

THE

UNITER

FREE.WEEKLY.
VOLUME 72 // ISSUE 07 // OCT 26

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FOR THE EXCHANGE DISTRICT

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IT'S 30 TIME!

On Nov. 30, we'll celebrate your favourite people, places and things, but first, we need your votes to determine the winners! Voting is open for this year's Uniter 30, where we celebrate so many of the gems that Winnipeg has to offer.

The back page of this week's issue functions as a ballot - just fill it out and drop it in the mailbox outside our office (ORM14 in the University of Winnipeg). Or if you'd prefer to submit your vote online, visit uniter.ca/uniter30 to have your say.

You may notice some familiar categories and many more that are new to this year's 30. We didn't want any of these categories to lend themselves to an obvious shoo-in. Instead, we wanted to offer prompts that might get you thinking about more of the movers and shakers that make our city so much better every day.

For example, we had a lot of different artists lumped into the *favourite local visual artist* category, so to reflect the breadth and diversity of our artistic community, we expanded this theme and added three new categories: *favourite local photographer*, *favourite public art piece* and *favourite local gallery or artist centre*.

We also shifted slightly to celebrate the people behind the projects with categories like *favourite local baker/favourite local chef* and *favourite local social media presence/content creator*. And as a nod to nostalgia and to all our faves that aren't with us anymore, we added *favourite local establishment that no longer exists*.

So grab your favourite writing utensil or ready your fingers over the keypad/screen and send us your faves, so we can celebrate them together!

- Anastasia Chipelski

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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. Volunteer workshops take place Wednesdays from 12:30-1:20 in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.



* ON THE COVER

Walls can be decorated by tenants of the A-Zone at 91 Albert St.

.....

St Boniface Library has a wide selection of French materials for all ages.

PHOTO BY KEELEY BRAUNSTEIN-BLACK

WHOSE HOUSE? TESIA'S HOUSE

THOMAS PASHKO

FEATURES REPORTER

» @THOMASPASHKO

Tesia Rhind is quickly becoming one of Winnipeg's most-talked-about tattoo apprentices. Despite being less than a year into her craft, local ink enthusiasts are snapping up the opportunity to have Rhind's work adorn their bodies.

Rhind's path to tattooing was a long and winding one.

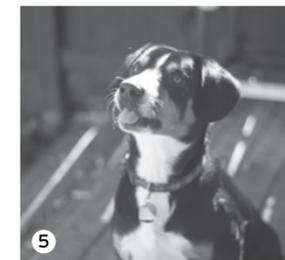
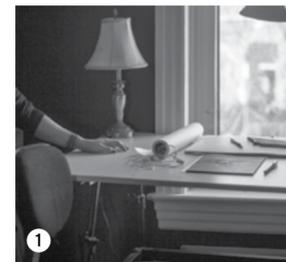
"I went to university for a long time," Rhind says. "I have a degree in environmental science and geography. I have a chemical and bioscience diploma from Red River College. I pretty much went through a complete career change."

Rhind says she always made art on the side during her scientific studies, which also included research in astrobiology, but was hesitant to pursue it seriously.

"It was the classic 'there's no money in it' feeling," Rhind says. "But I went through some life changes and decided to get a job in a café and work on my art while I figured out what I wanted to do."

Rhind found success as a visual artist, mainly doing commission work and realistic pet portraiture. It wasn't until a friend suggested she try tattooing that she decided to become an apprentice at Living Canvas Tattoo.

"It's a huge learning curve," Rhind says of the transition. "My style is pretty detailed. I've had to make it more minimalist and take the detail out of things to make them tattooable. It was hard, completely changing the way I do things."



1) BEDROOM ART TABLE

"This is basically where I spend most of my time. Originally this was (my housemate's) room. When I was talking about moving in here, I told him I'd need a bedroom big enough to put this up."

2) EASEL AND BOXING GLOVES

"This pretty much epitomizes me. I just recently started boxing, and it's a big part of my life now. It's just what I want to do all the time. Art and boxing."

3) BOOKSHELVES

"These are pretty important to me, to have a place to put my books instead of having them in boxes downstairs. I have my bookshelf full of beautiful old books and a shelf with the ones I read regularly."

4) BASEMENT WORKOUT SPACE

"I prefer working out at the gym, because they really push you. There's an environment of everyone around you going as hard as I can. At home, I mostly just work on my technique. I don't push myself nearly as hard, but it's really satisfying to have a punching bag at home."

5) PETE

"He'll do anything for treats."

6) ZOE

"Zoe just wants to cuddle all the time. She's offended when you don't."

See more of Rhind's work on Instagram: [@resiacoil](https://www.instagram.com/resiacoil).

ARTS AND CULTURE BRIEFS

JAZ PAPADOPOULOS // ARTS AND CULTURE EDITOR » @CULTURE_UNITER

Red Rising: Two Spirit

Local Indigenous publication *Red Rising Magazine* released their seventh issue on Oct. 21 at the Winnipeg Art Gallery, alongside the *INSURGENCE/RESURGENCE* exhibition. The theme of the issue is Two-Spirit. The day prior, *Red Rising* also released a special edition magazine called *Education*, which is designed for middle-years learners and up. Visit redrisingmagazine.ca for a copy.

Anarchist bookfair

The annual Winnipeg Anarchist Bookfair takes place on Oct. 28 from 12-6 p.m. at the Millennium Library. The event is in collaboration with Canzine: A festival of zines and underground culture and will feature many publications. Panel and workshop titles include: Zine Machine for Kids and Teens; Resistance in Winnipeg Treaty 1 Territory; and Reading with Queens. Admission is free.

Bodegoes closing

On Oct. 27, Bodegoes will say farewell to the Exchange District after over 17 years of operations. This follows an April ruling placing the building at 98 Albert St. on the city's "commemorative list," rather than marking it as an historical building. Some locals fear demolition. The Cityplace location will remain open, and catering, delivery, and SkipTheDishes services will remain available.

A Wholesome Life

Jordan Stranger of Peguis First Nation will have his debut art show at The Edge Gallery (622 Main St.). The exhibition, entitled *A Wholesome Life*, seeks to share Stranger's experiences growing up First Nations in today's modern society. The opening on Oct. 27 will feature food and music, and the art will be up at the gallery until Nov. 1.

Alex Cuba returns to Winnipeg

Alex Cuba, a Cuban-Canadian musician who recently performed at the 2017 Canada Games in Winnipeg, is returning to play the Park Theatre (698 Osborne St.) on Nov. 1. Cuba is a Latin Grammy/Juno winner who recently released a new album, *Lo Unico Constante*. According to his bio, Cuba has "sugarcane-sweet melodies" and "pop-soul hooks." Advance tickets are \$25.

CKUW TOP 20

October 16-22, 2017



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

TW	LW	C	ARTIST	ALBUM	LABEL
1	3	!	Ghost Twin	Plastic Heart	Head In The Sand
2	1	!	Slow Leaves	Enough About Me	Self-Released
3	5	*	The O Voids	Data	Sounds Escaping
4	4	*	Whitney Rose	Rule 62	Six Shooter
5	7	!	Propagandhi	Victory Lap	Epitaph
6	14	!	The Vangoras	The Vangoras	Self-Released
7	10	!	Mmmeats	Mac N' Me	Transistor 66
8	8	!	Slow Spirit	Unnaturaed	Self-Released
9	2	*	Alvvays	Antisocialites	Polyvinyl
10	13	!	Spacebutt	All The Deer Speak Portuguese	Last Ditch
11	12	*	The Deep Dark Woods	Yarrow	Six Shooter
12	9	*	Godspeed You Black Emperor	Luciferian Towers	Constellation
13	6	*	Faith Healer	Try	Mint
14	19	!	Slow Dancers	Philadelphus	Freeer
15	11	*	Broken Social Scene	Hug Of Thunder	Arts & Crafts
16	NE		Beck	Colors	Capitol
17	24		Steve Earle & The Dukes	So You Wannabe An Outlaw	Warner
18	17	*	Geoff Berner	Canadiana Grotesquica	Coax
19	NE	*	Tough Age	Shame	Mint
20	26	*	Metz	Strange Peace	Royal Mountain



Japanese Breakfast Soft Sounds from Another Planet Dead Oceans

I work at a record store and was putting out a heap of CDs one day. It was before noon, so I was still a shell of a person in a morning daze waiting for the coffee to kick in, but this album caught my eye. Japanese Breakfast is a cool-as-neck band name.

I took one copy out of the pile of CDs and put one on hold for myself, because, yes, I am 24 years old and still live my life paycheque to paycheque.

This album is now one of my all-time faves. It's really chill music, but chill with a punch and dynamics. It's like when you're eating really good pasta, but you add Frank's Red Hot on, just because it makes it EVEN better. It stands out from other bands of the same genre.

As a whole, the record is badass, fun, but also heartbreaking. Most of the album sounds uplifting melody-wise, but if you really listen to the lyrics, they're very poetic and sound like a person struggling through a tough one.

One of my favourite songs on the album is "The Body Is A Blade." I love the guitar part in the beginning - it made me think of Pavement-esque style guitar. "Calling it off, our hoax of trying. What's this place if you're not here? Emptied the house and staged it for buying."

Another one of my fave songs on the record is the second-last song. I'm just a total sucker for sad songs. Remember that old music app called Songza? There was a playlist on there called "Cry Yourself To Sleep." This song totally could have been on that playlist. Ultimate album-ender. It feels sad, but somewhat hopeful. The song embodies the feeling of closure.

It's a great album to have as a friend in such a lonely era.

- Bailee Woods

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CRIT PEG



RUCHES FANTÔMES / GHOST HIVES

THOMAS PASHKO

FEATURES REPORTER @THOMASPASHKO

Valérie Chartrand show runs until
Nov. 4 at La Maison des artistes visuels
francophones

The plight of the world's bees has become a cause for concern in recent years. Widespread colony collapse disorder has resulted in a drastic reduction in bee populations, which may have dire consequences for the planet.

Ruches fantômes / Ghost Hives, the newest exhibition by artist Valérie Chartrand, uses multiple media to explore disappearing bees with apocalyptic regard.

Chartrand's strength in various media lends genuine authority to the show. Approaching the issue of bees' threatened conservation status from multiple visual and physical perspectives treats the problem with a complexity that, say, a collection of paintings might not.

Colony collapse disorder may seem like a narrow subject for an art exhibit, but Chartrand's approach is a reminder that this issue is an integral crisis for all human life. Among those approaches are Chartrand's "Colony Portraits," tiny soft ground etchings and life-size copper sculptures of individual bees.

There's something unusual and inherently fascinating about examining an art object so physically small. Whereas more ostentatious art can feel like something that "happens" to the viewer, this forces them to be active, to really look at the thing.

This functions as a commentary on our relationship to bees themselves. Bees are ubiquitous and easy to ignore, so we must look closely at them to comprehend the danger they're in.

These portraits also challenge the way we think of bees in terms of numbers, as an anonymous mass of identical creatures. Every individual sculpture and etching has its own character: little bugs brimming with life and a sense of purpose, if not self-awareness.

Behind all of this can be heard the "Queen Song," a recording of the queen bee's call that creates a sort of ambient (forgive the pun) drone music.

The strongest part of the show is "The Last Supper," a room full of photos, sculptures and other media connecting bees to food. Each photo depicts mounds of dead bees surrounding different fruits and vegetables.

The sculptures feature food objects and bee carcasses housed in wax bowls made "in collaboration with bees." One of the bowls even features "communion," wafers of edible paper printed with images of bees, which viewers are free to eat.

By equating bees with the Eucharist, Chartrand is obviously giving bees a holy significance. But the correlation between bees and food also emphasizes how humans' relationship to bees is largely tied to consumption.

Bees are essential pollinators, but we tend to view their production of honey as their primary usefulness. In Chartrand's photos, the mounds of dead bees seem to be enveloping and consuming the foods they surround. It's ironic, then, to consider that none of these foods could survive if bees were to disappear.

Amongst "The Last Supper" is also "Preparation," a video of Chartrand creating the work by chemically preserving dead bees, rear-projected onto a translucent screen of waxy honeycomb.

While the title "Preparation" has a clear literal definition, its funerary connotations mustn't be lost on the viewer. It's a warning that, if humans don't work to find a solution, *Ghost Hives* could become a literal funeral for an entire species.

ARTS

VIVID THEATRE PIECE NEEDS NO VISUALS

Tomorrow's Child brings audio-only experience to the WECC

JENNA ANDERSON

VOLUNTEER @REALLYJENNA

Winnipeg audiences will soon have the chance to attend a unique theatre piece - but they won't be able to see it.

Tomorrow's Child, based on Ray Bradbury's short story of the same name, is set in a retro-future 1988. The story follows new parents Peter and Polly Horn, whose newborn child was born into another dimension.

Coming to Winnipeg from Calgary's Ghost River Theatre (GRT), *Tomorrow's Child* was adapted from Bradbury's short story, originally published in 1948.

"For me, it's really about offering people the gift of deep listening," Eric Rose, artistic director of GRT, says.

Audience members are blindfolded and led into the performance space, where they experience the entire show without the use of sight. The play makes use of vibration, the feeling of sound. In some theatres,

audience members are seated in swivel chairs, allowing for autonomy in their experience. As the promotional material declares, "this ain't no radio play."

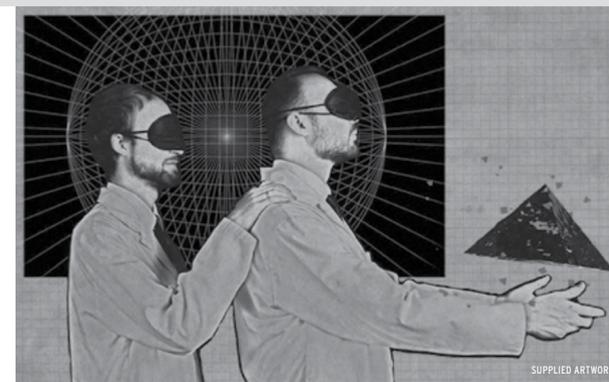
"It's vivid for people," Rose says. "More strangely vivid than if we were to try to stage it fully with visuals and everything."

"It's almost like a thought bubble appears over people's heads, and you can see that they are in fact creating the theatre of the mind."

Scott Best, a local theatre fan, is excited about the experience *Tomorrow's Child* offers. Since he is blind, Best's companions often whisper details of a play to him.

An audio-only production is "a really neat idea, because it puts everybody on a level playing field," he says.

Unlike the typical play or a movie, Best knows that his experience at *Tomorrow's*



Audiences for *Tomorrow's Child* experience the production while wearing blindfolds.

Child will be the same as the rest of the audience.

"This kind of thing doesn't happen very often," he says.

This could allow "a greater level of independence that I wouldn't have if I went to just a regular play," he says.

Although attending an audio-only show might be an edgy experience for some theatre-goers, Rose carefully emphasizes that audience comfort is a priority.

"We've done this a lot, so we're very good at what we do," he says. "There is nothing about scaring people, any cheap thrills, nothing like this inside of this show."

Tomorrow's Child has story elements that will grab the attention of science fiction lovers, new parents and especially individuals with lived experience of Autism Spectrum Disorder, a press release states.

Rose wouldn't divulge how the actual performance is delivered - whether there are live actors or pre-recorded audio. The curious must attend a show to find out. More than 5,000 people have attended the show, with audience members' ages ranging from 12 to 80.

Tomorrow's Child will run Oct. 25 to Nov. 5 at the West End Cultural Centre. Tickets range from \$10 to \$27 and can be purchased online at theatreprojectsmanitoba.ca or by phone at 204-989-2400.

Theatre Projects Manitoba is offering complimentary companion tickets to members of the deaf and hard-of-hearing communities and to those who are blind or visually impaired.

WOODSHOP WORKSHOP

An artist's introduction
to (em)power(ment) tools

JAZ PAPADOPOULOS

ARTS AND CULTURE EDITOR @CULTURE_UNITER

The upcoming Woodshop Workshop at acartinc. bridges artistry with some basic woodworking and construction skills.

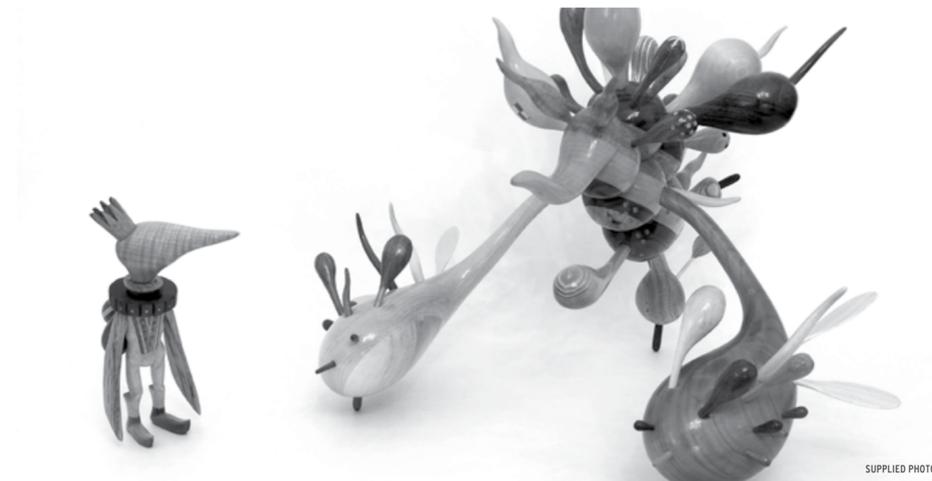
Seth Woodyard, a local interdisciplinary artist and carpenter, will be facilitating the workshop.

"As an artist, there's countless times where you as a person might need to build something," Woodyard says.

Woodyard will cover basic woodshop skills, such as how to safely and confidently use power tools and saws and how to join pieces of wood together. Participants will have the opportunity to build something simple of their own, like a canvas stretcher or a wooden box.

Local art enjoyer Takashi Iwasaki uses his woodworking skills to enhance his two-dimensional drawings and embroidery pieces.

"I wanted to make something three-dimensional, and wood is readily available and natural," he says. "I like the natural feel of the wood and natural colours of the wood, so before clay or something else I reached to wood."



Artist Takashi Iwasaki's wood-based pieces *The Prince of Jupiter* (left, 2012) and *Yangyang* (2014).

Iwasaki also builds and carves wooden frames for his pieces. He says he chooses to make his own frames due to "cost as well as the joy of making things." Making a frame is cheaper than buying one.

Wood is a common material in Woodyard's art practice, as well.

"If I'm painting, I'm often painting on a wooden surface," Woodyard says. "When I'm making installations, I'm often using construction-grade lumber and building structures."

Woodyard notes that a woodshop in an arts space, such as at acartinc., is a different environment than going to a regular woodshop or lumber yard.

"Part of what we're trying to do with this is to help provide just the beginning of skills. It's more of like an impetus to further develop those skills, but at least an introduction to folks in a more accessible and ... more comfortable context rather than say your woodshop from high school with whoever that fellow was teaching," Woodyard says.

As a local example, Iwasaki gestures to artist Robert Taite, who makes abstract art out of canvas, wood and paint.

"I think he enjoys the materiality and simple shapes and utilizes them to make them very effective in what he does," he says.

Woodyard points to Louise Nevelson as an example of an artist with an impressive woodworking practice.

"She made these amazing sort of wooden assemblages that employed a cataloguing,

hoarding methodology of just collecting items - most commonly wooden items - and assembling them in these really amazing sculptures that ranged from very small intimate scale to monumental installation scale," he says. Nevelson isn't local or modern, but "it's always good to have a little art history."

The Woodshop Workshop will take place on Nov. 5 from 1-5 p.m. at acartinc. (2-290 McDermot Ave). The workshop is free to ACI Manitoba and acartinc. members, and costs \$25 for non-members (tip: a membership at ace costs \$25). To register, email hannah.g@acart.org. For information about venue accessibility, visit acart.org/contact-access.

SAMHAIN USHERS IN A NEW YEAR FOR WITCHES

Feminism and witchcraft can empower a fearless relationship with death

MANDALYN GRACE

VOLUNTEER

Halloween is the product of a centuries-long game of telephone that started with Samhain, the pagan Sabbat of death and rebirth, though the meaning of the celebration has changed with time.

"Samhain really is the witches' new year," Dominique Smith, a local witch and the owner of the downtown occult book shop Elemental, says.

"It follows the wheel of the year based on agriculture that comes out of Great Britain. The theory is that the veil between the worlds is at its thinnest during Samhain, and it's easier to communicate with the dead, your beloved dead, your ancestors."

In Smith's words, Samhain marks "the end of one cycle and the beginning of the next. Death is the unveiling of the unknown and necessary for any change

or growth. It doesn't have to be scary, it's just a transition into another understanding of things."

Smith notes that the cycle of death and rebirth also applies to politics.

"In politics right now, we see an unveiling of all the filth and grime that has been hidden. Fear of what's on the other side keeps us stagnant and keeps us in systems that inevitably take advantage of us and eat us alive," she says.

Malaikah Rang'inya, a young, self-identified witch, describes embracing death as "empowering."

"Sometimes you just have to burn something down! Sometimes you can't actually fix something by continuing to tweak it," Rang'inya says. "Sometimes you do need to demolish a building because it was just so run down, so poorly built in the first



place, that you just have to start afresh. On the other side of death is renewal.

"I think it's also really easy to embrace death when you hate most of the things that are happening in the world."

Drawing parallels between witchcraft and feminism, Smith describes both disciplines as "a practice of accountability and personal responsibility."

"Modern witchcraft is inextricably linked to feminism," she says. "By its nature, it forces a political confrontation. It's transgressive and counter-culture. We become the mirror for what's wrong in the world, and we're the ones going 'hey, that's not okay.'"

In addition to the confrontational and critical nature of both witchcraft and feminism, Rang'inya describes a shared feeling of community and celebration between the movements.

"It's that element of being stronger as a unit, of being excited by someone else's

strength and power. When you find a coven, everyone's like 'the stronger you get, the stronger we all get,'" Rang'inya says. "It allows the boldness of being the largest, most take-charge version of yourself that takes up the most space in the world."

Against a backdrop of a white supremacist capitalist patriarchy, Rang'inya says both witchcraft and feminism have "a deep core principle of reclaiming power," which can be used to combat and transform these oppressive structures.

"Yes, these systems have made me powerless, but I also made myself powerless, because I wasn't diving into my own power and owning it," Rang'inya says.

"I'm here for me in my corner and I'm fighting for me. My feminism is here for me, and witchcraft is here for me, and they both have my back. You can try to do harm to me, but both of those things are here to protect me."

SURVIVING GENTRIIFICATION

WORDS BY Charlotte Morin

 @CHRLSMORIN

PHOTOS BY Daniel Crump

 @DANNYBOYCRUMP

The past 15 years have been transformative for Winnipeg's Exchange District.

Jino Distasio, director of the Institute of Urban Studies at the University of Winnipeg, explains that the city is experiencing a surge that hasn't occurred in a hundred years.

"For a long period of time, our planners, our politicians were planning for slow, very modest, almost negative growth ... now, we're seeing in-flows of international folks in the range of 10 to 15 thousand," he explains.

"We're trying to figure out as a community how we manage growth," he says.

The Exchange is no stranger to structural changes.

Kristen Andrews, owner of Raggpickers, explains that warehouses were built at the turn of the century to accommodate manufacturing companies. Following the implementation of NAFTA in 1994, products and labours were sourced from overseas, and the empty warehouses became available for low prices.

"All of a sudden, you have these manufacturing spaces. The third building that Raggpickers was in had 40,000-square-foot open spaces in it," she says.

The people that were willing to use these spaces were artists, as well as the owners of art galleries and second-hand shops.

"The relationship between alternative-type people and entrepreneurs to the Exchange District is a long one," Andrews says.

COVER FEATURE CONTINUES // NEXT PAGE 

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The Albert Street Autonomous Zone (A-Zone) located at 91 Albert St.



Artwork and posters decorating the walls in the A-Zone

EXCHANGING IDENTITIES

Distasio explains that today, the District is shifting to become more residential, with condos cropping up in areas people would never have dreamed to live 20 years ago.

It's "getting the feeling of more of a neighbourhood, so we're getting all kinds of neighbourhood-level stores and shops that are emerging," he explains.

While there aren't yet many grocery stores, Distasio highlights the presence of ethnic-food stores, which cater to the international population. Many commercial activities come and go, he says, but there is a larger diversity than ever in terms of amenities, supports, and services to the area.

Throughout the '80s and '90s, the Exchange bloomed as an entertainment district.

"The real reason of being in the Exchange was for the ballet, the symphony or a couple of the nightclubs," Distasio says.

Three major demographics are helping drive changes in businesses and housing:

younger folks looking for the experience of downtown-living, international folks localizing in the downtown and older folks that are retiring or downsizing, seeking the higher-end experience of downtown living.

Andrews chalks this up to the product of gentrification. Gentrification occurs when an impoverished area becomes desirable to the higher class, making the value of the land go up. The result is often that the lower class previously inhabiting the space can no longer afford to live there.

Since the Exchange has become a more attractive place to live, the demand for space has skyrocketed, leading to rising rental prices. This means that a demographic with a lower income is being pushed out of the area, but Distasio maintains that people are not being intentionally displaced. Rather, the market is inadvertently restricting who has the means to be there.

"It's a question of affordability," he concludes. Andrews agrees from her stand-

point in the arts community.

"In the end, it is all profit-driven," she says.

Artists "create a neighbourhood out of empty manufacturing space and make it desirable," Andrews says. "All it takes is for the first larger-backed company to step in and do some renovations, and landowners start to reevaluate their spaces."

A COLLECTIVE APPROACH

Dragon Arts Collective (DAC) is a yoga studio and creative space that has been part of the Albert Street Autonomous Zone (A-Zone) for nearly five years. Jitendras Loves-Life, founder and director of the collective, explains that shared spaces are important to a community.

"In that building, we're like a family," Jitendra says.

The A-Zone is owned and operated by tenants of 91 Albert St., who rent out studios to businesses such as the DAC.

When choosing how to rent out the

space, the A-Zone can focus more on building community than on profitability. Jitendra rents out one of the rooms to a band he knows as practice space.

"That way, I have more control over what's going on the top floor, rather than having some random people that I have no relationship with," he says. He explains that ultimately, it's an exchange of trust and goodwill toward one another.

Ironically, the co-operative model mimics the neighbourhood effect that city planners are trying to create via condo-building.

Members of the collective work together to maintain their shared space and resources. For instance, unlike at other studios, Jitendra was allowed to paint and decorate the space and stairwell to his liking. He believes that people have the right to work in an environment where they feel at home.

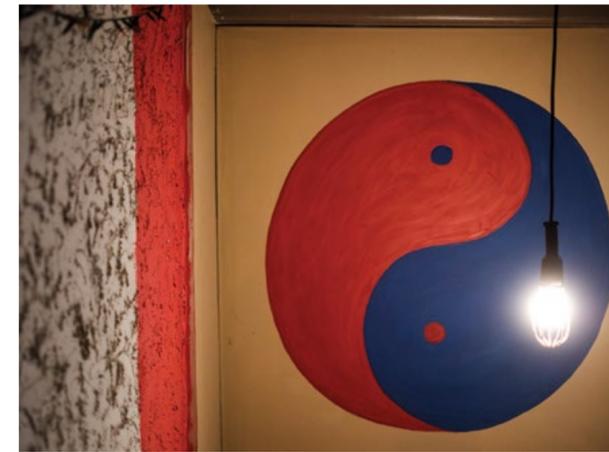
"We have such an incredible vibe in the building," he says.



Entrance to the Dragon Arts Collective



Dragon Arts Collective is one of several collectives and business that share space at 91 Albert St.



Detail of a wall inside the A-Zone



Cheaper rental rates in the Exchange have historically attracted artists to the area.

PUTTING MONEY WHERE VALUES ARE

Andrews suggests that in order to counter gentrification, artists should come together and make a collective effort toward keeping their spaces. They need to share their buying capacity, and this can be done as well by sharing spaces and hosting group events.

Jitendra explains that the collective functions on an economy of equality, where they ascertain that every member has a voice.

We make "choices that are really spiritually inclined to honour the spirit of what it means to co-operate with not only our planet, but each other, and to not have it become a capitalistic system, but a system of fairness and equality," he says.

While initially donation-based, the studio recently started charging a minimum \$10 fee per class. This change is due in part to the cost of their online software system but is also the result of a rent increase.

"It also reflects the fact that we're working towards more classes on our schedule and thus have less time available to rent out the studios to other people," Jitendra says.

Since the building is owned by the tenants, the rent is only increased when necessary to sustain the shared cost of the space and equipment, rather than when it would benefit the landlord, he says.

In a 2012 press release following the purchase of the building, board member Mark Jenkins explains that this new ownership is the reason the A-Zone has survived despite rising rent costs.

"Some of our tenants can only afford sub-market rents. Others would not be tolerated by capitalist ownership for their political views," Jenkins says in the release. "It takes a bias when filling vacancies to maintain a political character in a commercial building."

In order to purchase the building, members of the A-Zone collective pooled together their finances and fundraised the rest. They had all tenants agree to a higher rental price before making the buy.

Jitendra explains that the spirit of the building is not focused on profit, but rather on growing creatively and spiritually. Members engage in non-hierarchical decision-making and deal with any issues by having a discussion to figure out what can be done.

GROWING THE FUTURE

Distasio predicts conflict as the Exchange continues to expand, taking over not only art spaces but affordable housing as well.

"We're going to at some point see a tremendous amount of conflict ... as the Exchange pushes into the north main area," he says. He explains that this area has more visible signs of poverty, with shelters and transitional housing, and is ill-equipped to cope with rent hikes.

"There are so many less problems in a culture when everybody has a key to a door," Jitendra says. He suggests making changes at a local level to influence the larger social structures, such as being part of a collective endeavour.

As a potential solution, Distasio would like to see more forms of co-operative housing, not only businesses.

"That's going to come down to different community-based organization, community groups," he says. "What can we do to create more opportunities for more people that want to choose to live in a rich, diverse downtown setting?"



OUTDIGENOUS

WITH FRANCES KONCAN

@FRANCESKONCAN

COOL COMEDY IN COLONIAL CANADA

In 2015, a shy Anishinaabek woman embarked on an exciting new journey to explore new destinations. She had been told by her mentors that even a writer needs to be able to speak in public, even if that writer's desired brand was "like the Witch in *The Blair Witch Project* but with Better Aesthetics."

She would discover many things on this adventure – some good, some bad, but all of it terrifying. Now, in 2017, she can finally speak in public without needing to pop a Xanax beforehand. Before you ask, yes, that woman was me, and that destination was the world of comedy.

For purposes of my exploration, I selected three specific destinations: sketch, improv and stand-up.

Sketch comedy is when a group of outgoing extroverts get together to try to write a short comedic play. Improv is when a group of outgoing extroverts try to write a short play in real-time without any kind of discussion beforehand. Stand-up



is when individual introverts channel their anxiety solo in a desperate bid to be witnessed and celebrated before death, like a War Boy in *Mad Max: Fury Road*.

I like comedy, because it's an exciting metaphor for Canada's great culture war of Individuality vs. Collectivism.

Canada is a traditional land colonized by individualist beliefs. In my observation, comedy forms adhere to settler-colonial values, and that's been reflected in its representation of mostly white men.

In a society where women and People of Colour have been taught to wait for space to be given, to graciously accept any platform, to give thanks for amplification and representation, it's not surprising that

comedy has been slower than other forms to make progress towards equality and inclusivity.

But in Winnipeg, that's changing, fast. Several years ago, Dana Smith created Women's Open Mic Comedy, a monthly stand-up show for women that has introduced the form to a wide sea of new audiences and has generated and inspired new performers.

Taking this a step further, Elissa Black Wolf Kixen co-founded WOKE Comedy Hour, an open mic for People of Colour, Indigenous people and Non-binary Folx of Colour.

Space is slowly but surely being shared, and with it, I hope to see the value trends

of comedy shift towards inclusivity as well. The decolonization of comedy, or ultimately any power system, is undefinable. It's never been done before. We get to be the first. That's what makes it so scary... and so important.

As an occasionally aspiring comedian, I often wonder how I can participate in forms that are built upon values I do not share. For me, the first step is not in giving up our values, but creating new spaces, and ultimately new forms. Xanax optional.

Frances Koncan is an Anishinaabek artist from Couchiching First Nation. She currently lives in Winnipeg with her dog, Tucker, and owns five full IKEA dressers but still has nothing to wear.

CITY

ST. VITAL SCHOOL GETS NEW FIELD

Dakota Collegiate's Murray Field financed by city, private individuals

DYLON MARTIN

CITY REPORTER @DYLOM_R_MARTIN

Dakota Collegiate's historically undersized field has been renovated and renamed the Murray Field, allowing the school to have its first home games in 54 years.

On Sept. 28, the field was officially opened with St. Vital Coun. Brian Mayes, as well as Couns. Janice Lukes and Mike Pagtakhan present. Many twists occurred along the way to getting a new field.

"Our school was founded 54 years ago. When they built this school, they put in a grass field at the time, but the field was built over a dump for rubble for new homes in the area," Robbie Mager, vice-principal at Dakota Collegiate, says.

Wear and tear from students playing on the field led to rubble coming to the surface, making play less safe, he says.

The vice-principal notes that the field was not Canadian Football League or FIFA regulation size, meaning sports teams at Dakota Collegiate had to hold their home games elsewhere.

In 2014, an alumnus approached individuals at Dakota Collegiate about bringing basketball coach Ken Carter, an inspirational speaker, to the school, Mager says. The alumnus was also interested in fundraising for a cause, rather than just having a stand-alone speaking event.

At this point, Mager says he, along with the alumnus, principal Jill Mathez and math teacher Dean Favoni, started brainstorming what they could raise money for. The plan for field renewal was the end result.

"It was to address a need of a population that needed recreational space and also to address the needs of the changing diversity of our student population," Favoni says, noting that the share of students from newcomer families has increased over the years.

The new field area has a cricket batting cage, and the field will be used for soccer, football, rugby, field hockey, Ultimate and for physical education classes. There is a basketball court and plans for an Indigenous gardening centre and learning centre as well.

Maleski, an alumnus of Dakota Collegiate, says there is a lot of support for community fundraising for the field.



Dakota Collegiate's old field was built over a dump, which created problems as rubble resurfaced.

"It's (the field) being used a lot," she says. Maleski notes that she always sees people using and playing on the new field and believes the renovation is long overdue.

Maleski, who graduated from Dakota Collegiate in 1966, notes that rubble protruding from the field meant that students would have to go to St. Vital Park for things like running and football.

She notes the unusability of the old field for most activities remained an issue when her children, now adults, went to the school.

Mager notes that there has been extensive private and public funding for the field. The past NDP provincial government committed \$1 million to the project, which was overturned by the Conservative government elected in 2016.

After this, Mager says the alumnus and the Louis Riel School Division offered assistance finding new funding sources, which include communities, businesses and families.

CITY

A HUB FOR FRANCOPHONE RESOURCES

St. Boniface Library hosts French collection and programs

DYLON MARTIN

CITY REPORTER @DYLOM_R_MARTIN

The St. Boniface Library, unique in the Winnipeg Public Library system for its extensive collection of French materials, serves an important role in St. Boniface and the broader Winnipeg francophone community.

"The main purpose of the St. Boniface branch, I would say, is that we are the central branch for providing French services and resources to all of Winnipeg," Danielle Robidoux, branch head for the St. Boniface Library, says.

She notes that the library's collection of materials is 75 per cent French language and 25 per cent English language.

Because of this rich collection, Robidoux says the library frequently transfers

materials to other Winnipeg Public Library branches where patrons request them. As well, all of the branch staff must be fluent in French and English, and most of the library's programming is done in French.

Robidoux also notes there are bilingual Baby Rhyme Time sessions. Baby Rhyme Time is a program of the Winnipeg Public Library that aims to promote language development in infants through playful activities.

The St. Boniface Library tries not just to provide resources for fluent French speakers, but also for people who are learning or looking to learn French, including people with French heritage, Robidoux says.

Resources the branch offers to help people learn French include language learning kits, French learning databases, bilingual dictionaries and staff to provide assistance, she says. This assistance can include staff chatting with patrons in French to help them brush up on their language skills.

The St. Boniface Library participated in Nuit Blanche for the past two years, hosting a Métis storytime event this year. This event involved Métis speakers telling stories in French and English, accompanied by shadow puppet shows, Robidoux says.

"Our library really represents a community space," she says. She explains that this is both the St. Boniface community and the broader local francophone community. Robidoux explains that French speakers are not just in St. Boniface today but are spread out throughout the city.

But it's not just French learning that the St. Boniface Library can assist with.



The collections at St. Boniface library are 75 per cent French.

Mehdi Madani moved to Winnipeg from Morocco in 2005 and attended Collège universitaire de Saint-Boniface (now Université de Saint-Boniface). His first language is Arabic and second is French, but he says the branch helped him learn English.

"At that time, I was not specifically looking for French materials. I was looking for English ones to improve my English speaking ability," he says. French movies with English subtitles were particularly helpful when it came to learning English, Madani explains.

NEWS BRIEFS

DANELLE GRANGER // CITY EDITOR @DANELLEGRANGER

Nurses at St. Boniface Hospital

Fifty additional nursing positions are opening up at St. Boniface Hospital as part of ongoing hospital consolidation in the city. The positions will be created to fit with a new schedule for nurses at the hospital, as it currently has high vacancy rates and the highest overtime and sick rates in the city. The new system will impact 250 out of the 2,800 support staff workers.

Canadian history lecture

Dr. Sean Kheraj, an associate professor of Canadian and Environmental History in the Department of History at York University in Toronto, will be speaking at two upcoming lectures. The first, *Manifold Destiny: A History of Oil Pipelines in Canada*, takes place on Oct. 26 at 7 p.m. at the Millennium Library. The second is on Oct. 27 in 2B23 (Bryce Hall) at the U of W.

Public feedback on skate park

On Saturday, Oct. 28, the city invites Winnipeggers to an on-site workshop about improvements to a skate park in Victoria Jason Park. Residents in the area said the 13-year-old skate park needed significant improvements. The design and construction for the project is \$400,000. The on-site workshop will take place from 12-2 p.m.

60s Scoop rally

On Friday, Oct. 27, National Sixties Scoop Survivor's Day is hosting a rally. The walk will start at Thunderbird House, go down Main Street to Broadway Avenue and end at the Legislative grounds. The rally will take place from 9 a.m. to 12 p.m. For more information on the event, visit the Facebook page, 60's Scoop Rally.

Legalizing pot

The federal government is requiring provinces to lay bare their plans by publicly outlining how they plan to sell and regulate pot. Premier Brian Pallister thinks gangs and organized crime will get the upper hand on controlling sales of pot once it's legalized next year. Pallister also says he thinks the process of legalization is moving too quickly.

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UWSA LOOKING TO CHANGE SEXUAL ASSAULT POLICY

Student input sought to raise awareness and inform changes

CHARLOTTE MORIN

ARTS REPORTER @CHRLSMORIN

The University of Winnipeg Students' Association (UWSA) recently signed on to the Our Turn National Student Action Plan (Our Turn), a coalition of student groups and unions across the country, pledging to improve the university's current sexual assault policy.

"We have an administration that has really tried to create awareness around consent on campus," UWSA president Laura Garinger says.

She explains that recent changes to Manitoba's Bill 15, the Sexual Violence Awareness and Prevention Act, requires universities to have an active stand-alone policy on campus.

The current Sexual Misconduct Protocol is held within the Respectful Workplace and Learning Environment Policy. According to Bill 15, a distinct procedure is now mandatory on campuses, must be easy for students to access and requires student consultation for its creation.

The first of a series of student consultations took place on Oct. 19 at the Hive. Topics of discussion included understanding consent, existing power dynamics, relearning and the notion that it is never too late to report sexual assault.

Chantal Cloutier is a student at the University of Winnipeg (U of W) and a survivor of sexual assault. She decided to participate in the first student consultation because she felt it was a valuable way to contribute to fight the issue.

Cloutier feels as though the conversation surrounding sexual assault is often very heteronormative. She emphasizes that it's also important to remember the survivors who stay silent.

"We've done a lot of work for women and non-binary folks and queer communities," she explains. "There's even more of a culture of silence and shame when men experience this."

She explains that the conversation needs to include men, who might not want to partake for fear of appearing weak or misogynistic.

Garinger says that Our Turn has some useful recommendations and is timely, since the UWSA is currently restructuring their policy with the administration. The three facets of the plan are to prevent, support and advocate.

"Having procedures written down is really important, because then people can make the decision of whether or not



ILLUSTRATION BY GABRIELLE FUNK

they want to come forward to the administration," Garinger says.

The key issue is awareness, she says, and making sure students are aware of the resources to which they have access.

A potential way to create awareness is to include the information on course syllabi. However, doing so is proving difficult, because policy changes need to be approved by the senate, she notes.

Cloutier believes that this is a societal issue that affects everyone, and that this means everyone should be involved in the process of dealing with the issue.

"One of the big things about the recommendations is the intersectionality

that's necessary in policies," Garinger says. She explains that support and education can look different for everyone and wants students to feel supported, regardless of their experiences.

"We want to make sure that people feel safe," Garinger says. "We don't want survivors to feel like they're being tokenized, either."

Another student consultation for the new policy takes place Nov. 1 from 12:30-1:20 p.m. in the Hive.



UWSA HOPES THAT BOARD WON'T RAISE TUITION

Campus poverty survey could reveal real costs of university

JEN DOERKSEN

VOLUNTEER STAFF @WAAAH0

The University of Winnipeg Students' Association (UWSA) hopes to learn specifically which financial struggles students are experiencing from the Campus Poverty Report survey that closed on Oct. 11. The survey was sent directly to all undergraduate and graduate students at the University of Winnipeg through their student email on Sept. 27.

"We'll be able to improve our services and report on the real cost of attending university to the government and our Board of Regents," UWSA President Laura Garinger says. "Reporting to the Board of Regents will be crucial to show tuition is already too high and social programming needs to be protected."

A total of 1,355 students responded to the survey, which is about 13 per cent of the student body, according to the UWSA.

The link to the survey was emailed out on Sept. 25, but the link was initially

broken, and the survey wasn't active until Sept. 27. There was also a glitch that prevented respondents from seeing one question regarding transportation for the duration of the survey.

Katherine Nemeth, a fourth-year economics undergrad, says she would have taken the survey had she seen it earlier. She currently lives outside the city, travels for school each week and pays for university on her own.

Nemeth says that paying for school can be stressful.

"You have the added costs of food around campus, which is kind of expensive, and textbooks that are expensive, and all the student groups have events that you're expected to go to if you're part of the group," she explains.

Luis Layawe also says the cost of textbooks can be stressful.

"I pay with a student loan," the first-year

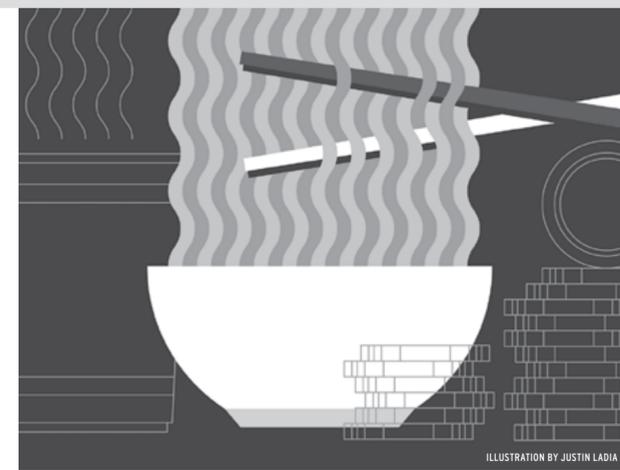


ILLUSTRATION BY JUSTIN LADIA

political science undergrad says, "which is loaning, so I'm kind of worried."

Layawe recently signed a petition against the potential tuition increases.

Garinger says the provincial government is allowing universities to raise tuition up to five per cent, which is different than directly raising the tuition.

"When it comes down to it, it's about making sure the Board of Regents don't feel like they should raise tuition," Garinger says. "People have the right to education and access to it."

Former University of Manitoba student Evan McIntosh is seven credits away from graduating with an undergrad in political science. He was forced to drop out due to

his financial situation in fall 2015.

"My company told me I'd have a permanent position in the fall. So I figured that'd be good, and I got a student loan," McIntosh says. "But as the term went on I didn't get a job, and I was living off a student loan, and by the end of November, I was down to \$200."

He hopes to finish his degree once he's saved up enough to afford it.

"It was so embarrassing to drop out and tell everyone. I'm still recovering from that," he says.

The UWSA already seeks to help students by providing support services like the food bank, the student support program and on-campus childcare.

PROFILE



PHOTO BY DANELLE GRANGER

PROFESSOR MARY MCCALLUM

DANELLE GRANGER

CITY EDITOR @DANELLEGRANGER

Mary McCallum is a First Nations professor who started working at the University of Winnipeg in 2008 in the history department.

She says when she came to the university, the Indigenous history course offerings were ethnographic, so she developed a few courses of her own.

"So they would be about Iroquois people, Algonquin people, the North, that kind of thing. So I wanted to put in a few thematic courses," she says.

One course she developed was on Indigenous health, because when she arrived at the university in 2008, the death of Brian Sinclair – an Indigenous man found dead after waiting hours in Health Sciences Centre's emergency room – had just happened.

She also developed a course on the history of residential schools, because she says she thought it was important to have education initiatives mentioned in the Truth and Reconciliation Commission present

in post-secondary education, as well as other levels.

Most recently, McCallum was awarded the Indigenous Research Scholar Award, which she says is an award that recognizes Indigenous scholars. The award was implemented over the summer.

McCallum has a few plans on how to use the money from the award.

"There's a project that I'm working on with a couple of other Indigenous historians from Ontario and Saskatchewan ... We decided to come together and create a website that's about Indigenous history and by Indigenous historians," she says. "We're going to try to focus on the work of Indigenous people and their readings of history."

She's also working with Susan Hill, a historian from the University of Toronto. They're putting together a book that's an edited collection of Indigenous women's history.

"It's one of those things where we both really want this to happen but neither of us have the time to do it, and so this kind of award is like, it's just a godsend," McCallum says.

IF YOU COULD HAVE ANY SUPERPOWER, WHAT WOULD IT BE? One, I always admire people who have a photographic memory. I would love to have that. And (two), I would love to talk to people who lived in the past and figure out what they were doing, because they did some strange things sometimes, and I don't understand why!

WHAT'S YOUR FAVOURITE THING ABOUT YOURSELF? I grew up in Ontario and went to school in Ontario. The thing about doing that is the expectation is when you're going to do a PhD, you stay in Ontario. So when I came to the decision that I was going to move here, a lot of people were like what are you doing? You're going to feel so isolated ... It was

exactly the right thing to do. For what I study, this is really the place to be, but it was just a really big leap for me to be able to do this. It's that independence to make a really hard decision and stick with it enough to benefit from it.

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COMMENTS

SEXY BREAST CANCER AWARENESS CAMPAIGNS TRIVIALIZE REAL ISSUES

People are more than their body parts

DANIELLE DOIRON

COPY AND STYLE EDITOR, VOLUNTEER COORDINATOR

@DMDOIRON



ILLUSTRATION BY GABRIELLE FUNK

Pink ribbons are back on the news, on the feet of NFL players and even on plastic wrap dispensers. And just like they are every October of late, breasts are on display.

Earlier this month, the first advertisement to appear on UK daytime television with a "female nipple fully visible" aired. The ad encourages people to check and feel their own breasts for any irregularities, which could be signs of cancer. While campaigns like this are important, the name of the organization that sponsored the ad, Coppafeel, is alarming.

Even the Breast Cancer Society of Canada isn't immune when it comes to demeaning sayings. Not only is the euphemism emblazoned on their "Fight for the Girls" wristband problematic, but it also excludes anyone who has breast cancer but doesn't identify as a "girl" and

doesn't really factor in the 230 new breast cancer cases the Canadian Cancer Society estimates will be diagnosed in men in the country this year.

In response to "No Bra Day," a campaign that encouraged women to go braless in a supposed attempt to start conversations about breast cancer, Ann Marie Giannino-Otis told *Broadly* the event insults people affected by the disease.

"What does taking that bra off do? Does it bring research? Does it bring awareness or education?" she says. "It does none of those things. It sexualizes breast cancer, and breast cancer is not by any means sexy."

The I LOVE BOOBIES! bracelets sold by Keep A Breast Foundation are often criticized for trivializing the realities of cancer. And perhaps most disturbingly,

"Save Second Base" fundraising softball tournaments still happen every year.

"They're a cheeky way to get people, especially men, thinking about breast cancer, but they sacrifice the gravity of the epidemic and replace it with shallow sexual innuendo," Anita Little says about these kinds of slogans in a Feminist Majority Foundation blog post.

Furthermore, as Lara Huffman, a self-identified breast cancer survivor, writes in a Huffington Post blog, it's people, not breasts, society should worry about saving.

"The primary concern should be removing the cancer from the woman's body, and oftentimes that means a single or double mastectomy. You know – not saving the breasts," she says.

"It gives the clear message that the focus should be on saving our ability to be sexually attractive to the opposite sex," Huffman, who had a double mastectomy,

writes. "Heaven forbid you lose the body part that makes others feel attracted to you, because if you lose your sexuality, you lose your worth."

In a Granada Hills Charter High School newspaper article, Chelsey Sanchez explains this problem is nothing new.

"We are used to seeing the media demoralize and sexualize women on a daily basis, and we have become so numbed (sic) to it that when we sexualize a disease revolving mostly around (women), we do not even flinch," Sanchez writes.

As Nancy Stordahl summarizes in a 2014 Huffington Post article, "Sex sells; it even sells breast cancer awareness."

But really, sexy breast cancer awareness campaign ideas are best left on the cutting room floor.

Danielle Doiron would love to get through one October without seeing another "Save Second Base" T-shirt.

DIVERSIONS



SOLUTION TO LAST ISSUE'S PUZZLES

Courtesy of onlinecrosswords.net

B	L	E	S	S	W	H	E	T	M	U	S	T			
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THE UNIVERSITY OF WINNIPEG

Student Services

STUDENT SERVICES

The Student Services staff of The University of Winnipeg provides the student body with information on upcoming events and opportunities:

CAREER SERVICES

Medical School - Information Session

Thurs., Nov. 9, 2017
6:00-7:30 p.m.
Room 1L13

Medical students from the University of Manitoba will lead this information session, followed by a Q & A.

Northwestern Health Science University - Information Table

Mon., Nov. 20, 2017
1:00 - 3:00 p.m.
Riddell Atrium

EXCHANGE OPPORTUNITIES

Are you looking for an exciting international experience? Participate in a UWinnipeg Exchange Program opportunity!

Information sessions on studying abroad on UW Exchange will be held on:

Fri., Nov. 3, 2017, 12:30-2:15 p.m., Room 2M77
Fri., Feb. 2, 2018, 12:30 - 2:15 p.m., Room 2M70

For more information, please visit our website: uwinnipeg.ca/study-abroad

If you have any questions, contact je.michaluk@uwinnipeg.ca

GRADUATION

Students completing their final courses in December may apply for the February convocation (no ceremony - in absentia only). In February there is no ceremony but students graduate and receive their degree parchments in the mail. They are invited to attend the ceremony in June.

Deadline to apply for February Convocation:
Wed., Nov. 1, 2017

To apply, log in to WebAdvisor, go to the "Student Planning/Registration" link and click on the "Graduation" tab.

Convocations are also held in June (deadline to apply-Feb. 1) and October (deadline to apply-Aug. 1). For details, please go to uwinnipeg.ca/student-records and click on "Graduation."

INTERNATIONAL STUDENT SERVICES

International Cultural Day

Thurs., Nov. 2, 2017
5:00 p.m.
Bulman Centre

Come and join us as we celebrate the international community and our diversity at The University of Winnipeg. There will be plenty of cultural performances as well as dancing, singing, and skits. Cultural food will also be served.

STUDENT CENTRAL

Dropping Courses

Nov. 10, 2017 - FINAL DAY to drop a U2017F class (No refund is applicable.)

Dec. 4, 2017 - FINAL DAY to withdraw from a U2017FW class for 50% refund of the base tuition, UWSA and UWSA Building Fund fees (No refund is applicable from Dec. 5, 2017-Feb. 14, 2018.)

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

Changes to Student Central's Hours

Fri., Oct. 27, 2017 - SC and Student Services will be CLOSED from 8:45 a.m.-12:15 p.m.

SC's regular hours: 8:30 a.m.-5:30 p.m. Monday-Thurs- day and 8:30 a.m.-4:15 p.m. on Fridays.

STUDENT RECRUITMENT

Future Student Night
Wed., Nov. 29, 2017
6:30 - 9:00 p.m.
Duckworth Centre, 400 Spence St.

Prospective students and parents are invited to attend The University of Winnipeg's Future Student Night. Join us for an evening of interactive displays, campus tours and an opportunity to talk with deans, professors, current students and staff about your future at UWinnipeg. Enter to win a \$5,000 tuition credit or one of many other prizes. Light refreshments will be served. Doors open at 6:00 p.m.

STUDENT WELLNESS

Thrive Week

Join us on campus from Nov. 6-10, 2017 for a week of wellness-themed activities designed to help the UWinnipeg community Thrive.

Thrive Week activities will include:

- "Creating with Paintsicles," hosted by Student Counselling Services
- Yoga, hosted by Recreation Services
- "It All Adds Up," hosted by Career Services
- "My Degree and Me," hosted by Academic Advising

Thrive Week will also feature activities planned by Peer Health & Wellness Educators and the UWSA, as well as the Student Consultations for UWinnipeg's new Sexual Violence policy.

There is an event for everyone. Come to the Riddell Atrium over the lunch hours to take part and to Thrive!

UWINNIPEG DOWNTOWN HOSTEL

Did you know that UWinnipeg offers an affordable and convenient hostel on campus? Our VIP Suites within McFeetors Hall are available year-round and offer a private bedroom, living room/study, kitchenette, and private bathroom at just \$99/night plus tax!

Book now by visiting uwinnipeg.com or contact us at 204-789-1486 or hostel@uwinnipeg.ca.

SCRAP BILL 31

March with students in the fight against tuition hikes.

OCT.

26

TIME:
12:00pm

WHERE:
University of
Winnipeg,
Front Lawn



EDUCATION FOR ALL!

cfs-fcee.ca

cfs fcée
manitoba

PHONE: 204.779.8946 | EMAIL: studentcentral@uwinnipeg.ca



VOTE FOR YOUR FAVOURITES



The Uniter year end readers poll for 2017 is here!

It's back! The Uniter readers poll aims to put the spotlight on your favourite local people, places and things of 2017 - and we do stress LOCAL. Anything non-local will not be counted. We want to make this list as inclusive as possible, just like the rest of the paper, so we ask that you please write an answer for each of the 30 categories - but if you don't have an answer, feel free to write "N/A" or "I dunno" to fill the spot. Ballots will be considered spoiled if they contain blank spaces, or if they contain any derogatory, homophobic, misogynistic, racist or libellous content. Let's keep it positive! Remember, you're voting for your favourites.

1. Favourite local writer (includes playwrights, poets, journalists etc.)

2. Favourite local athlete

3. Favourite local comedian

4. Favourite local filmmaker

5. Favourite local activist

6. Favourite local photographer

7. Favourite local visual artist

8. Favourite local dancer

9. Favourite local DJ

10. Favourite local politician

11. Favourite local baker

12. Favourite local chef

13. Favourite local achiever under 30

14. Favourite local achiever over 60

15. Favourite local social media presence / content creator

16. Favourite local grassroots community group

17. Favourite new local place to eat or drink (opened in 2016 or 2017)

18. Favourite new independent business (opened in 2017)

19. Favourite public gathering place

20. Favourite local gallery or artist centre

21. Favourite local establishment that no longer exists

22. Favourite local performance of 2017 (includes music, theatre, performance art, etc.)

23. Favourite local radio show or podcast

24. Favourite local independent publication (that's not The Uniter)

25. Favourite local public art piece

26. Favourite local album of 2017

27. Favourite University of Winnipeg course

28. Favourite activity to do on a date

29. Favourite Winnipeg winter activity

30. Favourite political moment

VOTING DEADLINE IS NOV. 9 AT NOON. TO SUBMIT YOUR VOTES FILL OUT THIS FORM AND DROP IT OFF IN THE UNITER MAILBOX, ROOM ORM14, AT THE UNIVERSITY OF WINNIPEG, OR CHECK OUT UNITER.CA/UNITER30 TO VOTE ONLINE.