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UNITER

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VOLUME 73 // ISSUE 10 // NOV. 15



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* ON THE COVER

Wesmen forward Nicole Seavers and Bisons midfielder Hailey Lavarias race for the ball near the sidelines during a game at Investors Group Field. See more on page 9.



Apryl Aisaican (social enterprise co-ordinator) and Casey Wall (retail co-ordinator) at the Ray Level Up! shop on Graham Avenue. Read more on page 14.

PHOTO BY KEELEY BRAUNSTEIN-BLACK

NEAR THE END

For those not living in the context of an academic calendar, mid-November could seem like an odd time to start going on about almost being in January. We've barely even got enough snow to cover the grass!

But in our production schedule, we're now right around the corner from next year. We've got one more regular-season issue that we're working on as I type - that'll be out on Nov. 22 - and then on Nov. 29, we'll put the Uniter 30 on stands to tide you over until we're back again next year.

On a personal note, I'm really proud of the 10 issues we've put out so far this year, and of the quality of work being done by every member of our team. We're a learning paper, and the best part of working in that framework is witnessing the growth of *Uniter* staff as they move through this two-week production cycle over and over again.

There's a lot to learn here - it's no small feat, putting a paper out every week - but we've all been building our skills and learning how to work together better and better every week.

And then, just as suddenly as we began, now the end is in sight, or at least, a small break to refresh our brains and return to these tasks anew.

If you're hoping to write, illustrate or photograph for *The Uniter*, we lay the framework for our first January issue in the next few weeks. Visit uniter.ca/volunteer for more information or email volunteer@uniter.ca.

In the meantime, we're not going anywhere ... yet. Enjoy this issue!

-Anastasia Chipelski

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PHOTOS BY CALLIE LUGOSI

Momoko Matsumura and Julian Pellicano in their Osborne Village home

SARAH JO KIRSCH

FEATURES REPORTER  CACOPHONEPG

When conductor/percussionist Julian Pellicano found out he was going to be the Winnipeg Symphony Orchestra's new resident conductor five years ago, he booked a three-day house-hunting trip.

Pellicano recalls, "Being a stupid American, I was like 'July 1st is as good a day as any. Might as well go then.'"

His wife, violinist/violist Momoko Matsumura, was at home in Boston with their daughter frantically searching Kijiji for apartments on July 2. The last place of the day was an open viewing on Corydon. It was their best option.

"An eager beaver, I showed up at the office at like 7:30 (the next) morning with a *New York Times* and a cup of coffee, and I waited. When they finally opened, I think at 11 o'clock, somebody else walked in. I was like: 'I GOT it! Yeah! Heh heh heh. In your face!'" Pellicano gloats.

Two years later, they moved into a cozy top-floor apartment in Osborne Village with a second daughter in tow.

Pellicano says, "The balcony on the top floor doesn't have a roof, so in the summer, it's like a terrace. You can just sit out there and look at the sky or the stars."

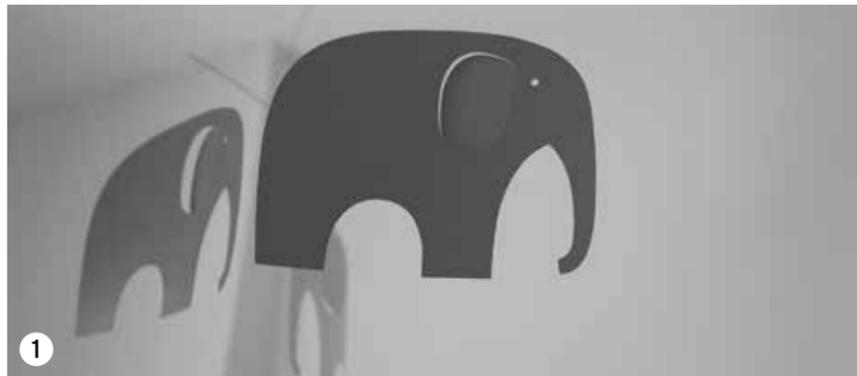
Matsumura, a native of Osaka, Japan, and Pellicano, from Long Island, New York, have grown to love Winnipeg. But their girls, now four and eight, adore it.

"My older daughter said Winnipeg is the funnest place on earth," Pellicano says.

Matsumura answers, "She loves winter. She's like, 'I can't wait for winter to come!'"

1) ELEGANT ELEPHANTS

JP: "We brought these from Boston, which I always loved. They're super cool. They're from this Danish mobile company that I thought was awesome. I think we bought it before we had kids. I just liked it."



1



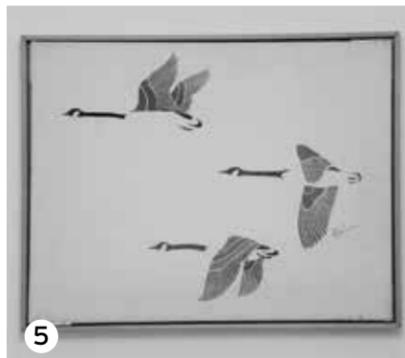
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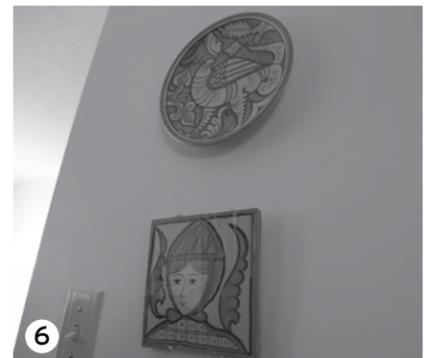
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4



5



6

2) TWINSIES

JP: "People used to say when I had more hair that I kinda looked like Schubert. This Schubert looks like he's wearing swimming goggles."

3) ISOLA PONZA 1970

JP: "I have one painting there that's done by one of my uncles in Italy. My parents had this. I don't even know if they wanted it. I just took it, and I've always had it with me everywhere I go. He even wrote on it. Isola Ponza - I don't know where that is - 1970."

4) RELISHED RELIC

JP: "This watch was given to me by my great-uncle. He was the stationmaster of this small town in Italy called Alberobello. We really got along well so he always used to give me old relics of his stationmastering days. This is one of his watches. You can see it has the mark of the Ferrovie dello Stato on the back."

5) BRING 'EM HOME

JP: "We bought those in Boston. It was a couple of years before we moved up here. When we found out we were moving to Canada, I was like,

"Well, we have to bring the geese. We've gotta bring them home."

6) TUNNEL TILES

JP: "These I bought in Orvieto in Umbria. I was there three years ago. It's an Etruscan city on top of a butte. The ancient Etruscans ... built this tunnel city underneath and they found all this pottery ... in caves. They're finding new caves all the time. There's somebody in the city who's making reproductions of those old designs."

CREATING MUSIC IN GOOD COMPANY

MCMA songwriting workshop an opportunity to build skills and connections

DAVIS PLETT

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ARTS AND CULTURE REPORTER



Singer-songwriter, multi-instrumentalist and MCMA faculty member Lindsey White

PHOTO BY JEN CABRAL

Songwriting is often viewed as an essentially solitary activity. On Nov. 17, the Manitoba Conservatory of Music and Arts (MCMA) will host a workshop which can help to change that. The MCMA's songwriting workshop will be led by singer-songwriter, multi-instrumentalist and MCMA faculty member Lindsey White.

MCMA community services co-ordinator Jacqueline Wellwood says the workshop is open to anyone interested in songwriting, regardless of their musical background.

"It's not for a specific instrument," she says. "It's not for a specific level of musical playing, so anyone can come, no matter what instrument you play, if you're a singer, or even if you don't play an instrument and you're just curious about the process, you can attend."

Wellwood says the workshop is great for beginner songwriters who don't necessarily have a lot of songs under their belt yet.

"This would be like an introduction to the fundamentals of music creation," she says.

"It'll be working from the ground up. It wouldn't be the same as a songwriters

circle where people might bring things that they've already created to share. The creation is going to happen in the room together."

Local singer and songwriter Kenzie Jane says songwriting workshops are not only a way to develop songwriting skills, but also to nurture friendships with fellow songwriting enthusiasts.

"This summer I had the opportunity to be part of a Manitoba Music songwriting retreat," she says.

"Making connections with other songwriters and musicians has been important in helping me grow as an artist. If I am going through a season where it feels hard to find inspiration, I now have a group of friends who I can go to for inspiration, and we can collaborate and help each other create something new and beautiful that we might not have

been able to accomplish on our own working and thinking as individuals."

Wellwood says the workshop is just the tip of the iceberg in terms of what the MCMA can offer those interested in all aspects of songwriting.

"We have Lindsey on faculty here so she can coach songwriting with people one-on-one, and then we have a few other songwriters," she says.

"We have Sheena Rattai, who is a member of the local band Red Moon Road, on our faculty and Heitha Forsyth, otherwise known as Sol James in the music community. All three of them are quite experienced songwriters and would certainly be able to do lessons in that. We also have Anatol Rennie on our piano faculty, who is currently working on a composition masters ... so he loves working with students on improvisation and composition."

Kenzie Jane says that learning songwriting

can be emotionally, relationally and professionally beneficial. She wishes it was more widely accessible.

"Writing has always been there for me when I needed to process experiences whether they were good or bad," she says.

"Writing is an outlet that has allowed me to express my emotions in a healthy way and get through difficult times as well as wonderful times. One of my dreams is to be able to offer workshops in schools for all ages in hopes that writing can become an outlet for the youth as they navigate life and the experiences they have."

The MCMA songwriting workshop with Lindsey White takes place Nov. 17, 1 to 3 p.m., in Bryce Hall on the University of Winnipeg campus. It is free to current MCMA students and \$10 for the general public. Kenzie Jane's EP, Love Me from Scratch, can be found on Spotify and iTunes.

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ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

 @THOMASPASHKO

Mary Yuusipik Singaqti at the WAG

Nunavut-born artist Mary Yuusipik Singaqti left behind a varied and eclectic body of work when she passed away in 2017. The Winnipeg Art Gallery is honouring her legacy with the new exhibition *Back River Memories*. The exhibit features a selection of her fabric wall hangings, for which she was most famous, as well as drawings and stone sculpture. The show runs until Mar. 10. Student admission is \$10.

Carmanah and Hey Ocean! at the Good Will

Victoria-based band Carmanah are an emerging group who describe their sound as "west coast soul." It's an appropriate descriptor: their production is reminiscent of Vancouver indie rock, but their style is pure soul, and their recent music video for "Nightmare" addresses issues of deforestation on Vancouver Island. They're playing the Good Will on Nov. 8 in support of Vancouver synthpop powerhouse Hey Ocean! Tickets are \$15, and the show starts at 8 p.m.

Mary's Wedding at Theatre Projects Manitoba

Theatre Projects Manitoba is presenting their production of *Mary's Wedding*, Calgary-based playwright Stephen Massicotte's play about marriage, loss and dreams set on the Canadian prairies during the First World War. Directed by Sarah Constible and starring Justin Fry and Sarah Flynn, *Mary's Wedding* runs at the Rachel Browne Theatre (211 Bannatyne Ave.) until Nov. 18. Student tickets start at \$10.

Filmmaking workshops at Video Pool

Interested in broadening your knowledge of filmmaking tools? Two upcoming workshops at Video Pool (in the Artspace Building) are addressing technology for film and video projects. Blue Screen with After Effects will be taught by Rylaan Gimby on Nov. 21 from 6 to 10 p.m., while Animation with Dragon Frame will be taught by Leslie Supnet on Nov. 24 from noon to 4 p.m. Registration fees are \$80 for non-members.

Brian Stockton at Cinematheque

In 2002, Saskatchewan-based cult filmmaker Brian Stockton began an ambitious film project to create his autobiography through a series of comedic short films. Sixteen years later, the endeavour is finally complete. *The Epic Story of My Life in Ten Short Films* will be presented in glorious 35mm at Cinematheque on Nov. 17. Stockton will introduce the films, which were also shot on 35mm film in the CinemaScope format. Tickets are \$10 for non-members. The show starts at 7 p.m.

Prairie Modernist Noir

Renowned artist, author and psychiatrist Jeanne Randolph's new photography exhibition will open at Platform Gallery (in the Artspace Building) on Nov. 16. *Prairie Modernist Noir: The Disappearance of the Manitoba Telephone Booth* is a series of photos documenting the fading infrastructure of the public telephone, all taken using Randolph's own telephone (specifically, her iPhone). The show runs until Dec. 7. Admission is free.

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CKUW TOP 30

November 5-11, 2018

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	Bartley Knives	Lone Goose	New Wild
2	2	*	Fucked Up	Dose Your Dreams	Arts & Crafts / Merge
3	3	*	Jerusalem In My Heart	Daqa'iq Tudaq	Constellation
4	4		Sarazino	Mama Funny Day	Cumbancha
5	5	*	Jesse Matas	Tamarock	Self-Released
6	7	*	Les Stroud	Bittern Lake	Self-Released
7	6	*	Basement Revolver	Heavy Eyes	Sonic Unyon
8	NE	!	Christine Fellows	Roses On The Vine	Vivat Virtute
9	RE	*	Striker	Play To Win	Record Breaking Records
10	25		Cecile Mclorin Salvant	The Window	Mack Avenue
11	8	!	ADiethylamide	This Is A Secret	Self-Released
12	NE	*	The Cluttertones with Lee Pui Ming	Leeways	Snailbongbong
13	11		Alice Coltrane	Lord Of Lords	Impulse/Superior Viaduct
14	NE		Aaron Goldberg	At The Edge Of The World	Sunnyside
15	9	*	Dilly Dally	Heaven	Dine Alone
16	NE		Brandon Seabrook Trio	Convulsionaries	Astral Spirits
17	12	*	The Dirty Nil	Master Volume	Dine Alone
18	24	!	Dan Frechette & Laural Thomsen	Driving By Candlelight	Self-Released
19	23	!	Madeleine Roger	Cottonwood	Self-Released
20	13	*	Hard Rubber Orchestra	Kenny Wheeler: Suite For Hard Rubber Orchestra	Justin Time
21	18		Various Artists	Bingo French Punk Exploitation 1978-1981	Born Bad
22	26	!	Venetian Snares X Daniel Lanois	Venetian Snares X Daniel Lanois	Timesig
23	29	*	Rae Spoon	Bodiesofwater	Coax
24	21	!	Ken Mode	Loved	New Damage
25	RE		Baby Grande	1975-77 Studio Recordings (2018 Hozac Archival)	Hozac
26	RE		Forever Pavot	La Pantoufle	Born Bad
27	RE		The Suesves	R.I.P. Clearance Event Lp	Hozac
28	NE		The Razor Boys	1978 Atlanta Lp (Hozac Archival 2017)	Hozac
29	RE	!	The Lytics	Float On	LHM
30	30		Cheap Nasties	Cheap Nasties	Hozac



The Famous Sandhogs

Bohonky Tonk
Independent

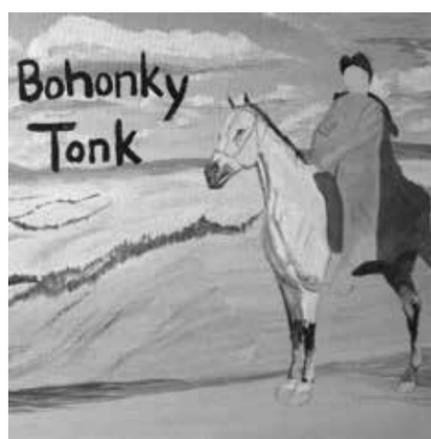
The Famous Sandhogs are a band of minstrels with a vast amount of material. Their album *Bohonky Tonk*, as they describe it, is a Ukrainian rock opera, set during the Khmelnytskyi uprising in 1648.

Sounding like a combination of early Beck and the Velvet Underground, *Bohonky Tonk* is nothing if not unique. The noise folk album tells an ongoing story about a historical revolt in Poland in the 17th century.

The album is built like a play, and many verses come in the form of limericks. It follows a family who was torn apart by selfishness and who got caught up in more trouble than they bargained for when the Polish monarch came knocking.

In addition to a compelling story, *Bohonky Tonk* has a fascinating style. The low, boiling synthesizers create a rumbling underneath the already heavy drums. The string instruments are folkishly strummed at impulse. The bass provides a counter key that intrigues the listener to pay closer attention to the music, still without taking away from the lyrics.

Catchy melodies are added to the choruses, which linger in the mind of the listener, allowing them to



SUPPLIED PHOTO

attach the feelings invoked by the melody to the lyrics and the story. When you listen intently to the words, it is easy to become enthralled in the story and feel real empathy for the characters.

The tragic story told in *Bohonky Tonk* explores freedom, love and religion, all while doing so beneath the heavy trudging of the instruments. The repetitive nature of the music seems to draw the listener back into the story with firm intent.

The Famous Sandhogs' rock opera is an awesome display of mixed media. We receive a dramatic play through such a strange medium, yet the story and the music fit together perfectly. *Bohonky Tonk* breaks new ground in out-of-the-box style music.

By Ryan Haughey

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MARSHALL MCLUHAN AND THE ARTS

Imaginations: Journal of Cross-cultural Image Studies

SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONEPG



On an episode of the *Dick Cavett Show* from December 1970, Canadian literary scholar and cultural philosopher Marshall McLuhan was introduced as “a prophet of the electronic revolution.”

McLuhan was the critical cultural thinker most famous for theorizing that the way in which humanity attempts to express itself reveals the essence of its purpose – “the medium is the message.”

With the advent of the printing press and common literacy, McLuhan saw the individualization of culture. With radio and television, he saw the momentum of an “electronic interdependence” that would recreate the world “in the image of a global village.”

McLuhan's cultural theories often gravitated toward creative communication. He hailed artists as prophets of the human race and art as the consolidator and liaison of human experience on the most critical primal level.

Imaginations, a peer-reviewed “multilingual, open-access journal of international visual cultural studies,” published a special issue of essays on McLuhan's processes as they relate to art theory, the reaches and deficiencies of his scope, his collaborative projects and the thinking he continues to inspire in December of 2017.

To ease into the anthology, Mohammad Salemy's brief essay on McLuhan's role in the 1967 international media event produced by the BBC, *Our World*, is a fine place to start. Including a transcript of McLuhan's first words to the global masses, Salemy highlights McLuhan's prophetic consciousness of the impact this new immediacy in communication would have on human culture.

In an attempt to lift humanity from its anesthetized acceptance of the perceived inevitability of sociopolitical systems, McLuhan turned to artists to

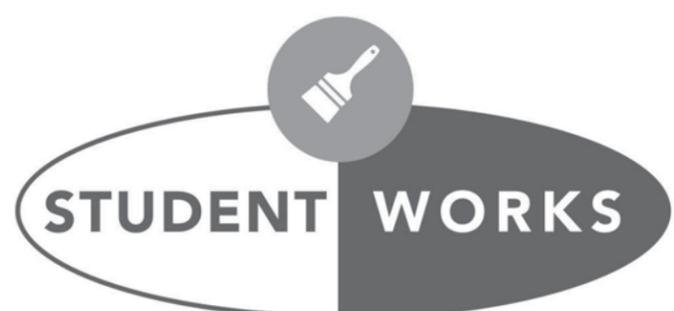
recontextualize the familiar. Kenneth R. Allen's essay exploring “Marshall McLuhan's Counterenvironment within the Stream of Defamiliarization” traces the lineage of these processes to early 19th century thinkers.

McLuhan's taste for creative collaboration came from his desire to tackle “things from many angles at once.” A few essays in this issue of *Imaginations* explore specific project-based relationships with a healthy dose of sentimentality. Both Elena Lamberti and Alexander Kuskis' contributions illuminate McLuhan's digestion and elevation of the works and philosophies of sculptor/filmmaker Sorel Etrog and mixed-media collage artist P. Mansaram, respectively.

Jessica Jacobson-Konefall, May Chew and Daina Warren challenge McLuhan's theory of media as message through the content-driven work of Cree multi-disciplinary artist Cheryl L'Hirondelle and bring to light McLuhan's own perceptive limits based in anthropocentric colonial ideologies. Jody Berland's contribution encourages defamiliarized reflective observation through the lenses of the animals humans interact with on domestic and agricultural levels.

Particularly poignant in the age of “fake news” is performance artist and writer Henry Adam Svec's journey into “hoax art” and its relation to McLuhan's media theory and creative practice. Svec plays into the power of suggestion with humour and delight.

These, among the rest of the essays in the collection, offer an invaluable bibliography on media theory and McLuhan's influence and influences. Though some contributions may require some auxiliary research to fully absorb, this special issue of *Imaginations* only deepens the rabbit hole for curious minds searching beyond familiar systems for humanity's true reflection.



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A SPACE TO CREATE

Millennium Library launches ideaMILL makerspace

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ARTS AND CULTURE REPORTER

Recording booths. 3D printers. Adobe Creative Suite. All these and much more can be found at the ideaMILL, a dedicated collaborative technology and work space that recently opened in the Millennium Library.

Information and virtual services librarian Arryn Seburn says the idea to create a space with public access to expensive tools and software has been in development for a while.

“It came out of our strat(egic) plan back in 2015,” he says. “We heard from the community that a community workspace is something they’d like to have, so from there we launched into what would be in that community workspace.”

Although makerspaces have been around for some time, when the library consulted Winnipeggers on what they wanted to see in the space, they got some surprising results.

“We weren’t reinventing the wheel, but we wanted to hear what the community wanted to have. We did a quick little survey on our website on what pieces of technology and non-tech stuff they’d want to have in here. Computers was obviously a big one. Sound recording was up there, but the one that surprised us the most was the sewing machines. We haven’t heard that in a lot of other community spaces.”

Philip Edwards’ son Micah is participating in one of the ideaMILL’s many introductory software and technology workshops. Edwards says that the ideaMILL was the perfect way for his son to explore his interest in computers.

“It was through the Winnipeg library magazine that my wife heard about the ideaMILL and the course they’re running right now,” Edwards says.

“My son likes playing with computers, so we thought it would be a good idea to be exposed to what’s out there, and he said, yeah, sure, he wanted to come today ... The ideaMILL came along at the right time, and if they have more classes like this, then for sure I know our son will want to be part of it.”

Edwards believes that ventures like the ideaMILL allow public spaces like the library to become more accessible, particularly for newcomers to Winnipeg.

“I guess the city is trying to make (the library) more user-friendly, a place where people who don’t have the experience of our Canadian culture can become more aware and more acclimated to our culture. I think it’s a step in the right direction.”

Edwards says that he sees the ideaMILL as part of a larger civic plan to help all Winnipeggers become more nationally and locally conscientious.

“It’s much like the (Canadian Museum for Human Rights), where (the city is) trying to expose themselves



PHOTOS BY CALLIE LUGOSI

Information and virtual services librarian Arryn Seburn in the ideaMILL at the Millennium Library



Recording booths are a popular feature.



Two 3D printers are available for use.

to a cross-section of people so that people are more aware, more thoughtful, more caring.”

Seburn imagines the ideaMILL as a space where knowledge and skills can be shared.

“It’s for everyone ... My goal or my hope for the space is that it becomes a hangout for people who are wanting to learn and people who already have those skills to be able to share them.”

The ideaMILL is open during library hours on the third floor of the Millennium Library. All equipment can be accessed using a library card and can be booked in advance through winnipeg.calideamill.



Figurines created with the resident 3D printers

SOMETHING TO REMEMBER

A look at Canada's peacekeeping history in light of a solemn anniversary

LEIA PATTERSON

VOLUNTEER  @LKBP17

This Remembrance Day, Canadians across the country commemorated the 100th anniversary of the end of the First World War. Decades later, the losses felt by soldiers and their families are still fresh in our minds. But how is Canada's military remembered today?

This fall, the Manitoba Museum is honouring those who gave their lives in its new exhibit *In Flanders Fields*, named after the famous poem written by Lieutenant-Colonel John McCrae. More than 15 million were dead at the end of The Great War, along with the excitement and naivety that accompanied it going in.

There was "an enthusiasm for war that (didn't) come out the other end," associate professor of history at the University of Winnipeg Jody Perrun says. "(It was the) supreme sacrifice."

Canada entered the First World War as a relatively minor country, participating as a part of the British Empire, not on its own

accord. It was a costly war, ending the lives of more than 60,000 Canadian soldiers in a war so complex that most didn't even know what they were fighting for.

"We paid the price in blood," Perrun says. "We were fighters before we were peacekeepers."

While it is true that Canada has fought wars, several decades later, we also now have a reputation for peacekeeping, having worked on multiple fronts in Rwanda, Congo, Haiti and Somalia, to name a few.

"Peacekeeping missions, clear war goals and nation building has far outweighed naked aggression, conquest or revenge," Dr. Roland Sawatzky, Curator of History at the Manitoba Museum, says. "The military has been well used and not terribly abused."

But is that reputation really deserved? Although its current perception in society is mostly positive, Canada is not quite an innocent country focused solely on peacekeeping.

For example, during the Second World War, 24,000 innocent Canadians of Japanese and German descent were forcibly interned in work camps and taken away from everything they had ever known. And at the end of 2017, Canada only had 43 deployed peacekeepers, the lowest amount ever since 1956.

"Canada is not as 'huggy-feely' as we're made out to be," Perrun says. "We can't sugar-coat our war contributions."

It is true that Canada has seen its share of horrors, both globally and inside its own borders. Is progress being made?

Canada has made strides to rebuild our humanitarian image. The federal government apologized to Japanese Canadians for their mistreatment in 1988. From



ILLUSTRATION BY GABRIELLE FUNK

November 2015 to February 2016, Canada took in and resettled 25,000 Syrian refugees. But at the end of the day, there is still much to be done.

Although Canada has made strong peacekeeping efforts over the years, in 2018, it still falls short of its peacekeeping goals. This past summer, Canada sent a group of 12 peacekeepers to aid in the United Nations' efforts in war-torn Mali. While this seems like progress, since Canadian efforts will mainly focus on evacuating other peacekeepers, it's debat-

able if what they're doing is an actual peacekeeping mission.

Canada is taking steps to become peacekeepers once more, however, its public image doesn't match reality. There is an inconsistency that needs to be addressed in order for Canada to be a peacekeeping country again, and the sooner, the better.

The exhibit In Flanders Fields at the Manitoba Museum runs until Jan. 11, 2019.



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

See uniter.ca/volunteer for a full schedule of orientations. The next orientation is Nov.21 from 12:30 to 1:30 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.



SHOW AND TELL

READING INTO SPORTS PHOTOGRAPHY

WORDS BY ANASTASIA CHIPELSKI
MANAGING EDITOR

 @ANACHIPS

PHOTOS AND CUTLINES BY DANIEL CRUMP
PHOTO EDITOR

 @DANNYBOYCRUMP

Reporters tell stories through words and images, though it's often the text that gets the most attention, response and analysis. But humans are very visual creatures. A 1967 study produced the oft-repeated statistic that 55 per cent of communication is in body language (38 per cent is tone of voice, and 7 per cent for spoken words).

More than half of the information we share and receive comes through reading the body. So outside of text, how do we build meaning through images of people? And how does that meaning relate to the context of an image's creation?

Sports photography presents a specific challenge for creating and communicating through still images. Players might be in a state of near-constant movement. The narrative of the game, small advantages and drawbacks, can twist and tumble back and forth from one team to the other. A final score might say little about the process of play. And an image?

An effective image conveys emotion through composition, timing and the form of the subject themselves. One challenge faced by sports photographers is how to portray dynamic activity while freezing movement itself.

In any specific moment, a gesture, a posture or a facial expression can lead the

viewer to build associations with emotions or processes familiar to them. A crouching or slouched figure may signal defeat or resignation, and confidence or victory might be shown through a strong stance, or through the posture of standing with arms raised.

Images are created in context, which sometimes appears in the picture, and other times supplements the visual in text form as a cutline (the caption beneath a photograph). If we see a successful goal, that doesn't always mean that the home team won.

Through these photographs, we receive a highlight from the narrative. And the story told about a single image might be vastly different from the game, or the season as a whole, nevermind the players' own experiences or mentalities at that moment. Controlling facial expressions and all the information they convey could be the last thing on a player's mind as they're engaged in the flow of play.

As readers of text and image, we don't always have all the information, but we can't help it — we are visual creatures, and prone to storytelling. A great photograph will inspire us, even just for a moment, to come up with a small tale around what we see. And if we're still curious, perhaps we can learn more about how that image came to be.



Here, Spartan Mikaelyn Sych's expression and outstretched arms reaching towards the ball (which is positioned much higher above the net than she is) give the image a feeling of exertion and desperation. Visually, the composition is completed by the player in the background, who is set and also watching the ball. Those three main elements of the two players and the ball also create a triangle that moves the viewer's eyes around the frame.



Sometimes, the most interesting part of sports photography is the expressions. Caught up in the intensity and concentration of the moment, the last thing likely on players' minds is how they look, which can lead to some rather comical expressions.



Not all sports images convey feelings like strength, determination or concentration. In this image, two Wesmen players nearly collide as they miscommunicate and both challenge for the ball. The facial expressions and body language once again say it all.



Wesmen forward Shae-Lynn Dodds literally knocks her way through the opposing team with confidence. At the time, Dodds was leading the Canada West scoring race and sitting in fourth place all-time for U Sports goal scorers with less games played than those ahead of her.



Here is one of those rare lucky images that sums up an entire game in one go. The Wesmen and Vikes played a tightly contested and fast-paced game. In the last moments, the Wesmen drove to the net, only to watch a last-minute, buzzer-beating, potential game-winning layup bounce off the rim as time expired. The Vikes won by a single point.

In sports, as with any live event, there are elements that the photographer can control, and there are elements they can't control. I knew if I got low and close to the court with a wide-angle lens, I could probably get some good photos. What I wasn't expecting was this image that almost appears to be from the Wesmen player's perspective as she falls to the ground and watches her layup bounce away, two players still battling for the ball, and a Vikes player's arms raised in celebration.

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AFTER HOURS: OVERTIME!

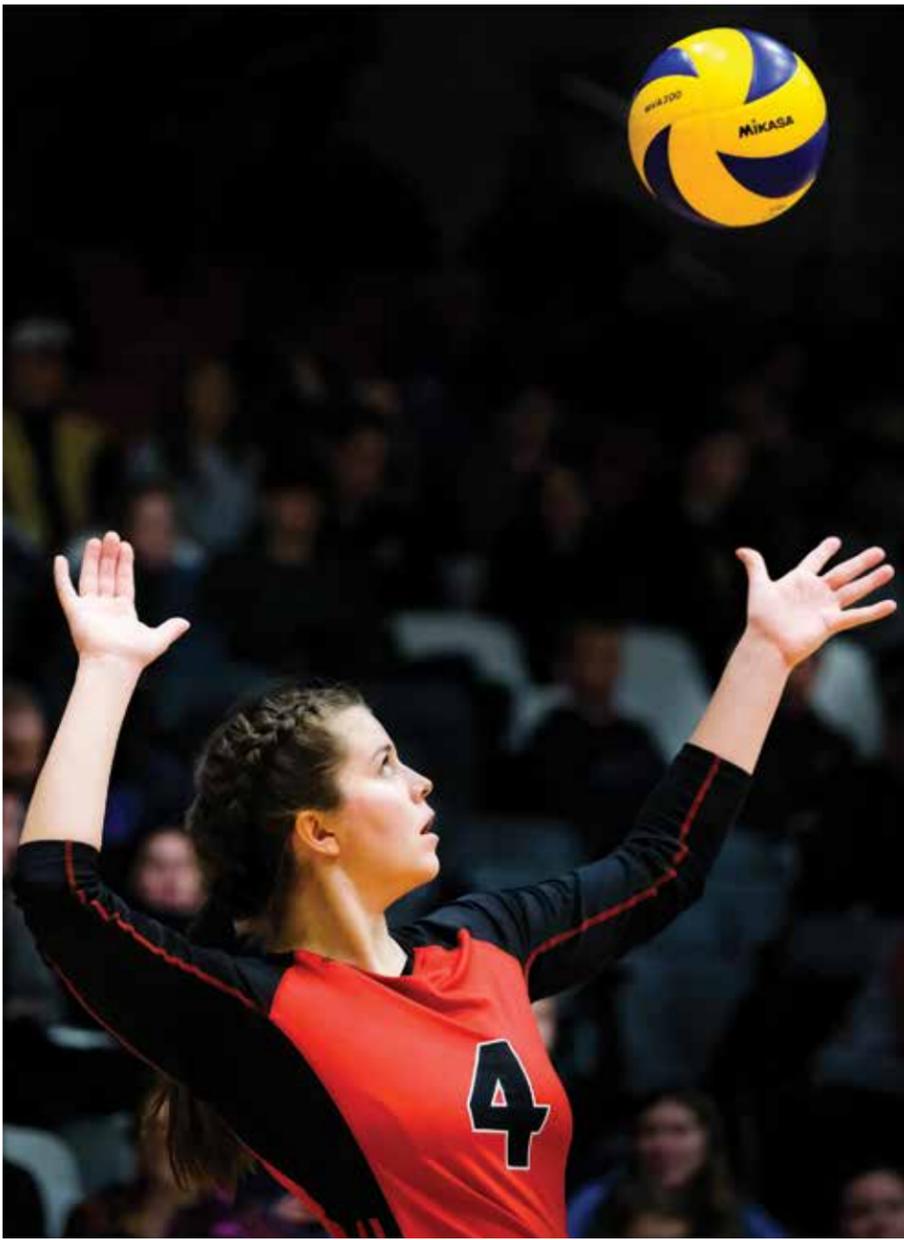
Thursday, November 29 • 7 PM to 11 PM



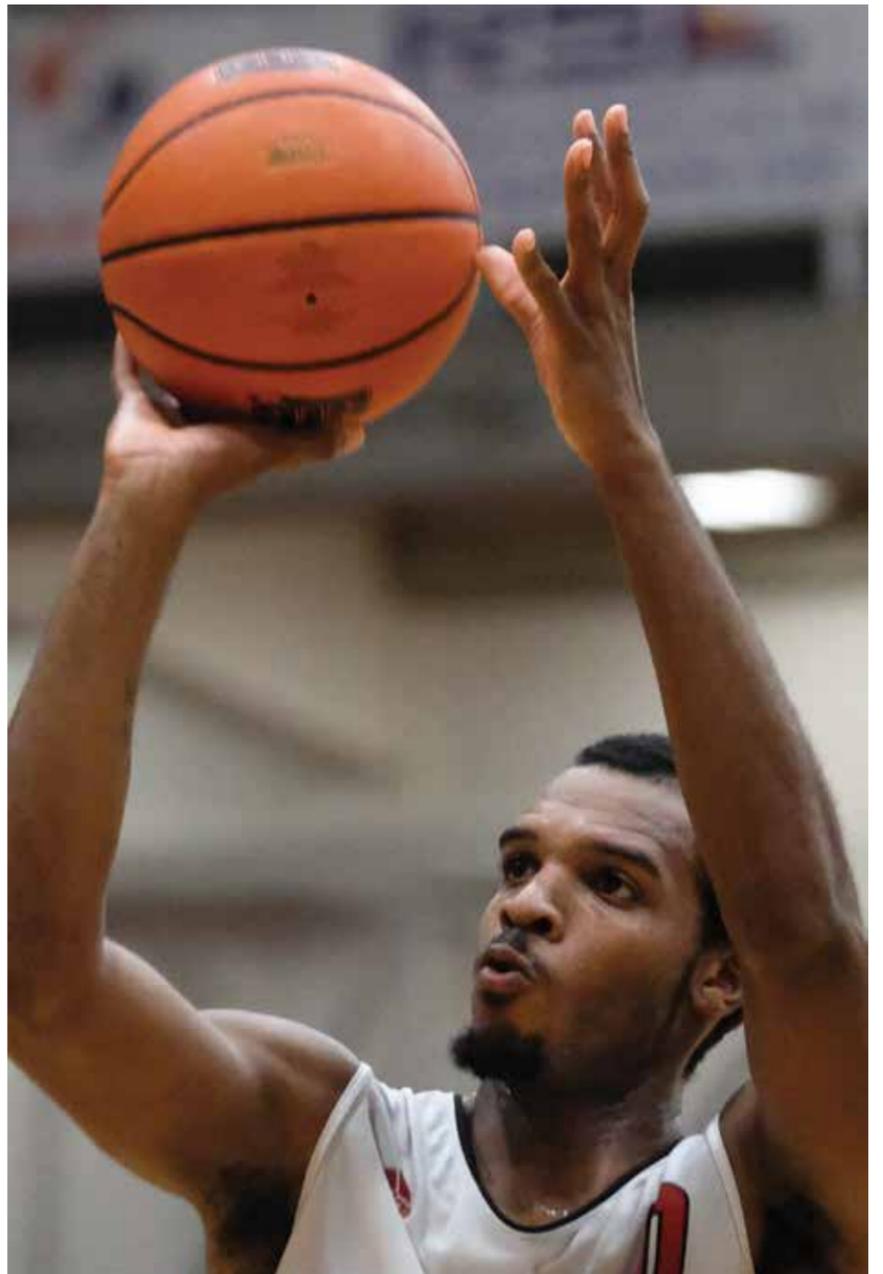
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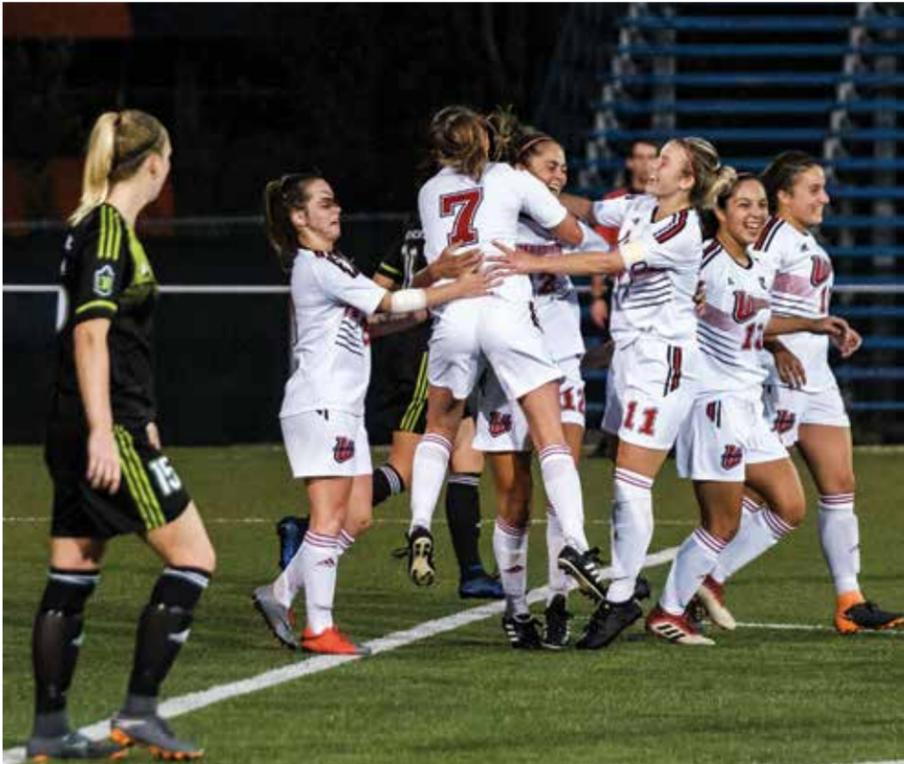
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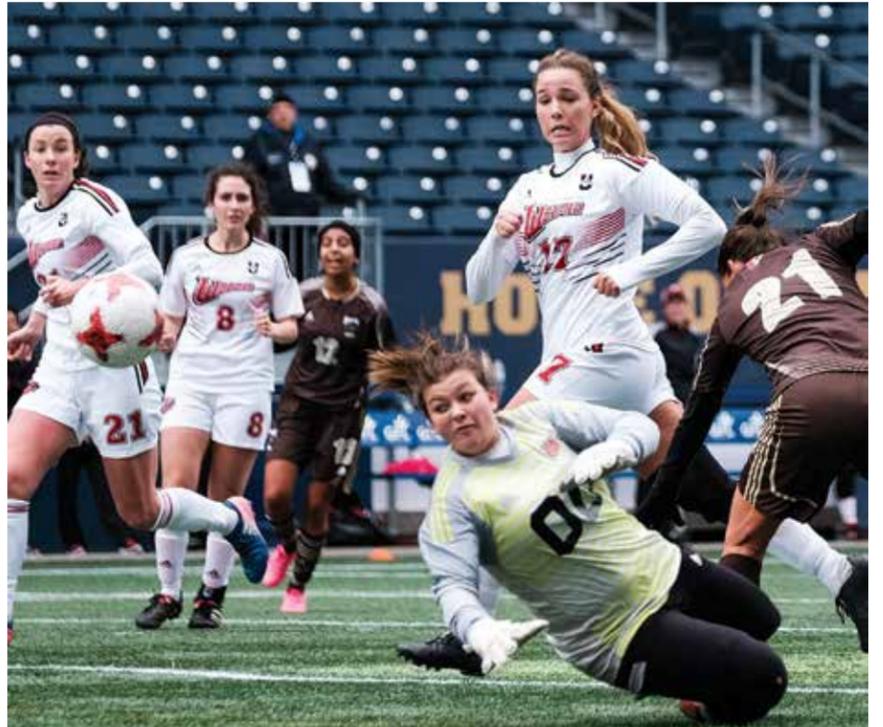
One of the hardest things can be to isolate players during gameplay and separate them from everything going on around them. Here, Wesmen player Taylor Boughton serves. With some luck and persistence, I was able to catch the right moment while the ball was suspended in the air, and the player's body position was open and symmetrical. The crowd in the background is not strongly lit at Duckworth Centre, which helped separate Boughton from the background but still showed her within context of a game situation.



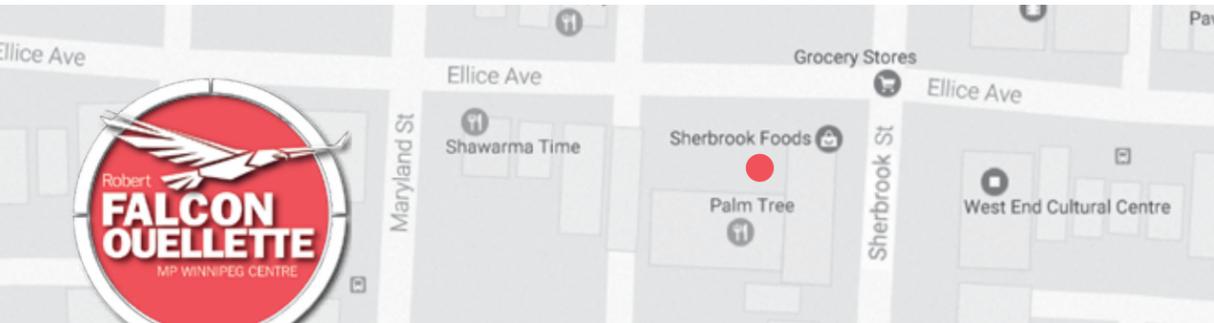
Calm, cool and collected is the sense I get from this photo. The grip on the ball and the casual confident expression lead me to think he could make baskets all day.



This photo was taken as the Wesmen celebrate a goal from forward Shae-Lynn Dodds. The excitement is accentuated by the figure of an opposing player in the foreground, who looks on with a slouched posture.



Expressions can be crucial to telling a story and making an interesting photograph. Here, Bisons forward Bruna Mavignier plays the ball past Wesmen goalkeeper Madie Fordyce. Fordyce's expression, as well as those of defender Nicole Redekopp (#17) and the other Wesmen players, belies the danger of the situation.

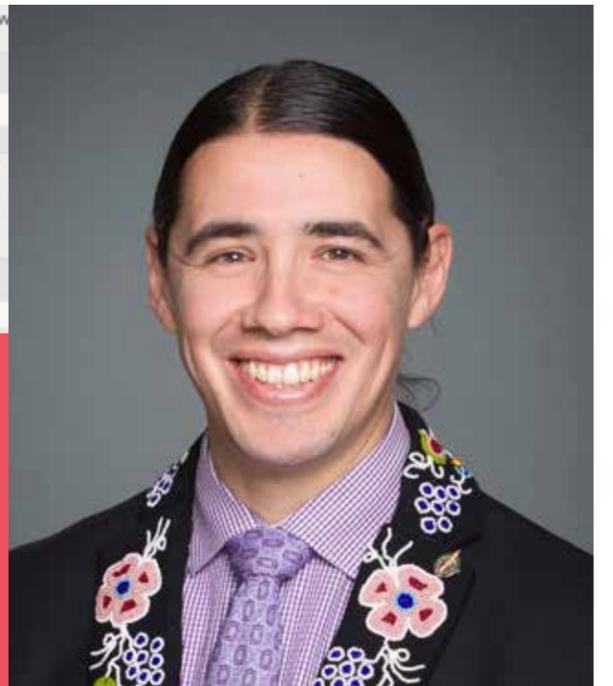


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This photo is of the Wesmen Women's soccer team taking the field before a game against the Calgary Dinos. The proximity of the players, the happy expressions and the body language all suggest camaraderie and a team that's excited to play.



This image invokes a sense of dominance. Bisons goalkeeper Maddie Wilford has a reputation as a confident and aggressive player. Here, Wilford's taller position, intense stare and the posture of both players reinforces that narrative as she comes out to claim the ball.



Timing can be everything. The angle of this picture shows players from both teams watching the ball moments before it reaches the net. Though hoping for different outcomes, their expressions all reveal anticipation.



Height, position, body language and the lower position of the camera add to the sense of power in this photo. The expression and popped collar of the TWU player in the centre also adds an air of confidence.



HALFWAY TO SOMEWHERE

Queer-coding my childhood

JASE FALK

COLUMNIST

When my house burned down at age 13, I assumed that all material evidence of my childhood was lost forever. It was not until a few months ago that my younger brother pulled a box of old photographs (which had miraculously been preserved) out of storage.

For many queer and trans people, photographs from the past – especially from childhood – can dredge up painful memories of years spent being misrecognized or having to hide parts of oneself. When these photos of me were brought out, I braced myself for the uneasiness of confronting a history that no longer felt like it had anything to do with me.

Instead, I found something rather different. These photographs showed me a childhood that I could identify with: a version of myself still untouched by puberty and holding an openness towards explorations of self, particularly in regards to gender.

In many images, I appeared in total comfort wearing my mother's pink sequin dance uniforms and harem pants – even

while still retaining a rather questionable choice in ill-fitting long-sleeves.

In one image, I am at a medieval-themed birthday party. While my friends are all wearing armour and carrying shields, I am in a black dress covered in rhinestones ... I'm sure I was passing it off as an elven cloak or something.

Any major life event can cause one to feel like their life has been split in half; that there is a before and after. This was definitely true of my coming to terms with and coming out as trans.

I felt like there was an old me that needed to be cast away and a new me that I was eagerly trying to become. The archive of these photographs reminds me that binaries like this are usually a bit more complicated.

I don't want to over-determine the significance of my childhood gender non-conformity. If someone witnessing the scene had assumed my discomfort with gender and tried to talk to me about it, I don't necessarily think that would have brought clarity.

However, getting the chance to look back and playfully queer-code my own childhood feels like I can reclaim a time that is still complicated to remember. I am also grateful that my childhood gender



ILLUSTRATION BY LUIS MAMANI ROJAS

exploration could exist and even be documented without fear of punishment.

Photographs from childhood can sometimes contain answers to questions we only develop much later. I do not remember having any particular awareness of gender in the moment these photographs were taken. While I have clearly changed a great deal since, digging through the archives of childhood for me is a complicated reminder of a time when I did not relate to my body primarily through shame – something I am trying to relearn now.

As much as there has been change, there are also lines of continuity from which I can learn. In these photographs, I find a version of myself not consumed with anxiety or dysphoria, but living and finding joy in the body. I want to find this feeling in my present self.

Jase Falk is a non-binary femme, student and writer who lives on Treaty 1 territory.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

@DANELLEGRANGER

Survivor Stories - call for submissions

Survivor Stories is an event where artists of all disciplines can share moments of resiliency in the face of struggle. The event will take place on Nov. 21 from 7 to 10 p.m. at Forth Bar (171 McDermot Ave.). Stories can cover topics including mental health struggles, childhood trauma, sexual assault/abuse, sexual harassment, sexism, racism, cultural oppression, homophobia, transphobia, ableism or religious discrimination. This event is free.

Sexual violence prevention policy info session

A training session regarding the university's new sexual violence prevention policy will be held on Nov. 19 from 12:30 to 1:30 p.m. in Room 2M70. This session is for UWinnipeg faculty and staff who identify as women and non-binary. Session facilitators will explain key features of the policy and help to educate faculty and staff about how they should respond to any disclosures of sexual violence that they may receive, including where to refer students.

Pour Decisions open-mic comedy

Pour Decisions Comedy is trying to create an inclusive atmosphere that welcomes all people from all walks of life. This includes people of all races, ages, genders and religions. The open-mic shows happen every Saturday until Dec. 29 at Garbonzo's Sports Pub UofW AnX (#2-471 Portage Ave.). Comics are asked to arrive at 8 p.m. to sign up, and the show starts at 9 p.m.

Yoga and Wine

De Luca Fine Wines is hosting another Yoga and Wine night due to demand for the event. Space is limited for the event on Nov. 20. There will be two 30-minute sessions of yoga with wine and cheese in between. Tickets are \$40 and space is limited for the event. There are also future events in January.

Harry Potter 20th anniversary celebration at campus store

2018 marks the 20th anniversary of the publication of the first Harry Potter book: *Harry Potter and the Philosopher's Stone*. To celebrate this milestone, the University of Winnipeg Campus Store is holding a special celebration on Wednesday, Nov. 21 from 10 a.m. to 4 p.m. All are invited to take part in games, colouring activities and a selfie station. Enjoy a 20 per cent discount on all J. K. Rowling publications.

Birth of new Heroes: Indigenous Media Representation

All are welcome at a public presentation and film screening of *Birth of New Heroes: Indigenous Media Representation* by filmmaker Sonya Ballantyne. The screening will take place on Nov. 20 from 2:30 to 3:45 p.m. in Room 1L08 (Lockhart Hall). Sonya Ballantyne is a filmmaker from Misipawistik Cree Nation. For more information, contact Candida Rifkind, Department of English at c.rifkind@uwinnipeg.ca

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GIFT AND THRIFT SHOP SUPPORTS YOUTH AND ARTISANS

RaY expands thrift-shop model and offers training through Level Up!

ALEXANDRA NEUFELDT

CITY REPORTER

[@ALEXEJNEUFELDT](#)

Resource Assistance for Youth, Inc. (RaY) has a new social enterprise on Graham: the Level Up! Gift and Thrift.

Caryn Birch, RaY's director of education, says "Level Up! is a new education training program that is funded by Service Canada. It is a poverty-reduction strategy to help get youth ages 18 to 29 into the workforce."

Birch says the program consists of nine weeks of "life skills curriculum that includes things like resume writing, cover letters, conflict in the workplace, assertiveness, etc. in that we also intertwine different certificate trainings like first aid, non-violent crisis intervention, etc."

After that, participants work in one of RaY's social enterprises, Birch says.

"Then they have 16 weeks of on-the-job support, and that program is paid from day one, so youth are earning an

income from the beginning."

She says six to eight of those weeks are spent at a RaY enterprise before participants are transitioned into an outside work environment.

RaY's other social enterprises include a moving company and kitchen.

Casey Wall, RaY's retail co-ordinator, says this isn't the first thrift shop RaY has run.

"We had a thrift store that was primarily furniture items and pretty much everything you would see here – clothing, houseware items, home décor."

"Unfortunately, the location that we were at, the building maintenance was kind of going downhill, so we ended up closing the shop due to maintenance issues. And so a couple years later, we were presented this opportunity again," Wall says.

"So I thought that being in this kind

of location, we had the opportunity to create a more elevated version of what we had prior," Wall says. She says keeping the thrift element to the store in the new area was important to her, but she also wanted to highlight the diverse work of Manitoba's strong artisan/maker community.

"With our last thrift store, I feel like it was almost kind of limited because of the kind of store we were," Wall says. "But now having the gift area, (participants) get even more training, they get to learn how we keep track of artists, the importance of keeping track of inventory. They get to learn a lot more than they would in just a normal thrift store."

RaY's inventory of artisan products is also part of what makes it unique.

"Instead of opening the store with 30 different artisans, I had the opportunity

to bring in artists gradually, so at least when I have regular people coming in, they can see different artists displayed, and so on a weekly basis someone could come in and say 'oh, this is new!' Managing all that is interesting, and I really enjoy the work."

"A lot of them have ended up becoming self-starters after Casey trained them," Birch says. "So they learned all about all of the things they needed to learn like pricing and laying things out on the shelves ... and they're actively finding ways to keep themselves active throughout the day."

RaY Level Up! Gift and Thrift is located at 415 Graham Ave. See more at rayinc.ca/gift-and-thrift.



Casey Wall is the retail co-ordinator at the Level Up! Gift and Thrift.

PHOTO BY KEELEY BRAUNSTEIN-BLACK

REMOVING MANY SMALL STEPS FOR HUMANKIND

New accessibility standards coming to commercial spaces

ALEXANDRA NEUFELDT

CITY REPORTER

[@ALEXEJNEUFELDT](#)

Nov. 1 marked a historic day for accessibility legislation. While there are questions about its implementation, the Customer Service Standards of the Accessibility for Manitobans Act (AMA) establishes a potentially powerful precedent.

Patrick Falconer, a consultant with Barrier Free Manitoba (BFM), says the AMA has been in the works for 10 years. He says the AMA is based largely on the Accessibility for Ontarians Act, which is similar to the AMA but includes additional areas of application.

The Customer Service Standard requires businesses to correct barriers if they receive a complaint or provide "equitable public

service" to those who cannot access the business.

Falconer says there are two ways to think about AMA: First, as "a matter of creating a society in which all people are welcomed and are able to contribute and play roles in our communities." And second, to ensure that legal protections for people with disabilities are being enforced.

Currently, people who register complaints about accessibility with the courts or Human Rights Commission can face expensive, drawn out processes and their solutions may only address a specific business rather than creating a systemic precedent.

"The AMA was groundbreaking in that it doesn't simply say that it's the responsibility of those who are discriminated against to be able to complain and seek change, but that society, the government will take responsibility for providing proactive measures for identifying and removing barriers," Falconer says.

While the AMA establishes an important framework for developing a better system to address barriers, Falconer says implementation of the AMA has been "slow and weak."

The AMA entered law in 2013, but its first total application to the field of customer service took five years to be put into practice. The NDP government committed to implementation by 2023, and the current government has committed to having all of the standards in place by 2020.

While Falconer appreciates their commitment, he is concerned that "now they're looking at playing catch-up, and there are dangers that that gets done too quickly without thorough consultations with people



An accessibility ramp at the Manitoba Legislative building, where the AMA was passed

PHOTO BY DANIEL CRUMP

with disabilities."

Falconer theorizes that the customer service standard was implemented first because it includes a "strong educational component" and compared to the other standards, is relatively easy to implement.

The AMA has four other areas that accessibility standards will be applied to: employment, information and communication, transportation, and built environment standards, which Falconer clarified does not cover buildings, but rather every part of an area besides buildings, such as sidewalks.

Inga Johnson Mychasiw, director of student support services for the University of Winnipeg, says as a public institution, the university has been bringing itself in line with the customer service standard since Nov. 1, 2017 and is now becoming compliant with the employment standard.

While she says it can be occasionally challenging to make old buildings accessi-

ble, "if people (working in non-accessible buildings) are creative, even if they have a physical barrier in their building, there are ways that they can still provide service to people."

She says from her perspective, as a result of the legislation "in general, people are a bit more aware than they used to be about accessibility needs and how, in most cases, it's not really that hard to provide an accommodation."

Falconer is optimistic that most people will try to comply with the standards but notes that many institutions do not take scrutiny well. He also says compliance with the standard does not protect a business from a complaint, and the standard will be reviewed and updated every five years to gradually bring it to a level that is as accessible as possible while still being reasonably implementable.



U OF W STUDENT GROUP GATHERS TO 'SMASH HOMELESSNESS'

Super Smash Bros. gamers raise money for homeless youth

RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

Part of the University of Winnipeg (U of W) gaming community will host a tournament to raise money for youth living in poverty.

Fans of Nintendo's Super Smash Bros. video game series can take part in a charity event called Smash Homelessness to support the Resource Assistance for Youth (RaY) as part of 5 Days for the Homeless, a fundraiser for RaY that post-secondary schools across Canada participate in with many other fundraisers.

Matt Dankewych, co-founder of the U of W Smash Bros Association (UWSBA), is looking forward to hosting Smash Homelessness for the second year in a row.

"We set up tables and chairs in the Bulman Centre with old (CRT) TVs and GameCubes, as well as a projector, so people can watch some of the matches," Dankewych says.

Dankewych explains tournaments usually have two main fees: one for admittance to the venue and another to enter a tournament bracket.

"As a charity tournament, it's definitely not as competitive as some of our other tournaments, so we've lowered the (tournament bracket) entrance fees so that more people will enter," he says.

The student group came from very small beginnings, Dankewych says.

"(We) officially started the group two years ago in September. We used it as an excuse to book out rooms at the university and play Smash," he says.

The group gained a larger platform when it hosted last year's iteration of Smash Homelessness in partnership with the Business and Administration Student Association (BASA). This sparked the weekly tournaments that UWSBA hosts, as well as their annual fundraiser in partnership with 5 Days for the Homeless.

Kate Armstrong, the communications assistant at RaY, says U of W has been participating in 5 Days for the Homeless since 2017.

"Funds raised by 5 Days for the Homeless are used to support programs for homeless, street-entrenched and marginalized youth in Winnipeg," she says.

According to Armstrong, the organization provides a wraparound system of supports from basic needs and street outreach to housing, mental health and employment supports.

"Other opportunities for third-party community fundraisers include barbecues, funding drives, walkathons and more," Armstrong says.

With the upcoming release of the next installation in the Smash Bros. video game series, Dankewych foresees more newcomers to the community.



Matt Dankewych helped found the U of W Smash Bros Association.

PHOTOS BY KEELEY BRAUNSTEIN-BLACK



A console set up for the UWBSA event



A game controller



Players focus on playing Smash Bros. in the Bulman Centre.

"We're slowly bringing in the casual audience that saw the advertisement for (the new game)," he says.

Dankewych says the Smash Bros community at U of W is more oriented toward building the community rather than playing competitively.

"We're definitely more inviting and a lot less competitive than other established communities," he says. "Most of us are there to play the game and get better, but also to hang out and have a good time."



Smash Homelessness will take place on Nov. 24 in the Bulman Centre at the U of W from 10 a.m. to 6 p.m. Admittance is \$15 at the door and \$10 in advance. Entry to singles tournaments is \$5, and entry to doubles tournaments is \$10 per team.

For more information and to pre-register for the tournament, visit smash.gg/tournament/smash-homelessness-2.

Donations to RaY and 5 Days for the Homeless can be made at rayinc.ca/in-kind-donations.



ENCOURAGING STUDENTS TO KEEP THEIR CAMPUS 'GREEN'

Incentivising environmentally friendly behaviour in the community

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

The University of Winnipeg (U of W) has been committed to creating a more environmentally sustainable basis for operations, and has plans to continue doing so.

One way in the past has been making it easier for students to actively use their own reusable water bottles by installing filling stations around campus. Encouraging students to bring their own containers for food and drink has been an ongoing goal for the U of W.

Joseph Wasylycia-Leis, the campus sustainability co-ordinator at U of W says there are continual efforts from the sustainability office to increase staff, faculty and student engagement.

"There certainly is a need for making it as easy as possible for students to bring containers from home and to avoid food waste packaging," he says. Wasylycia-Leis offers an alternative idea to having food container washing stations

around campus.

"I think there's a readymade solution at hand, which is giving students access to kitchenettes," he says. "Kitchens and kitchenettes are fairly common around campus for staff and faculty, but students do not have access to most of them."

Wasylycia-Leis says installing washing stations would be an unnecessary change of infrastructure, and that building them would realistically not be in the facility's budget.

Chantal Roy, a student at the U of W, agrees that washing stations would be unnecessary. Roy brings her own food in reusable glass containers to campus, but usually waits to get home to wash these dishes.

"If I really needed to wash it out before putting it back in my bag, I would just go to the washroom and rinse it in the sink there," she says.

Roy is interested in some of the other efforts to reduce waste around campus.

"We're doing some cool things on campus, like the reusable cups by the water fountain that anyone can use in the Riddell cafeteria," she says.

In addition to the cups, Diversity Food Services offers a reusable container



SUPPLIED PHOTO

program, Wasylycia-Leis says.

"There's a specific container that you buy from them one time, and they wash it and replace it for you," he says. "We incentivise and promote that program when we do outreach, and we often have a prize pack that includes those containers."

Diversity Food Service's website encourages students to purchase these \$5 containers in support of the campus sustainability objectives.

In further efforts to integrate sustainability awareness in the everyday lives of students and staff, sub-meters have been installed on some buildings to measure levels of water, natural gas and electricity

use in different areas of those buildings.

"One of the cool things about sub-metering is that we'll be able to display those numbers in real time," Wasylycia-Leis says. "There's a monitor at the door to (the) Richardson (Building) that shows the logistics of that building."

We would love to have more screens like that around campus that show real-time water consumption as a way of reminding people that they are part of a system, and it takes all of us working together to really see improvements on those fronts," he says.



THE UNIVERSITY OF WINNIPEG

Student Services

AWARDS & FINANCIAL AID

Work-Study Program - Campus Jobs

The Awards and Financial Aid Office continues to accept applications for the Fall/Winter 2018-19 Work-Study Program.

Work 5-10 hours a week and gain valuable experience!

Final deadline to apply:
Fri., Dec. 7

For details and an application go to:
uwinnipeg.ca/awards and click on "Work-Study Program"

CAREER SERVICES

Career Fair

Thurs., Jan.17
10:00 a.m. - 3:00 p.m.
Duckworth Gymnasium

Mark your calendar for the annual Career Fair in January!

This is a great opportunity to connect with recruiters from a wide variety of companies, organizations and university programs.

Attend this event to find out about potential careers, part-time jobs, volunteer and internship positions, as well as programs at colleges and other universities.

ENGLISH LANGUAGE PROGRAM

One-on-One Tutoring

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

RECREATION SERVICES

Fitness Centre Membership

All undergraduate students pay a fitness centre levy which entitles them to a membership at the Bill Wedlake Fitness Centre.

To use the fitness centre, please follow these steps:

Step 1 - Set up an account on the new Recreation Services member portal and accept the online waiver. Go to uwinnipeg.ca/recreation-services and click on "Site Help" for instructions.

Step 2 - Go to the customer service desk (1st floor, Duckworth Centre) to have your picture taken and have access set up on your student card.

STUDENT CENTRAL

Dropping Courses

The final day to withdraw from a U2018FW class for 50% refund of the base tuition, UWSA and UWSA Building Fund fees:

Wed., Nov. 28.

(No refund is applicable from Nov. 29, 2018-Feb. 15, 2019.)

Waitlists for Winter Term

Check your UW webmail account every Monday and Thursday for important Waitlist notifications for Winter Term courses.

If a seat becomes available in a waitlisted class, an email notification will be sent to your UW webmail account. You will have 72 hours to claim your reserved seat.

For more information, please see:
uwinnipeg.ca/registration and go to "Wait Lists"

Changes to SC Hours

Fri., Nov. 23 - 9:00 a.m. - 4:15 p.m.
Fri., Dec. 7 - closed 11:30 a.m. - 1:30 p.m.
Thurs., Dec. 20 - 8:30 a.m. - 4:30 p.m.
Fri., Dec. 21 - Wed., Jan 2 - closed

Regular Hours:

Mon.-Thurs. 8:30 a.m. - 5:30 p.m.
Fri., 8:30 a.m. - 4:15 p.m.

Exams

The Examination Period is
Wed., Dec. 5 - Wed., Dec. 19.

Please check your courses on the exam schedule now: Go to uwinnipeg.ca/registration and click on "Exam Schedules."

If you have any time conflicts, follow the instructions on the webpage to deal with them immediately.

Exam locations can change, so remember to visit the website again and check the "Daily Exam Schedule" the day before your exam for the most up-to-date information.

Tuition Fees for Winter Term

Tuition for Winter Term is due by the first day of classes, Jan.7, 2019.

Pay tuition the easy way -- through your bank or credit union -- and you'll be automatically entered to win prizes!

You will be eligible if you pay by the deadline in one of these three ways:

- 1) as a bill payment through your financial institution (online, telephone, in-person at a branch)
- 2) via Flywire (international students only)
- 3) through WebAdvisor with a credit card

Prize packages include gift cards and UWinnipeg merch!

STUDENT RECRUITMENT

Future Student Night

Wed., Nov. 28
6:30 - 9:00 p.m.
Dr. David F. Anderson Gymnasium
Duckworth Centre, 400 Spence St.

Join us for an evening of interactive displays, campus tours and an opportunity to talk with deans, professors, current students and staff. This event is for prospective students, of any age, and their parents, family and friends.

Enter to win a \$5,000 tuition credit or one of many other prizes. Light refreshments will also be served.

QUEER GATHERINGS BEYOND FEAR

Visions for community organizing and the need for space

DUNJA KOVAČEVIĆ

COPY AND STYLE EDITOR

 @KVIRANDNOW

When the poet Eileen Myles came to town to launch their book *Evolution*, a dinner was organized in their honour featuring local queer poets and writers at all stages of their careers. Stretching somewhat awkwardly across two tables, we chatted, introduced ourselves, caught up and performed the work of community.

At one end, the emerging poets and I reflected on how rare it is to have the opportunity to create, even for one night, an intentionally intergenerational queer space.

As we eased into one another's company, the conversation returned many times to this question: For those among us who, for any multitude of reasons, do not feel safe, welcome or interested in party spaces, where can we go to be together?

In last week's cover feature, Callie Lugosi shared an incomplete queer history of the city with us, highlighting the legacy of advocacy and community we have inherited. Many people fought, and some died, to ensure the freedoms and protections queers now enjoy.

And yet, with those gains, there have also been losses: closures of queer bars and community spaces, folding of queer television shows and publications and the dissolution of queer advocacy groups.

Has the desire for queer community-led collectives and coalitions smouldered as (albeit some forms of) queerness has become more socially accepted? Or, could it be that folks, already overburdened by professional obligations in an increasingly gig-oriented economy, are finding it more difficult to carve out space to run or contribute meaningfully and consistently to, such spaces?

It's true that fear lends urgency to community organizing. Queer history, as documented in literature or as told to us by our Elders, located the power of queer bars in their ability to act as community safer spaces when the price of being visibly queer outside of these designated spaces was much higher.

Community initiatives like QPOC (Queer People of Colour) and the recent revival of the Gender Play Cabaret see this commitment to visibility and safer expression that mark our history continue.

But we also know that much has changed. Even language has evolved, with "queer" emerging as a political identity that



Eileen Myles reads from *Evolution*. A gathering in their honour created an intergenerational queer space. PHOTO BY ANASTASIA CHIPELSKI

captures a wide range of expressions, orientations and identities – the boundaries of which continue to be hotly contested even within the community itself.

And, perhaps, it is precisely this fullness, this excess of lived experiences, that some see as fracturing. Queer community organizing today is messy, even when approached with the best of intentions.

But it also isn't reason enough not to try. Instead, what would a queer landscape look like that sought to organize around, and towards, the multiplicity of the community/communities it serves?

I want queer artist collectives. I want queer speed history. I want intergenerational mentorships, like the Youth/Elders

Project in Toronto. I want queer freak theatre. I want queer coffee hours and kitchen table meetings. I want queer cultural outings and professional mixers. I want queer co-ops and social enterprises. I want more than a nod in public places.

There is power in gathering beyond fear. Gathering in shared oppression or difficulty but also in solidarity, across difference. Gathering for kinship, for hope, after the bar closes.

Dunja Kovačević is the comments editor of The Uniter. If you're interested in building queer futures, connect with her on Twitter and Instagram @kvirandnow.

THIS GRIEF CONTAINS MORE THAN 280 CHARACTERS

A closer look at mourning in the social media age

DANIELLE DOIRON

 @DMDOIRON

COPY AND STYLE EDITOR

This Remembrance Day saw more than a dozen services and ceremonies throughout the city. At sunset, church bells throughout Winnipeg – and across Canada – rang out to mark the 100 years that have passed since the armistice that ended the First World War.

Some 3,000 people gathered at the RBC Convention Centre for Winnipeg's annual ceremony. The Royal Winnipeg Rifles marched in the Remembrance Day Parade down Portage Avenue. Others tuned in to local TV coverage and live-streamed memorial events from elsewhere in the country and abroad – all to commemorate the people who served and fought during times of war, including the ones who never made it back home.

Aside from funeral services and the

few – but incredibly important – annual public memorials like the Transgender Day of Remembrance and Pride Vigil, Remembrance Day ceremonies serve as some of the only remaining spaces in this city where people can physically gather to honour the dead.

Public grief still exists, but it manifests itself in different ways. Instead of collectively mourning together, this grief has recently shifted online. As I write now, I'm taking breaks to procrastinate and scroll through my Instagram and Facebook feeds. They're flooded with tributes to Marvel Comics legend Stan Lee. His work, the storylines and characters he created clearly touched many lives, including mine.

Grief is palpable whenever a beloved celebrity dies or another mass shooting devastates Pittsburgh, Tallahassee or Thousand Oaks (and that's just in the last month alone). These events are now so commonplace that people follow the same social protocol. When tragedy is publicized, tears, moments of silence and tweets demanding action have become the norm. Time passes, and each year, the same people repeat these actions to mark the anniversary of what happened.

But what about loss on a more personal scale? A loved one's passing might not make the local news, let alone the front page of papers across the country, but many of these rituals stay the same. After the initial wave of Facebook posts and the funeral, there's a lull – or at least, there's supposed to be.

Socially, grief is frowned upon outside of designated spaces: the celebrations of life, social media posts and the few public



memorial services that still exist. It's a feeling best expressed behind closed doors, on one's own time. A funeral is that one, final day of public mourning, after which the living are expected to move forward.

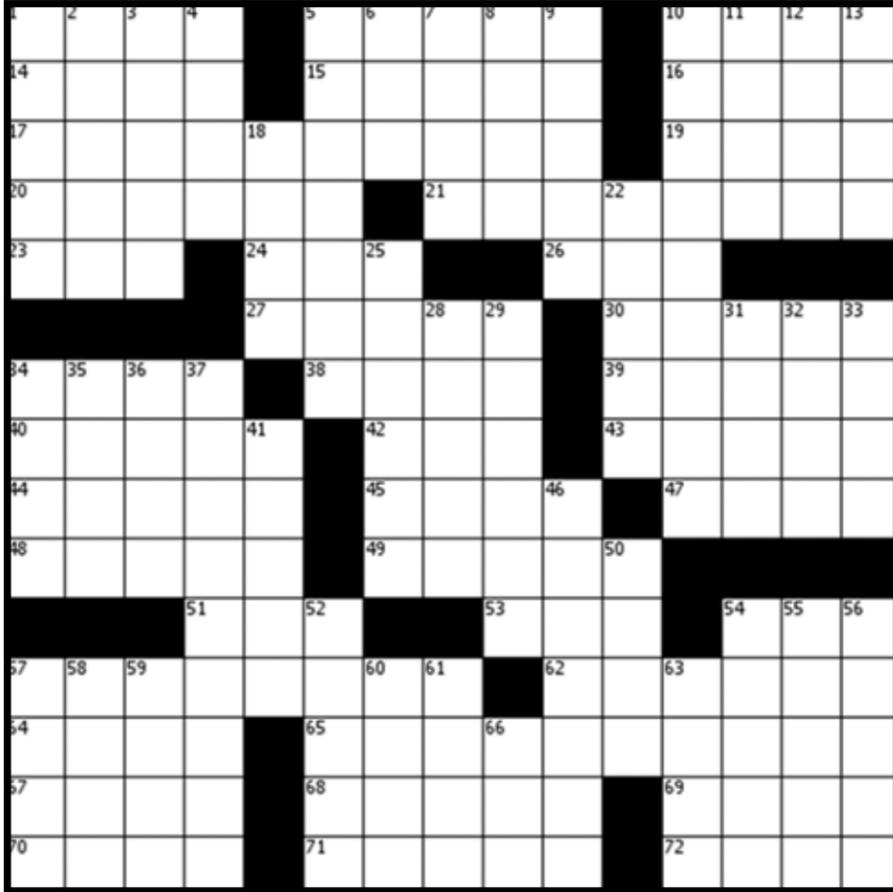
It's been four months since I lost one of my close friends. Besides the necklace bearing his first initial that I wear almost every day and the words I write here, I haven't felt comfortable publicly acknowledging my need to think about and remember him. Now that the initial flood of tears and Instagram posts has subsided, I don't know what social protocol to follow.

In this age of social media, it might be

time for tributes and grief to move offline. After funerals or other tragic events, people in mourning need spaces to safely honour and acknowledge their loved ones' legacies. And while I'm not sure yet what that might look like, at least for me, writing about it is a start.

Danielle Doiron is a writer and editor still figuring out how to navigate loss.

DIVERSIONS



ACROSS

- 1. INSPIRATION
- 5. ELUDE
- 10. GRUB
- 14. CHRISTMAS CAROL
- 15. FRAY
- 16. GREAT AFFECTION
- 17. RITUAL
- 19. PREVIOUSLY OWNED
- 20. GETS UP
- 21. BUREAUS
- 23. OPPOSITE OF NNW
- 24. FIB
- 26. NEGATIVE WORD
- 27. BENEFACTOR
- 30. LAWFUL
- 34. WILD ATTEMPT
- 38. NECK REGION
- 39. WRATHFUL
- 40. USE CRAYONS
- 42. CITI FIELD PLAYER
- 43. FIEND
- 44. EXPIATE
- 45. FAMOUS CANAL
- 47. DEALER'S CAR
- 48. IRON OR LEAD
- 49. YOUNG INSECT
- 51. CHURCH SEAT
- 53. CONGER
- 54. FAMOUS BOXER

57. TUBULAR PASTA

- 62. PRESIDENT RONALD ____
- 64. PERFUME
- 65. HONORING
- 67. DEFENSIVE TRENCH
- 68. BARGAIN EVENTS
- 69. BUTTER SUBSTITUTE
- 70. MODEL ____ MACPHERSON
- 71. TRICK OR ____!
- 72. NUISANCE

DOWN

- 1. Ancient Peruvians
- 2. Active ones
- 3. Scary
- 4. Malt drinks
- 5. Washing away
- 6. Moving vehicle
- 7. Enthusiastic
- 8. Darling
- 9. Actress ____ Burstyn
- 10. Bunched
- 11. Nylons
- 12. Above
- 13. Marries
- 18. Blend
- 22. Firm
- 25. Glossy paint
- 28. "Aida," for one
- 29. Go to bed
- 31. Amusement
- 32. Energy source
- 33. Carson's successor
- 34. Con game
- 35. Shopping bag
- 36. Many (2 wds.)
- 37. Napoleon ____
- 41. Leased again
- 46. Asian mountain
- 50. Baldwin or Guinness
- 52. Poorest
- 54. Limber
- 55. Country roads
- 56. Metal bar
- 57. European capital
- 58. Golden calf, e.g.
- 59. Objective
- 60. Not far
- 61. ____ of Man
- 63. Over
- 66. Tiny vegetable



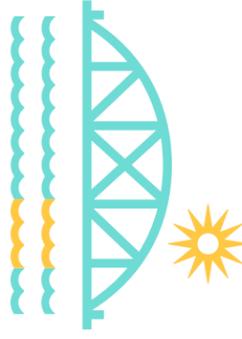
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| BATHROOM | FIRST DAY | NOTEBOOK | SCHOOLYARD |
| BELL | GYMNASIUM | NURSE | SCIENCE |
| BINDER | HALLWAY | OLD FRIENDS | SECRETARY |
| CAFETERIA | HOMEWORK | PADLOCK | SEPTEMBER |
| CHALKBOARD | INTERCOM | PAPER | SOCIAL STUDIES |
| CLASSROOM | JANITOR | PENCILS | STUDENT |
| CLOCK | LANGUAGE ARTS | PENS | STUDY |
| COURSES | LEARNING | PRINCIPAL | TEACHER |
| DESK | LIBRARY | QUIZZES | |
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WORD SEARCH: AUTUMN // LEVEL: EASY

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| BLOWING LEAVES | FEAST | PIE | SWEET POTATOES |
| BLUSTERY DAY | FROST | PUMPKIN | THANKSGIVING |
| CANNING | HALLOWEEN | RAKE | TURKEY |
| CHESTNUTS | HARVEST | RED LEAVES | WINDY |
| CHILLY | HAYSTACK | SCARECROW | YELLOW LEAVES |
| COLD | HICKORY NUTS | SCHOOL | |
| CROPS | LONGER NIGHTS | SEASON | |



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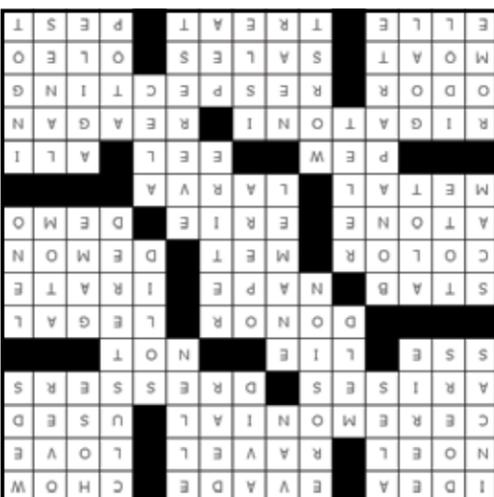
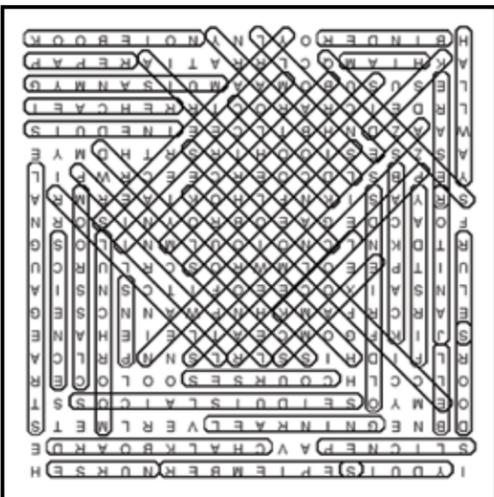
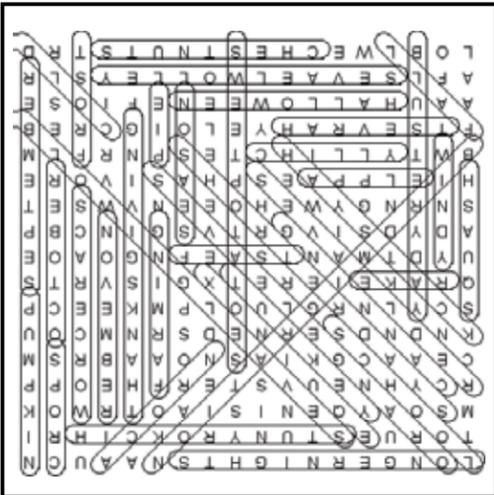
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GAME SOLUTIONS



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