

THE **U** N I T E R

A DASH OF SOUL—P5

GOING HUNGRY FROM INFLATION—P12

BANNED BOOKS—P14

CONFRONTING CONSENT



STUDENTS CALL TO UPDATE MANITOBA'S SEXUAL-EDUCATION CURRICULUM



The Uniter is seeking a city reporter

The Uniter is seeking an individual who is passionate about our city, our communities and the many people who are working to make this a better place to live.

For more information, email
Thomas at editor@uniter.ca.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

DJ Mod Marty brings swing to The Good Will Social Club once every month. Read more on page 5.

TWO DEGREES OF SEPARATION

CIERRA BETTENS
ARTS AND
CULTURE EDITOR

 CIERRABETTS
 FICTIONALCIERRA

Nothing makes me feel more painstakingly folksy than being a Winnipegger in a large city.

I spent my reading week perusing Toronto's various subway stations, galleries, diners and dives. It's a wonderful city. It also reminded me of how impossible it is to conceal my Prairie mannerisms.

Prairie cities are far too cold for residents to not form natural bonds of solidarity with one another. You'll never know when you'll need someone to help push your car out of a snowbank or when you'll run into an ex at a social.

Keeping a few spare cigarettes to pass on becomes a habit when living in Winnipeg's inner city. But offering a cigarette to someone without asking for a loonie in return compelled one Toronto man to express how his faith in humanity has (somehow) been restored because of it.

Even in other cities, we end up bonding with fellow Manitobans. A friend I spent an afternoon with remarked that despite living in a city of just under three million people, her strongest bonds were built with Winnipeggers she'd encountered in Toronto.

In this issue, a review of local filmmaker Tavis Putnam's *A Social* highlights similar sentiments. True, there's a loneliness to living in a "frozen wasteland," but there's a sense of prevailing connection, too. As the old adage here goes, we're never more than two degrees of separation from one another.

So while I occasionally enjoy the anonymity of big cities like Toronto, there's something about being deeply intertwined with one another that feels comforting. It feels right.

It's getting cold out there. We need each other.

UNITER STAFF

MANAGING EDITOR
Thomas Pashko — editor@uniter.ca

BUSINESS MANAGER
Valerie Chelangat — businessmgr@uniter.ca

CREATIVE DIRECTOR
Talia Steele — creative@uniter.ca

ARTS & CULTURE EDITOR
Cierra Bettens — culture@uniter.ca

FEATURES EDITOR
Sylvie Côté — featureseditor@uniter.ca

CITY EDITOR
Tessa Adamski — city@uniter.ca

COMMENTS EDITOR
Paul Carruthers — comments@uniter.ca

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

PHOTO EDITOR
Daniel Crump — photoeditor@uniter.ca

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

STAFF ILLUSTRATOR
Gabrielle Funk — gabrielle@uniter.ca

FEATURES REPORTER
Armande Martine — features@uniter.ca

ARTS & CULTURE REPORTER
Vacant

ARTS & CULTURE REPORTER
Matthew Teklemariam — matthew@uniter.ca

CITY REPORTER
Vacant

CAMPUS REPORTER
Megan Ronald — campus@uniter.ca

VOLUNTEER CO-ORDINATOR
Vacant

CONTRIBUTORS

WRITERS
Amanda Emms
Patrick Harney
Madeline Rae

MOUSELAND PRESS

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

CONTACT US

GENERAL INQUIRIES
editor@uniter.ca
(204) 988-7579

ADVERTISING
businessmgr@uniter.ca
(204) 786-9790

ROOM 0RM14
UNIVERSITY OF WINNIPEG
515 PORTAGE AVENUE
WINNIPEG, MANITOBA
R3B 2E9
TREATY ONE TERRITORY
HOMELAND OF THE MÉTIS NATION



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 editor@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, transphobic, ableist, racist or libellous. We also reserve the right to edit for length/style.



ARTS



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Local designer Lennard Taylor strikes a pose in his new Exchange District location.

LEAVING NO TRACE

Touring designer Lennard Taylor's new studio

CIERRA BETTENS | ARTS AND CULTURE EDITOR | [FICTIONALCIERRA](#) [CIERRABETTENS](#)

Local clothing designer Lennard Taylor came into the fashion world by way of passion and an injured knee.

"I did everything from the ground up," Taylor says. "I started off just making stuff for myself ... I was overseas playing soccer. I hurt my knee, and then I loved the way that clothing transformed my mood."

After more than a decade in a warehouse in Winnipeg's Exchange District, he's moved – down the street, that is.

Walking into Taylor's new studio feels like a brief escape from Winnipeg. Outfitted mannequins dangle from a brass ceiling chain. Artwork made from recycled

Converse sneakers and repurposed denim line the walls, each echoing a cohesive message: clothing and consciousness must go hand in hand.

And then suddenly, you're in the midst of where the magic happens: a row of emerald sewing machines, a photo studio and aisles of handcrafted garments set the scene.

"Everything is all open concept like it was before in my stores, but it's even more so now," Taylor says. "You get to see everything in production in real time."

Taylor has been making a name for himself in the low-waste textile movement for 17 years. After being forced to

end his sports career, he worked part-time stints as a server to juggle his passion for clothing design with paying the bills.

Eventually, fashion became his full-time job, something he doesn't plan on changing.

Taylor jokes that he's been called the "Andy Warhol of Winnipeg" by those who walk into his store. He describes his regular clients as "wonderful, bright spirits," often spotted wearing wide-lens statement glasses.

His zero-waste philosophy manifests in various ways in the studio. A (surprisingly comfortable) couch made entirely from recycled textile waste sits near the dressing room. Scraps of fabric are refurbished, not wasted.

"Getting into the industry, I knew it was one of the worst polluting in the world," Taylor says. "I wanted my actions to speak louder than words and to be a company that was sustainable and zero-waste."

The price mark of Taylor's goods is

higher than many mass merchandisers. But every piece of clothing that comes out of the Exchange District design studio's doors is meant to be timeless. When it begins to wear and tear, take it back for a refresh.

"I always say to people, if you rip, tear, break or stain my clothes, don't throw them out. Bring them to me, and I can paint over top of the stains. I can mend the rips," he says.

"We need to think a bit further about where our dollar is going. How much is the cost per wear? If you're going to wear a \$20 shirt once, (that's a) \$20 cost per wear. If you buy a \$300 garment that you wear 300 times, it's \$1 per wear."

Exiting Taylor's studio, one leaves with a sense of responsibility and agency about the clothing on their back.

"Clothing gives us our power. It gives us our strength to go and achieve," Taylor says.

Drop by Lennard Taylor Design Studio on the fifth floor of 290 McDermot Ave.

WELCOME TO THE WHEEL WORLD

Local filmmaker raising funds for disability-focused television show

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | [MATTEKLE](#)

Myles A. Taylor is a man of many talents, as his illustrious pedigree as an actor, writer, director, showrunner and musician prove. Nevertheless, he can't do it all alone, so he's seeking TV audiences' help in funding his latest pilot project, *Life in the Wheel World*, a music-themed drama that centres redemption and familial problems.

Life in the Wheel World "is a show about a set of twins who are the children of a famous musician, and it's about their lives and trying to deal with the legacy of their father and carve their own space in the music world," Taylor says.

But here's where the show would differenti-

ate itself amid a sea of simulcasted similitude.

"Joshua, my character, is disabled. It's about the collision of celebrity and privilege and disability and how those things kind of intermingle with each other ... how all of that affects everybody in the show and their daily lives, both in good and in bad ways."

Taylor, who has cerebral palsy, drew on his own experiences as a disabled artist for the lead character, Joshua Douglas.

"It is very autobiographical. There are plenty of actual experiences that I have pulled from in doing these writings and will continue to do so," Taylor says.

Taylor and co-creator/executive producer

Jared Adams conceived the idea during their studies in the University of Winnipeg's film program after producing a series of short videos musing on accessibility problems in day-to-day life, which were inspired by an incident they witnessed downtown.

"We saw a dude on Broadway come running out of the building because he was about to get a parking ticket, and because he had to come bounding down a bunch of stairs, Jared goes, 'What would you do if you were in that situation?' and I said 'Well, obviously, I would just use my rocket boosters,'" Taylor says.

Collective Film Productions, the entity behind *Life in the Wheel World*, is a joint venture from Taylor, Adams and other film-school colleagues. They are currently raising funds on Indiegogo to finance the pilot episode of *Life in the Wheel World*.

While the show focuses on disability, it strives to avoid obvious tokenizing in its prioritizing of authentic entertainment.

"We don't ever want to stop the show to preach to the audience," Taylor says. "Both entertaining and educating are goals, but entertainment is first, and if we can educate, then we've done our jobs. It's a healthy byproduct of making a good, entertaining show."

So where does a music-themed tragicomedy with a disabled protagonist fit in the cur-

rent television landscape?

"I think it doesn't fit in. I think it's so unique that there's nothing like it quite that has really been shown, especially not on right now," Melissa Dawn Kennedy, a writer, director and producer on the program, says.

Kennedy was brought on as part of the writing team for her skills in structure, narrative and plot creation.

"The female characters, specifically, I had a lot of influence of rounding," Kennedy says. "The concept was already created, but I helped with the development of story and getting them to where they currently are now in the script."

Taylor hopes the show can provide both representation for disabled viewers, as well as general variety from most televised fare.

"What I think we're doing is giving something they don't know they want until they've seen it," Taylor says.

"There's not a lot of content about disability out there. I've seen some stuff out there, and it's really good, but I just feel like we're doing something different."

***Life in the Wheel World's* Indiegogo crowdfunding campaign runs from now until Nov. 8. Donate via bit.ly/3EMxn12**



THE BEST PART OF BREAKING UP

Ila Barker sublimates heartache into her heroic first full-length

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | [T](#) MATTEKLE

From gorging on ice cream to a rebound with an old flame, everyone has their preferred consolation when love goes sour. For Winnipeg musician Ila Barker, it's something a bit more productive.

"Literally, I was packing my bags, and I said, 'Okay, here's the record. I feel that it's coming. I don't know what the heck I'm going to do, but these are going to be some good songs,'" Barker says.

And thus, her forthcoming LP *Fool Under Water* was born.

Emboldened by the experience of healing after ending an abusive relationship, Barker started work on her first major release since her self-titled EP in 2013.

"I was literally a child when my first record came out ... there's been a lot of growing," Barker says.

The concept for the titular track came out of an impromptu jam session with good friend and fellow singer-songwriter Hera Nalam, who shares co-writing credits for "Fool Under Water" as well as the pre-order bonus track "Girl I See You."

"I had a guitar in my lap, and she was telling me about some stuff she was go-

ing through, and I ended up singing back the things that she was saying to me, and that birthed the song 'Fool Under Water,'" Barker says.

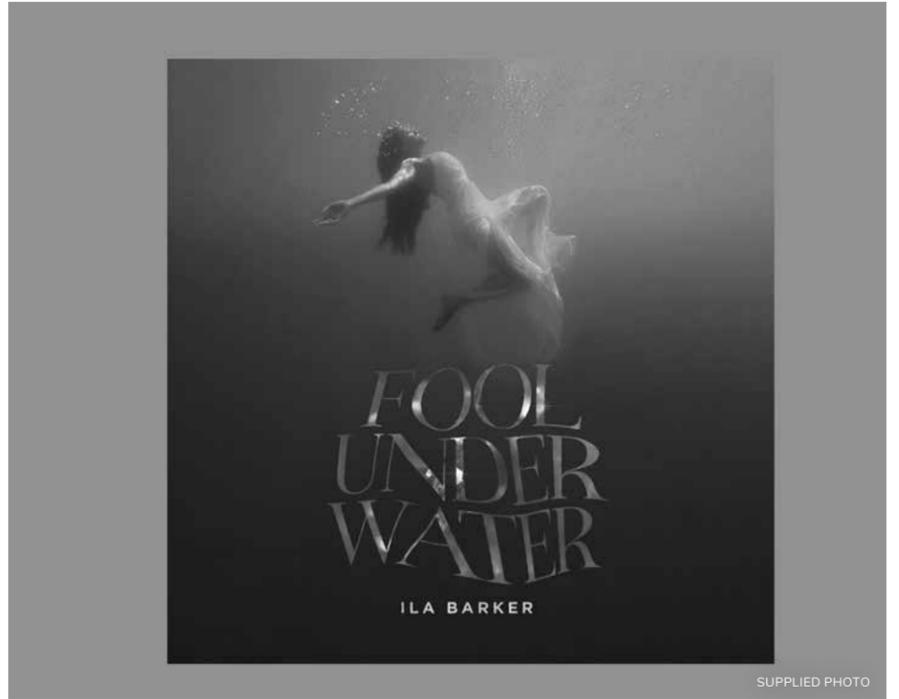
The two singles released thus far, "Intuition" and "25," have both made a splash with the former hitting No. 1 on the Indigenous Music Countdown and the latter's music video receiving an exclusive premiere on *Entertainment Tonight Canada*. The cuts are emblematic of the project's unique folk-soul hybrid sound.

Barker cites an unorthodox, non-musical influence on the album.

"The land! One of my biggest inspirations is the land and nature and water. I know that when I'm feeling creatively stagnant, I have to go be by water. I have to go touch the earth. That's a really big piece of my identity," she says.

Production on the album is handled by multi-instrumentalist Rusty Matyas and musician/artist Sierra Noble, the latter of whom strove for a hands-off approach in the interest of intimacy.

"I'm much less keen to tell someone what to play or tell someone how to sing



SUPPLIED PHOTO

Barker's latest album is fueled by heartbreak and her experiences on the land.

something than to go on the emotional and psychological ride with them of getting there and getting them there on their own," Noble says.

"Strong emotionality was really at the core of it. I'm just giving her a landscape to emote and let all of those feelings out through her awesome vocals."

Despite the traumatic circumstances surrounding the project's origins, Barker hopes it can be a beacon of both positive and negative feelings.

"At the end of the day, my most desired outcome is that I make you feel something. Let's laugh together. Let's cry together. Let's experience all of the pieces that life has to offer," Barker says. "Let's live life and have a moment for that in song."

***Fool Under Water* launches on Oct. 28, with a release party at The Good Will Social Club on Oct. 21.**

REACH OUT. HE'LL BE THERE.

DJ Mod Marty brings a spin on a soulful and storied dancing tradition

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | [T](#) MATTEKLE

Summer's gone, which means the time is no longer right for dancing in the street. But that doesn't mean the party's over. One special Thursday of every month, groovy folks can get their fill of swingin' down at Red River City Soul Club, hosted monthly at The Good Will Social Club.

"We're not talking about deep soul. We're not talking about Barry White. We're talking about the Temptations, the Four Tops, the Motown-based stuff," Marty Emmanuel, who performs under the name DJ Mod Marty, says. Marty is a DJ, promoter and radio-show host who created the event.

The club is a part of a larger, international model of soul clubs that persists to this day, more than half a century since the end of the Swingin' Sixties.

"I'm talking everywhere in the world, from Milan to Nova Scotia, everywhere, and they're soul nights. It's based on the model of the northern soul nights in England," Marty says.

When mod and swing culture hit the mainstream during the late '60s, the youth of England sought novel counter-cultural reprieve in clubs playing hard-to-find soul and R&B records from the United States. Originating in the north of England, the music and dance movement of "northern soul" was born.

"Toronto has theirs, Montreal has theirs, and I wanted to do something that was for Winnipeg, hence the logo

with the grain, being Winnipeg's export," Marty says.

An ardent nostalgist nowhere near old enough to have ever coexisted with the music of the era he cherishes, Marty is fascinated not just by the tunes, but also by the storied history.

"I absolutely love soul and R&B, but I also love what England did with it, which was to reinvent and feed it back to England in the form of the Beatles and the Stones and the Kinks and all those bands," Marty says.

"The music speaks to me ... It's all these sad tales, stories of struggle and poverty and heartache and all these things put to really uplifting music."

A testament to the authenticity of the event, Marty exclusively employs vinyl records in his DJing, all of which are sourced from his extensive collection.

"Part of collecting these and buying them is wanting to share them with everybody. There's no point (to) buying them and keeping them in a box in my room," Marty says.

"People will come up and say, 'My mom brought me up on Etta James. Do you have any?' Yeah, absolutely, I'll play that, and it's all they needed to get up on the dancefloor. From there on, I just keep on leading them down the path."

Keeping with the participatory nature of the night, the Soul Club has a phone number and QR code through which at-



PHOTO BY KEELEY BRAUNSTEIN-BLACK

DJ Mod Marty's Red River City Soul Club brings "northern soul" to the 'Peg.

tendees can request music.

While an eclectic fan of music past and present, Marty laments the current state of music and a culture looking backward more and more for its music.

"I feel as though, right now, music is not at its prime. The '80s are so huge. Why? Because the music that's coming out now is not cutting it," Marty says. "Go back a little further, that's all I'm saying."

"The music speaks for itself, and that's what I'm trying to get out to everybody. If you come, you'll love what you get, but you got to come."

The Red River City Soul Club plays at the Good Will Social Club (625 Portage Ave) on Oct. 27. No cover. 8:00 p.m. till late.



SUPPLIED PHOTO

Before adopting the stage name Bif Naked, Winnipeg musician Beth Torbert dreamed of joining the Royal Winnipeg Ballet.

ORIGIN STORIES: BIF NAKED, CANADIAN SINGER

‘By default, I’m a pretty positive person’

ARMANDE MARTINE | FEATURES REPORTER | [1MANDE7](#)

Born Beth Torbert, Bif Naked talks about her atypical childhood. She tells the story of coming to Winnipeg by way of her American adoptive parents.

“My parents, connected to the United Church while at the University of Minnesota, ended up doing a furlough in India. They weren’t actually doing missionary work. My dad was fixing all the teeth of the missionaries. My mother ended up volunteering in an ashram beside the dental clinic,” Bif says.

“They found out about my impending birth to a Canadian teenager. They adopted me and moved back to America. Then my dad took a position at The Pas in northern Manitoba. So Manitoba started to figure prominently for my family,” Bif says.

A couple of job postings later, and the family relocated to Winnipeg. As a junior-high student, Bif attended John Taylor Collegiate.

Her parents enrolled their three daughters in performance-arts festivals. Bif and

her two sisters also studied piano. However, Bif’s career intent lay elsewhere.

“I wasn’t a fan of piano, but, in fact, (I) was a big fan of ballet. I really thought I was going to be a prima ballerina. Living in Winnipeg, (the) RWB (Royal Winnipeg Ballet) was a dream. Instead, I discovered heavy-metal music, smoking cigarettes and chasing boys,” Bif says.

Later, she found a calling that resonated with her. However, it created some initial resentment.

Discovering drama in high school captivated Bif. She was given a top role in the senior high-school musical, a decision her choral classmates begrudged.

“I was never in choral. I never sang until I was cast as Daisy Mae in *Li’l Abner*. It was a massive scandal for all the 16- and 17-year-olds who were aspiring to be in this role, because they were in choir, and I was an outsider,” Bif says.

Unsure of what to study after high school, Bif delayed registering for university.

“At the 11th hour, I applied. By the seat of my pants, I was accepted into the University of Winnipeg’s bachelor of arts program,” Bif says.

Known in the music industry as Bif Na-

ked, the best-selling Canadian musician explains how she chose the stage name.

The nickname “Bif” transpired when her first name was mispronounced. She liked the “androgenous and unique sound” of the sobriquet and continued to use it.

“I was a bit of a tomboy, so I liked that a lot.” She explains the “Naked” last name, too.

“I thought it would be funny to have a very provocative name that would create mystery ... which was ‘Naked,’” Bif says.

She believes change has occurred over the years, and kids today talk nonchalantly about being non-binary or pansexual. Long open about her bisexuality, Bif feels she understands her own sexuality differently today. She wouldn’t necessarily refer to herself as bi but as pansexual instead.

Diagnosed with breast cancer in 2017, the Juno award-winning artist credits her optimistic attitude for helping overcome that health challenge.

“Even when I was in the throes of my cancer treatment, I’m kind of by default a pretty positive person, which I think helped me cope and generally feel pretty good throughout the whole process. I always feel like I’m in good health,” Bif says.

ARTS BRIEFS

CIERRA BETTENS | ARTS AND CULTURE EDITOR | [FICTIONALCIERRA](#) [@CIERRABETTS](#)

Winging it

The Winnipeg Improv Festival returns from Oct. 20 to 23 after a brief hiatus. The 21st edition of the festival will bring local acts, as well as two performers from the United Kingdom, together at the Gas Station Arts Centre (445 River Ave.). Visit winnipegimprov.com to view the full program and reserve tickets.

Hone your craft

From Oct. 27 to 30, local artists of various media can register for the Manitoba Arts Network’s coveted professional-development conference. The Manitoba Showcase 2022 promises four days of workshops, performances and networking opportunities for visual and performing artists. Registration costs \$225 for members and \$275 for non-members and includes four meals. Register today at bit.ly/3EM221Q.

David Myles Trio @ The Park

New Brunswick-based singer-songwriter David Myles will take the stage at the Park Theatre (698 Osborne St.) on Monday, Oct. 24. Myles, a folk-jazz writer by trade, recently released his 15th studio album, *It’s Only a Little Loneliness*, which promises a tracklist of deeply introspective tunes. Snag tickets before they’re gone at bit.ly/3TtOH2f.

Top-notch laughs

Hosted by Jared Story, the Winnipeg Comedy Festival will make a humorous return with a slate of six top Winnipeg comedians. Benji Rothman, J.D. Renaud, Kristen Einarson, Troy Toderian, Alec Vandersteen and Rajat Bhateja will perform live sets at the Park Theatre (698 Osborne St.) on Oct. 27. Tickets can be purchased in advance for \$15 on Eventbrite or \$20 at the door. Doors open at 7 p.m. for happy hour, and the show starts at 8 p.m.

Célébrer le cinéma français

Cinémental, Winnipeg’s annual French-language film festival, will screen a program of local, national and international French films at the Centre culturel franco-manitobain (CCFM, 340 Provencher Blvd.). The festival runs from Oct. 21 to 23, then again from Oct. 28 to 30. Lapsed high-school French class grads can rest assured knowing that most films offer English subtitles. Check out the full program and reserve seats at bit.ly/3TteAiG.

Local writers shortlisted for prestigious award

Earlier this month, two Manitoba authors – Rowan McCandless and Doris George – were among the shortlisted finalists for the 2022 Governor General Literary Awards. McCandless’ book, *Persephone’s Children: A Life in Fragments*, was nominated in the nonfiction section, and *kā-āciwīkīkīk / The Move*, co-authored by George, was shortlisted for the Young People’s Literature – Illustrated Books category. The winners of each prize category will be announced on Nov. 16.



SUPPLIED PHOTO

A SOCIAL

★★★★☆

PATRICK HARNEY | VOLUNTEER

Akin to the Prairie that bore the titular tradition, *A Social* (2022) is an intriguing reflection on sociality, especially feelings of isolation, weirdness and awkwardness.

A Social is an uncomfortable comedy that follows Ross St. Clair, an extroverted yet socially inept vlogger, as he drives around Winnipeg delivering tickets for his parent's upcoming wedding social.

The film was initially set into motion simply because writer-director Tavis Putnam thought it would be funny to host a social to fund a film. Although the social never came to be, Putnam was still interest-

ed in exploring a story centred around the peculiar custom.

Specifically, Putnam wanted to highlight the uncomfortable social codes surrounding socials, pre-wedding fundraisers particular to the Prairies.

"I always thought it was a funny thing ... people always wanted you to come to their aunt's social, but you wouldn't really want to go, so you would just give them \$20 and then not show up," Putnam says.

A social may be the catalyst for the film's story, but the character of St. Clair, played by Putnam, is the crux of the film. St. Clair's continuously in-your-face awkward-

ness represents an archetype that Putnam has explored before, described as "a person that really needs social validation more than most people but they are really bad at getting it, and it's just kind of sad."

St. Clair's lack of self-awareness allows his interaction to bring to life a cast of characters who all meet his invitations with not-so-graceful responses varying from a lukewarm "maybe" to an equally lukewarm "no."

Unfortunately, the strength of Putnam's performance highlights the weakness of some of the side characters St. Clair meets. At moments, the normal characters' delivery is similar to that of the clearly idiosyncratic St. Clair, and it is unclear to the viewer if this is an intentional choice.

Although St. Clair is evidently a character to be laughed at, he's given some moments of redemption as he is met with progressively more disaffected individuals. St. Clair's genuine honesty begins to endear him to the audience and is shown to be a

survival strategy in a cold, indifferent environment.

From sparsely furnished homes to the use of black-and-white widescreen, the stylistic decisions made in *A Social* effectively build upon the theme of loneliness that comes from living in a frozen wasteland. Despite his harsh portrayal of the city, Putnam emphasized that the film is, at its core, "a love letter to Winnipeg."

As the film comes to a close, *A Social* reveals the Sisyphean task of trying to get people to come out and be social, especially when one has no social skills. This is coupled with an ending that has St. Clair go out alone, leaving the viewer unsure if his task was a success or failure.

A Social is continuously funny, often painful and sometimes a sincere exploration of relatable awkward social encounters that are so bad you can't look away.

A Social played at Cinematheque from Oct. 13 to 15.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM	MORNING BREATH	The Sentinel's Marvellous Kaleidoscope	Worldbeat Canada Radio	FLY Travel Radio	FANTASTIC FRIDAY	THE SATURDAY MORNING SHOW	CKU-SPEAKS
7AM		Folk Roots Radio	FRAÑOL	CANQUEER	World - Island Music		
8AM	Shortwave Report	Talking Radical Radio	Making Contact	OutSpoken	Wooden Spoons	DEAD MEDIUM	SHADES OF CLASSICS
9AM	CounterSpin	FREE CITY RADIO	After Thought	Truth Before Reconciliation			Classical and New Age
10AM	DEMOCRACY NOW!				DEMOCRACY NOW!		MUD PUDDLE RADIO
11AM	DEPARTMENT 13	This Way Out	VOYAGE	After Thought	SUNNY ROAD	For Kids (Adults too)	Medicine Wheel
NOON	POP/ROCK	WINGS	(Jazz)	BRIDGING THE GAP	Roots Music		of Music
1PM	COMEDIOLOGICAL REPORT	BOOTS & SADDLE		ACCESSIBILITY MATTERS	NO FIXED ADDRESS	THE ELECTRIC CHAIR	NEON BEIGE SOUND EXCHANGE
2PM	outSPOKEn	COUNTRY		YEARSHOT DAILY	LIVED EXPERIENCES OF HOMELESSNESS	TEMPLE TENT REVIVAL	YOU CAN'T HIDE FROM GOD
3PM	Truth Before Reconciliation	THE GREEN MAJORITY	ALTERNATIVE RADIO	BINKY PINDER'S PUBHOUSE	HOW TO SURVIVE A TORNADO		Gospel
4PM	GROUNDWELL	The Stuph File	The Meta World	TICKLE MY FANCY	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER	Active Voice
5PM	New Classical	The Phil-in Show	Stoopaloo Show	Blues	CKUW Album Feature	Eclectic Mix	
6PM	SEAN SHOW	Winnipeg Arena is on Fire	BARKING DOG	Folk 'n Roots	THE EXILE FILES	Eclectic Residents	Orange Groove Radio
7PM	(Local music)		Past 'n Present				
8PM	Radio Eco Shock		Folk 'n Roots				
9PM	Journey Into Sound	SQUARE WAVE	SPACE CADET	STARROAD JUNCTION	DEEP THREES	THE TRIP	BOOTS & SADDLE
10PM	(Music History)	Video music and history	MUSIC, OUT OF THIS WORLD	PAGES	Electronic/Expository	PSYCHEDELIC ROCK	BARKING DOG
11PM	THE WORLD	Lost Chunes	AMATEUR HOUR	EAT YOUR ARTS & VEGETABLES	Behind the News with Doug Henwood	WE BUILD HITS	THE C.A.R.P.
MIDNIGHT	World	Best of Bluesday	So Bad, It's Good			Hip-Hop	The Completely Asinine Radio Program
1AM	THE TONIC	On My Way Home	TWANG TRUST	TAWNY, THE BRAVE	THE HOW DO YOU DO REVUE	RED BOX	SOUNDS LIKE MUSIC
2AM	Garage, Punk, Surf, and R&R	(Local Indie)	Country/Roots/Big, Dumb Rock 'n Roll	Pop/Rock		Hip-Hop	THE GASHLYCRUMB TINIERS
3AM	DESTINATION MOON	Indigenous in Music	S.A.N.E. * RADIO	Adult Kindergarten	CHECK CA	DANCE HALL FEVER	ISLAND VIBES
4AM	Sock-Hop-A-Go-Go		Local Experimental Music	Kindergarten	Funky	Dancehall and Reggae	Caribbean
5AM	TEARSHOT DAILY	MONKEY SPARROW	Radio Art Hour	PHASE ONE	QUADRAFUNK	StreetKilliaz Generation	REVOLUTION ROCK
6AM	TEARSHOT DAILY	LISTENING PLEASURES	Two Princes	Electronic	Electric Dance Party	(Local Hip Hop)	GIRLIE SO GROOVIE
7AM	BREAK NORTH RADIO						
8AM	METAL MONDAY	NIGHT DANGER RADIO	WINNIPEG ARENA IS ON FIRE	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN	MANITOBA MOON	Your Show Here	Rainbow Country
9AM	MODERN JAZZ TODAY	The Motherland Influence	The Meta World Stoopaloo Show				
10AM	AMPLIFIED RADIO	BACKBEAT	Hurlements Sur La Toundra				

WWW.CKUW.CA

OFFICE: 204-786-9782

NEWS DESK: 204-786-9998

ON AIR: 204-774-6877

FAX: 204-783-7080

EMAIL: CKUW@WINNIPEG.CA

Some programs are on hiatus and/or airing different content due to university closure for COVID-19.

New shows are marked with a star ★

Live shows are marked with a lightning bolt ⚡

CONFRONTING CONSENT



Students call to update Manitoba's sexual-education curriculum

High-school students are calling on provincial and territorial governments across Canada to make comprehensive education about sexual violence, relationships and consent part of health curriculums.

"Sexual assault should not be a high-school experience," read a protest sign from Alexandra. The 16-year-old rallied at the British Columbia legislative building in April and is part of the @vic_against_sexualassault Instagram group.

High School Too, another student-led organization, is advocating to end sexual violence within schools and strengthen conversations about consent across Canada. This student group was started by the Consent Action Team at Toronto Metropolitan University.

High School Too aims to amplify student voices, collaborate with existing community organizations and implement education programs that address sexual violence, sexual-harassment policies and consent.

According to Statistics Canada, there were more than 34,200 police-reported cases of sexual assault in Canada in 2021. This is an 18 per cent increase in reported cases from 2020.

Although discussions about sexual violence have become more prevalent, 63 per cent of survivors do not report to the police. Sexual assault is highly stigmatized and one of the most under-reported crimes.



Outdated curriculums

The Manitoba Education and Early Childhood Learning department has not updated the kindergarten to Grade 12 physical education and health education curriculum (PE/HE) framework on human sexuality since 2000.

The K-12 PE/HE curriculum overview identifies five major health risks, one of which focuses on human sexuality. Youth are supposed to learn about contraceptives, pregnancies and preventing sexually transmitted and blood-borne infections (STB-BIs). The curriculum's overview does not mention consent or sexual violence.

The Manitoba Teachers' Society recommends that the Manitoba government update school curriculum every seven years.

In 2019, Jason Fiedler, training institute facilitator at the Sexuality Education Resource Centre (SERC) in Brandon, sent a written submission to Manitoba's Commission on K-12 education promoting eight recommendations on sexual-health education.

These recommendations include: using a comprehensive approach to teach consent, pleasure, rights and harm reduction; starting sex education before Grade 5; weaving the curriculum throughout the year; ensuring every student across the province learns about sexual health; decolonizing the curriculum; reflecting on sexual, gender and relationship diversity; addressing gender-based violence and power dynamics; being culturally safe and trauma-informed.

In this document, Fiedler says, "Rather than solely discussing the risks of STIs and pregnancy, comprehensive sexuality education discusses the relationships involved in

sex and celebrates the positive and pleasurable aspects of why people have sex. Discussing both pleasure and protection is a human-rights and consent-based practice."

Before the COVID-19 pandemic, Leigh Anne Caron, executive director at SERC in Winnipeg, observed facilitators engage with classrooms about consent. She says the fun, interactive presentations helped students quickly understand the topic. There's always some giggling, but games allow students to identify what is or isn't consent.

"When language like bodily autonomy, rights, choice and consent starts young, it gives kids the tools to be able to have autonomy over their bodies, to have those conversations and know that they have rights and can say no and can come and talk to a trusted adult," Caron says.

She also says there is research supporting sexual education that moves beyond topics like preventing pregnancy or STB-BIs. Deeper discussions can help students learn about and appreciate sexual diversity, Caron notes. These lessons can also help students feel safer, develop healthy relationships and learn communication skills.

However, the COVID-19 pandemic impacted student learning around sexual health, which, in some cases, wasn't taught for two years. To avoid inconsistency on teaching consent and sexual education, Caron says these topics need to be addressed before Grade 5 and woven throughout multiple subjects and classes during the year.

Isabel, now a Grade 9 student at John Taylor Collegiate, says she did not learn about consent, birth control or safe and pleasurable sex when she attended St. Charles Catholic School.

The teachers "told us that we don't need to talk about that, because you won't have sex until you're married," she says. "I feel like it would be beneficial if students knew about the pleasure aspect of it instead of just being told 'don't (have sex).'"

Who are we excluding?

During lockdowns earlier in the COVID-19 pandemic, reports of sexual and gender-based violence increased by 20 to 30 per cent. Relationship power imbalances and abuse directly impacted many women and children, especially when stay-at-home orders were in effect and shelters closed or reduced their capacities.

The current K-12 PE/HE curriculum addresses building and maintaining healthy relationships, but it does not discuss sexual harassment, assault, rape or abuse.

The latest Child and Youth Report in Manitoba shows that 17 per cent of sexually active Grade 7 to 12 students reported having sex when they did not want to. In addition, the Canadian Women's Foundation reported in 2018 that only 28 per cent of Canadians fully understand the meaning of consent.

Isabel thinks students could benefit from having conversations about consent in the classroom.

"I've noticed that most of the female-identifying people are understanding of (consent), but guys, they think of it as a form of teasing," she says. "They'll do something, you'll say no, and then they'll just do it again because they think it's a game or something."

Although SERC teaches student workshops about consent, Caron says it's diffi-

cult to appropriately address sexual violence when class sessions are short and students haven't yet had foundational conversations about safer sex and consent.

"We make sure that we give the tools, resources and information (to teachers), so that if somebody did need to disclose something, they have a way to do that now," she says.

Sixty-four per cent of transgender and gender-diverse students report feeling unsafe at school due to harassment, bullying and sexual assault.

To help support 2SLGBTQ+ students, the sexual-health curriculum should use inclusive language that reflects sexual, gender and relationship diversity, Fielder says. "When sexuality education only discusses cisgender, heterosexual, monogamous relationships, we are perpetuating disrespectful and unsafe environments for all students."

Caron says many factors affect if or how sexual education is taught within a school. In certain settings, students may feel unsafe coming out or being openly sexually active. "It depends on the school, and it depends on the culture," she says.

Organizations like the Survivor's Hope Crisis Centre (SHCC) in Manitoba's Interlake can help provide support, crisis-intervention services and educational resources for rural schools.

The SHCC's Sexual Assault Discussion Initiative (SADI) program offers 65-minute workshops for middle- and high-school students about healthy self-esteem, gender, media literacy, internet safety, mental health, trauma, healthy relationships and sexual violence.



Changing the narrative

As part of the provincial K-12 PE/HE curriculum, students are asked to “describe the social factors affecting human sexuality” and “examine the influences on making decisions for responsible sexual behaviour.” These include topics like culture, religion, stereotypes, role models, peer pressure and family values.

Fiedler says Manitoba needs to decolonize the curriculum and include resources to support Indigenous students.

For example, the Child and Youth Report said that “in 2014, 12 per cent of Indigenous youth age 15 to 24 reported being victims of emotional abuse in a relationship, and 8 per cent reported experiencing physical/sexual abuse.”

To mitigate the risks that these specific communities face, the Native Youth Sexual Health Network engages with Indigenous youth and intergenerational relatives to teach reproductive rights; culturally safe sexual health; midwifery and birth justice; and Two-Spirit/gender and sexuality education.

Fiedler says it is also important that Manitoba provides culturally safe and trauma-informed training for teachers. Aside from SERC, which offers service-provider training and consultations, the Manitoba Trauma Information and Education Centre (MTIEC) provides trauma-informed training and webinars.

Students can access safe-sex supplies from the Women’s Health Clinic, Teen Clinic, Klinik Community Health and the Rainbow Resource Centre.

Based on the recommendations

outlined in Manitoba’s Commission on K-12 Education, the Education and Early Childhood Learning department created a K-12 Action Plan that was released in April 2022.

Wayne Ewasko, Manitoba’s education minister, says this document “is pretty significant, and it’s going to drive all our work moving forward in addition to the document called *Mamàhtawisiwin: The Wonder We Are Born With*,” which focuses on Indigenous education and inclusion.

“Within the K-12 commission, they recommended that we do a review of the various different curriculums, and so when we did up the K-12 Action Plan, we included that we were going to do a review of the physical education and health education curriculum,” Ewasko says.

He says that later on in the 2022 school year, a pilot project will be launched to observe how students from selected schools in Manitoba respond to the recommended updates. If the pilot is successful, all schools will implement the new curriculum by 2023 or 2024.

However, it is unclear whether the K-12 Action Plan will shift toward a comprehensive, evidence-based approach and specifically include topics about consent and preventing sexual violence, among other recommendations from different organizations.

Sexual-health education advocates like High School Too encourage people to take action by writing to their school-board representatives and provincial, territorial and federal governments to ensure that comprehensive education about sexual violence, relationships and consent is a priority.





PHOTO BY DANIEL CRUMP

Members of the West Broadway Tenants Committee hope to revamp the Portage Place mall site into community hub

A NEW VISION FOR PORTAGE PLACE

Local organizers plan to establish a non-profit community centre

AMANDA EMMS | VOLUNTEER | [@AMANDAEMMS](#)

In collaboration with several organizations and decades of community demands, the West Broadway Tenants Committee (WBTC) developed and recently released a plan to convert the site of the former Portage Place mall into a community centre.

The core aspirations of the plan include turning Portage Place into a non-profit community centre, creating affordable housing, replacing current security with a safety plan and ensuring the mall is Indigenous-owned.

WBTC started organizing when Toronto developer Starlight began a deal to take over Portage Place last year. When Starlight backed out, WBTC worked with

people who serve downtown communities to collect and develop ideas for the space. The committee hosted a telephone town hall, organized by MP Leah Gazan, which attracted more than 1,600 calls.

“People are talking about the housing crisis. People are talking about food security. People are talking about real community safety,” Cam Scott, Communist Party of Canada candidate for Winnipeg South Centre, says.

“All of these (are) things that every councillor, every mayoral candidate should be concerned with. There’s an affirmative vision for how to address them in the Portage Place document.”

Daniel McIntyre Ward candidate Omar Kinnarath feels the plan must be put into action.

“I feel that this can be something that could be talked about with all three levels of government. What we learned from the Starlight debacle that happened was there is money available for the purchase and there is interest in maybe not a new development but a new vision for it,” Kinnarath says.

Mayoral candidate Shaun Loney also believes in the plan but says he’d like to see the redevelopment as an invitation to the government to help them address certain problems.

“Governments are exhausted from trying to keep up with responding to people who are in constant crisis,” Loney says. “I want to negotiate with the government and say Portage Place is an opportunity that, if we do this right, can (provide) significant assistance in helping reduce (their) workloads in all these systems.”

Mary Burton, executive director and co-founder of Fearless R2W, wants Indigenous ownership to be given special consideration.

“Now that the city is trying to sell it off, I think that it should be sold to Indigenous groups. Who better to take over that land

and that property and build it up to what it needs to be other than people who are going to be utilizing it themselves?” Burton says.

Another supporter is Andrée Forest, the project coordinator of the Manitoba Research Alliance (MRA) at the Canadian Centre for Policy Alternatives. The MRA is a group of academic researchers, students and community partners that funds community-based research, including the State of the Inner City Report, which helped drive this proposed plan for Portage Place.

Forest says part of the plan is to have a space where other community organizations can exist and host programming for all ages.

“I think it’s in students’ interest to be a good neighbour and to support the communities that they’re studying in and to make sure they ask their elected officials what do you think about Portage Place and how can we make it reflect the needs of the community?”

University of Winnipeg students will soon have that chance. Manitoba’s upcoming municipal election is on Oct. 26.

CITY BRIEFS

TESSA ADAMSKI | CITY EDITOR | [@TESSA_ADAMSKI](#) [TESSA.ADAMSKI](#)

Manitoba government to review taxes

The Progressive Conservative government announced they are reviewing the provincial taxes to make Manitoba more competitive. The government is planning to review the tax rate and report back to the public before the spring budget.

Police-free schools

Fadi Ennab, who teaches urban and inner-city studies at the University of Winnipeg, recently published a paper called “Safer Schools Without Policing Indigenous and Black Lives in Winnipeg.” The report is available for free on the Canadian Centre for Policy Alternatives website.

Voting at a glance

Senior journalism students at RRC Polytech created Winnipeg Better, comprehensive voting guide for the 2022 municipal election. Six students interviewed mayoral candidates on key election issues. Interested voters can visit [winnipegbetter.ca](#) to learn how each candidate plans to address homelessness, crime prevention, transit, the police budget, roads and active transportation in the city.

One Basin One Governance

Due to the toxicity of its blue-green algae blooms, Lake Winnipeg is the most eutrophic lake in the world. In September 2019, First Nation leaders held the “One Basin One Governance” conference with provincial and federal governments to discuss issues relating to water governance and protection of the Lake Winnipeg basin area. In October 2022, the Red River Basin Commission and the Southern Chiefs’ Organization released a report calling on the Canadian government to partner with Indigenous leaders to better handle water usage and resource management.

Métis National Heritage centre coming to downtown Winnipeg

In May 2020, the Manitoba Métis Federation secured a deal with the Bank of Montreal to build a heritage centre in downtown Winnipeg. MMF received more than \$33 million in provincial and federal funding to reconstruct the BMO building in the southeast corner of Portage Avenue and Main Street. The Métis National Heritage Centre will “showcase Métis history with workshops, artifacts and photo exhibits, along with traditional and contemporary arts,” Dan Vandal, the federal northern affairs minister, says.



'A REAL CRISIS RIGHT NOW'

Food insecurity and inflation rise in Winnipeg

MEGAN RONALD | CAMPUS REPORTER | @MEGANLYNNRONALD

Many Canadians struggle to afford groceries and other necessities. Nearly one in six Canadian households experienced food insecurity in 2021, according to a report published by the University of Toronto's Food Insecurity Policy Research group using Statistics Canada data.

In the almost two years since, prices for food, rent, gasoline and other necessities have soared. A Statistics Canada report released earlier this fall states that groceries are increasing at a rate of 10.8 per cent year over year – the fastest since 1981.

Glynis Quinn, the executive director of Ijustcity, an organization that supports three community drop-in centres, says the non-profit has seen an increase in people relying on their services.

"We're seeing an increase at all of our sites," Quinn says. "In terms of the number of people who are coming, it's certainly back to pre-pandemic levels, but there's a difference. People are really in need of food."

Typically, people decide to forego more expensive grocery items, like fresh produce and meat. Since April of last year, the price of fresh fruit has gone up by 10 per cent, while fresh vegetables increased by 8.2 per cent.

"We've been told by our guests that they can't afford to buy meat. They can't afford to buy vegetables, and they can't afford to buy fruit," Quinn says. "It doesn't take long to become malnourished, but it takes a long time to become nourished again."

Ijustcity and other community organizations have seen a greater reliance on food-bank services.

Binara Hewagamage is the program manager at the University of Winnipeg Students' Association, which runs a volunteer food bank in partnership with Harvest Manitoba.

While there can be a certain stigma around using food banks, Hewagamage encourages anyone in need to visit. "I know there (are) a lot of students that can use the help, but they kind of hesitate," she says. "If you need the help, please come in ... we're welcoming everyone."

The consequences of food insecurity are not limited to those in crisis. A lack of access to affordable and nutritious food affects the health and well-being of a community, which can have larger environmental and economic impacts on society as a whole.

"Food is a big issue for everyone, but I would say it's not the only issue," Quinn



ILLUSTRATION BY TALIA STEELE

says. "It's a cornerstone of what people need, but it's only the beginning of what they need."

However, one thing is clear. "We're in a real crisis right now in terms of food," she says.

University of Winnipeg students and downtown community members can register for the UWSA Foodbank by calling Harvest Manitoba at 204-982-3660. The

food bank reopens on Oct. 21, and check-in for food distribution begins every Friday at 2 p.m.

Anyone who needs to access an emergency food bank can contact Harvest Manitoba directly or visit one of the supplemental-food resource centres listed on the UWSA website at theuwsa.ca/community-food-resources.



SUPPLIED PHOTO

This year's UWpg Film Festival will showcase *One Shot* by local student Nish Joshi.

A FILM FOUNDATION

University film festival returns to the screen

MEGAN RONALD | CAMPUS REPORTER | @MEGANLYNNRONALD

The UWpg Film Festival is more than an exhibition of short films. For many young filmmakers, it's a launch pad, a platform that takes their work from one realm into the next. Eric Peterson, the festival director, says the event is usually students' first chance to show their work to a larger audience.

"It's a really important component of filmmaking, getting the butterflies of dusting off and showing to a bunch of people. But when you do it, it's just a wonderful experience of sharing something that you've made in front of an audience," he says.

As the festival director, Peterson has come

full circle, returning to where his filmmaking journey first began.

In 2019, Peterson was a film student at the University of Winnipeg and an active contributor to the festival. His film *Big Things* went on to screen at the Gimli International Film Festival and Vancouver International Film Festival.

The UWpg Film Festival brings a community of like-minded individuals together. It allows a variety of filmmakers, both the experienced and amateur, and the young and old, to come together and share ideas.

The fest introduced Peterson to many of

the people he works with today. He describes it as an introduction to the tools the province offers creatives.

"It's a great way to combine the local film industry, the local independent film scene and show students what is available in Manitoba in terms of making your own movies, but also the job opportunities that exist after post-secondary education," he says.

Nish Joshi, a student from the University of Manitoba, is showing his film *One Shot*. A love of sharing stories first drew Joshi to film.

"I accidentally took a filmmaking class in high school, and that was the best accident that happened to me. I found a whole new way to tell my stories, in a larger-than-life manner," he says.

Joshi describes *One Shot* as a story about courage. "A young man is determined to pursue a basketball career and faces his father's disapproval and, on top of that, his own fears of failure. He must find the courage within himself to take that one shot," he says.

One Shot will be screened at the Toronto

International Film Festival Bell Lightbox theatre in 2023.

For Joshi, this is just the beginning. In the future, he hopes to hone his filmmaking skills and take his stories to a greater audience.

"I love storytelling, and I (want to) tell my stories in a larger-than-life manner, show (them) to more and more people and evoke an emotion in them," Joshi says.

It has been 20 years since the first UWpg Film Festival was held on campus. The festival moved online for two years during the COVID-19 pandemic but will run in person this year from Oct. 19 to 22.

The event will commemorate local film legend Howard Curle, who died in August. The Audience Choice Award was renamed the Howard Curle Audience Choice Award in his honour.

More information about the festival, including its official selection and showtimes, is online at uwpgfilmfestival.com.

BESTSELLING AUTHOR ARRIVES AT U OF W

Lindsay Wong, assistant professor, creative writing

ARMANDE MARTINE | FEATURES REPORTER |  1MANDE7

Critically acclaimed novelist Lindsay Wong is a new faculty member at the University of Winnipeg (U of W) after holding a writer-in residence position at the University of Manitoba.

Wong attended the University of British Columbia and continued her studies in the United States.

“I studied creative writing at UBC when I was (an) undergrad, then I went on to do my MFA in literary non-fiction at Columbia in New York,” Wong says.

Her first venture into authorship is a memoir entitled *The Woo-Woo*, which was named a 2019 Canada Reads finalist.

“The book is about a dysfunctional Chinese family that doesn’t believe in mental illness. They blame their aberrant behaviour or bad luck on Chinese ghosts. I think in Chinese culture, there’s a lot of superstition, lots of belief in the supernatural,” Wong says.

She explains the difference between a memoir and an autobiography.

“A lot of people assume a memoir is your whole life, but that’s usually a bi-

ography that covers from birth to death. A memoir is a slice of life. Anyone could write a memoir. I think that’s why it’s popular as a genre,” Wong says.

Her book *My Summer of Love and Misfortune* came out in 2019. A third book called *Tell Me Pleasant Things about Immortality* is expected to be published in 2023.

“It’s a collection of immigrant ghost stories. So you have nine-tailed foxes who disguise themselves as sorority sisters and undergraduate students. You have family members who come back from the dead, and they haunt the living. It’s also darkly comedic,” Wong says.

What do you do in your spare time?

“What spare time? I write. I read. I’m just starting to get to know Winnipeg a little bit.”

What do you like the most about Winnipeg so far?

“I don’t know yet. I’ve heard that the com-



SUPPLIED PHOTO

munity here is all about the literary community. My colleagues are really lovely at the U of W. So far, I feel very welcomed here.”

Where do you see yourself in five years?

“Hopefully working here.”



THE UNIVERSITY OF
WINNIPEG

Student Services

Webinar Wednesdays

The Webinar Wednesdays series is back this fall with valuable strategies and tips to help you succeed at UWinnipeg.

Staff from Student Services cover a wide variety of topics – see below – in weekly lunch-hour sessions (12:30 to 1:00 pm). And this year you get to choose whether to attend the sessions via Zoom or in-person!

Topics/Dates for Webinar Wednesdays - Fall Term 2022:

- How to Choose and Declare (or Change) Your Major – **Oct. 26**
- Travel the World: Undergraduate Exchange Opportunities – **Nov. 2**
- To Drop or Not to Drop – **Nov. 9**
- Enhance your Resume - Become a Volunteer Note-taker with Accessibility Services – **Nov. 16**
- Finding a Balance: Using “Wise Mind” to Help You Thrive – **Nov. 23**
- Expand Your Career Potential with a Master’s Degree – **Nov. 30**
- Preparing for Winter Term – **Dec. 7**

Find out more and sign up here: www.uwinnipeg.ca/student-services/webinar-wednesdays.html

Exchange Opportunities

Are you a UWinnipeg student who wants to explore the world? Studying in another country offers students the unique opportunity to attend another university for

one or two terms, while retaining UWinnipeg student status. Find out more at an info session:

Zoom info session **Oct. 26**, 12:30-1:20 pm (contact Natalie Brennan for the Zoom link)

More info here:

www.uwinnipeg.ca/study-abroad/information-sessions.html

Career Chats on Instagram

Drop in for Career Chats - live sessions on Instagram that feature advice from an employer or career-related expert. Hosted by the Academic and Career Services Dept., these live sessions take place every other Thursday at 11:00 am on UWinnipeg Instagram. Upcoming speakers:

- **Oct. 27** at 11:00 am with Dan Henrickson from Independent First Nation Alliance
- **Nov. 10** at 11:00 am with Alisha Nickel from envision
- **Nov. 24** at 11:00 am with Mekala Wickramasinghe from Graduate Studies at The University of Winnipeg

Need a Spot to Store your Stuff? Rent a Locker!

Locker rentals have resumed on campus, with options available in various locations. For more information and an online form, please see: [Locker Rental](#) | [Accepted Students](#) | The University of Winnipeg

(uwinnipeg.ca)

Apply for February Graduation

Finishing your last courses in December? Interested in graduating in February? The final date to apply to graduate in February (in absentia) is Nov. 1.

To apply for graduation, go to the “Student Planning/Registration” link on WebAdvisor. Click on the “Graduation” tab and complete the form.

International Cultural Day

Join us for International Cultural Day on Nov. 3 from 4:30-8:30 pm at the Bulman Center. Organized by International, Immigrant and Refugee Services (IIRSS), the annual event features cultural performances and ethnic foods

Ask an Advisor

Academic & Career Services hosts a live take-over of the @UWinnipeg Instagram account every second Thursday from 11:00-11:15 am CDT.

At each session a guest from the UWinnipeg community talks about a timely topic, event, or service offered at the University. Students can use the chat feature to ask questions in real time.

Upcoming topics:

- Education After-Degree Program – November 3

- Thrive Week/Counselling Services – November 17
- Can’t make it? No problem! The session is also viewable afterwards on IGTV.

Manitoba Student Aid

The application is still open! Undergraduate and graduate students can apply for Fall 2022 term funding until **Nov. 6**.

Work-Study Program

The 2022-23 Work-Study student application is currently open. Apply now to have the best choice of positions. Final deadline is Dec. 5.

More info here: www.uwinnipeg.ca/awards/work-study-program.html

Use the myVisit App

Need some help from staff in Student Central and/or Academic & Career Services? Download the myVisit app today. The myVisit app enables students to add themselves to a virtual line for drop-in Zoom sessions at Student Central. The app can also be used to book appointments for a Zoom or in-person meeting with a student central staff member or an academic or career advisor. Appointments with advisors can also be booked through the website: www.myvisit.com.



COMMENTS

MOTHER OF GOO

HIV disclosure laws in Canada hurt more than they protect

MADLINE RAE | COLUMNIST | @MOTHEROFGOO

HIV stands for human immunodeficiency virus. If left untreated, HIV can develop into AIDS: acquired immunodeficiency syndrome. With modern-day treatment for HIV called ART (antiretroviral treatment), HIV does not develop into AIDS and becomes extremely unlikely (or impossible) to transmit.

In HIV-focused healthcare and advocacy, this is known as U=U, or undetectable equals untransmittable. Viral load is measured by what are called “copies” per millilitre of blood. In Canada, an undetectable viral load is considered 200 copies/ml or less.

Per Canadian law, if someone living with HIV chooses to not disclose their status to a sexual partner and they do not use a condom or they have a viral load of 1500 copies/ml or higher, they can be charged with aggravated sexual assault and face prison time.

HIV is transmittable through five bodily fluids: blood, semen, vaginal fluid, anal fluid and breast milk. It is *not* transmittable via sweat, saliva, urine, tears, feces or skin-to-skin contact.

Proper use of a condom during penetrative sexual activity is effective in preventing transmission of these fluids and can lower risk of transmission by 80 per cent. (On top of this statistic, the chance of HIV transmission *even without ART or a condom*, for all types of penetrative sexual activity, is less than two per cent.)

Dr. Karen Busby and Dr. Davinder Singh explain in their paper “Criminalizing HIV Non-Disclosure: Using Public Health to Inform Criminal Law” that “with a viral load less

than 200 copies/ml, the risk transmission of HIV, even without a condom, is less than 1 in 100,000 and may not even be possible.” They then compare this statistic to being struck by lightning or dying in a vehicular collision.

The Department of Justice Canada acknowledges that “the most recent medical science on HIV transmission is therefore relevant to determining if there was a realistic possibility of transmitting HIV,” and there have been statements similar to this released by the House of Commons Standing Committee on Justice and Human Rights. However, any responsive changes are yet to be seen.

Aggravated sexual assault is a severe charge that, in some cases, can result in life in prison and is a comparable charge to homicide. The defendant can be charged and sent to prison even without transmission occurring. Perhaps this makes sense if there truly was ill intent to try and nonconsensually transmit HIV, but this is rarely ever the case. Even if it *were* the case, an HIV diagnosis is not synonymous with murder. With treatment, HIV never progresses to AIDS.

It is not a crime to live with HIV. HIV treatment exists that allows for PLHIV (people living with HIV) to have normal, lengthy lifespans. PLHIV can have healthy sex lives and healthy pregnancies.

The current Canadian laws around HIV disclosure do not take into account the real transmission risks of HIV, further promoting stigma around fearing PLHIV as extremely contagious and irresponsible. The laws also use a charge



ILLUSTRATION BY TALIA STEELE

concurrent with homicide. HIV is not a death sentence. Furthermore, these laws systemically stigmatize getting tested and contribute to intimidation and fear.

It is in the interest of public health on a macro scale to re-address the current Canadian laws on HIV disclosure.

For HIV resources, visit these links: catie.ca

hivlegalnetwork.ca
mbhiv.ca

Madeline Rae, University of Winnipeg alum, is a sex educator and writer living in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People. She holds a BFA in performative sculpture, a BA in psychology and is studying her master's of clinical social work at Dalhousie University.

YOU'RE BANNING THE WRONG BOOKS

Discard titles based on content and authorship, for the right reasons

DANIELLE DOIRON | COPY AND STYLE EDITOR | @DANIELLEDOIRON

Every book has a lifespan, especially when it belongs to a public library.

“A popular book that gets checked out often begins to fall apart in a year,” Susan Orlean writes in *The Library Book*. “Library books that are rare or expensive are sent to private restorers if they need emergency surgery. Ordinary books that start to fall apart are simply thrown out, and new copies are bought in their place.”

In my school's library, books damaged beyond repair are discarded. Once-popular titles that start to collect dust are donated. I spent part of last semester weeding through the non-fiction section, removing any reference books that didn't list Nunavut as a territory or described wind turbines as a new technology.

This isn't censorship. It's simply keeping up with the times. Books that are no longer accurate or together in one piece won't help a student who needs to research a topic or find something to read on the bus.

But across the continent, libraries are removing titles for entirely different reasons. According to a PEN America report, 2,532 book bans were enacted in schools across the United States during the 2021-22 school year. PEN America defines a school book ban as “any action taken against a book based on its content” as a result of parent, community, administrative or legal challenges.

Many of the banned titles feature protagonists who are queer, racialized or both. Others discuss “race and racism in American history, LGBTQ+ identities or sex education.”

These targeted bans have “multifaceted, harmful impacts on students, who have a right to access a diverse range of stories and

perspectives, and especially on those from historically marginalized backgrounds who are watching their library shelves emptied of books that reflect and speak to them.”

While the situation in Canada may not seem as dire, book bans happen here, too. Earlier this year, an Ontario school division temporarily removed *The Great Bear* from its libraries' shelves.

Written by Winnipeg-based Cree author David A. Robertson, the book is the second in an Indigenous fantasy series called the Misewa Saga. When interviewed by CTV, Robertson said the division was “pretty secretive and evasive” about why it considered the middle-grade novel controversial.

In May, CBC reported that Canadian poet Rupi Kaur's debut collection *milk and honey* was “under fire” in Texas, likely because the book “is partly inspired by her experience with sexual assault and gender-based violence.”

“Every time we ban a book, we diminish ourselves,” *The Toronto Star* editorial board titled an op-ed in early 2022. That's true when bans limit access to accurate information, relatable characters and shared experiences. It doesn't, however, extend to “recently challenged works” like “everything ever written or spoken by Bill Cosby.”

Sexual predators' works have no place in school libraries – or public ones, for that matter. But the already-hazy line blurs even further on other issues.

From 2000 to 2009, the *Harry Potter* series topped the American Library Association's list of banned and challenged books. The young-adult fantasy novels depict witchcraft and allegedly contain “actual curses and spells.”

A decade later, some booksellers and li-



SUPPLIED PHOTO

Many of the 2,532 book bans enacted in United States schools last year targeted stories about queer and racialized characters.

brarians debate whether to carry the titles for entirely different reasons. Readers have called out author J.K. Rowling's documented transphobia, as well as anti-Semitic descriptions and racist naming conventions within the original texts.

I've had uncomfortable but crucial discussions with my school's librarian about whether to remove Rowling's works. For now, they remain in circulation, at eye level, and are among the library's most-requested titles.

In a perennial balancing act, we don't want to discourage excited young readers, but we don't want to expose them to harmful content and authors.

We spoke about overhauling the library's “explorers” section and replacing inaccurate, offensive books about colonists John Cabot, Jacques Cartier and Samuel de Champlain with accounts written by and about Indigenous people.

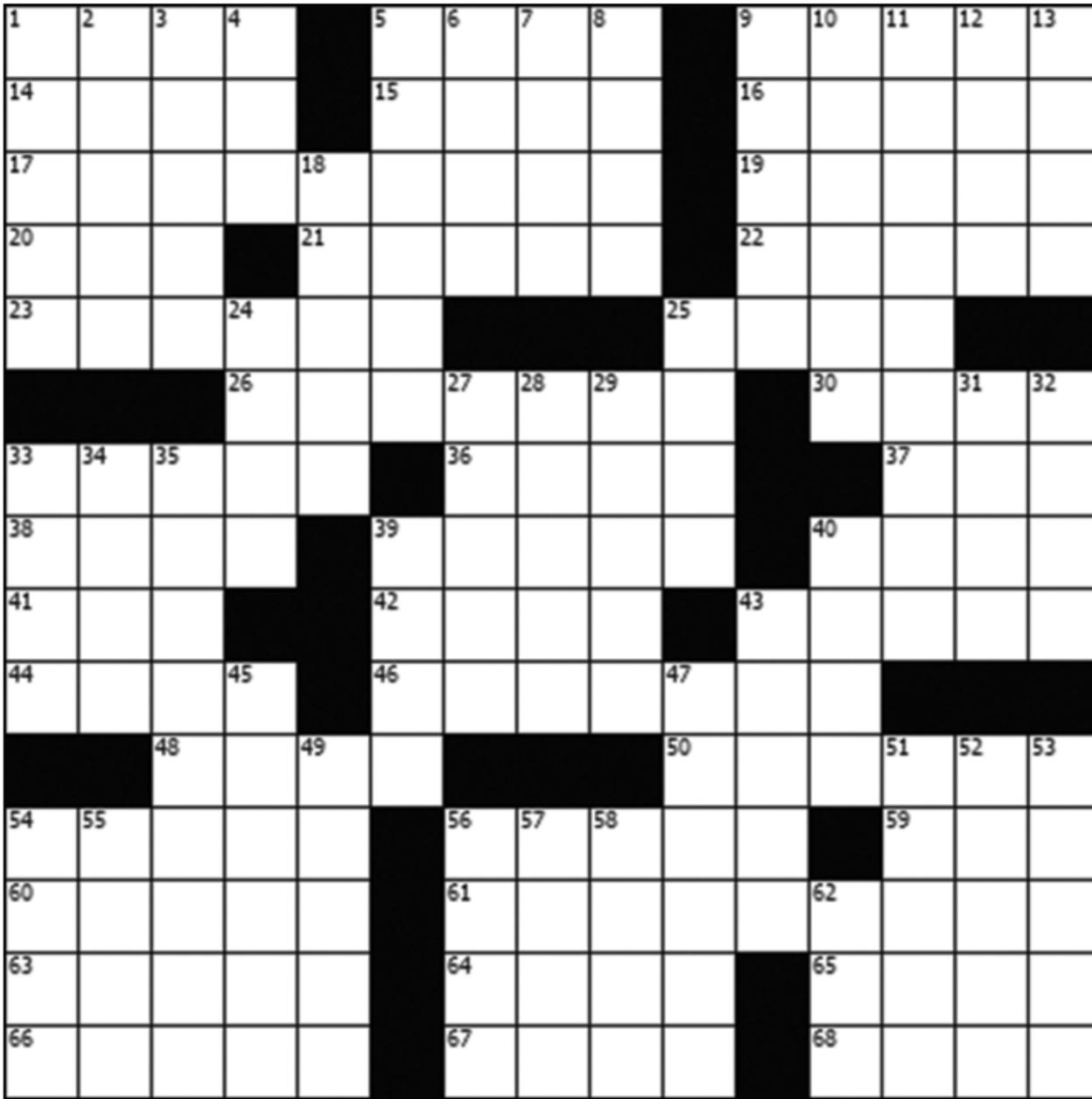
This Black History Month, the library will

hopefully have enough new titles that showcase joy and everyday experiences alongside stories about trauma.

But it's not enough. Librarians, students, guardians and communities must continue to push back against senseless content bans. At the same time, however, everyone involved with classroom, school and public libraries needs to take stock of their inventories and decide whether titles and authors truly serve their readers.

It's a seemingly impossible task. But if anyone can accomplish this, it's the librarians, booksellers, publishers and readers who have collectively fought bans for more than a century.

A former sports broadcaster, Danielle Doiron is now a writer, editor and educator. Find them in Winnipeg, Philadelphia, Fargo and, occasionally, on the airwaves.



ACROSS

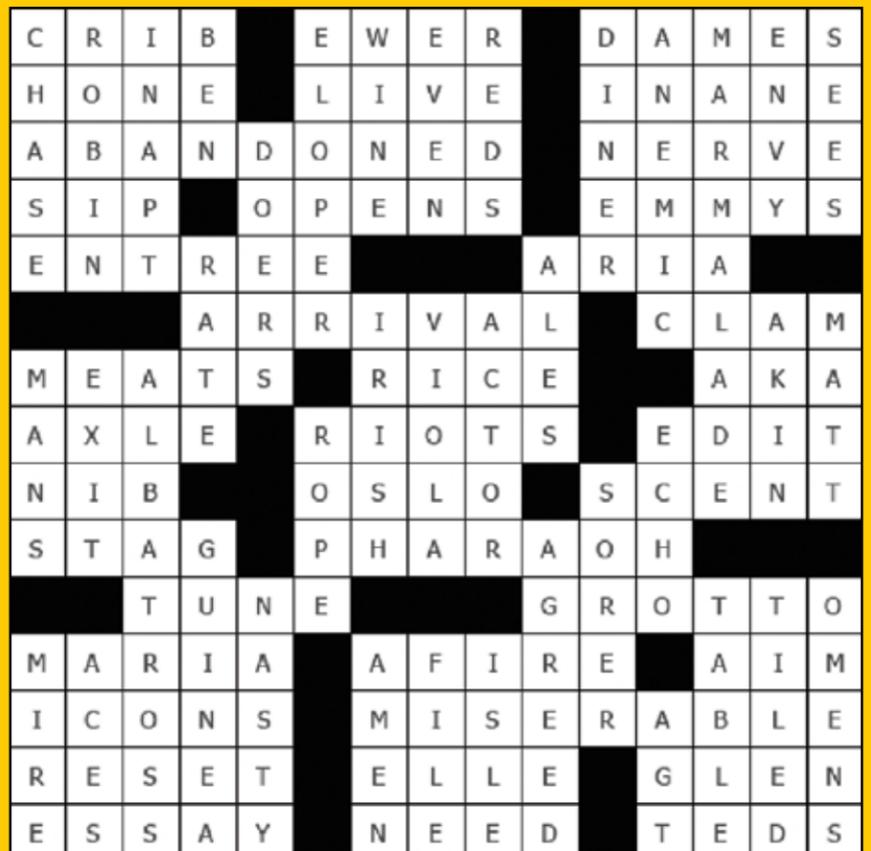
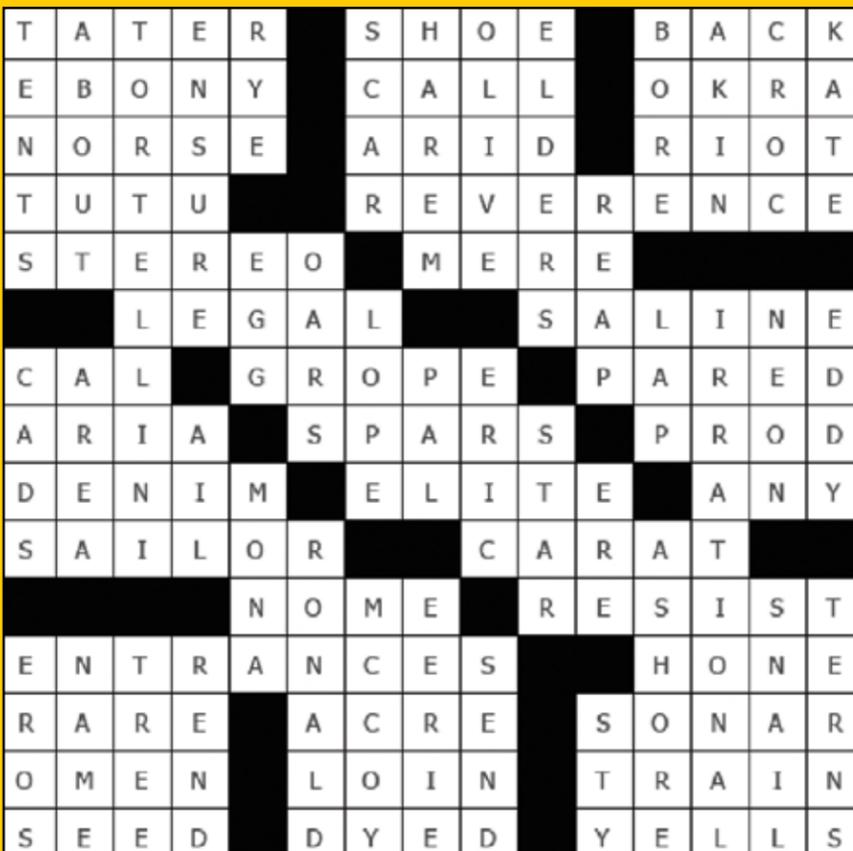
- 1. RAMBLE
- 5. COPYCAT
- 9. SHEIK'S WIVES
- 14. JAZZ'S ____ FITZGERALD
- 15. AVERAGE SKIRT
- 16. FIXED GAZE
- 17. FOREST CREATURE
- 18. SINGLE THING
- 19. BIBLICAL PRONOUN
- 20. SWING BACK AND FORTH
- 22. BLUE-PENCIL
- 23. MOLARS
- 24. LIFTS
- 26. SAILBOAT RACE
- 29. ROWER'S NEEDS
- 30. EGG-SHAPED
- 31. PESSIMIST'S OPPOSITE
- 35. TINY DRINK
- 36. BEGAN
- 39. MUSICAL TWOSOME
- 40. OPTIONAL
- 42. TOAST SPREAD
- 43. HEALTHY
- 44. SERIOUS
- 47. ELF
- 50. CATTLE BREED
- 51. PHYSICAL DISCOMFORT
- 52. SOUTH AMERICAN COUNTRY
- 56. SEQUENCE
- 58. DIME OR PENNY
- 59. FRUIT BEVERAGES
- 60. ____ WITHERSPOON OF "SWEET HOME ALABAMA"
- 61. AIN'T, CORRECTLY
- 62. NERD
- 63. MADE MISTAKES
- 64. DISAPPOINTING GRADES
- 65. CORN UNITS

DOWN

- 1. DECORATE ANEW
- 2. BULLRING SHOUTS
- 3. A BALDWIN BROTHER
- 4. MATRIMONIAL
- 5. TALISMAN
- 6. FIESTA ITEM
- 7. MRS. BUNKER
- 8. RELIGIOUS CEREMONY
- 9. TRUMAN'S MONOGRAM
- 10. BELIEF IN NO GOD
- 11. SUDDEN ATTACKS
- 12. TENNESSEE ____ FORD
- 13. TRACK EVENTS
- 21. RENT
- 24. FEE
- 25. MOISTURELESS
- 26. FRAGRANT FLOWER
- 27. SATAN'S SPECIALTY
- 28. OGLE
- 29. MAKE A SELECTION
- 31. NATURAL MINERAL
- 32. AT REST
- 33. TAKES TO COURT
- 34. HORN SOUND
- 36. DOCTOR'S "AT ONCE!"
- 37. MAHJONG PIECE
- 38. WIDE STREET (ABBR.)
- 41. BEIJING NATIVES
- 42. VISIBLE TO THE AUDIENCE
- 44. DIESEL ____
- 45. BROKERS
- 46. DASH
- 47. MUSHROOM "SEED"
- 48. KITCHEN GADGET
- 49. PASSENGER
- 50. GOT OUT OF BED
- 52. TART
- 53. CONCEPT
- 54. POETIC CONTRACTION
- 55. INQUIRES
- 57. MAROON

CROSSWORD SOLUTIONS

Issue 77-05





The Uniter is seeking a volunteer coordinator

The Uniter is seeking an outgoing and organized individual to intake, mentor and train volunteer contributors.

For more information, email Thomas at editor@uniter.ca.