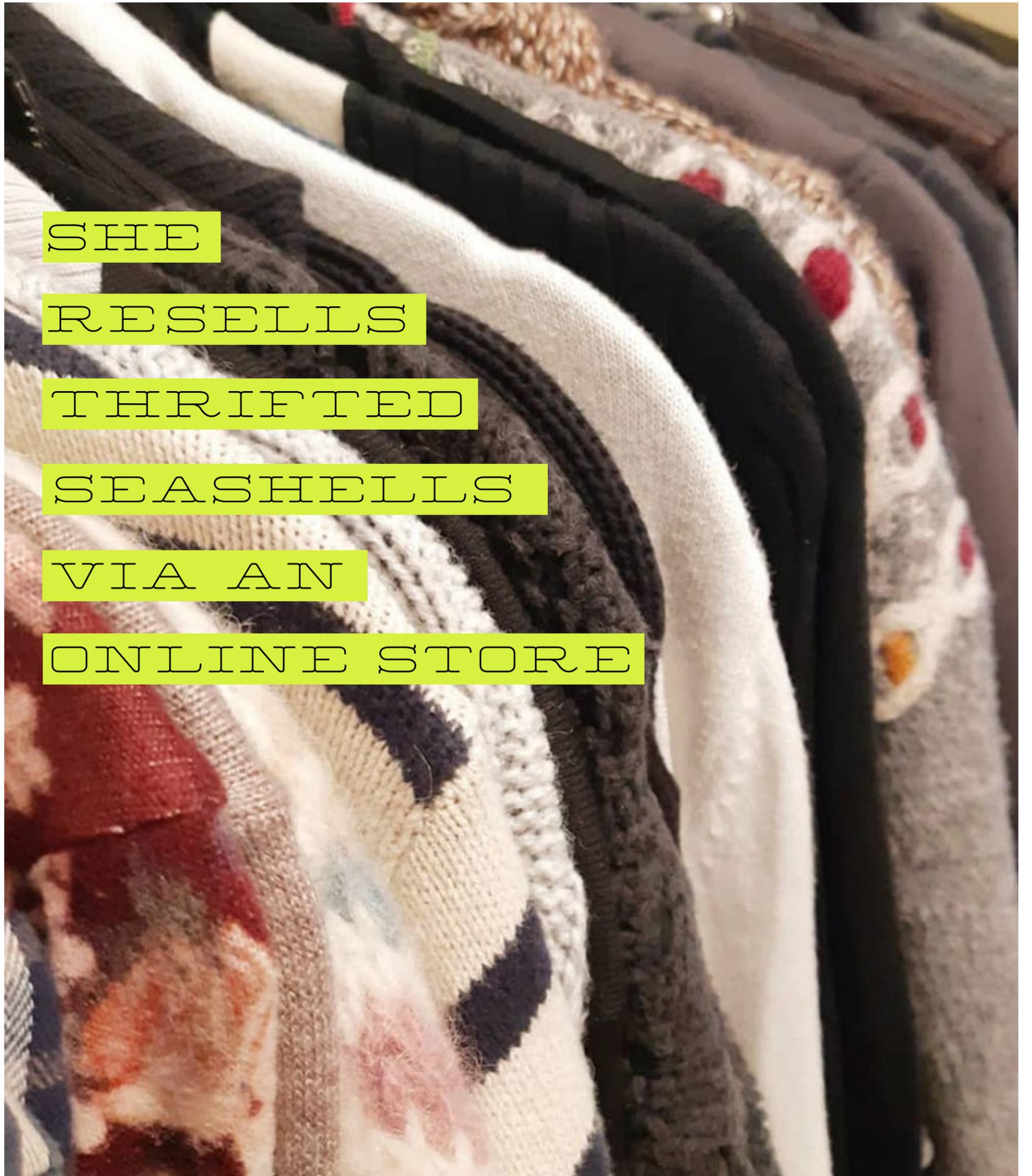


THE **U** N I T E R

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THE UNHOUSED —P11

MUTUAL AID FOR MENTAL HEALTH—P14



SHE
RESELLS
THRIFTED
SEASHELLS
VIA AN
ONLINE STORE

THE SOCIOECONOMIC AND ECOLOGICAL IMPLICATIONS OF THRIFT RESELLING

THEY DON'T GIVE A CRAP

THOMAS PASHKO
MANAGING EDITOR

THOMPASHKO

On Wednesday, March 10, during a session of the Legislative Assembly of Manitoba, an MLA was ejected from the house for using “unparliamentary” language. It happened after an exchange involving Nahanni Fontaine, the NDP MLA for St. Johns.

Readers may have already seen Fontaine's name pop up on social media earlier this week. On Tuesday, March 9, Fontaine alleged that Minister of Justice Cameron Friesen (previously known for his months-long bungling of Manitoba's COVID-19 strategy) made a racist remark toward her. Friesen allegedly heckled Fontaine, who is Indigenous, responding to Fontaine's question about crime by saying that she “would know about gangs.”

If Friesen actually said this, Fontaine was absolutely right to call Friesen out and demand an apology. She correctly labelled the heckling as “disgusting.”

But it wasn't Friesen who was ejected from the chamber. Instead, on March 10, Fontaine herself was ejected for saying that the governing Progressive Conservatives “simply don't give a crap about Indigenous women and girls in this province.”

It's a sad reality that racist heckling is considered acceptable in the Legislature while the word “crap” is verboten. But more importantly, Fontaine has a point. The comment came during a discussion in which Fontaine pointed out the abject lack of empathy from the PCs regarding murdered and missing Indigenous women, girls and Two-Spirit people. She pointed out that PC MLAs haven't attended vigils for victims, contacted families to express sympathies or even tweeted condolences.

Premier Brian Pallister was quick to accuse Fontaine of trying to score political points. But our local and provincial governments have shown a lack of concern and empathy on racial injustice and violence faced by Indigenous Winnipeggers. They show their hostility by continuing to bloat police budgets, despite Indigenous people disproportionately facing brutality and death at the hands of police.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Jessica Wylychenko is the co-owner of Hudson Bagels, one of three specialty bagel shops to open in Winnipeg recently. Read more on page 4.

UNITER STAFF

MANAGING EDITOR
Thomas Pashko — editor@uniter.ca

BUSINESS MANAGER
Olivia Norquay — businessmgr@uniter.ca

CREATIVE DIRECTOR
Talia Steele — creative@uniter.ca

ARTS & CULTURE EDITOR
Hannah Foulger — culture@uniter.ca

FEATURES EDITOR
Charlie Morin — featureseditor@uniter.ca

CITY EDITOR
Alex Neufeldt — city@uniter.ca

COMMENTS EDITOR
Haley Pauls — comments@uniter.ca

COPY & STYLE EDITOR
Danielle Doiron — style@uniter.ca

PHOTO EDITOR
Daniel Crump — photoeditor@uniter.ca

STAFF PHOTOGRAPHER
Callie Lugosi — callie@uniter.ca

STAFF PHOTOGRAPHER
Keeley Braunstein-Black — keeley@uniter.ca

STAFF ILLUSTRATOR
Gabrielle Funk — gabrielle@uniter.ca

FEATURES REPORTER
Keesha Harewood — features@uniter.ca

ARTS & CULTURE REPORTER
Sarah London — sarah@uniter.ca

ARTS & CULTURE REPORTER
Vacant

CITY REPORTER
Cierra Bettens — cityreporter@uniter.ca

CAMPUS REPORTER
Callum Goulet-Kilgour — campus@uniter.ca

VOLUNTEER CO-ORDINATOR
Holly Liu — volunteer@uniter.ca

CONTRIBUTORS

WRITERS
Haley Charney
Hannah Magnusson

MOUSELAND PRESS

MOUSELAND PRESS BOARD OF DIRECTORS: Kristin Annable (chair), Anifat Olawoyin, Larissa Peck, Andrew Tod and Jack Walker — For inquiries email: board@uniter.ca

CONTACT US

GENERAL INQUIRIES
editor@uniter.ca

ADVERTISING
businessmgr@uniter.ca

ROOM 0RM14
UNIVERSITY OF WINNIPEG
515 PORTAGE AVENUE
WINNIPEG, MANITOBA
R3B 2E9
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GURGE
PRESENTS



BIG FREEDIA

Q & A

HOSTED BY **MAHLET CUFF**

U SPEAKER
SERIES

AN ABUNDANCE OF BAGELS

Winnipeg goes from zero to 3 specialty bagel shops in less than a year

HANNAH FOULGER | ARTS AND CULTURE EDITOR | [FOULGERSCOVFEFE](#) [SPEAKSTORY](#)

Less than a year ago, Winnipeg did not have any specialty bagel shops. They could be purchased from bakeries or delis, but the gap in the market got some people thinking. By January 2021, Winnipeg had three bagel-focused businesses: Hudson Bagels, Bagelsmith and Bagel Brothers.

The idea of Hudson Bagels, the brainchild of dietitian Jessica Wylychenko and her partner, Chris Silva, was born when the couple saw the former Boon Burger building for lease. The couple had enjoyed bagels in Toronto, Montreal and New York on their travels and were not able to replicate the experience here, so they decided to fill the gap in the market.

“Bagels are a very humble food item,” Wylychenko says. “I like that it’s an everyday item, like a bit of affordable luxury.”

Among several other flavours, Hudson Bagels sells a Winnipeg-style rye bagel, which is inspired by both New York and Montreal-style bagels, taking elements of both.

“All our bagels are all hand-rolled, and they’re boiled in sweet honey water. That’s the Montreal element. Then we bake them off to a nice, thick, puffy rise within a convection oven, which is the New York ele-

ment,” she says. “It is like rye bread, (which is) very reminiscent of what we kind of grew up in and gravitated towards.”

Bagelsmith opened its Carlton Street storefront in October 2020. Bagelsmith sells Montreal-style bagels with a wider variety of sandwiches and spreads (which they call schmears) than their competitors.

One thing that sets Bagelsmith apart is its wholesale distribution. Their bagels are sold in nine different stores in Winnipeg.

“That has exploded on us in the last month and a half,” owner Phil Klein says. “That was something that we didn’t really foresee or anticipate becoming such a large part of the business.”

Of the three bagel shops, Bagel Brothers is the only one owned and operated by an experienced chef. Nelson Soriano trained at Ottawa’s Cordon Bleu Culinary Arts Institute before working in a bagel shop in Montreal. After travelling to Thailand and back to Winnipeg, he opened a bagel business with his brother Jan and the support of some close friends.

Their sourdough bagels are only available by delivery in packs of four and come with one of their cream cheeses. They are the only



Chris Silva (left) and Jessica Wylychenko (right) are the owners of Hudson Bagels.

local bagel business without a physical store.

“If we did invest in a storefront, we wouldn’t (have) used it to 100 per cent of its potential,” Soriano says. “We focused on online sales, logistics and just building the brand.”

Hudson Bagels, Bagelsmith and Bagel Brothers have flooded the market, but all have seen great sales in these past few months.

Klein says having three bagel shops contributes to the hype. “There’s almost 750,000 people in the city. There’s enough

room to accommodate a handful of bagel shops. Competition just breeds more business for everybody,” Klein says. “It becomes a craze. It keeps you on your toes.”

Hudson Bagels is at 79 Sherbrook St. Order weekly delivery at [hudsonbagels.ca](#). Bagelsmith is at 185 Carlton St. Order daily delivery at [bagelsmith.ca](#). Order weekly bagel care packages from Bagel Brothers at [bagelbrothers.ca](#).



Madeline Roger cut her musical teeth in the duo Roger Roger with her twin brother before going solo.

ROGER THAT

Origin Stories

HANNAH FOULGER | ARTS AND CULTURE EDITOR | [FOULGERSCOVFEFE](#) [SPEAKSTORY](#)

Madeleine Roger: Solo artist and member of Roger Roger

Like many artists, musician Madeleine Roger took a while to find her footing. She was raised on the edge of Charleswood, just across the road from the Trans Canada Trail.

“We were always listening to music,” Roger says. For many years, her dad operated a recording studio out of her house, yet Roger says she was definitely going to be an actor. She trained as one at Manitoba Theatre for Young People and switched from École Dieppe to Grant Park High School to

attend its respected theatre program.

After starting an honours acting degree at the University of Winnipeg (U of W), she took eight months off to travel. She brought a mandolin with her and started writing songs in hostel rooms in Europe. When she returned to the U of W, she still enjoyed her courses but dreamt of writing songs, jotting down ideas in the margins.

“I was yearning for time on my own, to really explore this other form of storytelling that I was deeply curious about,” Roger says. “That whole year was agonizing, because so much of my identity was wrapped in theatre, and I had been working my whole life

towards working professionally in theatre. I realized I was going to have to drop out.”

After meeting with her supportive professors, Roger took the year off to work as a nanny and focus on writing songs. While building up an extensive catalogue, Roger was still precious with her music, only playing when she thought no one else was home. One day, her twin brother, Lucas, who was already a professional musician, heard her playing downstairs from his bedroom.

“He convinced me that (the songs) didn’t suck and that we should do a show together,” she says. “Right away, we realized it was a good fit, us playing together, so we decided on the band name Roger Roger.”

Roger Roger released their first album in January 2016. At that point, she had only been playing guitar for four years and writing songs for two, but it became her sole form of employment. During its run, the band toured Europe and played the Winnipeg Folk Festival mainstage. After a few years, she started to write songs that weren’t a fit for them to play together, and he found

that he didn’t enjoy the lifestyle of touring as much as he used to.

“We had a really awesome run, and because we knew it was coming to a close, we were also just really, really grateful for the amazing opportunities we had in such a short amount of time. It was really special that we could build a great little band as a brother-sister duo and still really like each other at the end of it,” Roger says.

She launched her first solo album in 2018 and spent 2018 and 2019 touring the album. Her plans for 2020 included recording her follow-up album and touring the United States. While the COVID-19 pandemic led to cancelled plans, she is grateful for the time to slow down, as she was overworked, and the time to write new songs. In the year ahead, she plans to record her next album and do a backyard house-concert tour in Western Canada.

Find Madeline Roger and Roger Roger’s catalogue of music on all streaming platforms.

BLACK-MADE FILMS DESERVE CANADA'S ATTENTION

Media hush surrounding *Black Bodies* indicates lack of support for Black filmmakers

HALEY CHARNEY | VOLUNTEER |  HALEYCHARNEY  H.CHARNEY

This winter, only six Canadian productions made it into the prestigious Sundance Film Festival. *Black Bodies*, directed by Kelly Fyffe-Marshall, was one of them.

The politically charged short film features artists Donisha Prendergast and Komi Olaf. Olaf stands in a dark room performing spoken-word poetry about systemic anti-Black racism at the hands of law enforcement.

As Olaf's words about the continual harm caused by racism resound, the lifeless bodies of Black people lay on the ground, representing victims of police violence. Olaf, too, is targeted by this violence and falls. Yet his voice continues, asking the audience: "What becomes of the babies left behind? The mothers left to cry?"

Fyffe-Marshall describes her work as "impact cinema" and intends to create projects that give people opportunities to open their minds to new ideas they may have never considered.

"I wanted to be a filmmaker ... specifically an impact filmmaker, because I saw people sit down and watch films, and I saw how much power was there, because people let their guard down. And I realized I could use that moment to impact their lives," Fyffe-Marshall says.

The film was not only inspired by the epidemic of racist police violence, but addition-

ally by a 2018 incident that Fyffe-Marshall, Prendergast and Olaf experienced while checking out of their Airbnb in California. A neighbour witnessed the group packing up, falsely assumed they were breaking into the house, and the group quickly found themselves surrounded by police.

The situation de-escalated without anyone experiencing physical harm. However, the impact on the group of artists was significant. Fyffe-Marshall felt a responsibility to use her platform for activism, and, through this, *Black Bodies* was born.

Black Bodies won the Changemaker Award from the Toronto International Film Festival (TIFF) when it premiered there in 2020. Yet, despite *Black Bodies'* success at TIFF and the fact it was created by an all-Black, women-led team, the film received little media coverage in Canada until Hollywood director Ava DuVernay gave it a shoutout on Twitter.

Fyffe-Marshall highlights how important media attention is, particularly for Black Canadian filmmakers, but also for all Canadian filmmakers in general.

"We need the media to push us so we can get the coverage, and then, in turn, that's how you get the grants – because you have a presence."



SUPPLIED PHOTO

Komi Olaf in a scene from *Black Bodies*

Ben Williams, outreach and marketing director of Afro Prairie Film Festival, agrees that support for Black filmmakers in Canada needs to improve drastically.

Williams formerly served as the production centre director for the Winnipeg Film Group and recalls how, in the six years he was there, he only remembers working alongside five Black filmmakers.

"There's the lack of us, and then there's the fact that when our films are shown at certain festivals, what happens a lot of times is (films by Black artists) will have their festival run, and

then there's no more real interest beyond that."

Afro Prairie, the newly incorporated project of Black Space Winnipeg, is notably the only film festival dedicated to sharing Black-made films in the Prairies. Movie lovers can look forward to a virtual program from Afro Prairie sometime this spring, Williams says.

Marathon, Fyffe-Marshall's companion film to *Black Bodies* can be found at kellyfyffemarshall.com.

LOOKING FOR LIGHT

Photography exhibition reflects on happier and darker times

HANNAH FOULGER | ARTS AND CULTURE EDITOR |  FOULGERSCOVFEFE  SPEAKSTORY

A shift in accessibility has been one boon of the COVID-19 pandemic. Where some people with disabilities or mental illness have previously been unable to leave their homes, digital art exhibits and live-streamed performances have brought art to them.

Arts Accessibility Network Manitoba (AANM) has been busy running mentorships, granting programs and art salons. Their latest accessible online exhibit, *Yesterday*, features multi-medium artist Elliana in her first solo exhibition of photographs.

Elliana is a self-taught photographer with a degree in fine-arts textiles, which creates a kind of rawness to her work. "You're a little less fearful (when you're self-taught)," executive director of AANM Jenel Shaw says. This exhibition is a part of a series of accessible exhibits and performances online, including concerts with ASL interpretation.

Yesterday, as an online exhibition, is able to offer image descriptions of each piece for people who are blind or have low vision.

"It's very important for those with low vision (or) who are blind. This is their way that they get to interact with the world. And so, for AANM, that is especially important. We want to be able to let people interact as fully and as much as possible," Shaw says.

With image descriptions made available

online, more people will be able to experience Elliana's work.

"A lot of her work is pretty raw," Shaw says. "She has this eye that sings of spring. (We are) coming out of winter just really tired. These images are really happy and kind of awaken the senses again with colours. It's a very hopeful and happy exhibition."

With this combination of happy and sad photos, Elliana hopes to remind the viewer that COVID-19 and other stressful events will eventually be in the rearview mirror.

"Photography is normally quicker than painting, and it is lightning-fast compared to mediums such as weaving," Elliana says. "Photography changes moment to moment. The sun is shining through the petals of a flower, so up close, you can see it has freckles. The sky darkens, everything is reflected back as water pools and images get distorted ... How fascinating and inspiring is it to sit and watch thunder strike, and it turns the sky pure white for a blink of an eye?"

With an emphasis on nature, Elliana attributes her greatest influence and inspiration to God's artistry creation all around.

"No one has more powerful master strokes. He's a potter and knitter, weaver and painter. You can find pink with orange. He knows how to layer pattern upon pattern," Elliana says. "Where else can



SUPPLIED PHOTO

"Dance With Me," a photo by Elliana, is part of her virtual show *Yesterday*.

you see advanced colour theory? Inactions are the effects of increasing or decreasing light, and the best I can do is to capture a moment, a little sliver in time before it becomes yesterday."

***Yesterday* runs until April 2 at aanm.ca, where people can view the exhibition for free.**



SUPPLIED PHOTO

A FIRE IN THE COLD SEASON

Streaming on Prime Video



KEESHA HAREWOOD | FEATURES REPORTER | @KEESHAHAREWOOD

Justin Oakey's *A Fire in the Cold Season* is an atmospheric and down-to-earth film that follows a reclusive trapper and a mother-to-be as they're stalked by a group of outlaws.

The strongest aspect of the film is its ambience. Set among the forests and high-way towns of central Newfoundland, the film presents a strong, rustic quality to the area through its use of cinematography and

sound effects. The film's environment and mood is so strong that it almost has a personality of its own.

While it is refreshing to see Newfoundland showcased cinematically, the film falls short in a number of ways.

The most glaring of the film's flaws have to do with its plot. The film has two main storylines: the coming together of its two main characters – Scott (Stephen Oates) and Mona (Michaela Kurimsky) – and the shady

dealings of a group of outlaws.

The narrative of Scott and Mona's relationship is forced. Initially, the pair are drawn together through Scott discovering the dead body of Mona's late partner in the forest. Out of guilt, he takes it upon himself to care for her.

The setup for their meeting isn't inherently flawed, but where the film fails is developing Scott and Mona's relationship organically after their initial encounter. There are a few too many instances where the characters' behaviour is contrived and contradictory.

This is especially true for Mona, who is established to be understandably wary and standoffish – after all, she has reason to fear for her life. Yet, she all too quickly allows Scott to care for her after a few brief encounters. This, alongside the underdeveloped romantic undertones and unmemorable dialogue, results in an unearned and flat love story.

The portion of the narrative following the criminal machinations of the group of outlaws is generic, at best. The thugs are similarly tied to the death of Mona's partner in

that they have unfinished business, which they cannot afford to let slide.

A lot of the details concerning the outlaws are frustratingly vague and confusing. The type of crime they engage in, for instance, is unclear. Their motivation for hunting down Scott and Mona is nonsensical, to say the least. Initially, it seems as though they're motivated by money, but then, out of nowhere, it turns into a personal vendetta of some kind, and the confusion of that shift is quite distracting.

Worse yet, the criminals aren't intimidating. At times, they come across as incompetent. As an audience member, it's far too easy to turn into a backseat outlaw and logically pick apart the criminals' strategies and plans. It's also easy to question why Scott and Mona overcomplicate evading their assailants. For those reasons, the film is a disappointment in terms of its narrative.

All in all, *A Fire in the Cold Season* is a huge swing and a miss. There is undeniable effort put forward in terms of acting and filmmaking, but the plot undermines most of that hard work and quality.

CKUW TOP 30

February 14, 2021



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

TW LW C	Artist	Album	Label
1	Osees	Protean Threat	Castle Face
2	Cut Worms	Nobody Lives Here Anymore	Jagjaguwar
3	Bob Mould	Blue Hearts	Merge
4	Cloud Nothings	The Black Hole Understands	Self-Released
5 !	Slow Leaves	Shelf Life	Birthday Cake
6 *	Terra Lightfoot	Consider The Speed	Sonic Unyon
7 !	The Lizards	The Lizards	Eat Em Up
8	Various Artists	Strum And Thrum: The American Jangle Underground (1983-1987)	Captured Tracks
9 !	Silver Clouds	Silver Clouds	Disintegration
10	Uniform	Shame	Sacred Bones
11	Silver Synthetic	Out Of The Darkness	Third Man
12 *	Zoon	Bleached Waves	Paper Bag
13 !	Sean Burns & Lost Country	We Gotta Lotta Truckin To Do	Strinbreakin'
14 !	Figure Walking	Vertical // Horizontal	Disintegration
15	El Ten Eleven	Tautology li	Joyful Noise
16 *	Heaps	What Is Heaps	Birthday Cake
17 *	Pharis & Jason Romero	Bet On Love	Lula
18	Screamers	Screamers Demo Hollywood 1977	Superior Viaduct
19	Osees	Panther Rotate	Castle Face
20	Boogarins	Manchaca Vol. 1	Overseas Artists
21 *	Black Thunder	La Fine Crea	Transistor 66
22 *	Gulfer	Gulfer	Royal Mountain
23	Takuya Kuroda	Fly Moon Die Soon	First World
24	Wax Chattels	Clot	Captured Tracks
25	Bailterspace	Wammo [reissue]	Flying Nun/Matador
26 !	The Famous Sandhogs	Telma Muskwa 2	Self-Released
27	Cabaret Voltaire	Shadow Of Fear	Mute
28	Negativland	The World Will Decide	Seeland
29 *	The Mastersons	No Time For Love Songs	Redhouse
30 *	War Baby	You Are Not Here	Bummer/Kingfisher Blues

ARTS BRIEFS

HANNAH FOULGER | ARTS AND CULTURE EDITOR | @FOULGERSCOVFEFE @SPEAKSTORY

Irish songs for ukulele

In honour of St. Patrick's Day, the Manitoba Conservatory of Music and Arts will host an online workshop for beginner or intermediate ukulele players. Instructed by Kate Ferris, the 90-minute workshop will cover a brief history of Celtic music, traditional songs, accompaniment styles, strum options and more. The workshop starts at 2 p.m. on Sunday, March 14. Register at mcma.ca for \$25.

Digital Dramaturgy Initiative

In partnership with Video Pool, the Manitoba Association of Playwrights (MAP) is calling for applications to a week-long residency workshop from June 21 to 26, exploring the integration of digital technology in the early stage creation of plays and theatre projects. MAP is looking for theatre projects that synthesize digital platforms and digital performance. The residency will include a practical workshop with technology, equipment and expertise to support each project. Auxiliary programming will also be available to support the projects selected. Four to six projects will be chosen, for a total of 12 participants. The deadline is March 12 at 5 p.m. For more information or to apply, go to mbplays.ca.

Into the Nexus at Cr8ery

This exhibit is Dan Hawksworth's follow-up to his 2019 show, *Nexus of Realities*. Shaped by the changes in the world, Hawksworth uses "dark and surreal artworks" to find the interplay of beauty and darkness. He explores the pull between beauty and ugliness and the interactions between technology and organic life. The dark fantasy and science fiction-inspired exhibition runs until March 16 at cre8ery.

Visions of Swan Lake

The Royal Winnipeg Ballet presents the most iconic scenes from Tchaikovsky's classic. Intricate costumes are designed to include masks for the show. The Winnipeg Symphony Orchestra will perform the score. The show runs until March 13 on Friday, Saturday and Sunday, with both evening and matinée performances. Purchase tickets at rwb.org.

Music 'N' Mavens

The Rady Jewish Community Centre hosts the 2021 Music 'N' Mavens series. Every Tuesday and Thursday from Jan. 21 to March 23, the centre will present either a concert or a speaker. On March 16, the Elizabeth Sadler Trio, featuring Elizabeth Sadler, Conner Derrrough and Ilya Osachuk, will play covers of popular oldies from 2 to 3 p.m. On March 18, the Lavallée-Buzash Duo will perform Jewish music for violin and viola. On March 23, the Lisa Bell Band will play motown hits from Marvin Gaye, The Supremes, Stevie Wonder and Gladys Knight and the Pips. To register for this free event, go to radyjcc.com/cultural-events/music-n-mavens.

St. Patrick's Day with the Dust Rhinos

Not about to let COVID-19 ruin St. Patrick's Day, the West End Cultural Centre (WECC) hosts Celtic rock band The Dust Rhinos. The band leans heavily on the Celtic influences of airs, reels and jigs, while also being influenced by The Pogues, Oysterband, The Clash and Peter Gabriel. WECC has also teamed up with Torque Brewing to offer beer delivery prior to the show, which is available for purchase with concert tickets. The show is on March 17 at 8 p.m. Tickets are available at wecc.eventbrite.ca.

SHE

RESELLS

THRIFTED

SEASHELLS

VIA AN

ONLINE STORE

THE SOCIOECONOMIC AND ECOLOGICAL IMPLICATIONS OF THRIFT RESELLING

SUPPLIED PHOTO

Closet Space is a 2SLGBTQIA+ clothing and gender-gear studio located inside the Revolution Wellness Centre.

Thrift reselling is the growing practice of purchasing items from thrift stores and reselling them at a markup. A thredUP 2020 resale report combining data from COVID and pre-COVID times says “resale is expected to overtake the traditional thrift and donation segment by 2024.”

While resale grows in popularity, there’s ongoing online

discussion about the ethics of reselling. Many popular anti-resale claims are summarized in this sarcastic tweet from @daniilrochelle: “huge shoutout to all the Instagram thrift accounts for selling used items at retail price, snatching up all of the cute clothes and causing thrift stores to raise their prices in order to prevent people from reselling

at ‘vintage’ prices.”

As reselling evolves, debates around its ethics do, too. The increasing urgency of the climate crisis, consumerism and now COVID add new layers to the conversation.



SUPPLIED PHOTO

Avery Sims started Reformation Club, an online resale shop, in 2019.

The sellers

Avery Sims started her online resale shop, Reformation Club, almost two years ago after seeing other resellers on Instagram.

“Thrifting for me was just a way to express myself on a budget and curb that urge to always be getting new things while not contributing so overtly to fast fashion,” Sims says.

Her reselling process includes thrifting the pieces, washing them, taking photos and writing descriptions of items with outfit-pairing suggestions before posting to Instagram.

“Seeing people rock the clothing that I sell them and say ‘this is my favourite shirt now’ - that’s really fulfilling to me,” Sims says.

Closet Space is a 2SLGBTQIA+ clothing and gender-gear studio located inside the Revolution Wellness Centre.

The owner, Suzanne Reesor, doesn’t consider Closet Space a thrift store, “because it’s a very big combination of things.”

“This is a space where folks who are exploring some gender stuff through how they clothe themselves, (and they) are able to experiment with gender-affirming gear as well,” she says.

Around half the store is devoted to upcycled styles, a carefully curated collection of pieces drawn from thrifting and donations.

The shop receives a ton of donations, and Reesor chooses what makes the collection based on “who I know my clients to be, which is a great advantage I have after a year and a half,” she says.

Shopping at a thrift store is seen as an affordable, accessible option for people, but many find it overwhelming. Through her curated, upcycled collection, Reesor is “trying to alleviate shopping stress.”

Reesor wants to make the process simple for folks and carries an array of colours, sizes and femme, masculine and non-binary pieces in new condition, she says.

Tess Gebel loved thrifting growing up and now runs wardrobetess, an online thrift resale business.

Gebel also works in film and costumes,

where she avoids shopping in malls, because “it’s just so bad for the environment, so I try to source as much as I can for film from thrift, which is great,” she says, adding that thrifting for costumes is a common practice in the film industry.

In October 2020, Gebel started casually reselling on Instagram because she had a huge collection from thrifting and from film that weren’t her size.

“I get a lot of stock from ... thrift stores, estate sales (and) stock from film,” Gebel says.

Gebel carries many unique items in addition to basics and staple pieces. Above all, she wants her clothes “to have a good home.”

Facing critics and COVID

When COVID hit, causing province-wide shutdowns, it highlighted that thrift stores were mainly there to serve low-income communities, Sims says.

Sims loves that reselling allows her to pursue her love of fashion “in a sustainable way,” but thrift stores opening early made her and other thrifters reconsider what they’re doing outside of lockdown, she says.

“Thrift stores were one of the first things to open in the reopening plan, because the thought was more affordable clothing for people who can’t afford to shop online, for example,” Kristi Beaune, director of development and engagement at the North End Women’s Centre (NEWC), says.

Reesor has not thrifted during COVID. She currently relies on pre-pandemic thrifting and donations. There’s mindful discussion online about how thrift stores aren’t resellers’ spaces right now, she says.

“Stock has to be saved for folks who are shopping for themselves,” Reesor says.

Sims often thinks about the ethics of her business and has voiced these questions to her audience, creating a dialogue with them about the ethics of thrifting.

“A strength of thrift stores is having a wide base of people who use them,” Sims says, speaking to the missions of many thrift



SUPPLIED PHOTO

Suzanne Reesor is the owner of Closet Space.

stores, which usually go beyond selling merchandise. These missions often include offering employment opportunities and putting money back into the community.

For example, the Canadian Goodwill’s mission “is to provide vocational and rehabilitation services and employment for persons with physical, developmental, mental,

emotional or social challenges, which are obstacles to their employment in the open labour market.”

The UpShoppe thrift store is a social enterprise of the NEWC.

“The nature of our business is to make sure that people in our community have access to affordable, high-quality things,”



"I actually challenge any thrift store to really think about why they don't have a 'pay-what-you-can' model." - Suzanne Reesor



Thrift store The UpShoppe is a social enterprise of the North End Women's Centre.



Inside the thrift store, The UpShoppe

Beaune says.

The staff knows thrifters make purchases from UpShoppe with the intent to resell the items, she says.

“We don’t see it as a big issue, because we’re meeting our mission ... all the money that we raise rolls back into programming,” she says.

A prominent criticism of reselling is pricing and large markups that are thought to gentrify thrift stores by raising prices. There are “bad thrift resellers who charge ridiculous amounts for things, unfair amounts,” Gebel says, adding there’s a variety in quality and conscientiousness of sellers.

wardrobetess’ prices range from \$10 to \$40, rarely going over \$60 for resale pieces.

Sims uses categories of pricing, usually asking between \$10 and \$15 for a shirt and rarely going over \$30, for example, she says.

“I usually consider how much I bought it for, the condition of the item and keeping a couple dollars for myself,” she says.

Closet Space uses “standard retail prices,” meaning all shirts, whether from Calvin Klein or Walmart, sell for the same price, Reesor says.

Additionally, Closet Space is “pay what you can, if you can” with its upcycled collection.

“I actually challenge any thrift store to really think about why they don’t have a ‘pay-what-you-can’ model, because most of us are relying on donations, so if I receive something for free, it’s my ethical belief that if you cannot afford clothing, I am still going to provide them to you,” Reesor says.

Environmental impact

Despite criticism of the resale practice, one of the main drivers for selling is a move toward sustainability for consumers. According to the UN Act Now website, it takes “almost 7,500 litres of water

to make a single pair of jeans,” a fact both Geber and Sims mentioned.

Fashion brands produce twice the amount of clothing now compared to the year 2000 and contribute between “8 to 10 per cent of global carbon dioxide emissions,” among other major environmental impacts, according to a report on nature.com.

“Thrifting has great ability to combat fast fashion,” Sims says. Her favourite part of thrifting is taking items that already exist and giving them new life. It’s a tangible way to reduce our ecological footprint, she says.

“There is so much clothing and so much textile waste in the world. Thrift stores are packed. Thrift stores are being filled with items every day. It’s not like there’s a shortage,” Gebel says.

“A lot of thrift stores throw out stock ... if it doesn’t sell quick enough,” Gebel says, noting her past experience as a thrift-store employee.

UpShoppe gets a lot of donations. They receive so much they sometimes refer people elsewhere and have limited days for donation intake, Beaune says. UpShoppe also uses a rag recycler that picks up overstock they don’t want or can’t sell, avoiding landfills.

Sustainability echoes throughout Gebel’s shop. She uses shopping bags recycled from film and compostable shipping bags.

Gebel also makes items from recycled clothes and fabrics. She uses “vintage fabric scraps, clothes that aren’t right for the site (and) stuff that is ripped or doesn’t sell” to make these pieces.

There are “people who would like to be thrifting and who would like to buy second-hand for the environment, but they don’t have the time. These resellers, those are a great option for people who don’t have the time or they’re looking for a very specific piece,” Gebel says.



SUPPLIED PHOTO

“If I receive something for free, it’s my ethical belief that if you cannot afford clothing, I am still going to provide them for you.” - Suzanne Reesor

Visit @reformation_club on Instagram to see Sims’ collection and wardrobetess.com for Gebel’s picks. Closet Space is located at 433 Graham Ave. and is currently open by appointment only. Contact info@closetspace.market to book one. For donations to UpShoppe, visit newcentre.org/upshoppe for guidelines or consider visiting another donation centre in the city.

CITY BRIEFS

ALEX NEUFELDT | CITY EDITOR

Transit Master Plan released

The City of Winnipeg has publicly released its Transit Master Plan, outlining the planned future for transit in the city. After several periods of public consultation, the plan is going to be considered by the Standing Policy Committee on Infrastructure Renewal and Public Works on March 11.

Upcoming Weweni event

The latest event in the Weweni speaker series, Indigenizing University Governance, will take place virtually on March 17. The event will be moderated by Dr. Chris Andersen and feature Dr. Sheryl Lightfoot, Dr. Aroha Harris and Dr. Florence Glanfield as speakers on Indigenous administrative leadership in universities.

Take a virtual visit to *Honeyland*

As part of the spring 2021 Swarm exhibition, Gallery 1C03 will host a free virtual screening of Tamara Kotevska and Ljubomir Stefanov’s film *Honeyland* from March 12 to 19. On March 18, there will be an online conversation on the film with Lorena Sekwan Fontaine and Valérie Chartrand. It is moderated by Dallas Cant and open to the public.

Upcoming events in the English department

The English department will host a reading with Rita Wong on March 16 and a presentation from Dr. David Sterling Brown titled *Policing Whiteness in Shakespearean Drama* on March 17. Both events are free and require registration, which is available on the University of Winnipeg website.

Reprioritizing school budgets

Trustees in the Winnipeg School Division have passed their 2021-22 budget, which includes cuts to several programming areas, including the Student Resource Officer program, which pays police officers to occupy public schools. The funding cut comes after a campaign from Police Free Schools Winnipeg, which began last fall, although WSD says the decision to cut the \$537,174 was “solely for financial reasons.”

City announces temporary memorial to COVID-19 victims

The City of Winnipeg has announced that it will host a temporary memorial for the 640 Winnipeggers who have died from COVID-19 by lighting a candle for each one in front of the Winnipeg sign at The Forks. The Canadian Museum for Human Rights will have their tower lit in blue as a tribute to health-care workers.

BILL [REDACTED]

Province faces criticism after releasing 19 bills with no text

CIERRA BETTENS | CITY REPORTER | [FICTIONALCIERRA](#) [CIERRABETTENS](#)

As the Legislative Assembly of Manitoba reconvened on March 3, its list of government bills for the current legislative session skipped from 45 to 55, then again from 62 to 64, with a missing number 67. This is because the Province released 19 bills with no text other than the titles – an action some groups, like Communities Not Cuts Manitoba, have called “antidemocratic.”

While the missing bills were not mentioned on the Legislative Assembly of Manitoba’s list, the titles, which were released on Nov. 2, are listed on a government document depicting the status of bills, including the Protection of Critical Infrastructure Act and the Education Modernization Act.

Dr. Paul Thomas, a professor emeritus of political studies at the University of Manitoba, sees this tactic as deeply problematic. He says it not only compromises the Opposition’s ability to critically assess and scrutinize the bills, but it also limits the amount of time the public is allotted to respond.

“If you deny interested groups and individuals access to the content of bills, then you’re undermining (them). You’re weakening their opportunity to provide informed commentary,” Thomas says.

Dougald Lamont, the leader of the

Manitoba Liberal Party, says the Manitoba NDP put forth a challenge in November to the Province’s presentation of blank bills. He says the Manitoba Liberal Party supports the challenge.

“We don’t actually know if there is any text, or if they’re just ideas,” Lamont says.

If the challenge is taken up, Thomas says it will be up to the speaker, Myrna Driedger, to make the final call. Lamont says he hopes it will result in the bills being redrafted and re-presented entirely.

Lamont explains that in order for bills to be passed by June, they must be presented by a deadline in November. In a CBC News article published on March 2, Premier Brian Pallister blamed the NDP’s lack of co-operation in December for the “blockade” of bills.

“We’re ready to play nice, but we’re also the elected government of Manitoba, so I would encourage the Opposition not to try to pretend that they are the government. They are not,” Pallister said.

Currently, Thomas says there is no clause in the Rules of the Assembly explicitly stating that parties must present the bills with text when they’re first tabled.

The rule “creates no requirement that the content of all bills has to be revealed when they’re first tabled. The only re-



ILLUSTRATION BY GABRIELLE FUNK

quirement that a bill be printed and distributed comes one day before the second reading,” Thomas says.

For this reason, Thomas suspects it may be unlikely that the challenge will follow through, as it technically doesn’t break any assembly rules. However, this doesn’t necessarily mean that waiting until the last minute is fair party etiquette. If one party holds back bill text, Thomas fears it could tempt future governments to “en-

gage in payback” by doing the same. “We’re supposed to be having an informed dialogue,” Thomas says. “That can’t happen when information is held back and confidential until the very last minute.”

At press time, at least nine bills were still missing from the Legislative Assembly’s list of government bills.

THE VILLAGE PROJECT SEEKS TO END, NOT MANAGE, HOMELESSNESS

Housing project aims to promote healing through community and cultural supports

CIERRA BETTENS | CITY REPORTER | [FICTIONALCIERRA](#) [CIERRABETTENS](#)

An Indigenous-led rapid-housing initiative called The Village Project is in the process of providing homes to people facing unsheltered homelessness in Winnipeg. The 22-unit community of tiny houses built from shipping containers is set to be located on the grounds of the Thunderbird House on Main Street.

End Homelessness Winnipeg, alongside six other Indigenous organizations, including the Ma Mawi Wi Chi Itata Centre and the Aboriginal Council of Winnipeg, are steering the project, which will offer cultural support, meals and primary healthcare services.

Diane Redsky, the executive director of the Ma Mawi Wi Chi Itata Centre, says the community will be well equipped to meet its residents’ needs.

“This is going beyond the food and the shelter. It’s offering that safe place to start their healing journey,” Redsky says.

Uniquely, the project co-ordinators consulted with people experiencing unsheltered homelessness to determine what supports would be needed.

“We did engagement with people who have living experience with homelessness and who were ... living in encampments this past summer,” Lissie Rappaport, the

manager of housing access and supply at End Homelessness Winnipeg, says.

She says many cited the need for a sense of community and adequate supports as top priorities.

“This is being built from a platform of lived experience. They’re telling us what they need, not us telling them,” Damon Johnston, the president of the Aboriginal Council of Winnipeg, says.

In the same vein, Redsky says the fact that many unhoused people have pre-existing communal ties is often overlooked. For this reason, she says building a sense of community is crucial to transition and healing.

“People, I think, can underestimate how our homeless relatives have created their own community,” Redsky says. “It’s not always about the individuals. They’re a community within a community.”

Residents of the village will be able to meet at a shared space called the lodge. Johnston sees this as a great opportunity to share life stories, build connections and begin to heal in unity.

Given that the project is being steered by Indigenous leadership, Johnston believes The Village Project will be an opportunity to show the government, private sector and



SUPPLIED PHOTO

Diane Redsky, executive director of the Ma Mawi Wi Chi Itata Centre

the public the power and effectiveness of Indigenous healing practices to help those facing unsheltered homelessness.

Similarly, Redsky attests to the past and ongoing structures of colonization that have contributed to the fact that over 70 per cent of Winnipeg’s homeless population is Indigenous. Introducing a transitional healing framework that incorporates cultural supports – including on-site elders and ceremonies – is crucial, Redsky says.

“There’s a whole history of colonization,

and while people may see it as historical (some of it is), it still happens to this day,” Redsky says. “There are many systems that are in place that contribute (to) and are directly responsible for homelessness in the first place.”

As the project leaders wait for federal funding to be secured, Redsky says the first tenant could move in as early as the end of June. If things work as planned, she says the village could be fully operational by November.



NEW ELECTION RULES FOR UWSA

Changes come after a chaotic spring 2020 election

CALLUM GOULET-KILGOUR | CAMPUS REPORTER | [CGOULETKILGOUR](#)

The upcoming University of Winnipeg Students' Association (UWSA) elections, happening in late March, may mark the beginning of a new chapter for the organization.

On Feb. 24, its board of directors approved a new set of rules to govern the student union's elections. These changes follow a tumultuous few years at the UWSA, involving accusations of racism, social-media disinformation, numerous resignations and unfilled executive positions.

Shawna Péloquin, UWSA president, says these reforms are about moving the organization's elections toward a more collaborative – rather than collective – model.

"We started looking at the bylaws to see which structures were more negative-oriented and which structures were more constructive," she says.

This new set of elections rules is, in fact, the culmination of a long process. In an email to *The Uniter*, Shreya Jhunjhunwala, the UWSA's marketing and public relations manager, says these "reforms were developed based on the recommendations we received from Catalyst Research and Consulting, the independent, external organization we hired back in the summer" of 2020.

The changes to the election rules are wide-ranging and profound. For instance, "slates" (where candidates for different positions run under a common platform)

are now prohibited. Furthermore, the positions of vice-president student affairs and vice-president external affairs are now staggered two-year term positions, in order to ensure a greater continuity within the organization's executive team.

Péloquin, who was elected to her position in November 2020, will not seek a second term.

"I did the work that had to be done at this time," she says, emphasizing that she is proud of the changes she was able to bring to the UWSA.

"I feel more comfortable now telling people to get involved in politics, because I'm not throwing them in a cycle where they have to react and strategize to political competition," Péloquin says.

As part of the new reforms, two single-term and two double-term emerging leader director positions have been introduced, with the goal of long-term leadership recruitment and development.

Kiratveer Hayer, UWSA student living director, was one of two members of the board of directors who voted against these election reforms. His main concern is regarding the creation of the Election Accountability Board (EAB), which, according to the new rules, "acts on behalf of the UWSA membership to support the (Chief Elections Commissioner) and (Election Campaign Facilitators) in the manage-



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Kiratveer Hayer, UWSA student living director, was one of two members of the board of directors to vote against election reforms.

ment of a fair and transparent election and referendum process."

Hayer, who believes the election rule changes should have been subject to a referendum vote, takes issue with the new process regarding election complaints and believes the members of the EAB (executives and directors not up for re-election) may have a conflict of interest due to personal connections or ideological affilia-

tions with candidates.

"They're making it so that the people on the EAB will have all of the power in the election," he says.

The nomination period ends on March 11, campaigning will take place from March 22 to 26, and the voting period is from March 29 to 31.

For more information on UWSA elections, visit theuwsa.ca/elections.

OUT-OF-THIS-WORLD RESEARCH ACTIVITY

U of W team part of Mars rover project

CALLUM GOULET-KILGOUR | CAMPUS REPORTER | [CGOULETKILGOUR](#)

On Feb. 18, NASA's Perseverance rover landed on Mars after a nearly seven-month journey from Earth. The preparation for a project of this astronomical scale, however, required a much longer journey and an international network of scientists and engineers. The University of Winnipeg's (U of W) Ed Cloutis and his student researchers were part of this team.

Cloutis' group "played a key role in testing some of the on-board camera technology" used by Perseverance, according to a U of W press release. This includes the cameras used to capture many of the images that have been publicly released since February.

"I got involved with the Perseverance mission back in 2013, when it was first proposed," Cloutis, a professor of geography and director of the U of W's Planetary Spectrophotometer Facility, says.

"Most of the work that I've been doing has been ... testing the calibration targets," he says.

"If you look at the rover, you'll see that there are various coloured chips on it," Cloutis explains, "and part of what we did is that we have a chamber at the U of W where we can simulate the surface conditions on Mars ... so that when they get to Mars, they don't change."

To help Cloutis with this and other aspects of the Perseverance project, he recruited a team of U of W students. Among them are Stephanie Connell and Nathalie Turenne.

"I've done spectroscopy and some pre-mission training, which is testing things out before the rover actually lands on Mars," Connell says. She is also working a few shifts on the actual mission.

"I will start off by shadowing a (NASA) employee, and I'm really excited to be working a real mission," she says.

Connell is an environmental-science student. "The thing about environmental sciences is that you learn so much about our planet that you can apply those same principles to other planets in our solar system," she says.

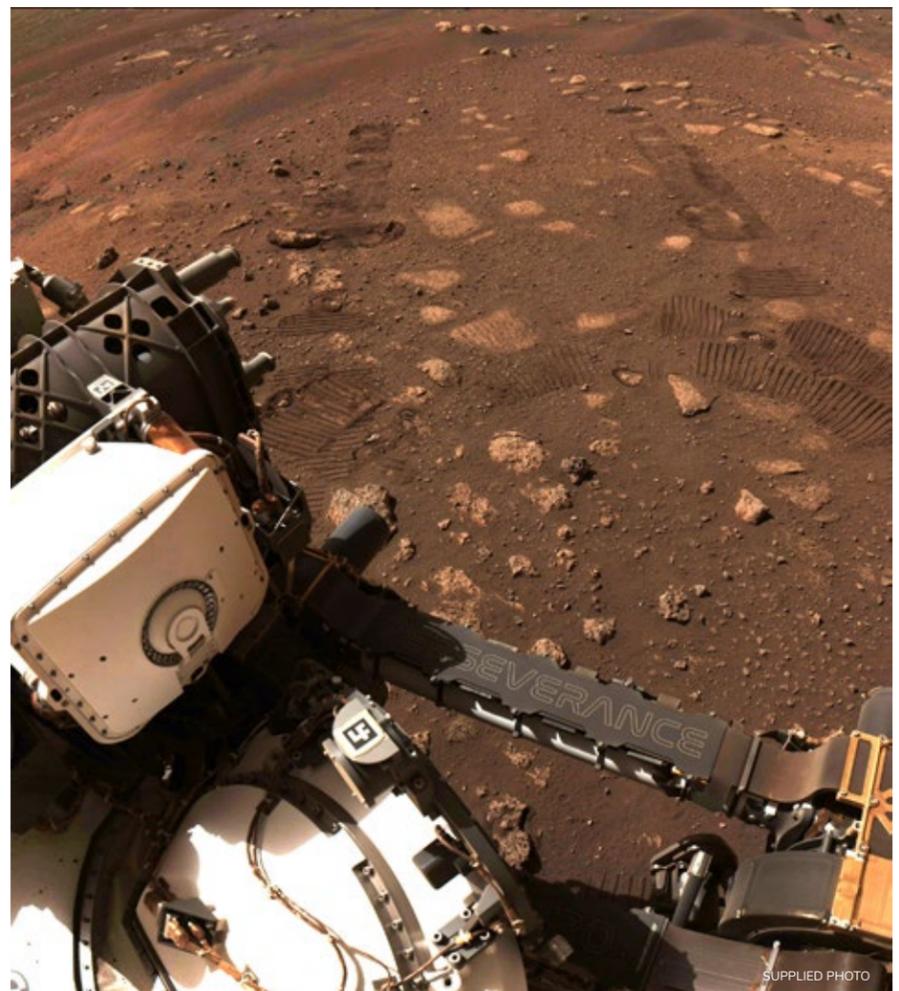
Because the U of W is an undergraduate-focused university, there is a real culture of research opportunities for students in these streams.

"I think it's really important that undergrads try to get these (research jobs), because it can set you up really nicely for grad school," Connell says, adding that "if there's a professor that you think is interesting or you're interested in their research, ask them, because there are a lot of them who are looking for undergrad students."

Turenne agrees and says her interest in the project brought her onboard.

"This opportunity to get involved with the Perseverance rover last summer sounded really cool, so I just applied," she says. Like Connell, Turenne is working on many facets of this project.

"For the cameras, I'm part of a science support team that gets downlink image data," she says. "We look at the data prod-



SUPPLIED PHOTO

A March 4 photo from the Perseverance rover's first drive on Mars. University of Winnipeg geography professor Ed Cloutis and his research team played a key role in testing Perseverance's on-board camera technology.

ucts that we can make, and I'm specifically documenting what's happening during those shifts."

Cloutis, when asked what he thinks about two of his students involved in the

operations of a Mars rover, chuckles and says "I'm hoping it's interesting and not really boring, but it sounds like they're having a good time."

LOST IN JAPAN

Jeffrey Newmark, associate professor, religion and culture department, U of W

KEESHA HAREWOOD | FEATURES REPORTER |  KEESHAHAREWOOD

In the University of Winnipeg's (U of W) religion and culture department, associate professor Dr. Jeffrey Newmark enthusiastically teaches Japanese culture and language.

Newmark was first exposed to Japanese culture during high school. An opportunity arose for students to apply to go to Japan for the summer. Newmark, who hadn't travelled much before, decided to go for it.

"I got a chance to spend six weeks that summer in a little town outside of Tokyo," he says. "It was my first experience living in Japan."

Since that summer, Newmark's passion for the language and culture grew. Newmark first started learning Japanese in university and went on to get a master's degree in international education and a PhD in Japanese history.

When it comes to teaching, Newmark says the best part is the wide range of students who attend his classes.

In fact, Newmark is often surprised at how many students are interested in Japan's history, language and culture. He always wonders if he'll get students who have a genuine interest in the topic but finds that it seems to draw in a lot of energetic students.

"There's so much enthusiasm for a subject that I thought was narrow," Newmark says, "but there's a lot of appreciation for Japanese culture, for Japanese tradition (and) for understanding a different part of the world that many of the students haven't been to."

What is something you've learned from your students?

"That I know very little about Japanese anime and manga."

What was your worst grade in university?

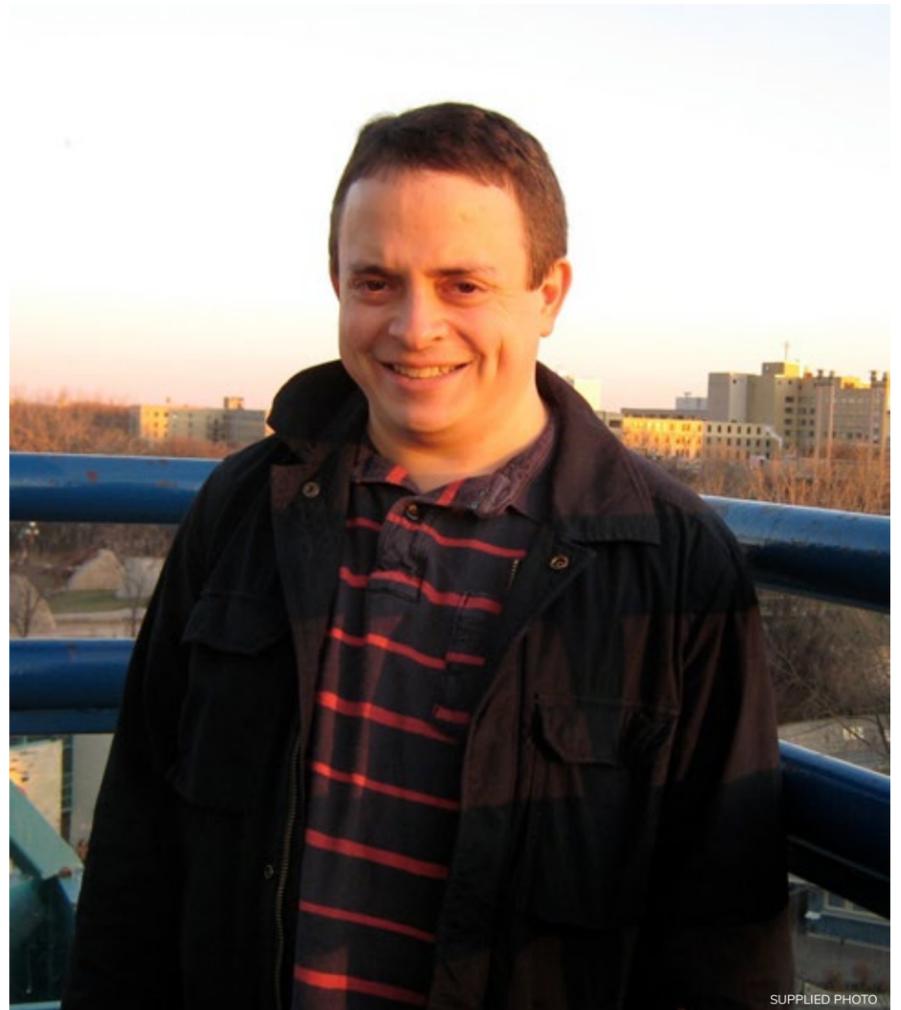
"I got a low C."

If you could have any superpower, what would it be?

"Oh jeez. I guess flight. I know it's a boring answer, but the ability to fly eases up transportation."

What do you like to do in your spare time?

"I like reading horror novels (and) horror short stories."



SUPPLIED PHOTO



THE UNIVERSITY OF
WINNIPEG

Student Services

WEBINAR WEDNESDAYS

In weekly sessions, Student Services staff will continue to share valuable strategies and tips to help you succeed at UWinnipeg. Sessions are held every Wednesday from 12:30-1:00pm, via Zoom, and cover a wide variety of topics:

- **How to Calculate your GPA & Other Mysteries Solved (March 17)**
- **Managing Final Paper & Exam Anxiety (March 24)**
- **Ask Us Anything & Share Your Experience during Covid (March 31)**

Sign up now for any or all of them! Advanced registration is required.

For details and to register, please visit: uwinnipeg.ca/student-services/webinar-wednesdays.html.

SPRING TERM REGISTRATION

Students will have received their assigned registration start date/time for Spring Term 2021 in their University webmail account in early March. If you have not received your appointment time, please contact Student Central. Tiered registration will start on **Thurs., March 18**.

The Spring Term begins on **Mon., May 3**, with courses scheduled to start/end on various dates throughout the term. See uwinnipeg.ca/registration/

spring-process-and-procedures.html.

UWSA STUDENT CONFERENCE/ TRAVEL FUND AWARD

Did you know the UWSA offers reimbursement to students who have paid to participate in academic conferences?

The UWSA Student Conference/Travel Award Fund is accepting applications until March 15, 2021 for students who participated/presented at academic conferences between April 1, 2020 and March 15, 2021. Costs related to registration as well as other costs may be reimbursed. Virtual conferences are also eligible.

The following link provides direct access to the online application: <https://uwinnipeg.academicworks.ca/opportunities/987>

For any questions, contact the Awards & Financial Aid Office at awards@uwinnipeg.ca.

WINTER TERM COURSES – FINAL WITHDRAWAL DATE

The final day to withdraw from a Winter Term class is **Tues., March 16**. No refund is applicable. Courses are dropped through WebAdvisor using the "Student Planning/Registration" link.

GOOD FRIDAY

The University will be closed on Fri.,

Apr. 2 for Good Friday.

LECTURES END FOR WINTER TERM

Lectures end for Winter Term courses on **Tues., Apr. 6**, except for courses which have a class scheduled in lieu of Apr. 2 (Good Friday) - those courses have a make-up day on Apr. 7.

EXAMS

The exam period is from **Mon., Apr. 12 to Fri., Apr. 23**.

CONVOCATION AWARDS

Do you know a graduating student who combines good marks with community and/or campus involvement? Or maybe this describes you?

Nominations (including self-nominations) are now open for 2020-21 Convocation Awards! Graduates from October 2020, February 2021, and the upcoming convocation June 2021 are eligible for these awards, which are administered by the Awards and Financial Aid Office and selected by a committee.

More details and a fillable PDF application is available here: <https://www.uwinnipeg.ca/awards/awards-bursaries-and-scholarships/current-continuing.html>.

The deadline is **Thurs., Apr. 15**.

MYVISIT APP

Need to see a Student Central representative or an Academic or Career Advisor? You can now queue for Zoom drop-in sessions with Student Central, and/or Academic & Career Services using myVisit!

Student Central has drop-in Zoom sessions where students can ask questions "in person" with a SC staff member.

The Zoom waiting room is enabled. One student will be admitted at a time. Students wait for their turn and need to present their UWinnipeg student card (or other photo ID) to talk about their account, the same as actual in-person interactions at SC.

To add yourself to the queue, please use the myVisit app (by Q-nomy) available for Apple or Android phones. Turn off the location permission in the app. The SMS notification when it is your turn shortly will provide the Zoom info. Student can add themselves to the queue 10:00 am - 4:30 pm from Monday-Friday.

Thirty-minute Zoom appointments with Academic and Career Advisors can be booked through the myVisit app or via www.myVisit.com as well.



COLUMN

LIFE ON THE BORDERLINE

All for one

HANNAH MAGNUSSON | COLUMNIST | HANNAHCANWRITE

A chain is only as strong as its weakest link. Or, in COVID-19 terms, a community is only safe if everyone is healthy.

In my last column, I discussed the importance of practical aspects of self-care, like safe housing and accessible healthcare. I would argue, however, that self-care isn't complete without community care. In a culture that praises independence and looks down on neediness, it's increasingly easy to forget about those around us when taking care of number one.

We are constantly fed curated glimpses of life through social media, where the suffering of our friends and family is written below beautiful, staged pictures and edited to fit a certain word count. We hit "like" or comment "here for you" and pat ourselves on the back before focusing inward again.

The thing is, as humans, we have evolved to rely on safe, secure social connections in order to survive and thrive. An increasing body of research shows that loneliness, a perceived lack of social connection, is associated with increased risk of mental illness, morbidity (having a disease or medical condition) and mortality (death). On the other hand, research shows that strong social ties improve health outcomes and may even prevent future illness.

More importantly, the quality of our social connections doesn't affect just us, but our entire network. Studies show that both

mental and physical health outcomes can spread widely through social communities. Happiness really is contagious, and so is COVID-19.

So, during this time when a lot is out of our hands, it's important to focus on the things we can control. We need to return to the basics of being human and strengthen our communities, for the sake of all of us.

One really cool and easy way to help out is by participating in mutual aid. The Mutual Aid Society Winnipeg was created at the beginning of the pandemic and is doing some really incredible work. They operate using a Facebook group where people who need help can ask for it, and those who are able can help.

It really is that simple: show up for who you can, when you can, and the whole community benefits. Buy some groceries to leave on a front porch. Give your extra clothes and belongings to a family who needs them. Shovel a driveway or mow a lawn. Follow the current public-health orders. Get vaccinated.

And if someone asks you what you need, tell them. To have needs is to be human. We need to let go of the myth that being strong is doing everything on our own. True strength is being vulnerable enough to admit that we're not okay and then doing something about it.

Things are pretty grim right now. There's a lot we don't know, but I can tell you one thing for certain: safe, secure attachment



ILLUSTRATION BY GABRIELLE FUNK

heals. Now, more than ever, we need to lean on each other, find strength in numbers and lift up those of us who are losing the will to keep standing.

All for one, one for all.

Hannah Magnusson is a master's student in the arts department at Athabasca Univer-

sity. Her research focuses on the intersection of storytelling and advocacy, studying how fostering empathy between different perspectives can build a bridge to understanding and action. She lives on Treaty 1 territory on the shore of Lake Winnipeg.



COMMENTS

A HARD LOOK IN THE MIRROR

Right-wing 'cancel culture' obsession can barely conceal its own racism

THOMAS PASHKO | MANAGING EDITOR | THOMASPASHKO

We're barely three months into 2021, but it's already been a banner year for the right wing whining about "cancel culture." But as the accusations of "woke mobs" running rampant grow increasingly flimsy, it becomes clearer with each day that conservative complaints have nothing to do with free speech, and everything to do with protecting the right's entitlement to its own racism, without consequences.

The latest example came with the departure of Piers Morgan from *Good Morning Britain*. For the uninitiated, Morgan was the editor of several of Britain's most disreputable newspapers, including the *Daily Mirror*, which was caught hacking the voicemails of celebrities under his leadership (while Morgan has always denied knowledge of the practice of hacking, a judicial public inquiry found otherwise).

This scandal is just one of many that should have ended Morgan's career in media, but he's continued as a TV host and broadcaster. Following the airing of Prince Harry and Meghan Markle's interview with Oprah Winfrey, Morgan stated he didn't believe Markle's accounts of experiencing racism and suicidal thoughts within the royal family. Like so many in the British tabloid press, Morgan has made Markle a favourite

target, making frequent public criticisms with a heavy undercurrent of racism.

Morgan went off at length, trashing Markle. But on March 9, when co-host Alex Beresford pivoted from decrying the press's treatment of Markle to Morgan's own beratement of her, Morgan could only take 23 seconds of criticism before he threw a tantrum and stormed off the set. He returned after a commercial break to finish the discussion but announced later that day that he was leaving the show.

It wasn't long before *The Daily Mail*, the leader of the British tabloid trash pack, decried the incident with the headline "Cancel culture claims morning TV star in week he scored record ratings after social media campaign whips up 41,000 complaints." Morgan currently writes a regular column for the *Mail*, a right-wing newspaper known for its sensationalism, inaccuracy and for taking questionable stances like supporting fascism in Europe and the UK in the 1930s, publishing a cartoon comparing refugees to rats in 2015 and, in 1993, reporting on the discovery of a "gay gene" that gave "hope" to prospective parents to abort potentially gay children.

Morgan's implosion follows a week of right-wing carping about Dr. Seuss Enter-



SUPPLIED PHOTO

Piers Morgan left his hosting gig on *Good Morning Britain* after his co-host spent a mere 23 seconds criticizing his obsessive hate for Meghan Markle.

prises' voluntary withdrawal from circulation of six of the children's author's books, citing concerns about racist imagery. The likes of Donald Trump Jr. and Ted Cruz have taken to the airwaves, while Canadian ultra-conservative news website *The Post Millennial* (*PM*) has published a dozen stories about the Seuss "censorship," disingenuously pushing the narrative that the decision was due to pressure from the "radical left," not a standard corporate decision. While virtually every *PM* article on this topic uses the phrase "cancel" or "censor" with regards to Seuss' books, the outlet also uses these same articles to attack journalist Jake Tapper, MP Charlie Angus, eBay, Universal Orlando and *Toronto Star* team editor and columnist Evy Kwong.

PM's treatment of Kwong is particularly egregious. While she works for Canada's largest newspaper, *PM*'s headline refers to her as a "*Toronto Star* TikTok influencer."

These instances of public shaming are all perfectly fine with the conservative rageosphere. But people being asked to acknowledge racism and take action against it? That's a bridge too far. It's time for the people pushing these narratives to take a hard look in the mirror and ask why they can't stomach examining their own racism for even a short 23 seconds.

Thomas Pashko is the managing editor of *The Uniter*. He loves film history, Super Mario and his baba (but not in that order).



HOROSCOPES

There is a new moon in Pisces this week.

The new moon in Pisces comes on Saturday, March 13, at 5:21 AM. New moons are times of new beginnings and this new moon is closely connected to Neptune, the planet of illusions. While this is an opportunity to connect to your intuition, it's also useful to take this this to be aware of your biases and how they shape your reality. This new moon will feel like a fresh start emotionally, spiritually, and intellectually.

SOURCE: ASTROLOGY.COM

♈ ARIES

Your energy levels are running low today, Aries. The moon drifts from heady Aquarius into deep-feeling Pisces this afternoon—signaling a strong need for rest, recuperation, and release. Luna spends the second half of the day in a tense aspect with your ruling planet, self-motivated Mars. This pairing can highlight any tensions between your desire to pushing ahead and your need to relax.

♉ TAURUS

It's time to begin wrapping things up, Taurus. The moon is deep in her waning phase today, as she moves forward into ethereal Pisces. Focus your efforts on bringing any career projects you've explored in recent weeks to some level of completion. Your focus today primarily rests on friends, community, and the long-term goals you've carved out for yourself. Luna's evening squabble with Mars can highlight financial tensions.

♊ GEMINI

You may still feel as if you're caught in a mental fog today, Gemini. The moon glides into deep-feeling Pisces today, pointing your attention towards career concerns and ambitions. Rather than launching ahead with new visions, pay attention to the subtle messages emerging around your next step. Luna's evening argument with Mars can make for an irritable, aggressive energy that craves an outlet.

♋ CANCER

As a Cancer, you tend to have one foot in the past. That story around nostalgia and its long-term effects are likely to be in the spotlight today as the moon cruises into deep-feeling Pisces. Luna's square to irritable Mars challenges you to step out of your comfort zone and to explore an updated version of your personal truth, rather than cling to what you've always believed about your potential.

♌ LEO

You're swimming in deep, dark waters right now, Leo. Fear not... the trusted ocean floor is right there beneath you offering support, even though you may have not yet grazed it. The moon floats into ethereal Pisces today and is deep in her waning phase, signaling a need to slow down, move inward, and contemplate relationship matters quietly. Luna's evening argument with feisty Mars can either add energy or irritation towards your long-term goals.

♍ VIRGO

Thursday's cosmic landscape is all about completion and closure, Virgo. The moon is deep in her waning phase, signaling the need to wrap things up rather than begin new projects. Luna dips into your opposite sign of dreamy Pisces, pouring your attention towards partnership matters throughout the day. The moon's evening squabble with fierce Mars can spark tensions between career goals and relationship needs.

♎ LIBRA

As a Libra, you're constantly trying to achieve equilibrium in the different areas of your life. In recent weeks, you've been trying to find the balance between work and pleasure. Thursday's skies suggest it's time to wrap up any creative projects or bring things to a place of closure, as the waning moon dips into dreamy Pisces. Luna's presence here focuses your energy on your current job circumstances.

♏ SCORPIO

You're ready to call it a week and it's only Thursday, Scorpio! The cosmos give in to your craving for the weekend, as the moon slides into fantasy-prone Pisces this morning. Luna's presence here signals a need for good times over hard work, so save any labor that requires hard-and-fast thinking for another time. The moon's evening square to aggressive Mars may spark tensions on the intimacy front.

♐ SAGITTARIUS

A sense of quiet is washing over your home front today, Sagittarius. Let yourself embrace the slowness, however foreign of a concept it may feel for you. The moon wades into dreamy Pisces this morning and fines herself deep in her waning phase—ultimately lowering energy levels and encouraging closure over initiative. Luna's evening square to Mars can add sparks to unspoken relationship matters.

♑ CAPRICORN

You need a mental rest today, Capricorn. Yesterday's fog hasn't fully cleared, and you need more time to sort through your thoughts before making them known. The moon slides into poetic Pisces this morning and finds herself deep in her waning phase, creating low energy levels and highlighting the need to wrap up anything lingering on your to-do list. Later, the moon's square to Mars can stir up tensions on the job front.

♒ AQUARIUS

It's difficult for you to prioritize your own needs over others sometimes, Aquarius. Thursday's skies highlight this ongoing dilemma, helping you sync back up with yourself. The moon spends the early hours in your sign before moving into deep-feeling Pisces. Luna is deep in her waning phase, suggesting it's best to prioritize completion of projects rather than launch into something brand new. Later, the moon's square to irritable Mars can spark romantic frustrations.

♓ PISCES

Pay close attention to the needs of your body today, Pisces. The moon, now deep in her tired waning phase, slides into your sign this morning. This transition intensifies your emotional responses and deepens your connection to your own needs as an individual. Luna spends the second half of the day in a contentious square to irritable Mars, which can highlight tensions that need defusing on the home and family front.

♒ THE AGE OF AQUARIUS

WHAT IS THE AGE OF AQUARIUS?

An astrological age is a time period in astrologic theology which astrologers claim parallels major changes in the development of Earth's inhabitants, particularly relating to culture, society and politics.

This cycle, which lasts roughly 26,000 years, means the zodiac sign visible at dawn on

the first day of spring changes about every 2,000 years.

Out of all the signs, Aquarius is the most free-thinking. The Piscean Age was dominated by a Christian patriarchal system. The new age is all about making room for a more egalitarian world.

Aquarius is heavily associated with getting informed and technology. So, the Age of

Aquarius, then, is about acknowledging that the system is broken and not waiting for someone to fix it.

As the Age of Aquarius begins, humanity is set to focus on the innovative and socialist ways that only the air element can generate for us.

SO WHAT'S NEXT?

— Knowledge is power. 2020

has shaken us all to our core and helped expose the cracks in society's foundation.

We've all experienced a shift in the way we relate to power and safety, so we should think of 2020 as the training wheels for a revolutionary couple years to come that could change the way we relate to our communities and what we value in society.



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