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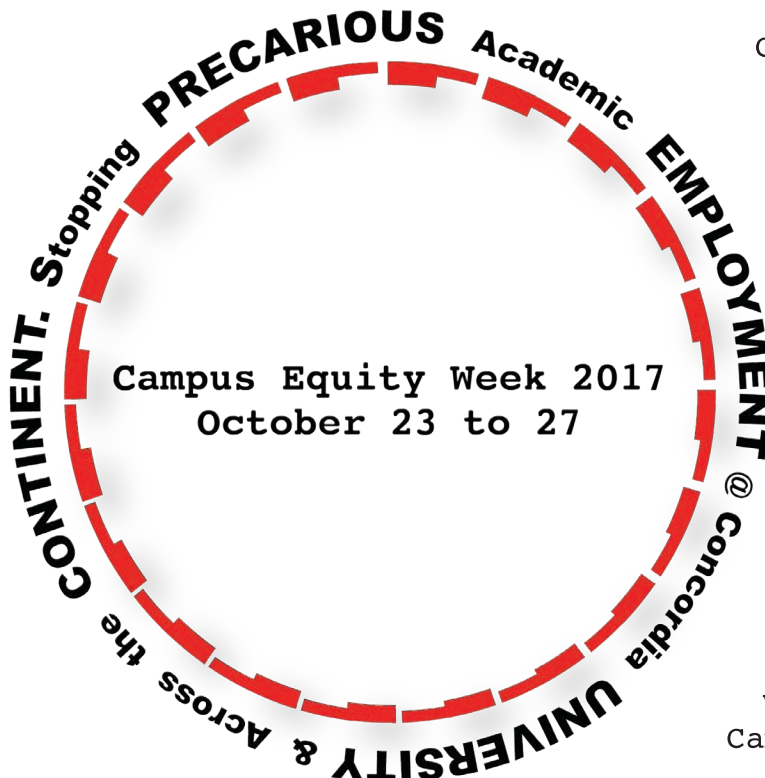
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EDITORIAL

The Future Is Scary, So Let's Get Ready

Conversations about the future are often dominated by talk of technological advancements and research: driverless cars, augmented reality, automation of jobs, medical innovation.

But that isn't the full story about where the future is heading. For those of us who've spent their entire adult lives in the ongoing post-2008 recession world, our minds regularly drift into moods of skepticism and anxiety. Technological innovation matters less if the purchasing power of the majority of the population continues to shrink.

This doesn't mean we can't be excited or optimistic. On the contrary, we are strong at finding the silver lining in this glaringly atrocious and contradictory world. There should be no doubt in our minds that we can handle the gargantuan tasks of solving the climate crisis, the exploitation of labour to enrich a minority of insane billionaires, and the inappropriate distribution and ownership of resources, causing the displacement and suffering of millions of people across the globe.

It sounds weird, doesn't it? How do you even begin to conceive of a solution to navigate the multi-verse labyrinth that is our generation's challenge? If you have an answer, then let us know.

One thing is certain, we need to start by working closer to home. The experience we gain by solving these problems will give us the confidence for greater challenges ahead. For this magazine, we took a look in our own backyard, Concordia University and Montreal, to see how members of our communities

are adapting, along with technological developments, to the rapidly-changing world in which we live.

In this issue, the Future Issue, we look at some of the sites where conflict is playing out between factions attempting to stake their claims into what the future will look like.

As Concordia strives to produce more research, the future of our institution—of our education—is up in the air. As a result, the question of how students fit into the equation remains unsolved. There are some ideas as to how that can work: incorporate community-based research into the classroom, and engage students in experiential learning that has a real impact. But beyond select projects, seeing a change like that on a large scale is still ways away.

Similarly, the nature of employment is changing. Permanent positions are becoming increasingly harder to come by, and a university degree can no longer guarantee a job. So in a world where “gig” work is the norm, despite being generally exploitative and unsustainable, labour organizing needs to change to accommodate those living such a reality—and some people are working towards that.

Even the way we eat, the way we entertain ourselves, and the way we train for athletic disciplines are changing. An increased desire for food security and the understanding of the effects of climate

change in urban centres are encouraging more downtown residents to take food production into their own hands, choosing to harvest their own honey, for example, or house their own chickens. Increased availability of advanced tech, like virtual reality, allow artists to channel their creativity and reach their audiences in new ways. Hockey coaches are turning to video and technological aid to teach proper technique on the ice—although the fact that women's teams are last to take advantage of the tech says that just because innovations are here, doesn't mean we're at a point of incorporating them equally and sustainably into our daily lives.

To fully understand these phenomena, we need a complete and accurate picture of our current situation. Looking at Lancaster Sound in Canada's North allows us to envision what can become of the Arctic. And grasping what that future means for us, in Montreal, will mean coming to terms with how our actions affect both the climate and the culture of the North.

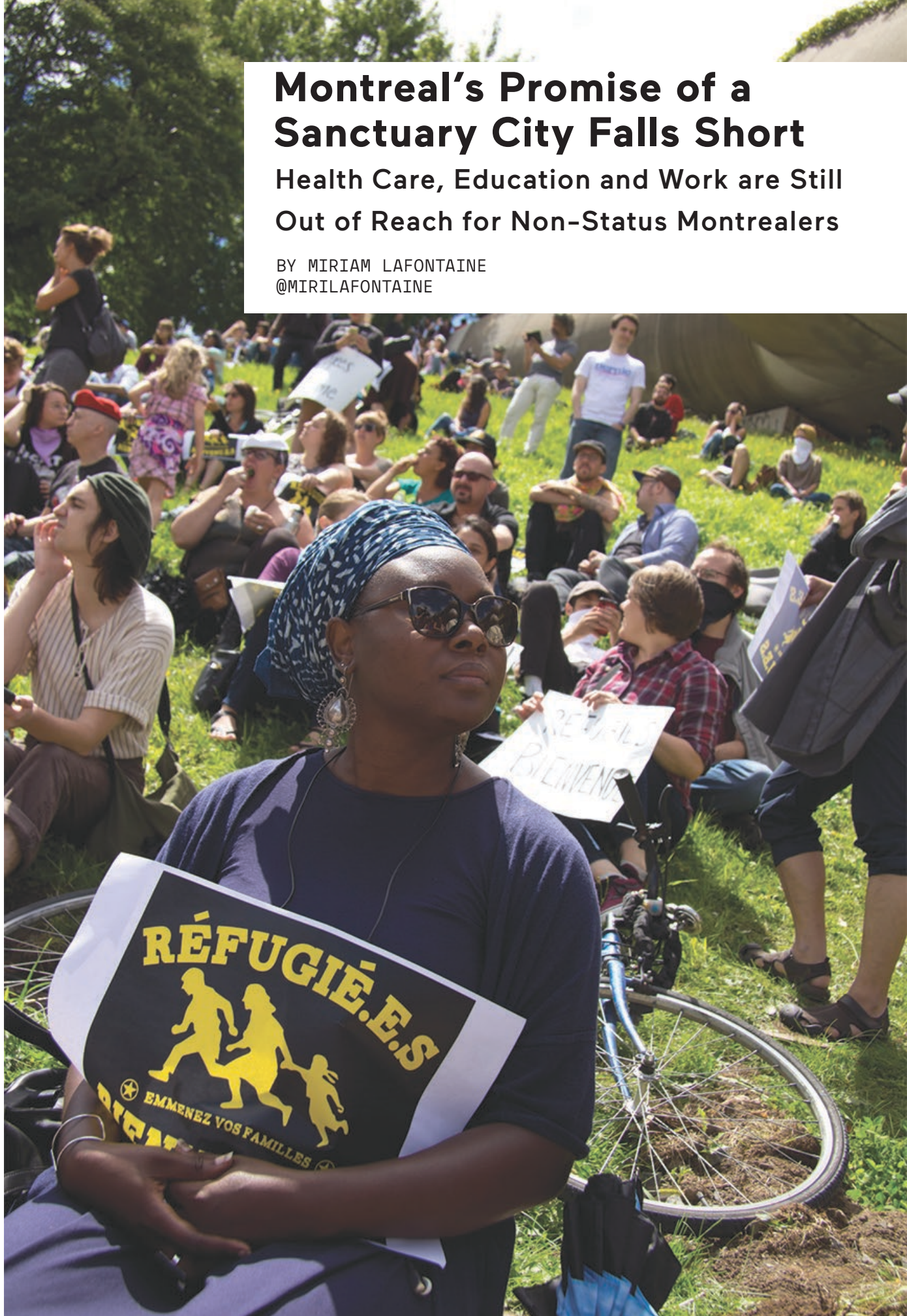
That's what we're hoping that this issue, the Future Issue, will allow us all to do. Let's embrace what's to come and prepare ourselves by learning, discussing, and getting involved.

The future might seem daunting, but, as we go over in this magazine, it remains unwritten. Many worlds are possible, and we hope that the words on these pages help you to begin building your own.

Montreal's Promise of a Sanctuary City Falls Short

Health Care, Education and Work are Still Out of Reach for Non-Status Montrealers

BY MIRIAM LAFONTAINE
@MIRILAFONTAINE



Montreal declared itself a sanctuary city in February. As the declaration made headlines around the island, newcomers and other undocumented people were given the hope that they would now be able to live with less fear of deportation.

The city pledged to ensure that mechanisms would be put in place to allow undocumented people the freedom to use the services provided by the city without the risk of being reported to immigration services. Other promises were made saying undocumented people would soon have more access to housing, would be free to call the police when in need of help, and that those serving non-status people would be properly trained on how to work with them.

Months after the fact, the promises laid out in that declaration have yet to unfold. The city says that it's in the process of creating an "action plan" with the Bureau d'intégration des nouveaux arrivants à Montréal, le service de la diversité sociale et le service des Finances.

From March to June, 16 different consultations were conducted by the Bureau d'intégration des nouveaux arrivants à Montréal, and other groups. Internally, consultations were held with the municipal bodies that provide services to non-status people, and with community groups in Montreal that focus on providing health care, education, and other support to non-status people.

Other consultations were held with ministers on the provincial and federal level. Spokesperson for the city, Linda Boutin, said that the discussions mainly focused on health care, social services, housing, and legal rights. But for the most part, what's been done so far remains a secret as the city will only reveal the finer details in a public announcement set for an unknown date.

Attendees held signs which read, "Refugees Welcome" at the pro-refugee rally held at the Olympic Stadium on Aug. 6, 2017. Roughly 500 people were sheltered at the Big O.

PHOTOS BRIAN LAPUZ @BRIANLAPUZ

DEFINING A SANCTUARY CITY

The term "sanctuary city" is often a bit of a misnomer, and the definition of what it really is depends on who you ask. So far, the term carries no legal definition in Canada.

Despite its fluid definition, most grassroots organizations focused on protecting undocumented people from deportation, and researchers interested in the question argue that for a city to be considered "a sanctuary," the minimum requirement is that it makes a commitment to not collaborate with immigration enforcement.

"Immigration still does its work there, but without the collaboration of the police," explained David Moffette, an assistant professor and researcher from the department of criminology at the University of Ottawa.

At the very least, he says it should also include a "don't ask, don't tell" type of policy, where "all city services, and all agencies funded by the city refrain from asking any information about immigration status. And if they find out, refrain from passing on this information to anybody, but especially to the [Canadian Border Services Agency]."

In Montreal, that would mean police ending or limiting their collaboration with the CBSA. Doing so would decrease the number of undocumented people being deported from Montreal, but it's unclear to what extent the Montreal police would look to limit that work.

When asked whether the city would look to end collaboration between the Service de Police de la Ville de Montréal and the CBSA, Boutin declined to comment.

Daniel Touchette, assistant director with the SPVM, explained that since Canadian police officers are obliged under federal law to enforce immigration warrants, there are barriers in the extent to which Montreal police can cease communication with the CBSA.

Beyond that, some undocumented

"This policy will only apply for the good immigrant, as though it was so easy to distinguish between the two."

David Moffette

people who don't have immigration warrants could still get reported to the CBSA by the SPVM. Touchette explained that undocumented people who have criminal charges, or who are facing security-related charges, will be liable to being reported to the CBSA—even if the CBSA hasn't issued a warrant for their deportation.

The problem with this, Moffette says, is that it has the power to create a dichotomy between the "good" immigrant versus the "bad" immigrant.

"This policy will only apply for the good immigrant," he says, "as though it was so easy to distinguish between the two."

CONTINUED DEPORTATIONS

Although we know that people are still being deported as a result of interacting with the Montreal police, it's hard to determine the exact amount of people currently being deported from the city.

Anecdotally, groups like Solidarity Across Borders, a migrant justice group that focuses on directly giving support to undocumented people and protecting them from deportation, say that they are frequently told stories about undocumented people being deported as a result of minor infractions with the police.

"Not only are there quite common and active interactions between the police and the CBSA, but in many ways the

police are proactively turning people in based on those interactions,” says Jaggi Singh, a veteran activist and member of Solidarity Across Borders.

“We hear stories all the time about people who face deportations,” says Stacey Gomez, another member from the group.

They say that they have heard dozens of stories about people being reported to the CBSA, and then later being deported as a result of traffic violations, hopping metro turnstiles, and, in one instance, for being caught riding a bicycle without a reflector. It’s hard to determine whether these events occurred as a result of those people having warrants for their deportation, or as a result of police inquiring about their status.

In accordance with the declaration made by the city, Touchette says that officers have started referring undocumented people to immigration lawyers at the Centre d’aide aux victimes d’actes criminels who can try to help them get legal status. He also says that it’s not

within the Montreal police’s jurisdiction to ask people about their status.

“We’re not going to randomly stop someone on the street, and start inquiring about their status. We can’t do that,” notes Touchette.

Data from the past two years shows otherwise.

In an Access to Information Request filed by Moffette that was provided to *The Link*, records from the last two years show that Montreal police frequently collaborated with the CBSA to inquire whether or not someone is liable for deportation. This collaboration was often done through phone calls to the CBSA’s warrant response call centre, where Canadian police can verify whether or not a person has an immigration warrant for their arrest by the CBSA, or whether they have status.

In 2015, Montreal police made 2,632 phone calls to that centre. Eighty per cent of the time, it was to check a person’s status because they had a suspicion that the person might not have

legal status in Canada, and therefore may be of interest to CBSA.

Throughout 2016, Montreal police made 2,872 calls to the same centre, and similar to the year before, 83 per cent of the time, it was to inquire about a person’s status. In a follow-up interview with *The Link*, Montreal police reiterated that calls made to the CBSA are only supposed to be made if there’s a criminal investigation in process against a person.

Touchette said that while this is the only time Montreal police are supposed to call to check status, the data obtained from the CBSA is not detailed enough to confirm whether or not this the case.

“They call not to verify an immigration warrant, which, by law, the police technically have to enforce,” says Moffette, “but in a lot of cases it appears there’s no warrant, and they go out of their way to say ‘hey we have someone over here without status.’”

So despite it not being within their duties, in the past two years we know that Montreal police still made an effort to ask people about their status when they suspected a person may not be here legally. Right now, it’s hard to judge the extent to which this same practice is done by Montreal police in 2017. But if the culture for so long has been to collaborate with the CBSA, is it realistic to think that this would change anytime soon?

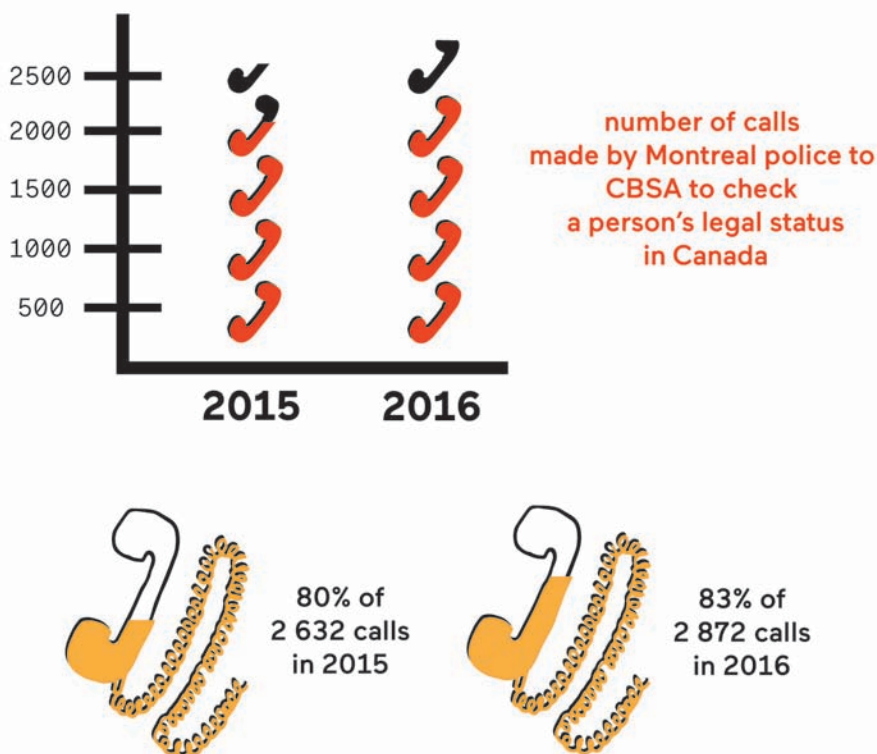
Some would say no, while others would argue it’s a matter of political will.

REAL SANCTUARY CITIES

Because of the continued deportations, Gomez from Solidarity Across Borders argues that Montreal is nowhere close to genuinely being a sanctuary city. Other anti-deportation groups like the Non-Status Women’s Collective of Montreal and the Comité d’action des personnes sans statut also agree.

“What a sanctuary city should be is people without status feeling safe, and feeling safe from the risk of being deported. So far, that’s not the reality,” she says.

While Solidarity Across Borders says it’s a good step forward to be more open to incoming migrants, they say the decla-



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“Not only are there quite common and active interactions between the police and the CBSA, but in many ways the police are proactively turning people in based on those interactions.”

Jaggi Singh



ration itself is dangerous because it gives people false hope, and false information.

They want the SPVM to stop working with the CBSA, but that's not the only thing they're asking for. Gomez hopes to see an implementation of an official "don't ask, don't tell" policy within the police force, similar to one found in Toronto. She also wants to see the end of "double-punishments," where undocumented people get punished for having criminal charges by being reported to the CBSA.

Beyond that, with the philosophy that no one should be illegal and that there ought to be no borders nor nations, Solidarity Across Borders' larger aspiration is to see status granted to all migrants who come to live in Canada.

To them, the ideal sanctuary city would not just give the bare minimum to undocumented people, but would also create the conditions necessary for them to thrive. It would allow undocumented people the ability to access legal work, affordable health care, and to pursue education at all levels. But even if all the promises laid out in the declaration were met, undocumented people in the city would still be

lacking access to many essential services.

HERE'S A BREAKDOWN:

Access to Health Care

First, medical insurance under the Régie de l'assurance maladie du Québec isn't available to people without status, and those in need of care at a hospital will pay the same price as a visiting tourist. Hospital fees double for those not covered by the RAMQ, and so many without status can't afford to pay. Because the RAMQ is under provincial jurisdiction, there's not much the city can do on the municipal level to change it.

As a result, many non-status people have an aversion to going to hospitals, explained Magalie Benoit, a migrant health researcher from Université de Montréal's institute of public health.

Some also avoid hospitals out of fear that it'll draw attention to their immigration status. While she says it's rare, employees in hospitals occasionally, although inadvertently, alert immigration of non-status people when they call immigration services to check if a patient is applicable for coverage.

An activist from the pro-migrant group Solidarity Across Borders donning the symbolic white mask, protecting would-be undocumented protesters from reprisals, on Aug. 6, 2017.

"People tend to avoid going to hospitals if it's not really bad, because they've heard that people have gotten deported as a result of going to the hospital. So they're afraid," Benoit says.

Access to Legal Work

Undocumented people don't have access to social insurance numbers, and as result, cannot work legally. Since the federal government rules over this matter, there's little the city itself can do about this, beyond putting pressure on the federal government.

Not having access to legal work inevitably puts non-status people at a disadvantage. Often their pay will not meet the minimum wage, and they will

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not be able to make use of labour laws that can be used by regular citizens when faced with injustices from their employers.

Access to Education

When it comes to elementary school and high school, families without status are often forced to pay high fees if they want to send their children to school, since children without refugee status, Canadian citizenship, or permanent addresses are exempt from getting free education. Those who fall within those categories pay fees in the thousands, with the going rate for a year of kindergarten education for one child being \$5,755. For a year of high school, it's \$7,172.

This is in contrast to Ontario where, regardless of status, anyone aged six to 18 is able to receive free primary and secondary education.

While school boards can technically make exceptions, Steve Baird from the Collectif éducation sans frontières—a group that gives to support and advice to non-status families looking to put their children into school—says this is not often the case.

“In our experience, people don't get told they can make an exception, they get told, ‘If you don't have a status, this is how much you need to pay,’” he explains.

Minister of education Sébastien Proulx hopes to see the law changed with the adoption of Bill 144, which would give better access to primary and secondary schooling for children without status, among other things.

At the university level, getting in is comparatively much easier. That being said, fees for international students are much higher than those for students from Quebec or other provinces, and the high prices may be a deterrent for many non-status people already in a precarious situation.

SOLIDARITY AND THE RIGHT TO THE CITY

The ideal sanctuary city would create the conditions necessary for undocumented people to thrive, but Solidarity Across Borders hopes to broaden on that ideal to turn Montreal into what

they call a “solidarity city.”

In a solidarity city, a strong sense of community would be shared between neighbours. Neighbours would support each other, especially those in precarious situations, and would help each other in their efforts to get access to essential services, regardless of status or social class. Barriers imposed on lower class people because of gentrification would be looked at as goals to overcome, rather than ignore.

“A solidarity city, from my perspective, is trying to change the culture that we live in,” says Gomez. “It encompasses the principal of mutual aid, and also its different groups in the community that are signing the declaration saying that regardless of what happens at the municipal level, they're going to offer their services without asking for people's immigration status.”

Borrowing ideas from anthropologist and critical geography professor David Harvey's idea of the right to the city, residents in a solidarity city would also focus on collectively shaping their city according to their own needs, rather than being at the whim of municipal politicians.

“The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city,” writes Harvey in his 2008 book titled *The Right to the City*. “It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights.”

Singh says that as Montreal continues to make strides in becoming a sanctuary city, the more likely it is that injustices faced by undocumented people will reach the public eye.

Currently, he says, these injustices tend to be masked since non-status people are too afraid that being in the public eye and challenging the status quo will lead to them getting expelled from the country. But to them, a solidarity city is essential if we really want to bring to light the issues non-status people face.



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Smiling from Wall to Wall

203 Crew Member Naïmo Dupéré

Talks European Tagging, Beer Labels and Artistic Inspiration

BY JAMES BETZ-GRAY
@JAMESBETZGRAY

Murals, tattoos, drawing, painting and hip-hop—these are all progressive forms of art that stem from a forbidden fruit: Illegal graffiti.

Naïmo Dupéré, 27, is a working freelance artist, muralist, painter, and part-time cook. He grew up in the small rural village of Saint-Casimir, an hour West of Quebec City. Moving to Quebec City at age 17 for CEGEP, Dupéré began dabbling in studios while completing a DEC in fine arts.

After meeting members of the graffiti crew 203 at an IAM rap show in Quebec City, he decided to make the move to Montreal, where the crew settled after graduation.

His unconventional style of lettering and colour schemes gained attention in the underground art scene through exhibitions, contracts, and murals. And as the 203 artist collective celebrates their ten-year anniversary, Dupéré intends on pushing the limits of his work again by creating murals without prejudice.

Naïmo chose to use his artist and first name interchangeably, noting that his mother gave him a unique name that won't get lost in a saturated social network feed.

"It's a name nobody has, it's my real name, and it's also the name I want my art to be known for," said Dupéré.

Currently living in the Rosemont-La Petite-Patrie borough, Dupéré's walls can be spotted in the back alleyways throughout surrounding areas, and is overwhelmingly present in the Plateau-Mont-Royal, a renowned artist sanctuary.

Dupéré acknowledged that while legal contracts advertise his artwork, critics

still undermine the legal aspects of graffiti. "[Working] legally pushes your technical style more, because you have time. It's not about the spot," he said. "It's more about how far you can push the style."

Naturally, hip-hop and graffiti went hand in hand in Dupéré's adolescence. Intrigued by the variety of forms in a culture initially created by rappers, DJs, and breakdancers, he too took up breakdancing. It completed the culture for him. Benefitting from graffiti networking, he learned that many writers were also rappers, DJs, and bboys. Collaboration between artists then flowed through live painting events such as the Under Pressure International Graffiti Festival held in Montreal every summer.

Last winter, Dupéré was contracted to draw labels for Les Grands Bois micro-brewery. Also from Saint-Casimir, the beer was founded by two people he went to highschool with. They contacted him for a first label, then a second, and clearly pleased with the results, they've asked him to do a third: the new Hully Gully Sour Pale Ale beer that they released this summer. Their beers are distributed across the province. When asked if he'd tried the beer, he responded that it was good, but preferred the Gros Tigre Session IPA—a beer for which he also designed the label.

For Dupéré and the 203, it's no longer about representing the crew as one vandal ideology.

"We don't need to name it as one



Naïmo Dupéré's colourful graffiti can be spotted throughout Plateau-Mont-Royal.

PHOTOS JAMES BETZ-GRAY

"It's not about the spot. It's more about how far you can push the style."

Naïmo Dupéré



thing, like bikers or whatever,” said Dupéré. “We can be different and still be in a crew.”

The 203 crew was started by Arnold and Boris—pseudonyms—in Sherbrooke, Que. At the time, graffiti didn’t have a much of a presence in Sherbrooke. Later on, the pair began developing absurd and unstructured forms of street art that stood out from the typical “classic school of graffiti,” Dupéré explained.

The artistic abstract direction that the crew was known for changed however, when they initiated a handful of Montreal graffiti writers who were active in the streets. The original minds behind 203 claim they no longer paint graffiti illegally, and that they’ve moved on to other creative avenues such as tattooing,

legal murals, and drawing professionally.

“We don’t have a rule code or a way of being an artist. We respect each form of art,” explained Dupéré. “It’s about the acceptance of variety, you know? The crew is a platform to push each other in their different forms of art.”

The persona of this eclectic crew is, explicitly, a rubber band of artistic inspiration. Its community members bounces off one another.

Lyfer, another graff artist who’s a part of the 203 crew, said that first and foremost, “it’s a family.”

“It really is about being good friends,” said Lyfer. “I mean, we have members who don’t even write. Some play music, some tattoo, some simply draw, and others just drink beer. Professionally

though, I must admit that [Dupéré] has been, and still is, a great graff coach,” said Lyfer, laughing.

Dupéré used to be obsessed with his creative process, over-thinking the implications of art history. He came to the realization that the pure fun factor of graffiti enabled his creativity to be fluent.

Lyfer suggests Dupéré’s creative process is influenced by his lifestyle—graffiti, comics and chilling. “The particular style he is developing influences the figurative elements of his work,” added Lyfer.

For Dupéré, the process of production is always about having fun—discovering your influences and styles come with growth. He gracefully accepts that there is art in everything, and as a result his

inspiration comes from abstract objects and colours. The environment of his era is what fuels his artistic initiative more than a museum ever could, he explains. “I’ve been more influenced by *The Simpsons* and *Dragon Ball Z* than I’ve been influenced by Picasso in my life,” laughed Dupéré.

It took him five years to appreciate art the way he does graffiti.

According to Dupéré, the institutional brainwashing that he faced in art school constrained him within historical styles, and consequently, his work from CEGEP reminds him of a painting from your grandmother’s living room. With a deep inhale and puff off his rolled Parisian cigarette Dupéré exhaled, “I came back to what I did more intuitively before school.”

Recounting his first big art trip to Europe, he brought up an interesting concept: the unwritten rules of legal walls in France, also known as chill spots.

“They call them ‘walls of fame.’ It’s not everybody that can hit those spots,” he said. “If you’re not fresh enough, you

just don’t paint there.”

Pushing his levels of style was all part of the experience, making the transition from vandalism to art galleries.

Dupéré explained the old school mentality of graffiti that he grew up with was to dip your feet in all of its forms—which are all equally important, he added.

And even though he’s not regularly doing throwups anymore—those bubble-letter words that make up the basis of any writer’s repertoire—these days, he tries to keep in practice.

“As a graffiti artist, if I don’t have a good throwup, it’s a shame for me!” Dupéré exclaimed.

Arriving in Sicily about three years ago, Dupéré travelled throughout Italy, meeting other graffiti writers to paint with. From Naples in the south to Venice, and Treviso in the north, after meeting a few French writers who were painting trains in Italy, he decided to link up with them. Arriving in France, Dupéré’s walls began cropping up in Montpellier. He went to Barcelona, Amsterdam, Berlin,

and then settled back in Nantes, France over a two-month period.

The style complexity of the walls there was mind-blowing according to the impressionable artist on spray-cation.

“The level of graffiti there is crazy, man,” said Dupéré. “I’m really shy when I paint there, for real.”

Dupéré has short term goals that are, admittedly, subject to change a year from now. His current objectives are to sell as many contract paintings as possible here in Canada, then use that money to fund his travels for painting murals abroad.

He talked about the benefits of the long and isolating Canadian winters, since artists can produce a large amount of work while they’re “snowed in.” Like everything in life, good balance avoids walking the thin line of sanity. For Dupéré, that balance relies on producing art, travelling and having fun throughout.

Les Grands Bois Black IPA label designed by street artist Naïmo Dupéré.



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workshop: sports broadcasting with Jean Gounelle, soccer colour
commentator for RDS.

@the link office. 1455 de maisonneuve blvd., h-649

friday, oct. 27, 4 p.m.

workshop: the changing newsroom with *CBC Quebec*
Managing Editor Helen Evans.

@the link office, 1455 de maisonneuve blvd., h-649

friday, nov. 3, 4 p.m.

workshop: how to cover protests with *The Link's* Miriam Lafontaine,
Current Affairs Editor, and Jon Milton, Managing Editor.

@the link office, 1455 de maisonneuve blvd., h-649

A Woman of Many Media

Meet the Iraqi-Canadian Interdisciplinary Artist and Host of *The Groundbreakers*

BY AYSHA WHITE

Artist, radio host, mother, activist, student, and host of the radio show *The Groundbreakers*—Sundus Abdul Hadi is all of that and more.

Abdul Hadi is soft-spoken and gentle, but also firmly opinionated. She loves being an artist, and says the best part of it is not having to compromise herself. She radiates a quiet, intelligent confidence. Her work promotes the importance of self-love, and how caring for yourself is the first step towards caring for your community, which she considers equally important.

She is an Iraqi-Canadian interdisciplinary artist who mixes media such as painting, sound, and drawing with ink. Using photographs taken by others, she digitally remasters; cutting and pasting, superimposing and highlighting until the final product emerges: a multifaceted, textured—sometimes tender, occasionally furious—commentary on current events in the Middle East.

The 33-year-old Concordia masters student's work has been displayed in galleries globally. She provides valuable representation to girls of Middle Eastern descent who don't often see themselves

reflected in the common conception of an artist. She defended her thesis in mid-September, 15 years after she began studying at Concordia, accumulating a bachelor of fine arts in studio arts and art history, plus a graduate diploma in communication studies.

At the age of 11, Abdul Hadi moved from Abu Dhabi Dubai, her home until then, to Montréal with her mother, father, and older sister.

She says she comes from “a visually-oriented family,” where art was always a part of her life. Her mother is an artist, her father an architect, and her sister Tamara is a photographer who has been based in Beirut for the past 10 years. The sisters have previously collaborated on a project entitled *The Flight Series*.

In the series, Abdul Hadi removed the background of photos her sister had taken of young boys jumping off cliffs and replaced them with aerial perspectives of Cairo, Beirut, Baghdad, Bassa, and Syria.

“When [Tamara] first showed me the series I was like, ‘If you cut out the background these boys look like they’re flying!’” Abdul Hadi said. “We worked on that concept for a few years. I did a

“It features music, art, and culture from people in the other world, people of colour, people from diverse communities with diverse experiences.”

Sundus Abdul Hadi



Rumanna, 2011, mixed-media on canvas from the *Flight* series, in collaboration with photographer Tamara Abdul Hadi, Sundus's sister. — COURTESY SUNDUS ABDUL HADI

lot of different cities where I would take Tamara's flying boys, and cut out the background, take them out of the water and replace that with aerial perspectives of major Arab cities."

Rather than stare at a blank, blindingly white canvas, which she says incites a sense of anxiety, Abdul Hadi prefers to work with existing images which activate her imagination.

"I went with collage because it was a way for me to make sense of the images I was seeing on a daily basis, that I was being bombarded with," she said. "Working with existing images gives you the power to manipulate, censor, change, and claim them. Whatever it is you feel the images are doing to you, you can change that relationship. You're not just a spectator, you're an active participant in how information gets shown."

Abdul Hadi also becomes an active contributor to the arts scene with her weekly radio show, *The Groundbreakers*, which is broadcasted on CKUT on Wednesdays from 2 p.m. to 3 p.m.

"It features music, art, and culture from people in the other world, people of colour, people from diverse communities, with diverse experiences," she explains. "I do a lot of feature interviews with really inspiring artists. I love doing it. If I'm not talking to an artist or musician, I'm playing really dope music."

INSPIRING POSITIVE CHANGE IN A POST-9/11 WORLD

Abdul Hadi thinks positive change needs to be affected in the world—a desire that became more pronounced after the birth of her son Shams and daughter Yusra.

Speaking of her desire to make the world a better place for future generations, Abdul Hadi reflected on her own experiences as a young Middle Eastern woman living in a post 9/11 world in Montreal.

"I was 17 when 9/11 happened," Abdul Hadi recalls. "Being a Muslim, Arab-Iraqi student at a time when 9/11 was so fresh in our memories—racist, Islamophobic speech was happening all around us.

"It was excused. That kind of speech

was excused because we were still trying to understand what happened. It was hard. Some teachers [at Dawson College] were telling me, 'You should move away from the subject of Iraq, of war,'" she continued.

She explains, "Either they thought I was a sympathizer, or they didn't know how to articulate [their discomfort]. They couldn't even engage with my work. They just didn't want to go there."

Abdul Hadi ended up taking classes in Concordia's communications

department, a positive experience because of the department's critical approach to how these representations were affecting people.

Abdul Hadi wrote a semi-autobiographical book on self-care about a girl named Shams who's made out of glass. One day the little girl breaks into a million pieces and has to put herself back together again. She says it was a reflection of the trauma she's experienced personally and that's present in the world around her.



Sundus Abdul Hadi promotes self care through multimedia collages.

The book eventually became her inspiration for the subject of her masters of arts degree.

Abdul Hadi says, “I decided that the best way to continue on this path was to find artists who were doing the same thing, other artists that are engaged in the same kind of concepts and ideas; that we need to take care of ourselves and our communities.”

Abdul Hadi has always approached school with the belief that the academic and real world don’t have to be separate.

Her philosophy culminated in a week long pop-up exhibition this July, entitled *Take Care of Yourself*, featuring the work of 28 artists of colour from all over North America, including herself. She says the event became a “temporary safe space where all of our stories of struggle could be met with empowerment.”

Abdul Hadi believes that witnessing acts of violence such as police brutality and the lack of rights for Indigenous people have had a negative effect on her psyche.

“These things affect all of us and it’s a matter of how you transform that feeling of hopelessness into love. Not just care, but love and love for each other. Caring for the community and caring for yourself. It all starts with us, if we’re taken care of and feel supported and loved then we can do the same for others, and our community gets stronger.”

She believes the collective other, “meaning people of colour, people in general who are difficult to define, [have] hyphenated identities,” need to feel more empowered as a community. Claiming space for *Take Care of Yourself* became an avenue for that.

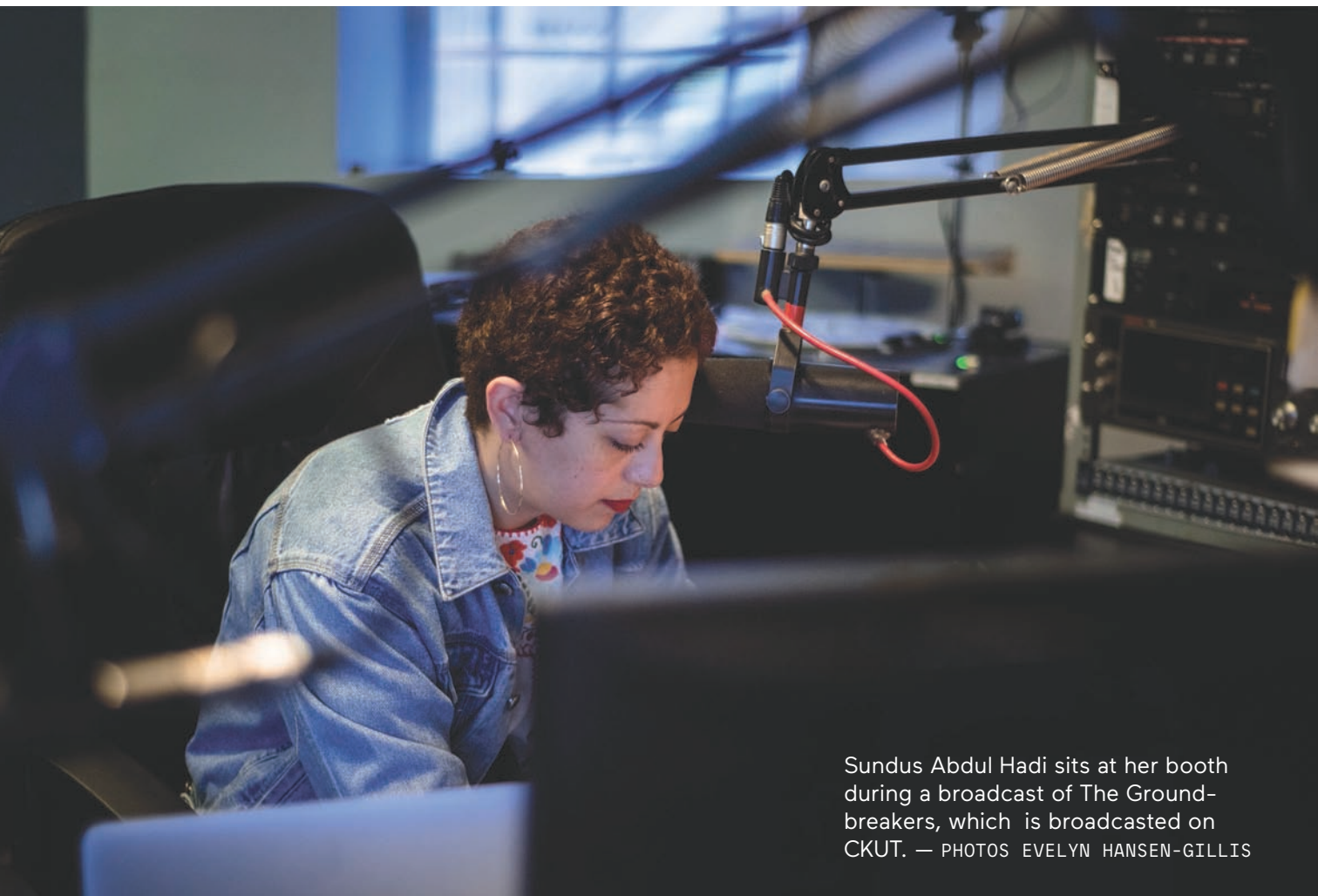
“We don’t really have a space where we can speak on our own terms yet,”

Abdul Hadi says. “I hate the idea that we’re voiceless. In fact, we have a super strong voice, we’re super resilient and we have our own ways of expressing ourselves, that are unique to us.”

Abdul Hadi views it as a continuation of work she’d already been doing in her community, allowing her the amazing experience of having her academic work intersect with her artwork and existing life path.

She wants to highlight transformation and intersectionality, both ever-changing, as well as the idea of intersectionality as an experience rather than a dry academic term.

“It takes over this whole idea of nationalism, that you’re *this* and I’m *that* and we’re different,” Abdul Hadi says. “Our differences are what makes us beautiful, and the difference is what makes us connect.”



Sundus Abdul Hadi sits at her booth during a broadcast of *The Groundbreakers*, which is broadcasted on CKUT. — PHOTOS EVELYN HANSEN-GILLIS



Skateboarder Evan Richardson seen mid-air, doing a triple flip during the "mystery challenge" at the Dime Glory Challenge at the Taz skatepark on Sept. 9, 2017. — PHOTOS JAMES BETZ-GRAY

A Tale of Two Skaters

Wade DesArmo and Tiago Lemos Talk Skate Culture, at Home and Abroad

BY JAMES BETZ-GRAY
@JAMESBETZGRAY

Barbecue smoke smothered the air outside of Taz skatepark on Sept. 9 as hundreds of fans huddled in line to see the Dime Glory Challenge.

A school bus jam packed with 50 notorious international skateboarders pulled up.

The sound of an oversized garage door rising barreled a wave of excitement through the crowd.

A massive poster for the main event towered above, posing challenger Tiago Lemos against two-year reigning champ Wade DesArmo. As the floodgates opened, the atmosphere erupted in hype for Brazil versus Canada, in a

world-championship game of skate.

The crowd filled the sides of the course and bleachers as pro skateboarders were led out by the legendary, American-born, Danny Way.

A Dime logo placed on a wall in the background exploded as Rob "Sluggo" Boyce flew in on a board and proceeding to rip his shirt like the Hulk of Red Dragon Skateboards.

Speed shades are handed out to the

entire crowd before the infamous Speed Challenge, during which athletes must attempt to land flip tricks while moving as fast as possible.

"Speed shades mandatory!" shouted MC Conor Neeson. The ramp was then elevated for more speed; Karsten Kleppan and Zered Bassett winning this challenge.

Then there's the "Gangster Challenge." Skaters must trick with style over DesArmo's switch pop shove-it couch,



Skateboarder Tyshaw Jones flying over the gap with precision during the “Valdez Challenge” at the Dime Glory Challenge at the Taz skatepark on Sept. 9, 2017.

imported from Vancouver. Adrian Del Campo of Spain took the cake in this challenge.

After a short break the crowd sardined back into Taz for the main event—the world championship game of S.K.A.T.E. In this classic game, two skaters go trick for trick just like a game of H.O.R.S.E—you get a letter for every missed trick that the opponent set. The hype for this match-up is astronomical in the skate world.

Two-time reigning champ DesArmo, 34, had a promo video of him pulling up in a Ferrari, hop-out, 360 flip and then take off in a helicopter.

Lemos, 26, goes for humble vibes in his video, with 3-ft. pops and flip tricks at Park Lafontaine.

Lemos wins the arm wrestle and it’s on: Brazil goes first.

DesArmo explained that anyone who thinks this isn’t nerve wracking, should think about how it feels to try a kickflip

in front of all these people.

“No one wants to miss a kickflip,” said DesArmo.

They went trick for trick until the two-time champ pulled away with a perfect game, taking his third belt and disappearing into the surrounding mob.

“Just to come out of Brazil and be here—we never thought about doing this,” Lemos enthused.

As DesArmo walked out after a crazy day in competition, he talked about the respect he had for Lemos, that whatever the score was, “It was just a blessing to share the stage with him.”

The Ottawa-native recalls travelling to Montreal for the first time at the age of 12. He and his friends made day trips to the city because it was closer than Toronto. His pro influences revolved around Tom Penny, Eric Koston, Ronnie Creager, Gino Iannucci, and Guy Mariano.

“No one wants to miss a kickflip.”

Wade DesArmo

“I didn’t care what anybody else was doing, I compared myself to them and I wanted to be on that level,” recalled DesArmo.

When he decided to make a move in skate scene, he re-located to Vancouver. “I didn’t want to move to Cali, I wanted to be Canadian,” he said.

“What they do for skateboarding here is second to none. They really look out for their community and I wish other places around the rest of Canada could do the same.”

Spending a substantial amount of time in California, he saw both sides and developed a different mentality.

"I don't want to say they take it for granted. It's different coming from a place where you know it's going to be 25 degrees every day, and sunny," remarked DesArmo.

Here in Canada, we get about six months to skate. The first few months are typically spent relearning old tricks, the next two learning new ones, and the last month is about getting your footage.

In DesArmo's words, "film what you learn and take it into next year. Then you sit back watch the hockey season, and

play hockey with your boys."

He doesn't skate any other competitions, because to him this event isn't a competition. Mid-conversation with DesArmo, Lemos and Yuri Facchini swung by to say what's up.

"It's people that you want to see skate, that you don't get to see skate," explained DesArmo, saying that he thinks Lemos will go on to win big in the coming year.

Lemos, originally from Campinas, Brazil, currently lives in Jaguariúna, Brazil located about an hour outside of Sao

Paolo—famous for the Brazilian rodeo. He spends the other part of his time in Long Beach, California, where he chills with his friend Yuri Fachinni, 21, who is also Brazilian, from a town called Colombo.

Lemos was always smiling throughout the event, and said how excited he was to come back with more time and to live Montreal,

"That's what makes this shit fun, nobody gives a fuck!" said Lemos.

The Brazilian prodigies knew what they were doing in Montreal that day, "We've got to support our family back home. This is the reason we're doing this."

DesArmos wanted people to know that those who were overconfident in his corner, have "probably never seen [Lemos] skate."

"I don't know how that's even possible, the dude's an animal," said DesArmo.

He talked about Lemos' trick execution, pop, and technique being the full package. "When the KO video came out in Brazil [Wade was] king!" Lemos said.

"I'm telling you man, this generation grew up on you, because you represent Brazil [...] The way you skate, everything you do, that's how Brazilians like it," said Lemos.

DesArmo smiled at the possible skate adventures to come.

"That's humbling man, that means more to me than you'll ever know in your life," said DesArmo.

As the pros sat back, shooting the shit as if all status blew away, DesArmo blurted out, "Why the fuck haven't I been to Brazil? I've been trying to go out there for 10 years, Jesus Christ!"

The circle broke out in laughter for a moment until they realized he was serious, "Let's make it happen," assured Facchini. "Make it a homies trip," added Lemos.

DesArmo assured that big things were in the works, a video part with Thrasher dropping within the next few months.

"Go down to Cali, skate with my man Lemos, skate with Facchini and skate with the boys. Keep it moving, keep skating, keep having fun," said DesArmo. "That's all it is, it's not a competition."



MCs hype up the "Volcano Challenge" flames at the Dime Glory Challenge at the Taz skatepark on Sept. 9, 2017.

Sex Ed(itorial): Sexuality and Oppression

The Things We Carry

BY N. SCHEWEIBER

Thinking of my past flings with women, I've been a complete and utter womanizer, callous, a female fucboi and so forth.

Until recently, I hadn't given much thought as to why I've acted the way I have. I usually take an ostrich approach to conflict; the more complicated the problem the deeper I like to dig the hole I hide in.

The deepest self-reflection I've ever done merely scratched the surface of my damage and resulted in me briefly denying my bisexuality out of shame—because that clearly solved the root of my problem!

It was much easier to say that I was straight than actually figuring out whether I was truly bisexual. It was easier than living in fear of bringing a girlfriend or non-binary partner home and disrupting my peaceful way of life.

It was also easier to say *I'm straight* than having to dismantle and analyze years of trauma from growing up in Panama City, Panama—a Latin feminist's retrogressive nightmare.

I come from a place where a gay man will deny dying of AIDs even on his deathbed. I come from a place that refuses to implement basic sexual education and LGBT dialogue in public schools, out of fear of corrupting the youth especially *con esas mariconerías*, or “that gay shit.” I come from a place where a pregnant 13-year-old is easier to digest on church Sundays than a gay child. I come from a place where people love their gay hairstylists or friends, but god forbid they actually marry.

I come from a home with a homophobic father. If I came out, I imagine he would say I'm too easily influenced, yell at me until I'm in tears, financially cut me off, and try to ritually cleanse me of *mariconerías*, or that gay shit, with

a literal chicken.

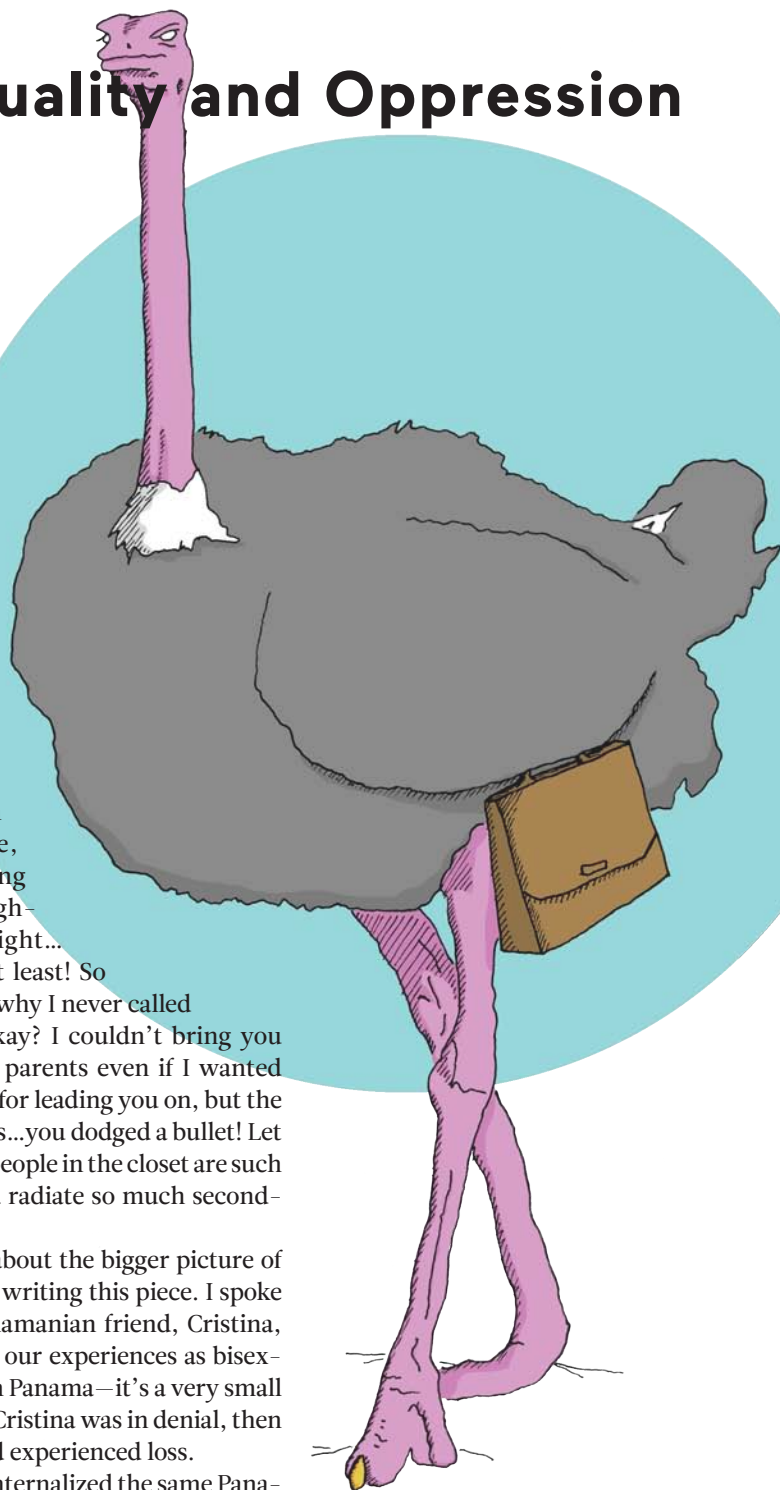
Ritual poultry cleanse? That's for another article.

Anyway, he's okay with gay people, just as long as his daughter is straight... in Panama at least! So Clara, that's why I never called you back, okay? I couldn't bring you home to my parents even if I wanted to. I'm sorry for leading you on, but the silver lining is...you dodged a bullet! Let me tell you, people in the closet are such downers and radiate so much second-hand stress!

I thought about the bigger picture of it all as I was writing this piece. I spoke with my Panamanian friend, Cristina, to talk about our experiences as bisexual women in Panama—it's a very small dating pool. Cristina was in denial, then she loved and experienced loss.

She and I internalized the same Panamanian toxicity, and it affected our relationships. She saw the error of her ways and has come to a realization that I'm starting to understand. She told me, “There's no greater prison than the one you build yourself.”

I think the things we carry, a ball and chain of sorts, can be invisible and so heavy that it crushes us and then rolls onto the people that surround us. I guess



GRAPHIC OLIVIER ROBIDOUX

that's why I was a female fucboi—I was uneasy, confused, and I never really thought about why.

I don't live in Panama anymore and I don't ever have to again. I'm learning to let go of my ball and chain so that I can one day be at peace with myself in Montreal, my new home.

Nahmsayin'? Getting Back to the Old Sound

BY HARRISON MILO-RAHAJASON
@HAR_RI_SON

*"Whan the Aprill with his
shoures soote."*

—Geoffrey Chaucer

... Paris is a reasonably pleasant place to be during the summer. There were no Aprill shoures in 2017 though, and Paris was hot as shit. Like, a three shoures per day hot.

On one such day as hot as Guy-Concordia metro during in July, I lay in bed terrified, knowing that the even tiniest movement would stain my shirt with sweat and make me smelly. I couldn't just stay in the apartment all day though, no. That would mean wasting the cute outfit I had just put on.

"Shit, okay. Time to go outside," I thought to myself, still terrified.

Not even 15 metres into my walk, pita bread-sized stains started to appear on my grey Florida Gators shirt. I was no longer cute, and probably should have gone back inside but I decided to keep walking.

It was the best and most influential decision I ever made in my entire life.

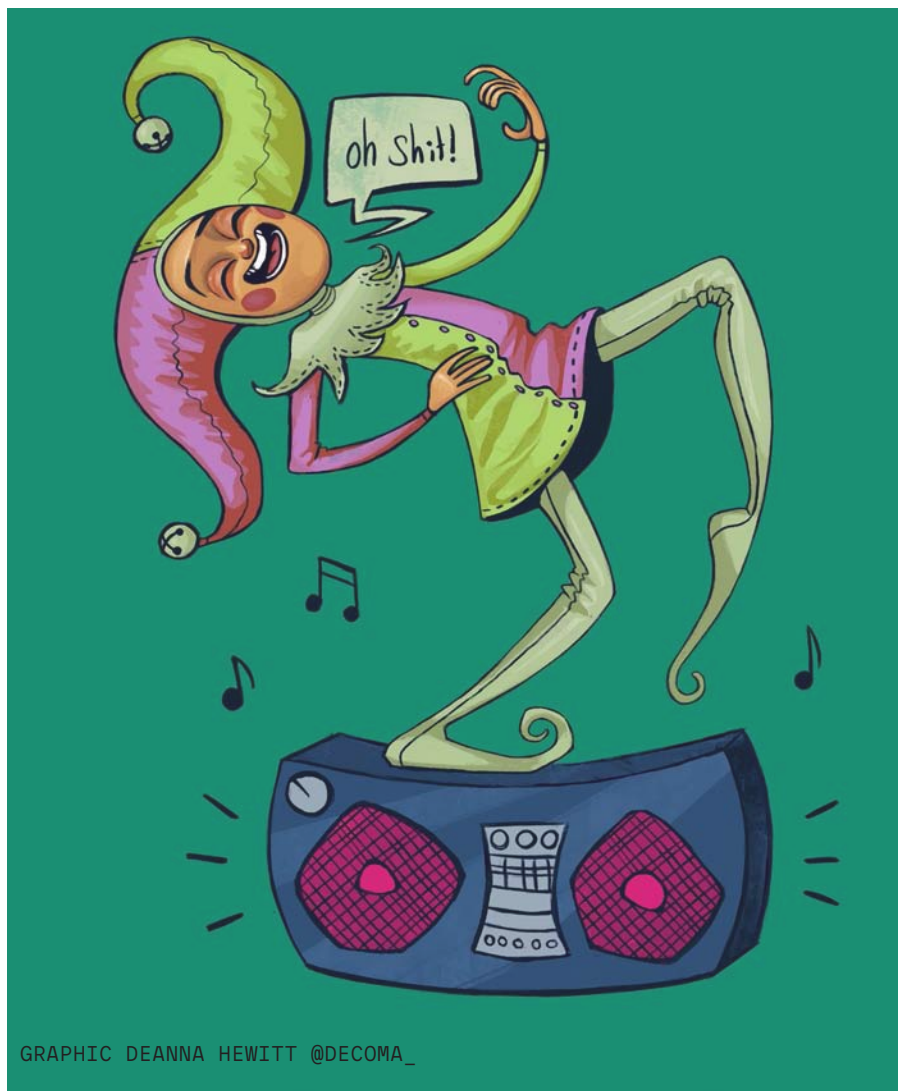
I caught sight of a metal music store a few blocks away from my apartment, and decided to go check it out. The best place to go when you're sweating like Robert Hays in *Airplane!* is a stuffy record store, and I will hear no words to the contrary.

As I entered the shop, "Bleak" by Opeth was playing—and was playing loud. Finally, things were starting to go right for me.

As I browsed through stacks of lovely death-metal records, a noise came from across the sound system. A noise that would permanently alter the course of my very existence.

I immediately pulled out my phone to Shazam the shit out of this audible candy. The result came in quick. It read "Sverker" by Corvus Corax, a band that I soon learned recreates medieval music.

Much of what is known about medieval music has probably been lost to the



GRAPHIC DEANNA HEWITT @DECOMA_

fact that people back then were too self-ish to record their delightful sounds for posterity. Bands like Corvus Corax need to do lots of research on the instruments and musical tendencies that historians theorize were popular during the time.

Does your music have historical research? Doubt it.

In that moment, I felt a combination of feelings that I hadn't felt in at least a few months. I simultaneously felt like dancing around the royal court like the court jester that I am, and I also felt like throwing on some fucking sweet armour and slaying the piss out of some medieval

tribe like the Vandals or Normans or some shit. Unlike Corvus Corax, I am entirely uninterested in doing historical research.

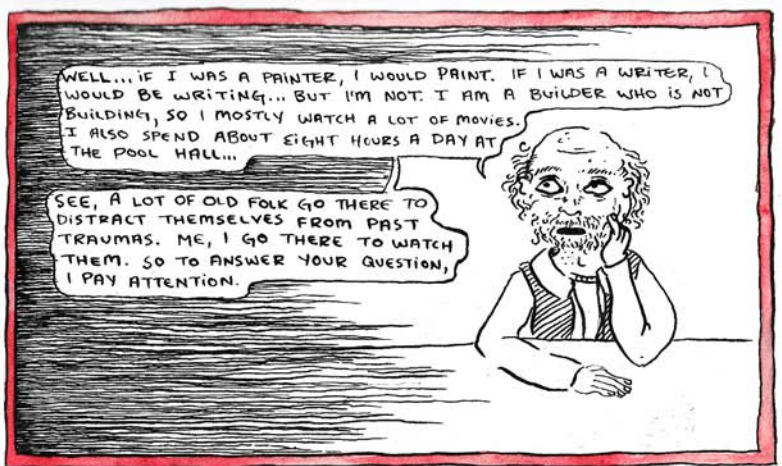
If you ever feel like slaying medieval tribes and generally reconnecting with the sounds of yore, medieval music may be what you're looking for.

If you're afraid that listening to this music may eventually infiltrate your vocabulary and, consequently, cause you to accidentally use the word "yore" on a date and you'll end up alone forever—a legitimate concern, I might add—stay the fuck away from it.

It's too late for me, so save yourself.

COMICS

Anonymous by Morag Rahn-Campbell // @madd.egg



*HAVE YOU EVER HEARD THE SONG BY MICHAEL HURLEY - "NO, NO, NO, I WON'T COME DOWN NO MORE?"



TO BE CONTINUED... 2

The Epic Adventures of Every Man by Every Man



Hastily Put Together by Theo Radomski // @flannelogue



Caity Comics by Caity Hall // @caityhallart



Dirty Secret by Bronson Smillie // @bronsosaurus



i



like



everything



in



its



place.



Health is about more than jogging and eating right. It's a topic that is both deeply personal, and influenced by forces beyond our direct control. How do you relate to your physical and mental health? How is our health affected by the world around us? What would genuine health justice look like?

Next month, The Link will be writing about health. Got something you'd like to write about? Let us know.



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**ATTEND ONLINE
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THE “NEXT-GENERATION UNIVERSITY”

Concordia's Goals for Balancing Research, Teaching, and the Student Experience

kelsey litwin @kelseylitwin

Concordia brands itself as a “next-generation” university.

While it sounds ambiguous—and in many ways, it is—in the past two years, Concordia has taken some steps to turn the catchphrase into a reality. Those steps are what the school calls “strategic directions.”

First approved in the summer of 2015 by Senate, Concordia's highest academic decision-making body, the strategic directions are nine buzzword-filled objectives that are meant to lead the university's academic priorities for the foreseeable future, with the caveat that there is no specific timeline attached to the directions.

The action plan that would see these directions become reality were put in place the following fall, in 2016.

This game plan, titled “First Moves,” was more tangible than the strategic direction slogans, which are along the lines of “Embrace the City, Embrace the World,” “Teach for Tomorrow,” and “Get Your Hands Dirty.”

The game plan tends to centre around three main themes: recruitment, research and reputation. Items like “Develop specialized offerings for specific student populations,” “Make ‘jump-start’ faculty appointments,” and “Keep up the pace of transdisciplinary cluster hiring,” although vague, highlight the university's desire to bring people in as students, researchers, and professors by creating a seemingly desirable atmosphere.

But what that means for students in the classroom is still unclear.

researching for the future

Graham Carr, Concordia's provost, explained that the first strategic direction

on the list, “Double Our Research,” addresses each of those three elements in one way or another.

“Some of what we're doing to double our research and increase our research profile is actual investments in people,” Carr said. “And some of it is trying to imagine and create new ways of making Concordia research more visible, giving it a greater impact, and help drive the reputation of the university because of that.”

What that impact is, Carr stated, varies from department to department, subject by subject. He explained that in the hard sciences, winning a \$3 million grant could be a sign of success, while Concordia researchers winning prestigious awards can be an equally positive sign in other areas of study.

“It's easy to go for the numbers as a proof of something, but there are a lot of equally important and equally powerful measures of success that aren't about the numbers, that are about the impact that we're making,” he continued.

And because success looks different, Carr explained that the university must look at different ways of funding research in fields, such as social sciences, that might not have as many dollar signs attached to them.

Cluster hiring, he offered, is one way.

In 2018, Carr said the university will be hiring 30 tenure-track professors. The work of six of those professors will focus around “smart, sustainable, resilient cities.”

He explained that after coming to an agreement with the four faculties—Arts and Science, Engineering and Computer Science, Fine Arts, and the John Molson School of Business—they've decided to hire a group of scholars in the field who

“WE'RE NOT A RESEARCH INSTITUTE. WE'RE A UNIVERSITY.” *Graham Carr, Provost*



all come from a variety of disciplines.

Part of the motivation, he explained, was “because the problems [we’re] facing in the world [are] bigger than any single discipline can answer.”

Of the six new hires, three will have hard science backgrounds, one will be coming from Concordia’s philosophy department, and another will have a background in real estate management.

Another motivator, he said, was the idea to create public interest by focusing on areas that they’ve determined they want to become even stronger in, such as sustainability and social economy.

bodies in the classroom, and in the lab

When the strategic directions were first announced in 2015, faculty and students alike expressed concern about the impact of these directions. Particularly, some were concerned that the university’s desire to dive into research would be detrimental to the classroom experience, with professors more focused on conducting research than teaching.

Marion Miller, a former student senator, told *The Link* at the time that it was up to the students to ensure that these directions actually work to create a better academic experience.

At a senate meeting at the time, Virginia Penhune, chair of the psychology department, was worried that because of the university’s emphasis on research, newly hired full-time faculty perhaps wouldn’t be spending enough time in the classroom.

So how will the university ensure that those new hires spend as much time with students as they do with their research?

“That’s absolutely a fair question,” said Carr, who took over the role as provost last fall. He first joined the university in 1983 as a professor in the history department, and since becoming chair of the department 13 years ago, he has made his way up the ranks to oversee the university’s academics, in both his role as provost and vice-president of academic affairs.

“We’re not a research institute. We’re a university, and universities

institutionalizing change

In response to concerns regarding how professors will be able to balance teaching and conducting research, Carr mused, "How can we best use the research skills that faculty members have, and the training skills faculty members have, and channel that into undergraduate education as well?"

Kimberley Manning, principal of Concordia's Simone de Beauvoir Institute, has some ideas.

"The Strategic Directions are really exciting and very inspiring, but also potentially contradictory," said Manning about the university's ultimate goal to double their research while maintaining a quality learning experience. "How do we make these things work together?"

To do that, she says the school needs to incorporate research into course curriculums for all students.

"We're trying to find ways to add in rather than add on," she explained, arguing that doing so can create institutional change.

"If you want, think about it as adding these strategic directions into our work, but in a way that supports the development of the other strategic directions," Manning continued.

Particularly, Manning has her eyes set on social action research projects that engage the community, drawing on the "Embrace the City, Embrace the World" direction.

As a university whose student population is composed of "a large minority" of student activists, she said that incorporating this work into classes would allow these students to receive course credit and faculty mentorship for work they're likely already doing.

And it could be beneficial for the professors as well, she said.

"They actually, through engaging with these projects, will be able to continue to enhance their own research, so it's this adding in idea," she elaborated. The students involved will be "building core experience and knowledge."

She offered the Critical Feminist Ac-

are involved in both teaching and research activity," said Carr. "The ideal faculty member at Concordia is someone who does both of those things extremely well."

Even with the first moves underway, Carr was unable to provide concrete examples as to how the university will be able to mandate that professors put enough emphasis on teaching. He said that bringing in strong researchers gives the university the opportunity to explore options such as developing new on-line classes. Although they haven't "deeply reflected on it yet."

However, new faculty members "can't take a pass on teaching," he added. Unless they're both active in the classroom and in their research, "you're not going to get tenure."

Patrice Blais, vice-president of grievance and collective agreement for the Concordia University Part-Time Faculty Association, agreed that in order to receive tenure, there needs to be a balance between research and teaching.

"If you don't publish, if you don't do research, you're lowering your chances of ever getting a tenure-track [position] somewhere," he said, particularly for young professors.

He explained that CUPFA's latest collective agreement, which was ratified on Aug. 14, will set out guidelines for how much part-time faculty can be paid for their research—something which previous iterations did not have. He said that that could act as a motivator for part-time professors to take on more research duties.

Although still hesitant—the guidelines have yet to be put on paper—he said the addition can be positive, particularly in terms of the university's academic goals.

"[Part-time faculty] can play a role, and I think this is a win-win-win for everybody," said Blais.

tivism and Research project from the SdBI as an example. In its first year, 2016-2017, C-FAR conducted consultations with students about the micro-aggressions they face on campus.

Using the data they've collected, Manning said that they are engaging the Faculty of Arts and Science to move forward in taking concrete steps that will address some of the issues that came up, such as inequity and a lack of diversity at Concordia.

"Concordia does not exist in a bubble," said Manning. "The fact that we end up with these particular outcomes in terms of who studies here, who's teaching here, who's heading up the place, who's making decisions—all of these are connected to decisions that are being made elsewhere."

With that information, C-FAR is working on creating projects that connect the university and students with community partners to understand their needs and "create bridges that could inspire diversity."

She further explained that programs like C-FAR also allow the university to explore the option of finding community partners who are willing to invest in "knowledge creation," so that the research can be self-sustaining and alleviate the financial burden on the university.

"This would become a funded part of our infrastructure that would also include financial support, potentially, from community sources as well," she suggested.

Manning explained she hopes that C-FAR can become an active example of how student-engaged research can contribute to the accomplishment of the strategic directions, so that "we don't feel pulled apart."

"All of my efforts are going towards how we see this work in such a way that eventually the university will embrace it in a systemic, holistic way," said Manning. "So that [...] this will become part of how we do what we do."

ORGANIZING FOR TOMORROW

Developing Forms of Labour Organization that Respond to the Crisis of Work

jon milton @514jon

This generation is a generation of crisis.

It's grown into a world defined by a series of overlapping crises. From the permanent economic crash set off in 2008, to the crisis of borders and migration, to the climate crisis, and beyond. This generation is, in many ways, defined by its relation to a dying order and a changing world.

The effects of these crises can be measured on many scales, from the global down to the individual, and everywhere in between. At the individual level, these intersecting crises manifest themselves through a force that everyone must interact with: work.

The corner of Rachel and Rivard St. seems, at first glance, to be a typical corner in Montreal's Plateau neighborhood.

A long, heavily-used bike path lines the north side of Rachel. Rows of old trees cover the north-south streets, hiding the old duplexes and triplexes that house the young professionals of the gentrified neighborhood. Within walking distance, trendy coffee shops, bars, and restaurants colonize the main arteries of the borough.

On the ground floor beneath two stories of apartments on that corner, workers in a small diner called Frites Alors serve fast food. Like a rapidly growing segment of the working class, they work in the low-wage service sector.

"The working conditions were very low," said Martin, who worked at Frites Alors last year and whose last name has been omitted out of concerns for future employment. "I was on minimum wage, with few to no advantages on the side." These types of conditions, he said, are typical in the restaurant industry.

Then those workers at Frites Alors decided to do something that isn't typical in the restaurant industry—at least not yet. They decided to unionize.

They announced through a press release in August 2016 that they had formed a union. They listed a series of demands to their boss, including wage increases, a minimum amount of guaranteed hours per week, five sick days per year, and other basic changes.

The union they formed was called the Syndicat des travailleurs et travailleuses de Frite Alors. It was created as a branch of the Industrial Workers of the World—a long standing, radical, rank-and-file labour union.

Formed in 1905 in Chicago, the IWW—also known as the Wobblies—have always rejected the dominant form of labour unionism. Rather than seeking legal recognition through labour laws, thereby forcing the company to recognize the union, the Wobblies assert their existence to the boss directly.

"This means that we're not relying on the law," Martin said. "Because when a unionist relies on the law for advancements, we're following the rules of a game that one player can change at any time."

"So we're the ones taking our union, and our struggle, into our own hands."

The IWW uses a "paralegal" strategy based on direct action. This means that workers negotiate with bosses, and plan out and enact pressure tactics themselves, rather than working through professional union negotiators.

Workplace direct action, Martin said, follows an "escalation of tactics" model, allowing for hesitant members to take part in ways they feel comfortable. These tactics, he says, can range from "everyone loudly eating chips in a meeting with the boss, to refusing to wear the uniform [...] to workplace slowdowns and wildcat strikes." A wildcat strike is when workers spontaneously walk off the job without giving prior warning to the boss.

When one of the organizers was fired during the unionization process in Au-

gust last year, the workers, along with other IWW members from across the city, occupied the restaurant and shut it down with banners and noisemakers. By the end of the afternoon, the worker had been re-hired.

Around four months after publicly announcing the creation of their union, the workers had concluded an agreement with their boss which saw "significant gains" in pay and working conditions. However, they were required to keep the exact details of the agreement secret.

The IWW isn't the only group attempting to organize workers who have been traditionally ignored by mainstream unions. In every field where workers are facing increasing precarity, organizations and coalitions are cropping up to combat it.

One of those coalitions is the *Comités unitaire sur le travail étudiant*, which is comprised of grassroots organizers who work to improve the material condition of students, workers, and unpaid interns.

Pierre Luc Junet is a fine arts student at Concordia who organizes with CUTE at the university. For him, organizing against unpaid internships is important because it allows students who traditionally don't take part in the broader student movement, such as those in technical fields such as education, social work, or psychology, to take part.

The idea behind CUTE, Junet says, is to move the student movement beyond just fighting to preserve historical gains—or, preventing things like tuition increases or budget cuts—and to work towards making new gains.

"We don't know how to make new wins," Junet says. "We saw that, for internships, there's an opportunity to change that."

Psychology students in Quebec created a precedent for the effectiveness of action by organized interns, Junet says.

Psychology students in Quebec must take a two-year PhD program before they can officially become psychologists. During those two years, the students work as interns, putting in 810 to 1,600 hours per year, depending on their university. This work removes an estimated 12,000 patients from waiting lists annually.

Like most school internships, they weren't paid. Psychology interns in Quebec are organized in a union called the Fédération interuniversitaire des doctorant.e.s en psychologie. The FIDEP acted as

a coordinating body for members across the province, and in 2016, the interns staged a general strike.

After over four months off the job, the FIDEP managed to negotiate a deal with the provincial government. From then on, interns would be paid \$12,500 per semester in bursaries in exchange for their work.

Junet is critical of the deal, pointing out similarities between the deal and "workfare," because the interns are not being paid directly for their labour and are "not fully recognized as workers." Regardless though, he still sees it as victory, even if not a total one.

Developing those types of networks on a broader scale, across disciplines, is one of the CUTE's main goals moving forward.

Since 2010, Kader Belaouni has been immersed in

some of the most hardened, exploitative labour practices in Quebec. He's seen all kinds of illegal practices—stolen wages, bosses renting company-owned apartments to workers at inflated prices, sexual harassment, and companies closing temporarily to avoid paying employees.

Belaouni works with migrants, some of the most vulnerable workers in the province. He's an organizer at a small organization in Montreal called the Immigrant Workers Centre.

The IWC was founded in 2000 by Filipino-Canadian union organizers. They noticed, at the time, that workplaces that employed large amounts of migrants often struggled to unionize, facing intimidation tactics by bosses. They opened the Centre as a space where workers could discuss their situation, and, after unionization, know their own rights rather than leave them in the hands of union-hired experts.

Today, the IWC provides a wide array of services with the goal of empowering migrant workers and protecting them from exploitative practices by bosses. Free language classes are given on the weekends, and the Centre hosts a legal clinic for workers. They also send representatives to host "know your rights" workshops for newly arrived refugees.

The IWC is divided into two main sections, called La Table and La Tête. La Table is primarily concerned with workers in placement agencies—companies that find jobs for workers and make their profit by taking a cut off their wages. La Tête works with farm



**“WE NEED TO REDEFINE
UNIONISM, ORGANIZATION,
AND HOW WE PERCEIVE
AND CONCEIVE WORK.”**

Pierre Luc Junet

workers, especially those in the Temporary Foreign Workers program.

Asked to describe typical problems faced by migrant workers in Quebec, Belaouni spoke of a case that La Tête handled recently. The boss of a group of Guatemalan workers had been docking their wages, claiming that the company was using the money to apply for work permits. It wasn't—the company was just stealing the wages. IWC organizers helped the Guatemalans navigate the labour codes to actually get their work permits.

With placement agencies, Belaouni said, a wide range of problems and exploitative practices exist.

Over 50 per cent of employers in Montreal use placement agencies to hire workers, and jobs in placement agencies are growing three times faster than overall job growth. These agencies act as middlemen between a worker and their boss. Migrant workers are disproportionately represented in placement agencies.

The problem with these agencies, Belaouni said, is that it is unclear where responsibility lies. If a workplace accident were to occur, for example, both

the placement agency and the company they're hiring for can shift blame to the other side.

Other cases are even more extreme. Belaouni said that he has seen, multiple times, cases of placement agencies withholding pay from up to 100 workers at a time, closing shop, and opening up with a new company name “down the street.” He said that this practice is relatively common, and agencies are not sufficiently punished for predatory behaviour.

The IWC is pushing for reforms to the laws that govern placement agencies. He hopes that the government will designate which side—the agency or the company—bears responsibility in the case of workplace accidents or other incidents which could cause workers to take legal action against a company. The Centre also collaborates with the IWW, which is working to organize agency workers into a union.

It is also participating and mobilizing as part of the coalition for a \$15 minimum wage. Belaouni said that an increased minimum wage would benefit all workers—but migrant workers in particular, because they disproportionately work minimum wage jobs.

Work is becoming increasingly precarious, due to a wide array of structural factors.

Automation has eliminated a significant amount of the formerly well-paying factory jobs, and neoliberal globalization has displaced many more to areas where companies can pay workers next to nothing. Systematic attacks on the labour movement have seen union membership sink to its lowest level in generations. As worker productivity increases, wages stagnate, and prices for basic goods increase.

Martin called this the “new reality of work,” and believes that rank-and-file organizing by workers themselves can provide a clear way toward a just future for workers and poor people.

Traditional labour unions, he said, are structurally unfit to organize the growing segment of the working class known as the “precariat”—those who work in part-time, temporary, low-wage jobs.

The structure imposed by labour laws on legally recognized unions is a

“unionism of experts,” Martin said. It requires unions to send professional negotiators and lawyers to negotiate contracts. The high cost of this model means that unions must prioritize large shop floors with long term employment. Jobs with high employee turnover, few workers, and low wages simply don't fit within unions' cost-benefit analysis.

“We're developing a new form of struggle, a new form of unionism, that fits with these conditions of work that are no longer rare,” Martin said.

Junet echoed those sentiments in regards to internships. He pointed out how internships are increasingly the “new reality on campus” all over the world. He said that he hopes the CUTE committees can help organize this segment of student-workers who have traditionally been an afterthought in the broader student movement.

He sees the question of unpaid internships as a stepping stone to a longer-term goal of having student work itself recognized as work. Because school work is work, he said, and because university degrees are increasingly seen as a requirement for entry to the job market, students deserve a wage.

“We need to redefine unionism, organization, and how we perceive and conceive work,” he said.

For Kader Belouini, the future of the labour movement includes expanding the definition of what constitutes workplace issues. He said that, to achieve justice for workers, cities and regions will need to adopt sanctuary status, allowing migrant workers to access basic benefits like unemployment insurance. Fighting to gain legal status, he said, will be a growing issue for migrant workers, and by extension workers in general.

The word “crisis” conjures images of disasters, of collapse, of uncontrolled change. The word, though, stems from the Greek “krisis,” which simply means the act of making a decision.

These organizers, and the groups they represent, all recognize that the crisis of work represents a turning point, and are taking the decision to steer it in a direction of solidarity, as a defense against precarity and exploitation.

The future, if they have their way, belongs to the rank-and-file.

In our future vernacular, “career” and “job” will become synonymous. This shift in language may seem distantly utopian, but technology will rapidly narrow the gap.

What’s so bad about a job? The answer lies in the origins of the industrial economy.

A job is something we endure for 40-plus hours a week to earn a wage. This idea originated during the industrialization of the 18th-century, when the word “job” was used by factory workers to describe demeaning wage work. Indignant about being driven from their traditional work on the land or in crafts, workers ascribed “job” to factory labour to express their revulsion.

The foundation of this house of cards begins with Adam Smith’s belief that people are naturally lazy and will only work for pay. In his 1776 work *The Wealth of Nations*, Smith writes “It is the interest of every man to live as much at his ease as he can.” Despite this, Smith recognized that employees would be in dire straits. He argued that work forces the worker to sacrifice “his tranquility, his freedom, and his happiness.”

A century later, this idea initiated the theory of scientific management. The result was a manufacturing system that reduced the need for skill and meticulous attention by workers, instead opting for assembly-lines and repetition in the name of efficiency.

Since then, work has been a mere money-making, GDP-generating, chore-like exertion. The remnants of this history continues to shape our world today.

In his 2013 article “On the Phenomenon of Bullshit Jobs,” anthropologist David Graeber notes an important prediction by John Maynard Keynes. Keynes forecasted that by the end of the century, technology would advance enough to reduce workloads down to 15-hour weeks. Obviously, this hasn’t happened. But, why?

Graeber argues that technology marshalled us to work even more. And so, society can afford more bullshit jobs because our robots are

NO GOOD JOBS

Technology Is the Secret to Self-Actualisation

arash sharma

getting better. This is what he calls the paradox of progress—the richer we become, the more we can afford to waste our time.

In my view, Graeber underestimates the potential for technology to transform the meaning of work.

Technology is not to blame for meaningless work. In reality, technology is our friend—it is consumerism that is our foe.

Of course, there is some hypocrisy in that statement. Much of our modern technology was developed because we wanted, and could afford, to consume more. But, that’s beside the point. Pondering which sequence of ideas led to the creation of modern technology doesn’t really matter, pragmatically speaking. What does matter is that we have it.

What we need to be asking is “now what?” How can technology help us find more meaning in our work?

Technological advancements, such as automation and artificial intelligence will free up more of our time. Contrary to the myth, automation will not mean the death of all human jobs: it will mean the death of unfulfilling jobs.

In 2013, Carl Benedikt Frey and Michael Osborne analyzed 702 American occupations for the likelihood of becoming automated. They found that 47 per cent of American workers were at high risk of being replaced by robots.

Interestingly, these jobs were not clustered on the basis of manual labour or clerical work. Despite the colour of workers’ collars, the critical factor in determining the vulnerability to automation was whether or not the work involved a predictable routine.

Some examples include jobs in transport, logistics, office support, and sales and services, which are spread across occupational prestige. In fact,

the Stanford academic and author Jerry Kaplan claims that automation is “blind to the colour of your collar.”

In my view, the concerns over robots taking over our jobs is largely unwarranted.

During the Industrial Revolution, textile workers protested machines and steam engines for stealing their livelihoods. What eventually followed however, were more jobs. Economist James Bessen reported that in 19th-century America, the amount of coarse cloth a weaver could produce increased by a factor of 50, and the amount of labour required dropped by 98 per cent. As a result, price per yard of cloth dropped, demand increased, and more weaving jobs were created. In fact, Bessen reported that the number of weavers quadrupled between 1830 and 1900.

Jobs for everyone will increase in the long-run despite the short-term disruption. Just as the Internet democratized information and allowed many to gain mastery over fields they had little formal training in, automation and machine learning will alleviate the burden of working menial jobs. This will open up a new world of endless possibilities.

The future of technology will enable us to reach self-actualization, or at least get closer than we’ve done in the past. Without the bounds of wage blackmail, we don’t have to pay for our own corporate enslavement. We don’t need to sell our soul to the engine of extraction. We ought to save it for ourselves. It will pay huge dividends. Time will tell.

TRAINING ISN'T ALL MUSCLES

Concordia's New Video Coordinator Continues Team's Strong Use of Tech

dustin kagan-flemming @dustinkflemming

Concordia's women's hockey team will have a full-time video coordinator for the first time since the program's inception. Laurent Nguyen is the second year John Molson School of Business student who will be taking on the position and working with the coaches to help analyze the team using video he records from their games.

The video coordinator position, last year filled part-time by Concordia's equipment manager and men's team's coordinator Christopher Rappel, involves filming and marking key moments happening on the ice during games.

Nguyen's work allows Stingers' head coach Julie Chu and her staff to effectively break down everything from their power plays and penalty kills to how they break out of their own zone and anything else they want to evaluate.

The footage is primarily reviewed at the team's weekly video sessions, hosted by Nguyen. The big innovation is that it can also be looked over during an intermission, where coach Chu and her staff can make critical in-game adjustments.

Everyone on the team understands just how helpful it will be to have Nguyen working alongside them this season.

"It's always helpful to have a video [coordinator] because we need to see what we need to improve on the ice" said Stingers forward Claudia Dubois. "It's always a plus for us."

After training to get a better handle on his new position heading into the upcoming season, Nguyen is excited to be heading back to the team he got to know last year. The business technology management major spent last year volunteering with the Stingers.

"I used an application called Time



Concordia's women's hockey is using video coaching techniques to learn from the past.

photos carl bindman @carlbindman

On Ice Tracker and then whenever a player jumped on the ice, I selected their names so that their time on ice and minutes were logged automatically into the system [...] It even breaks down power play, special teams, and penalty kills," said Nguyen.

After seeing his work with the team last year, coach Chu has no worries about Nguyen's ability to come into a new position.

"He was great and I think he's going to continue bringing a great energy and enthusiasm this year," said Chu. "Whatever learning curve he's going to need is going to go quickly."

It's not hard to see why Chu thinks so. Nguyen's passion and excitement for his work and the team is palpable. He's eager to show he

can do his job well with as much accuracy as possible.

Like the team, Nguyen is well aware of the value of his work.

"What is really nice is that, let's say the coach wants to review a play during the intermission, they can select that certain play and then they can show it to their player," explained Nguyen. "It's much easier to break down video to the players than just to tell them."

Thanks to Nguyen's work, Chu and her players can not only review what needs to be fixed in game but use video as a more effective practice tool. Part of what makes the job enjoyable for Nguyen is working with people that are focused on using all the tools at their disposal to ice a winning team.

"I'm definitely grateful. What I'm really excited about is that we have an amazing coaching staff [...] I'm really excited to work with them. The [coaches] at Concordia are really technology driven," said Nguyen.

For a student in a program that has a focus on technology, working with such a group is a perfect fit. Nguyen cites software programs like Stevapro and Time On Ice Tracker for allowing the team to collect data on players. While their use of technology gives the Stingers a definite boost, they are hardly the only team to take advantage of the new tools that are available to them.

The use of technology in sports is becoming more prominent. Teams and athletes are looking for new ways to gain an edge and technology offers a wealth of advantages for them.

"It's good. Even with our gear and our sticks, everything improves year after year," explained Dubois. "We just get better with that because technology improves us in many ways. We improve as players with technology."

The maroon and gold are certainly focused on that improvement. Concordia's training camp featured plenty of tech-based tools used to prepare players for the upcoming season. The Stingers also use a platform called Vidswap that allows them to view tapes from their opponents' games, and an application called Coach's Eye, among other things.

An extremely useful tool for coach Chu, Coach's Eye allows her to take recordings of players running drills, play it side by side with other players doing the same, alter the video with diagrams or drawings to bring focus on minute aspects of the player's positioning and much more.

For Chu, it's all about finding the most effective way to educate her players.

"I think we have so many different types of learners, that's what's important. You have the visual ones who need to see it in X's and O's up on the board then you have some that just by talking it out they can pick it up. Most are not that," said Chu. "[Video]'s a huge resource learning tool for us."

The ever-evolving field of sports



technology extends far past video and apps, though. "[Technology] gives you such an edge" said Julia Peress, clinic manager at Neurocircuit, a company that specializes in concussion treatment and neurological training for athletes.

Peress and Neurocircuit use a kind of training known as "sports vision" which involves using technology to train athletes' hand-eye reaction time.

"It works on peripheral vision training and anticipating movement [...] training the eyes to see more, see quicker, respond quicker," said Kathy Cohen, the owner of Neurocircuit.

New technology allows the company to offer this less traditional form of training. It may not involve the weights or drills that many athletes are used to, but sports vision technology opens up new avenues for training that can bring athletes' games to a higher level.

"We've learned now that athletics is not just from the neck down—it's from the head down. You need to use your brain," said Cohen. "You need to be smarter, faster."

"It's not just about how big your muscles are but how fast you can react, and how fast you can anticipate," she continued.

Training like Neurocircuit's technology-based sports vision model can also be of use when it comes to a hot button topic in the world of sports today: safety.

A major component of this training is based on increasing the athlete's ability to anticipate what's about to happen and react accordingly. In

contact sports, like hockey, where damaging impacts can often surprise a player, even a split second advantage in anticipation makes avoiding a dangerous hit far more likely.

Concussions, head traumas and the long-term damage being caused by sports-related injuries are a major concern in contact sports. Any training that allows athletes to anticipate and avoid potential injuries has a place in mainstream conversation.

Despite the benefits, many in the world of sports are wary of the increasing role of technology. Some believe that the traditional methods of training are sufficient and should be left as they are. To Peress, who studied exercise science and played varsity soccer at Concordia, it comes down to a lack of education.

"There was a reluctance to hire a strength trainer, and take [training] off the pitch and do it in the gym and I guess now we're seeing the same thing happen with this," said Peress. "Coaches are aware of it but I think [they are] hesitant just because they don't understand it."

For coach Chu, the argument boils down to using the most effective tools at her disposal to help her team win, and that she is always aware of what those resources are. "We always have to be willing to adjust and adapt to the changing of the times and to what resources are available," Chu said.

"As coaches, our job is to continue evolving. As we try to challenge our players to get better, we need to get better and technology is just a resource we can use for that."

GREEN CITIES, LITERALLY

Bringing Agriculture Into the City

shannon carranco

The island of Montreal is a jungle of greenery in the summer. From late spring to early fall, Montreal is the perfect place for growing food. Every year, more and more residents are taking an interest in educating themselves on sustainable food production. Whether it's getting weekly baskets from your local farm, having beehives and chickens in your backyard, or volunteering at an urban garden in your neighbourhood, Montrealers are progressively becoming more in tune with the ins and outs of urban farming.

Non-profits like Santropol Roulant, POC, Alvéole, and the Hudson Food Collective are pioneers in innovative, sustainable urban agriculture. The price of food is rising each year, and will only continue to rise if we depend on large-scale commercial farming for the majority of our food. Incorporating locally grown produce into your grocery list is the first step towards contributing to the sustainability of our city.

In this article, you'll discover that you're actually surrounded by urban beehives, and if you look over your backyard fence you might just see a few chickens. You'll find out how you can volunteer for your local commu-

nity garden, or how to directly engage in helping our seniors eat fresh produce everyday. And, if you're really inspired, you might realize just how easy it is to buy locally grown, pesticide-free organic produce from your neighbourhood café every week.

santropol roulant

Santropol Roulant, one of Montreal's larger urban gardening companies, was started 22 years ago by two eager young waiters who worked at Café Santropol, the beloved Montreal café located on Saint-Urbain St. Their vision was to address major societal issues found in Montreal, and improve them with sustainable food production, including urban farming and volunteer-based initiatives.

According to Santropol Roulant's Urban Agriculture Manager Marie-Anne Viau, at its core, Santropol Roulant is a meals on wheels.

"Our goal is to nourish our community," Viau said. "But our first goal



photos shannon carranco

is to give meals to people with a lack of mobility or less autonomy.”

Viau explained that most of their 100 daily meals-on-wheels clients are elderly, and one of their main priorities is getting young people involved with volunteering and connecting the two age groups to create community involvement. “So our big mission is to break the exclusion of two kinds of communities that we have in our society.”

After 22 years of company growth, Santropol Roulant now has four urban green spaces where their produce is grown. The first is their Edible Campus located on the Burnside Plaza at McGill University. Santropol Roulant installed 300 self-watering containers to create an urban art garden, and began to grow produce for their meals on wheels campaign there in 2007.

The second is a rooftop greenhouse where their office is located on Roy St. and Colonial Ave. in the Plateau Mont-Royal. Santropol Roulant bought the building seven years ago, and had it completely renovated so it could accommodate the weight of a rooftop garden. They’ve recently created an outdoor community garden in front of the building where residents of the area can learn about gardening, and pick and eat fresh produce.

Now Santropol Roulant relies almost exclusively on their small farm in Senneville, Que., at the very western end of the island. In 2016, the Santropol Roulant Peri-Urban farm harvested almost 20,000 kilos of produce for their meals-on-wheels.

With their small farm growing the majority of their produce, Santropol Roulant is now converting their downtown gardens into educational facilities and teaching their volunteers and community the importance of urban agriculture.

“Now I’m showing a lot of people how to garden and share the harvest altogether, so it’s bringing food security for other people too,” Viau said.

people’s potato

The pay-what-you-can, easy, and accessible vegan lunches that most Concordia students know as People’s Potato is far from a simple operation.

Eseosa Idemudia, a collective mem-

ber of People’s Potato who manages their kitchen portfolio, said that the Potato started feeding students out of a church basement near the downtown Concordia campus in 1999. Now the Potato feeds 300 to 400 people every regular school day during Concordia’s academic calendar.

A community garden is located on Concordia’s Loyola campus and provides the Potato with the essentials that their lunches are made of, like potatoes, carrots, and tomatoes. According to Idemudia, the garden was started about 14 years ago as a pilot project that led to the creation of the



Loic Freeman Lavoie and Rébecca Phaneuf-Thibault sell their fresh, organic produce at the Dépanneur Café.

City Farm School, now run out of the Concordia Greenhouse. The program, which is open to both students and non-students, educates urbanites on plant knowledge, organic crop planting, food politics and sustainability.

“We’re a volunteer-based initiative,” said Iman Khailat, another volunteer at People’s Potato. “We definitely need volunteers, but volunteers also get a lot out of the experience. Both in the kitchen and in the garden.”

Volunteers who work in the garden throughout the summer can leave with a hefty basket of fresh produce—whatever is ready for harvest. And volunteers who make and serve the daily lunches downtown can skip the line and get a free meal.

Idemudia explained that urban agriculture has become increasingly important for People's Potato because food prices have been consistently rising since their last fee-levy increase. A fee-levy is a specified portion of student tuition collected by groups on campus, voted on by the student body.

"The cost of food keeps rising, and is going to keep rising," Idemudia said. "So as far as the Potato goes, it's been challenging to keep our current budget, and provide the same amount of food, or more, because the need for the service seems to be increasing year by year."

Idemudia hopes to see more green spaces being provided for cityfolk in the future, so people can afford to eat. "Before I started working at the Potato, I had never gardened a day in my life. If I can get into gardening anyone can. In my vision of the future, everyone is growing kale on their balcony."

poc and alvéole

With a rise in interest in urban farming in Montreal, non-profits like POC and Alvéole are pioneers in establishing new and affordable ways for residents to engage in sustainable urban agriculture.

Alvéole is Montreal's premiere beehive provider. Started by three friends, Alexandre McLean, Étienne Lapierre, and Declan Rankin Jardin in 2012, Alvéole now has over 500 beehives all over the city.

Gabrielle Caron, a beekeeper for Alvéole and past Sustainability Coordinator for the Concordia Student Union, said that the company has three types of clients: regular citizens who want hives on their balconies or rooftops, business owners, and schools.

"Our primary goal is education," Caron said. "We have a lot of schools that own hives, and we give work-



Fresh tomatoes sit in the rooftop greenhouse of Santropol Roulant.

shops. One of our main priorities is teaching people about the importance of bees and understanding what their role is, because in reality, without bees we wouldn't have any food on our table."

Caron explained that Alvéole beekeepers visit the beehives between one and two times a month to make sure the bees are healthy, and that they have everything they need. When the honey is ready for harvest, the beekeepers take the frames out of the hives and bring them to Alvéole headquarters, where the honey is extracted through an intricate hands-on process.

POC is in its first year of creation. A sister company to Alvéole started by McLean and Lapierre, POC creates backyard chicken coops that are built to code under city regulations so clients can have fresh eggs throughout the year. Each coop comes with three young chickens that each lay

one egg a day. This year POC also provided food for the chickens to last through the summer.

Backyard chicken farming is only legal in the boroughs of Rosemont-La Petite-Patrie and Mercier-Hochelaga-Maisonneuve. Each neighbourhood has specific chicken coop regulations, so POC has designed their coops to satisfy these laws in both neighbourhoods.

Anne Tremblay, Director of Operations at POC, said that this year the startup only had one model for their clients.

"Our offer included the chicken coop, the three chickens, the food, everything they need for the summer, and the complimentary service, which altogether costs \$1,150," Tremblay said. "If they want to keep the chickens in the winter there is a winter kit that sells for \$300."

This year POC had 50 clients and 150 chickens, which came from a farm just outside Montreal.

"I think chickens are really an anti-stress medicine for everybody," Tremblay said. "It's a great way to educate people about where their food comes from. I think it's a more ethical way to talk about food and talk about animals, when you get people to know the reality of where their food is actually coming from."

hudson heartbeet community farm

The Hudson Heartbeet Community Farm was created by Loic Freeman Lavoie and Rébecca Phaneuf-Thibault with the help of the Hudson Food Collective. After months of planning, Freeman Lavoie, a recent Concordia graduate with a bachelor's in urban planning, and Phaneuf-Thibault pitched their idea of starting an organic farm to the city of Hudson last summer, and were granted a two acre plot of land owned by the city.

This year, Freeman Lavoie and Phaneuf-Thibault began planting seedlings that they obtained from Santropol Roulant in early April, and have been harvesting fresh organic vegetables since June.

The young couple have done most of the labour themselves. Every week, they bring their produce to a farmers market in Ville St. Laurent. They also have 14 clients who have signed up for vegetable baskets in the Plateau from the Depanneur Café,

and another 39 in Hudson.

Because it's their first year, they ended up growing more produce than they have sold. "The goal for this farm is to accumulate about 100 members for baskets," Freeman Lavoie said. "That will bring in enough revenue for the project to be auto-sustaining the two acres of land, and for the activities we want to do for social reinsertion or education or community building."

This year, the farm has grown 40 different vegetables with 80 different varieties, which is pretty standard for a Community Supported Agriculture organic farm, according to Freeman Lavoie. CSA, Freeman Lavoie said, was a model that was started in Japan in the 60s and 70s.

"CSA farming has been the frontier of bringing back organic produce since the commercial market was uninterested in supporting organic or local, because it was a lot more convenient to have large scale farms using petrochemicals," Freeman Lavoie said.

"So the CSA movement was a great way for people that wanted to link up with their farmers and that wanted to have organic agriculture brought to them directly and have that link to their health—for economic health and for physical health."

The Hudson Heartbeet Commu-

nity Farm will bring their produce to the Depanneur Café until the beginning of November. They'll be accepting new subscriptions for weekly vegetable baskets at the Depanneur Café until then.

If you've never worked in a garden, you should try it. It's hard and dirty work, but there is something very human about planting a seed and watching it grow until it becomes something that can nourish you and your family. Growing your own food, or supporting your local farmers, whether they be on a rooftop or in a field, is becoming increasingly important with the direction in which our fragile environment is going towards.

Bringing nature back into the city, like POC or Alvéole, is the future of sustainable agriculture. And you, too, can contribute to the wellbeing of our planet, and grow kale on your balcony.

**"IN MY VISION OF THE
FUTURE, EVERYONE
IS GROWING KALE
ON THEIR BALCONY"**

Eseosa Idemudia



Bee hives teeming with bees can be seen on the rooftop of the Depanneur Café

IS THIS EVEN REAL?

Digital Arts in Montreal

erika morris @thingjpg

In a memorable Black Mirror episode, a man tests an immersive virtual reality horror video game that is so believable he dies of fright. In another, soldiers have virtual reality chips implanted in their brains that makes them see others as monsters, allowing them to kill without remorse.

There is a lot of paranoia when it comes to the future of virtual reality, but luckily for us, the technology hasn't advanced to that level yet.

In Montreal, there's a lot of work being done in the technology's development. Virtual reality, or immersive environments, is a technology that lets a person dive into a new world through a set of glasses coupled with audio and hand tracking that monitors your position in a virtual environment. Some haptic controllers extend the experience by getting the physical feedback into the body. It tricks the brain into thinking you're somewhere else and in another world.

There are two kinds of immersion. First, there's immersive cinema which comes from cinematographers using existing technology. They use a 360-degree camera and film all directions at once, so when you play back the tape the user can look all around and isn't confined to the frame. The viewer isn't on the outside looking through a frame into the world, the viewer is the centre of the world. This approach can be seen as solipsistic in the sense that the self is perceived to be all that there is.

The other approach is a synthetic environment. These environments are created from scratch in computers with gaming software and programming.

According to Jason Lewis, a professor of design and computation arts at Concordia, the metric that's used to

measure if a reality is truly immersive is, "How close was it to [being] real?"

"Starting in the early 90's when artists got a hold of the technology to create these immersive environments, people started asking if the goal shouldn't actually be recreating reality. Maybe the goal should be creating new realities, things that we can't actually experience in the real world," he said.

Momentum in the game industry built for years as developers tried to increase graphics power to get closer to reality. The same mentality was applied to immersive environments, as the people who were working on the technology were mostly coming from game design backgrounds. This led to immersive reality being created mostly for games.

virtual reality in montreal

At the Phi Centre, in a vertigo-inducing immersive virtual reality experience, you can live the life of a tree at the Lucid Realities exhibit. In *Tree*, you get to watch yourself grow, smell the forest, and feel the wind as you sway from side to side in a jungle. Then you can watch yourself die in a forest fire.

That, or you can experience all of evolution, and go from being a cell to a cyberman until the world dies. *The Life of Us* is played with two people, and can be interpreted as a criticism of humanity's capitalist obsession with progress despite the fact that we're killing the planet. In one part of the game you're a monkey wearing a suit rushing through the streets of a big city.

You can also choose to wander in space in search of objects in the virtual reality video game *Fragments*. This game is over an hour long but the Phi Centre lets you play a seven-minute demo. It's more about testing the technology than the game itself, they say, and the goal of the exhibit is to expose people to situations that tend to be inaccessible to us and "elicit more

visceral and emotional reactions," explains the Phi Centre's website.

"Not everyone has virtual reality gear at home, so we want to be able to democratize the access to new technology," said Myriam Achard, the Phi Centre's director of public relations and communication.

casa rara and technoculture, arts and games

Casa Rara is a Concordia-based virtual reality studio as part of a milieu that does research and creation with design, art, culture, and technology. It was founded by Ruben Farrus and Tali Goldstein.

Casa Rara aims to allow artists to be able to learn about, explore, and create virtual realities on a budget. Artists, programmers, and designers use game production engines like Unity 3D and Unreal4 to create fictional and fantastical worlds.

Casa Rara are currently working on two projects with the National Film Board of Canada. The first will be the Museum of Symmetry. The project is in collaboration with Paloma Dawkins, an illustrator from Montreal who creates colourful and trippy graphic novels and illustrations.

"It's like Alice in Wonderland in VR," said Farrus. "It's a really cool visual style."

The other project is called *Westwind*, and is set in a post-apocalyptic world. The project was created by Jeff Barnaby, who is making his first virtual reality film with the NFB and is producing it through Casa Rara.

Concordia also has the Technoculture, Arts and Games Research Centre, otherwise known as TAG. As well as studying and researching games and gaming culture, and hosting workshops and labs, TAG works with students and faculty to

**"WE WANT TO BE ABLE TO
DEMOCRATIZE THE ACCESS
TO NEW TECHNOLOGY"**

Myriam Achard



bring digital art projects to life.

Last year Daniel Cross, Benjamin Gattet, and Marco Luna created a virtual reality game, *I AM THE BLUES*, through TAG. The game was based on the film of the same name directed by Cross. According to the project description, users can visit the Blues Front Café, “home [of] the legendary Jimmy ‘Duck’ Holmes and ground zero for the blues in Mississippi” in the 3D exploration game. It also says users can gain information on the characters through text, images, audio and video clips that are discovered by interacting with the environment.

vr’s roots in military development

The first immersive environments to convince the eyes and body that something is happening were created in a military environment, namely flight simulations.

According to Lewis, militaries are investing in creating simulators that allow a pilot to practice flying in VR, as opposed to training in an aircraft, which is time-consuming and expensive. Much of the earliest work came out of projects that were funded by the Defense Advanced Research Projects Agency in the United States.

Virtual reality’s roots in the military received a lot of criticism as it was commercialized. One point that Lewis makes is that VR is argued to be the product of a “particular military industrial complex that is dominated by masculine ways of interacting with the world, in that it’s designed to dominate virtual realities,” rather than being used to create and find new and better virtual worlds that would benefit humans.

90s to present

According to Lewis, we are currently in the third wave of commercialized consumer-grade virtual reality.

The first wave was in the early 1990s, after the Virtual Reality Modelling Language was introduced in 1994. VRML is a text file format for 3D interactive vector graphics, specifically with the web in mind behind the design. It was eventually replaced by X3D in 2001.

In 1996, California’s Silicon Graphics manufactured InfiniteReality, a 3D graphics architecture and graphic system. It was marketed to companies for computer simulations and digital content creation. This marked the beginning of non-industrial virtual environments.

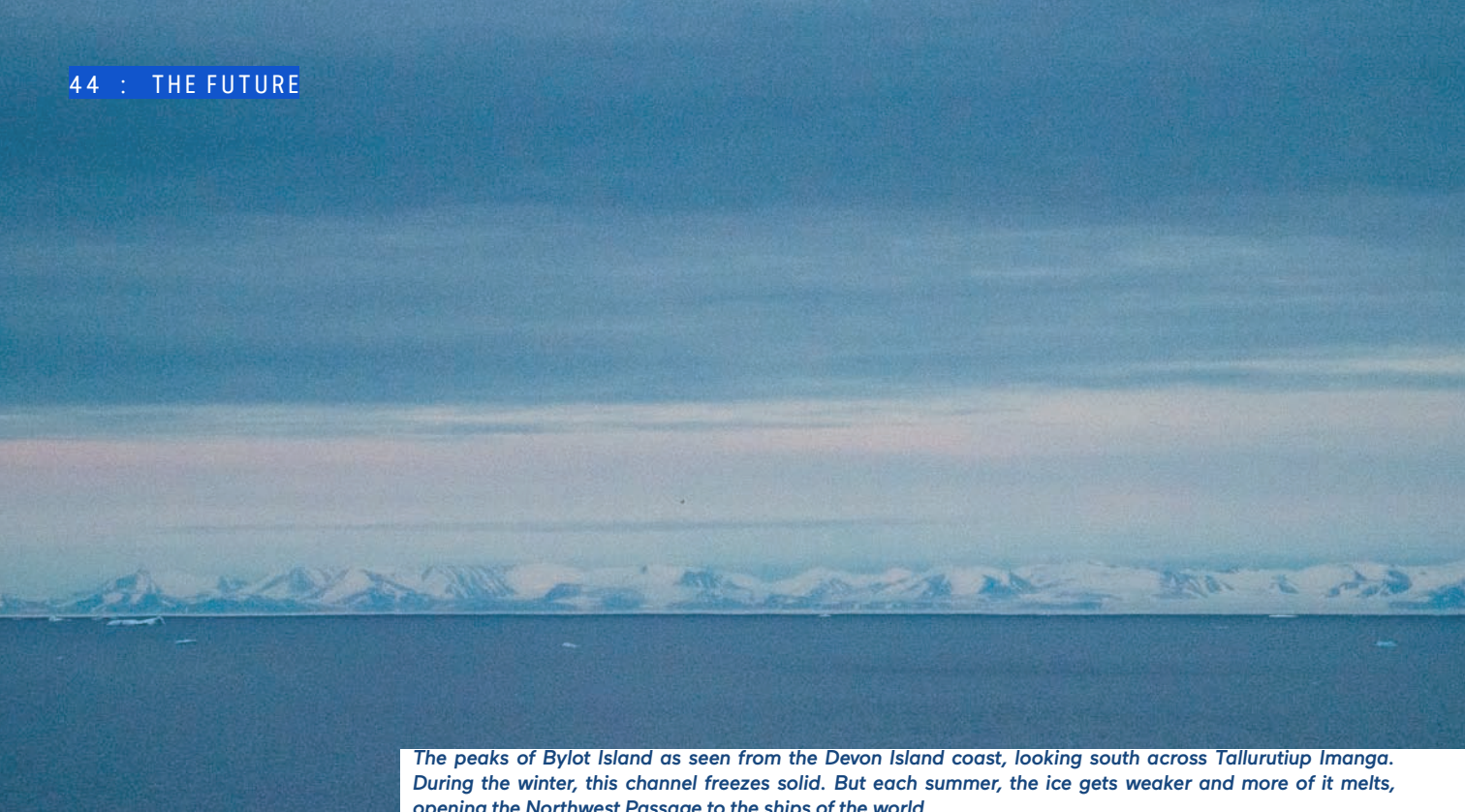
In a second wave at the end of the 1990s, companies were selling consumer-grade tools for virtual environments. However, it quickly flamed out.

Lewis considers us to be in the third wave of consumer-grade virtual realities and believes that this one will stick, as the hardware is robust enough, and people have an interest in it. But Farrus says the sale numbers are not yet massive, and so VR still hasn’t reached a significant mass of people.

“It’s still a very new technology and lots of companies are using it such as Google, Samsung, and the Oculus Rift, but we’re not sure if it will really take off,” he said. “It’s very expensive and the content available is still limited.”

According to Farrus, there have been concerns that the headsets can be harmful to the eyes, with the screens being so close to them, but there aren’t any conclusive studies on the subject.

“It’s also an expression of a sort of misanthropic tendency to denigrate the body—the physical form—and privilege the cerebral,” Lewis noted. “By going into these worlds you’re leaving the real world behind, so what does that mean? It’s escapism at its heart, and is that okay?”



The peaks of Bylot Island as seen from the Devon Island coast, looking south across Tallurutiup Imanga. During the winter, this channel freezes solid. But each summer, the ice gets weaker and more of it melts, opening the Northwest Passage to the ships of the world.

SEA CHANGE

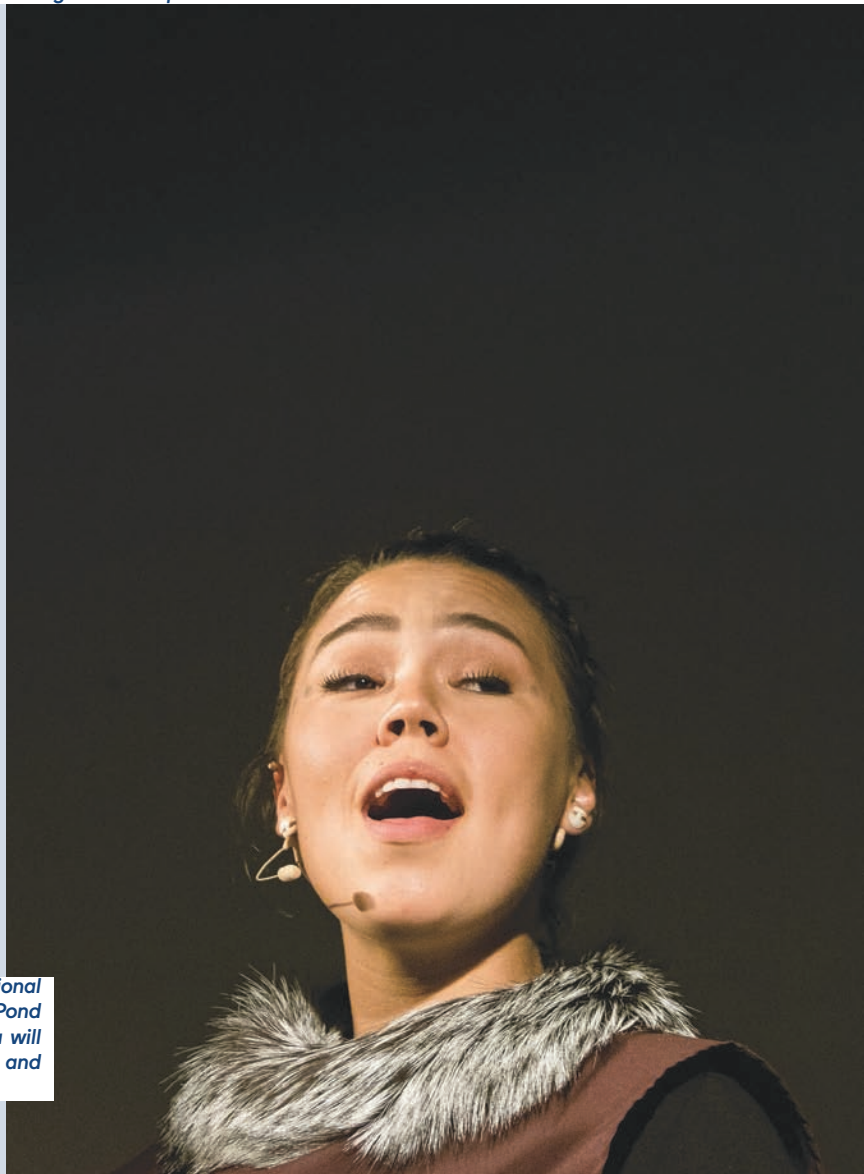
carl bindman @carlbindman


Lancaster Sound is water. Flowing from massive glaciers into the Arctic Ocean. Connecting the Davis Strait to the Northwest Passage, which itself connects the Atlantic and Pacific oceans. Freezing and thawing. Giving life to the plankton and fish and whales and birds that in turn feed the Inuit and their culture. Mined, and drilled, and trawled, but also protected.

In other words, Lancaster Sound, or Tallurutiup Imanga, is the nexus of the North. What happens there will shape the future of the Canadian Arctic, and will shape the future of the world. The Arctic is where the battles over climate change and colonialism are hardest fought and hardest felt, and Tallurutiup Imanga is at the centre of it all.

These photos were taken over a week in August 2017, during the Students on Ice expedition. The reporter participated thanks to a sponsorship from Parks Canada.

Natashia Allakariallak sings during the Tallurutiup Imanga National Marine Conservation Area announcement in Mittimattalik, or Pond Inlet. The exact details of how the massive conservation area will function depend on negotiations between local communities and government to create an Inuit Impact and Benefit Agreement.





The otherworldly cliffs of Prince Leopold Island, west of Baffin Island. Battered by endless wind for millennia, the cracks and crags of this island house hundreds of thousands of seabirds. Species that are relegated to islands like this are especially vulnerable to habitat change brought on by global warming, which is strongest in the Arctic. The island is also a migratory bird sanctuary, one of several conservation areas whose waters will be wrapped into Tallurutiup Imanga NMCA.



Zodiac boats hover on the sea, waiting to bring passengers ashore at Mittimattalik. Zodiacs are small, outboard-driven, utilitarian, ubiquitous rubber boats.

There are no ports in Nunavut, so boats like Zodiacs are the only efficient way to get from ship to shore, or to navigate icebound passages. Kayaks, invented by the Inuit, originally filled the same versatile role. The knowledge of kayak construction was largely lost with colonial influence, forced settlement, and residential schooling, but is making a comeback.

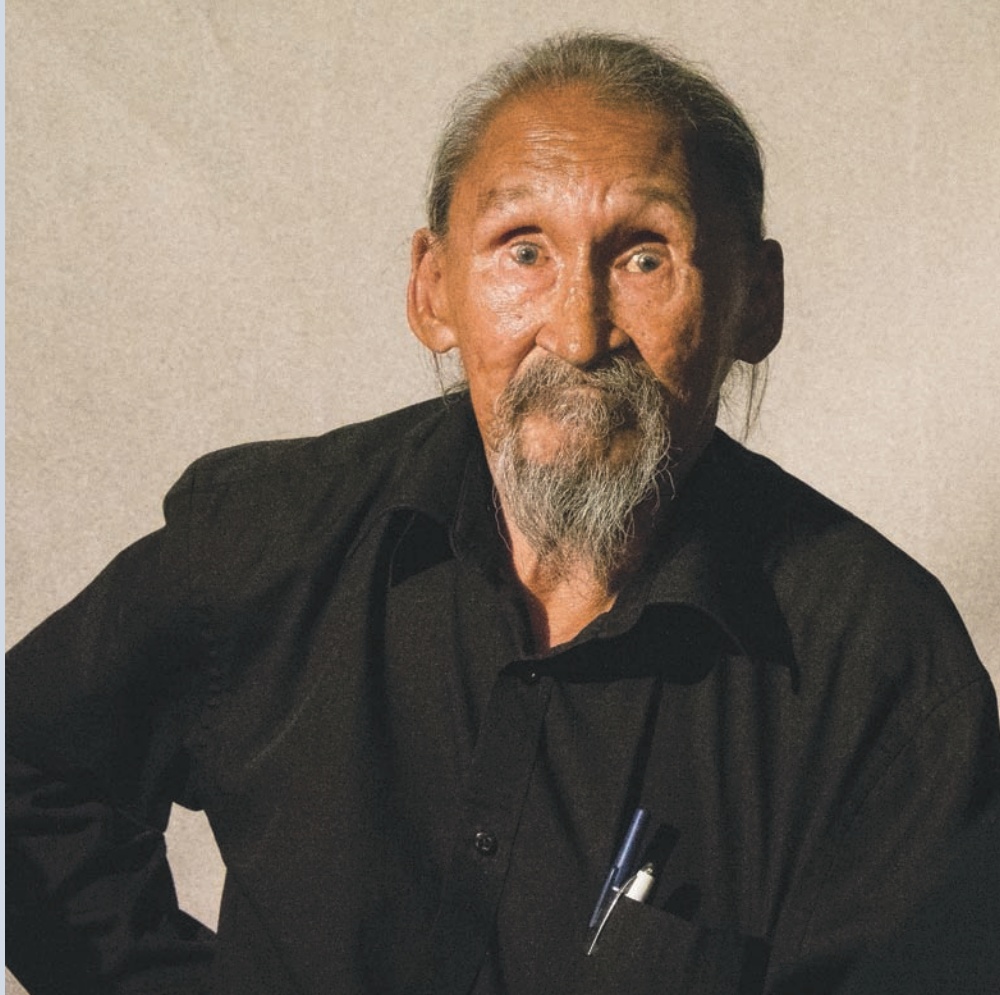


Two residents of Mittimattalik look out their window at the visitors arriving for the Tallurutiup Imanga announcement. Mittimattalik, just south of Bylot Island, is one of three Inuit communities whose waters will be included in the conservation area, along with Resolute and Arctic Bay.

The increased resources dedicated to protecting these waters should ensure their health for traditional harvesting. The final Inuit Impact and Benefit Agreement could also give communities more leverage in dealing with big cruise companies and others who increasingly, and wantonly, use Inuit waters.

John Amagoalik, known as the “Father of Nunavut,” at the Talurutiup Imanga announcement. Born in Nunavik, Amagoalik’s family was relocated to Resolute during the period of forced and coerced Inuit resettlement. Then, as a child, he attended residential schools.

Later in life Amagoalik led the creation of the Nunavut Land Claims Agreement. That document carved Nunavut out of the N.W.T. and assured self-government. The NLCA is a major step in the continued push for trans-arctic Inuit sovereignty.



Biinia Chemnitz Frederiksen picks a wild blueberry on a hill at Kuukvik, Coutts Inlet, Baffin Island. Chemnitz Frederiksen is a young Greenlandic Inuk. The vast majority of Greenland’s population are Inuk and speak Greenlandic, a language very similar to Inuktitut. Greenland is largely sovereign from its Danish colonizer, controlling almost all policy except for defence.

Greenlandic Inuit are working with other Inuit to regain traditions and identities lost over centuries of colonialism. Part of that process is teaching youth to live off the land, like harvesting the abundant edible plants of the Arctic for food and medicine.



A bear guard and an inuksuk watch over the Croker Bay Glacier on Tallurutti, or Devon Island. Bear guards protect shore parties from polar bears, and protect polar bears from getting too close to groups of humans. Inuksuit have been used for thousands of years as markers of place, presence, and direction by the Inuit. They are still used today, left as reminders of those who walked the land, and staying as messages to those who will pass in the future.



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Corrections: In the last issue, we mistakenly attributed the graphic for the BOG story to Gabor Bata. It was made by Julian Bata. In our explanation of student politics, we reported that FASA does not operate with a council or Board of Directors. It does. The Link regrets these errors.

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STEM CELLS IN CANCER: DO THEY MATTER?

SCIENCE COLLEGE

PUBLIC LECTURE SERIES

BY JOHN E. DICK

Historical studies of cancer frequently view a tumor as composed of cells that are all equally bad. More recent studies reveal that individual cells of a tumour vary in many of the features of cancer. This variation can contribute to therapy failure and disease recurrence. A single tumor can be composed of genetically distinct subclones, each with distinct functional properties. Some subclones can be sensitive to therapy whereas others are resistant to therapy because they contain genetic mutations. Dr Dick's research has found that many tumors are functional hierarchies similar to normal tissues such as blood and skin where rare stem cells support continuous tissue regeneration. In cancer, subpopulations of self-renewing cancer stem cells sustain long-term clonal maintenance of cancer cells. Although these cancer stem cells can be rare yet they possess properties such as dormancy that provides them with therapy resistance. The research emphasizes the fact that therapy can eradicate the bulk of tumor cells.

Dr Dick will explain how the discovery of cancer stem cells has laid the foundation for new approaches to cancer therapy.

TIME: 8:00 P.M.

DATE: Thursday, October 26th, 2017

PLACE: Oscar Peterson Concert Hall

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