

# THE VOICE

## MAGAZINE

Vol 21 Issue 46 2013-12-06

### Shining Light

Exploring Iqaluit

### Inside Quotes

Not a Quotidian Look

### Bad Deals

Idi Amin in Alberta?

*Plus:*

*From Where I Sit  
Voix du Maghreb  
and much more!*



# CONTENTS

*The Voice's* interactive Table of Contents allows you to click a story title to jump to an article. Clicking the bottom right corner of any page returns you here. Some ads and graphics are also links.

## Articles

Shining a Light on Iqaluit .....	8
Voix du Maghreb: <i>Kamal Benkirane, Partie II</i> .....	11

## Columns

Editorial: <i>Bad Deals</i> .....	3
Writer's Toolbox: <i>You Can Quote Me On That, Part II</i> .....	5
From Where I Sit: <i>Laughter Can't Hurt</i> .....	4
Mindful Bard: <i>A Painter of Feelings</i> .....	6
AUSU Update .....	14

## News and Events

Did You Know?.....	7
International News Desk .....	10
Click of the Wrist .....	10

## Comics

AntBoy and Happy Rabbit .....	13
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## From Our Readers

Letters to the Editor .....	2
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***The Voice  
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# LETTERS TO THE EDITOR



**We love to hear from you! Send your questions and comments to [voice@voicemagazine.org](mailto:voice@voicemagazine.org), and please indicate if we may publish your letter.**

## EDITORIAL

Karl Low



## Bad Deals

The Alberta Union of Provincial Employees (AUPE) are the support staff at Athabasca University. They're the people who process your applications, your loan papers, your library requests, who answer the phones at the information desk and try to get your question to the right person—who is usually another member of the AUPE. They're also the people who man the call-centres, the model of education that is used in the school of business, and is probably going to be rolled out to the rest of the faculties.

In Alberta, these employees are prevented by law from striking. In return for that, the government granted a means whereby they could take any disputed negotiations to an independent arbiter who would decide the matter, and that decision would be binding on both the union and on the government.

However, the Alberta government has decided that it doesn't like the idea of an independent arbiter settling a dispute, because there's simply too much chance that it might not go the way they want. So they have two Bills, Bill 45, and Bill 46. Bill 45 establishes new fines for the union if they go on a "wildcat" (or illegal) strike. These fines would include a penalty of million dollars per day of the strike, and an inability to collect dues from members for three months, plus an additional month for every day of such a strike. Most damaging, however, is that simply making the threat of a wildcat strike carries the same penalties. So not only is it now illegal for AUPE to strike, it is illegal for them to even talk about it.

Worse, however, is Bill 46. This bill removes the union's right to any sort of arbitrated settlement, and instead imposes the government offer on the union if the union can't successfully negotiate anything else within a certain timeframe. Of course, with the government knowing that their offer will be enforced by law if they simply wait long enough, it is somewhere between naive and farcical to suggest that the government will honestly consider any sort of counter-offer.

Whether you agree with unions or not, this step by the government to remove the abilities to protest working conditions or wages by striking, or negotiate for better conditions otherwise, and to enforce that removal with the power of the law, is something that seems to be more in place with countries such as Uganda and Idi Amin back in the 70s. Of course, our premier is likely familiar with that history, considering that Uganda is one of the places that she worked before becoming premier, ironically, to help establish a functioning democracy. Who better to take a democracy down than someone who helped set them up elsewhere, I suppose.

What's worse is that the government is fully aware that this is a bad law. We know this because the government itself has said that this law only applies to this next set of negotiations, not to any in the future, nor to any other union. It is specifically a way to legislate around having to deal fairly with the citizens of this province. And having done so once, all citizens of Alberta have now been put on notice that anything they feel they may have a right to is under threat, as this government has no shame or hesitation about eliminating rights, to free speech, to fair negotiation, or whatever else they feel stands in their way.

PS. Our reader survey is still running at <https://www.surveymonkey.com/s/VoiceReader>. Fill it out for a chance to win an 8" Samsung Galaxy 3 Tab.



## Laughter Can't Hurt

In your day-to-day life do you deal with members of that ubiquitous group called Generation Y? You know the group: an enigma wrapped in a puzzle. Perhaps certain ones have driven you crazy and you're not quite sure why.

For the record, Gen Ys are defined as having been born between 1977 and 1995 and they are known for their sense of entitlement. But it's not their fault; it is a learned behavior and a parenting issue. As the mother of two Generation Y children, I am proud to report not everyone in the group turns out that way. Thank God.

Trust me, I understand the dangers of stereotyping anyone; as it happens to all of us every day. Many of us believe (or is that hope?) that we are special and unique. One-of-a-kind treasures. But generational characterizations (and most others for that matter) are often rooted in truth. They can happen so predictably that they become the definition.

As a Baby Boomer, I spend a disproportionate amount of time working, finding ways to work more efficiently, and talking about how hard I work. I can also name other Boomers who do not fit the mould at all. That doesn't mean I don't share the biggest single definer of our group, but rather that *they* are the exceptions to the rule.

Sharing this commonality with others doesn't mean we don't have the desire or power as individuals to change ourselves. It just isn't easy. It feels like swimming upstream or dropping the baton.

Recently I was privileged to hear keynote speaker, (and self-admitted member of Generation Y) Curt Steinhorst, from the Centre for Generational Kinetics in Austin when he addressed the Travel Alberta conference. His talk was loaded with facts and stats. Best of all, he was funny as he mimicked the worst of his tribe with the body language we all recognize.

By all the conventional markers of adulthood they tend to be three to five years behind. They suffer from delayed adolescence. They graduate from college, get married, and have the house and kids—later. They typically get their first job at age twenty-seven. More than eighty-six percent of them will return home at some point. They never had to become self-reliant so they didn't. They are not tech savvy but rather tech dependent. They need ongoing feedback.

If one of them is your employee or your child the best way to communicate is by texting. Even emails are too long. If you must use an email put the urgency and essence of the message in the subject line otherwise they won't read it. Boomers on the other hand are writing novella-length notes in cursive. "We can't read cursive," he whined to a room full of laughter.

If we are related to, working with, or trying to sell to someone from outside our group it is worth our while to learn some of the key differences that make us distinct. And knowing how to laugh can't hurt either, from where I sit.

Hazel Anaka's first novel is *Lucky Dog*. Visit her [website](#) for more information or follow her on Twitter @anakawrites.



## Writer's Toolbox

Christina M. Frey

### You Can Quote Me On That, Part II



In The Writer's Toolbox last week we looked at what happens when punctuation and quotation marks mix. Here's a quick refresher: the general rule is that commas and periods go inside quotation marks, and colons, semicolons, ellipses, question marks, and exclamation points go outside quotation marks (except when they're part of the original quote).

That sounds pretty straightforward, right? Unfortunately, as with most grammatical issues, things get a little more complicated when you add quotes within quotes and multiple punctuation marks to the mix. Over the next two weeks we'll examine some of these more difficult situations—and discuss how to sort them all out.

#### Quotes within quotes

One of the most common quotation punctuation issues arises when you're faced with a quotation set within another quotation (or more). However, it's quite manageable if you break it down into two steps.

#### First, ensure that the formatting is correct.

In order to avoid confusion, concentric quotations alternate between double and single quotation marks. Start with the outermost set; they should be double, if you're following the American style. Moving inward, the next set of quotation marks are singles; any sets deeper inside the sentence follow the same pattern.

*Example A: She said, "I don't understand the meaning of the line 'Life's but a walking shadow.'"* Quotation marks always come in pairs, so make sure each opening quotation mark has its matching closing mark. And if you have a double and a single quotation mark side by side, do not separate them with a space (publishers will typically insert a so-called thin space for readability, but this is not standard for essays or manuscripts).

#### Second, deal with the punctuation.

This step is surprisingly simple; for the most part, you can still follow the general rule. First, treat each nested quote as its own entity; then apply the general rule. If you end up with two sets of quotation marks next to each other, treat them as one for the purposes of the general rule.

*Example B: "The letter stated, 'All non-citizens should attend the Monday afternoon meeting,' so I went," I said.* Here the general rule is applied to each quotation as if it were standing alone.

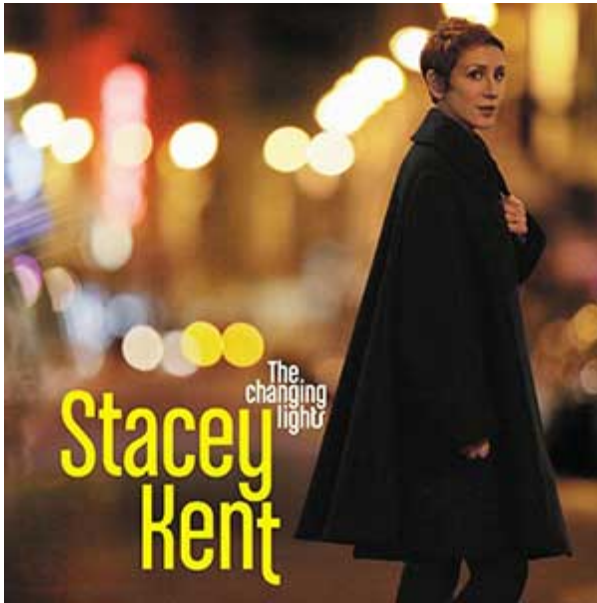
*Example C: "The letter stated, 'All non-citizens should attend the Monday afternoon meeting,'" I said.* Here, because the position of the inner quotation means that both ending quotation marks end up side by side, the general rule has been applied as though there were just one set of quotation marks.

Quotation marks within quotation marks are actually quite manageable if you work through them this way. Next week we'll cover another complicated issue—how to handle multiple punctuation marks mixed up with quotation marks—and another set of steps to demystify the problem.

## Mindful Bard

Books, Music, and Film to Wake Up Your Muse and Help You Change the World

Wanda Waterman



**Album:** *The Changing Lights*

**Artist:** Stacey Kent

### A Painter of Feelings

*Vous êtes, chère Stacey Kent, une chanteuse de l'âme, un peintre des sentiments. Raconter une histoire, saisir une émotion, une humeur, l'exprimer au plus juste et la partager avec votre public, comme une confidence, voilà ce qui vous fait vibrer.*

French Minister Of Culture, Christine Alabanel, in her presentation of the "Chevalier Dans L'ordre Des Arts et Des Lettres," to Stacey Kent, Paris, March 31, 2009

*I don't come from a "musical family," but music was a very important part of my upbringing. My most powerful memories are of being a little kid, getting off the bus after school, running up to my room, closing my door, and putting on my music. That was everything to me. I had older siblings, so I was also listening to what they were listening to. I made discoveries through my friends and my friends' siblings. Everything I could find I would listen to, and this led me from one record to another.*  
Stacey Kent in an interview with Wanda Waterman, 2011

Stacey's insatiable and—judging by her own testimony—lifelong curiosity about music is only one of a number of factors contributing to her phenomenal oeuvre. But we can't ignore the influence of her background in comparative literature and her mastery of several foreign languages (I can't vouch for her Portuguese but her French is exquisite), both of which have aided her immensely in exploring and selecting repertoire. She also profits from a sage self-confidence that has opened the grandest of doors to her. And her humility is utterly disarming.

So following Stacey Kent's incredible creative journey is a treat in itself. For even after it appears she's hit the zenith of musical achievement, Stacey continues to evolve as an artist. In *Changing Lights*, beyond her interpretation of some standards she also performs songs that have been written just for her contemplative persona. But not by songwriters, by literary writers.

Stacey's literary background has enabled her to sit down with some of the finest writers today. They've been willing to not only let her interpret their previous work, but also to craft songs just for her. One notable writer, Japan's Kazuo Ishiguro, is Stacey's dear friend. He wrote "The Summer We Crossed Europe in the Rain" and "Waiter, oh Waiter," as well as the title track.

With such a background you might expect a fusty, rigid approach to her craft, and yet her work is anything but. One of the most important qualities of her recordings is their warmth; she somehow communicates a deep tenderness for the people whose stories she's relaying. Yes, there is a note of melancholy in every song, but a delicious, redemptive, loving melancholy.

Such a gentle jazz voice might be seen as a liability in an era when vein-busting rhythm-and-blues hollers seem to be almost a requirement of *American Idol* contestants. Her singing is soft, childlike, vulnerable, evocative, and deeply reverent. This automatically excludes her from the ranks of pop superstars, but it's their loss. The album is very carefully constructed to balance between standards and original material, and the songs complement each other beautifully (following "How Insensitive" with "Smile" is one such stroke of genius). It is a soundtrack to lend elegance to your mundane hours, and it's just as worthy of your rapt single-minded attention beside a rainy window over a demitasse.

Stacey's husband, Jim Tomlinson, generously delivers his sweet magic on the sax and flute on this album. Jim has taken a less than iconic position in her career but his contributions are indispensable to her sound. He contributes original songs and inspired, delightful arrangements and solos. And I'm guessing that the aesthetic expressed on Stacey's albums is a product of this remarkable marriage. Not surprisingly, several of the covers come from Brazilian songwriters. Stacey has long been inspired by Brazil, a country that comprises Stacey's poetic dreamscape; if a country could be called a muse, Brazil is Stacey's.

High points:

- "This Happy Madness," adapted from a song by Brazilian songwriting duo Tom Jobim and Vinícius de Moraes
- A sweetly playful version of the classic "One Note Samba" (Tom Jobim and Newton Mendonça)
- The drily humorous "Waiter, Oh Waiter", by Kazuo Ishiguro
- The title track, also by Ishiguro— an exploration of the inner landscapes of romance
- "How Insensitive." Just listen.

*The Changing Lights* manifests six of the Mindful Bard's criteria for music well worth a listen.

1. It's authentic, original, and delightful;
2. It provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavor;
3. It's about attainment of the true self;
4. It inspires an awareness of the sanctity of creation;
5. It makes me want to be a better artist; and
6. It makes me appreciate that life is a complex and rare phenomena, making living a unique opportunity.

## DID YOU KNOW?



## Online Course Catalog

With the arrival of online courses, from MOOCs to SPOCs to everything in between, the question becomes not if there's a course for your particular interest, but rather where it is that you can find it.

To help with that, the site Online College Courses has been created, providing a list of open college courses from Harvard, Stanford, Princeton, and even courses from Oxford. Just remember when you go that the large blue area at the top of the page is actually a sponsor's link. The useful information is below that, starting with the "Browse by Category" tool. Find it at: <http://www.onlinecourses.com/>



## Shining a Light on Iqaluit

Barbara Lehtiniemi



The darkness of December weighs heavily on me, like a smothering blanket. These last few weeks before the winter solstice seem especially gloomy, each day shorter than the last. I pray for snow to brighten the landscape. My only comfort is that I don't live in Iqaluit, the capital of Nunavut, where the sun is currently rising around 9 am, and setting before 2 pm.

But when I visited Iqaluit with my husband in early June, the sun situation was the opposite. The sun rose at 2:30 in the morning and set at 10:30 at night. With the sun lingering just beyond the horizon, the night sky was bathed in soft light and never darkened. The days seemed endless. The constant light was made more intense by the snow still on the ground. It was a bit surreal to look across still-frozen Frobisher Bay to the snow-covered mountains marching off into the white distance.

We flew up from Ottawa, where there was a sweltering heat-wave of 30°C. In Iqaluit, it was a refreshing +3°C. The weather was what we expected, as was the landscape of rock and snow and treeless tundra. However, despite investigating our destination thoroughly before we arrived, the experience of Iqaluit still had a few surprises for us.

### The perfect sense of Inuit fashion

Almost half the population of Iqaluit is Inuit. Most signs are bilingual: Inuktitut and English. It wasn't really a surprise to see a young woman in the sprawling Northmart store, which carries everything from lettuce to ATVs, carrying her baby snugly tucked into the back of her *amauti*. The surprise is that this functional garment never caught on anywhere else. The *amauti* is a traditional woman's coat with a voluminous hood. Between the hood and the woman's back is a pouch for her child. The child rides along in warmth and comfort, and the mother's hands are free. Originally made from sealskin, the modern version is colourful cotton with exquisite embroidery. If I could go back in time 25 years, I would buy an *amauti* instead of a stroller—it just makes so much sense.



## Ravenspeak

Walking in and around Iqaluit, we were often within sight or sound of glossy black ravens. They would swoop elegantly overhead, only given away by the rustling of their feathers. Listening to their intelligent-sounding chatter, we detected an amazing range of vocalizations in their croaks, rattles, and cries. Although we could not understand their language, they seemed friendly, companionable, and wise.



### At perpetual rest on the beach

There is one beach in Iqaluit, and it enjoys extensive views down Frobisher Bay. It is eerily quiet and crowded with painted wooden crosses, rock borders, and tributes of plastic flowers. This overflowing cemetery has long been at capacity, with new graves being dug outside the gates. A cemetery on the beach? We couldn't think of a better use this close to the Arctic Circle. In a city built on rock, it makes perfect sense. The city hopes to open a new cemetery soon, at another beach just outside of town.

### No passport required

In a place so otherworldly, we had to keep reminding ourselves that we were still in Canada. After a flight that took us three hours north from our home in Ontario, we hadn't even left our time zone. We used the same money, phoned long-distance using our Canada-wide plan, and plugged our laptop directly into the wall socket. And every time we did so, we marvelled, "oh, yeah, we're still in Canada!"

*Barbara Lehtiniemi is a writer, photographer, and AU student. She lives on a windswept rural road in Eastern Ontario*



Looking across Frobisher Bay from Happy Valley



## INTERNATIONAL NEWS DESK



### At Home: Lukaszuk out, Hancock back in.

The Alberta Government changed its cabinet today, and of interest to those of us at AU is that the former minister of Advanced Education, Thomas Lukaszuk, has been moved to the new portfolio of "Jobs, Skills, Training, and Labour." In his place, Global news reports that Dave Hancock has been moved up to be both Deputy Premier and Minister of Advanced Education.

Mr. Hancock has experience in this position, as it was one he handled from 2004 to 2006 under premier Ed Stelmach. During that time, he spearheaded the passing of the *Access to the Future Act*, which created a one billion dollar endowment fund for post-secondary education.

So, overall, this is probably bad news for AUPE, which will now have to deal with Lukaszuk's style of "bargaining" which we witnessed recently with the drastic cuts to post-secondary education handed out with much pride and no remorse. However, it may be good news for post-secondary education as a whole, as, with Mr. Hancock, we seem to have a minister that places value on it.

### Around the World: Caps on Enrolment lifted in the UK

The BBC reports that, in England, Chancellor George Osborne has announced that universities will be able to admit an extra 30,000 students next year, with the caps removed completely a year later. To fund this change, student debt is being sold to private companies. One private debt management consortium has purchased 890 million pounds (about 1.5 billion dollars) worth of student debt for 160 million pounds (or 275 million dollars). There is no word yet as to what the expected effects are upon the students whose debt is being sold.

### Click of the Wrist

This week, we have a couple of clicks that encourage you to use your brain while being entertained.

#### Fort McMoney

An interactive documentary experience where your choices "affect what happens to you and the other players." Part documentary, part game, part educational experience, and part social experiment, Fort McMoney can make you think in ways you didn't expect about how our energy and environmental futures collide with the very real needs of the people making these things reality.

#### Voice Reader Survey

Have you heard about this yet? By filling out this very quick little survey, you can be entered into a draw to win an 8" Samsung Galaxy 3 Tab. A small tablet computer that's perfectly compatible with AU's new e-text initiative. Help The Voice Magazine and help yourself at the same time!

### Playing with the Future



## Voix du Maghreb

## Wanda Waterman



### Kamal Benkirane, Partie II : Qui Cherche Tes Larges Nuées

Aux mains qui tournent dans l'air  
 Aux pieds noyés dans le sommeil de la mer  
 Je te sens monter en moi  
 Avec tes mystères qui crèvent les yeux  
 Avec ta terre humide  
 Qui m'a appris le langage de tes oliviers et de tes rades  
 Je porte en toi  
 La main de l'enfant  
 Au trait du ciel  
 Enfoncé dans le sable  
 Et qui cherche en rêvant  
 Ta chaleur aux vents multiples  
 Je porte en toi l'enfant  
 Qui cherche tes larges nuées  
 Dans son plus profond sommeil  
 Kamal Benkirane du poème, "Mon grand pays"

Kamal Benkirane a commencé sa carrière littéraire dans sa ville natale, Casablanca, au Maroc, en écrivant pour des journaux, magazines locaux, et tout en enseignant là-bas. Il rejoint des sociétés littéraires et poétiques et gagne des prix littéraires en France. Il s'installe au Québec en 2001 pour étudier en Éducation à l'Université de Montréal. (Les ormes diaphanes), est son premier recueil de poèmes. Il a été publié en 2005 par la maison d'édition ( Fondation Fleur de Lys), au Québec. Il a beaucoup œuvré pour la promotion littérature francophone du Maghreb en Amérique du Nord. Il publie en 2006, aux éditions L'Harmattan, de France son livre (Culture de la masculinité et décrochage scolaire des garçons au Québec), qui a été suivi en 2010 par un autre recueil de poésie (Dans la chair du cri), publié aux Éditions du Cygne, en France.

Kamal Benkirane a beaucoup œuvré pour la promotion de la culture marocaine au Canada et pour la création de passerelles d'échanges en ce qui a trait à l'altérité et à l'interculturalité, et à la fusion entre la littérature et les technologies d'information.

Voici son blog : <http://landalou.blogspot.ca>

### Y a-t-il des livres, des albums de musique ou des films qui vous ont profondément influencé?

Effectivement, il y en a beaucoup. Pour les livres, j'ai beaucoup lu les classiques, Baudelaire, Hugo, Lamartine, Musset, Verlaine, Maupassant, Gide, François Mauriac, André Maurois, Albert Cohen, Stendhal, etc. Il y a aussi la littérature russe que j'ai toujours dévorée avec beaucoup de passion : toutes les œuvres de Dostoïevski et

Tolstoï, et les contemporains tels qu'André Makine. Dans un premier temps, la lecture de toutes ces œuvres, et particulièrement « Les fleurs du Mal », a donc déterminé cette vocation classique préliminaire dans mon écriture, qui s'est décalée avec le temps vers plus de poésie libérée, vers plus de contemporanéité. Il y a eu le cinéma, bien entendu ; l'universalité du cinéma m'a toujours subjugué, sans distinction de pays ou de continents. Il y a des metteurs en scène que j'ai toujours admirés tels que Costa Gavras ou encore Roman Polanski. Même dans la musique, je suis dans une démarche universelle ; j'écoute un peu de tout, sans restriction aucune. La grandeur d'un Serge Reggiani va de pair avec celle de la Diva de l'Orient, Oum Kalthoum. À ce propos, je mentionne aussi mon intérêt pour la culture et la littérature arabe, à travers ses grands piliers. Le grand poète Nizar Kabbani ainsi que le Perse Jalaeddine Rumi m'ont particulièrement marqué. La dimension soufie dans la littérature arabe, chez Rumi, est d'un mysticisme et d'une profondeur qui m'ont toujours subjugué.

### **Des croyances religieuses ou des idéologies politiques influencent-elles votre travail en aucune façon?**

Je suis un arabo-musulman, originaire du Maroc, d'un patrimoine culturel très varié avec une présence majoritaire Amazigh. N'étant ni de gauche ni de droite, je ne prétends avoir aucune affiliation politique qui influe sur mon travail. J'écris pour moi, et partager mes créations avec le lecteur est un bonheur. L'environnement qui m'inspire émane de réalités désormais présentes dans tous les pays du monde – dont, entre autres, le vivre ensemble, le combat pour la justice, la tolérance, la liberté le bonheur commun, etc. Je pense que le processus de l'écriture devrait d'abord être investi d'un vaste sentiment de liberté et donc d'une certaine indépendance, afin de permettre à la pensée de ne pas se stigmatiser. C'est un travail continu qui devrait avoir pour objectif non seulement d'explorer les tréfonds de l'âme humaine en se servant des mots, mais aussi de célébrer ouvertement notre propre humanité.

### **Vous considérez-vous partie d'une école spécifique de la poésie?**

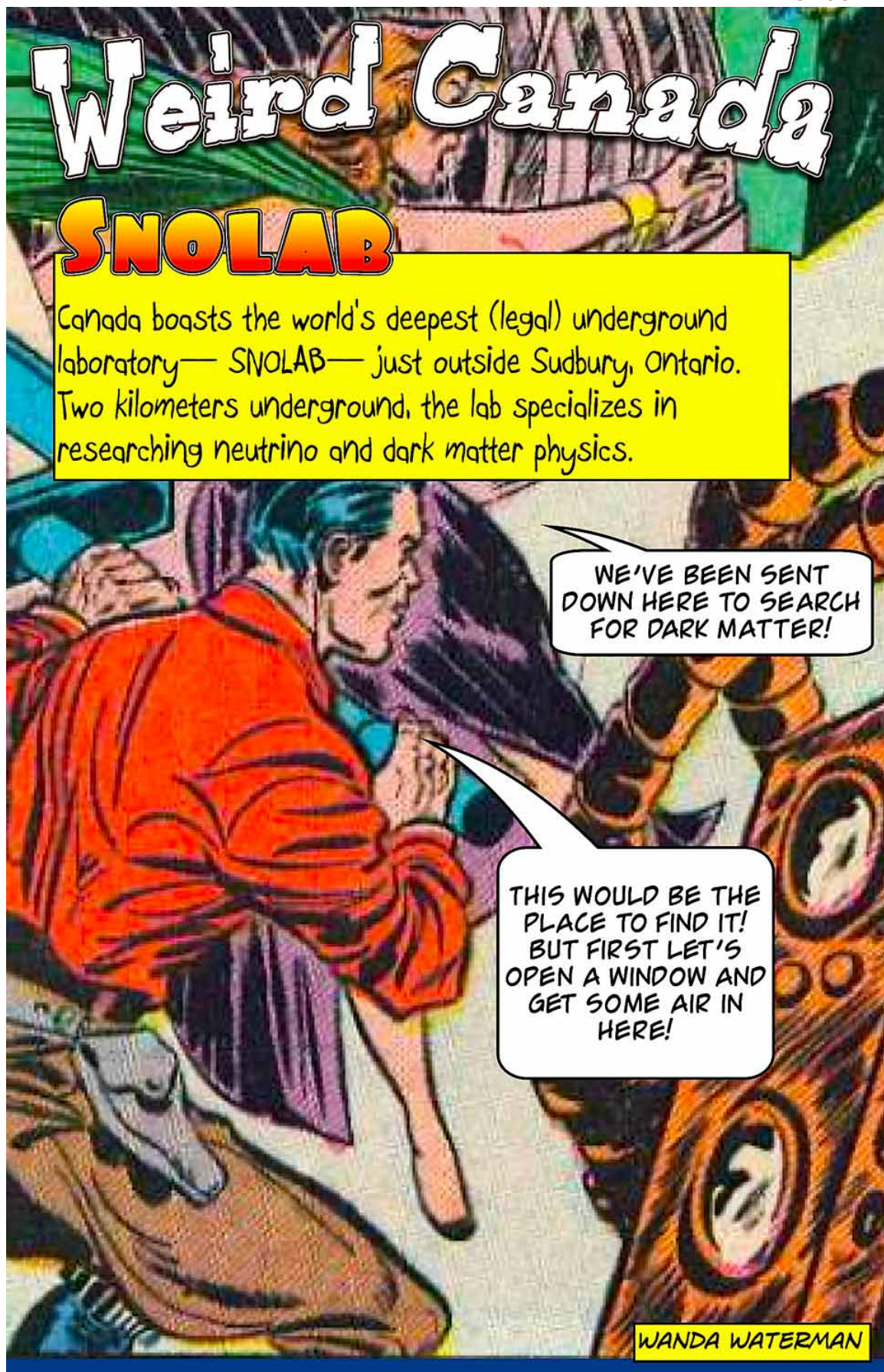
Je faisais partie bien avant de la tendance classique dans la poésie avec toutes ses règles prosodiques, mais bien plus tard, mes textes ont pris une tournure plus libérée, plus universelle dans les thématiques. Je ne suis pas très porté sur les écoles ou les courants littéraires, la liberté dans la créativité est une condition qui est garante de l'authenticité.

Je pense que la poésie a besoin de plus de liberté qui se complèterait avec les mots, non pas sur le fait que la poésie classique est contraignante avec ses règles, mais aussi que la contrainte est garante souvent de la rigueur et de l'excellence. Et sur l'art, je me rappelle toujours de cette citation d'André Gide : l'art naît de contraintes, vit de luttes et meurt de liberté. La poésie est généralement considérée du domaine des solitaires.



## Comic

Wanda Waterman



## AUSU UPDATE



*Dear Members,*

*You may have recently seen information on the internet speculating about the future of Athabasca University. These reports suggest that the Alberta government may broker a merger between AU and University of Alberta, and that this may result in drastic changes to the services and programs offered to students AU students.*

*We want you to know that AUSU is aware of these rumours and is actively investigating the source – we will keep you informed as we know more.*

*We can tell you that AU is governed via a bicameral structure with two main governing bodies: the General Faculties Council (formerly Academic Council) and the Board of Governors (formerly Governing Council). AUSU has representatives on both of these governing bodies and we can confirm that there has been no formal discussion of a university merger among these groups. The AU president, Frits Pannekoek, has also assured the press that there is no truth to the rumour. On behalf of our members, we are seeking more information from the Board of Governors, the minister, and AU executives.*

*At this time we simply have no evidence that a merger is being seriously considered by AU, the U of A, or the Alberta government, and we note that among the many committees and working groups of AU, planning and development for the future continues as usual.*

*We know that our members are worried and want more information. We will update you as soon as we know more. At this time we do not feel there is any reason for students to worry or make changes to their study plans.*

*Do not hesitate to contact our office if you wish to talk about this or any other issue affecting AU students.*

*AUSU.*

This column is provided by AUSU to facilitate communication with its members. *The Voice* does not write or edit this section; all content has been exclusively and directly provided by AUSU, and any questions or comments about the material should be directed to [ausu@ausu.org](mailto:ausu@ausu.org).

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# CLASSIFIEDS

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Classifieds are free for AU students! Contact [voice@voicemagazine.org](mailto:voice@voicemagazine.org) for more information.

## THE VOICE

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