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39.2 | OCTOBER 2018

THE RACE ISSUE



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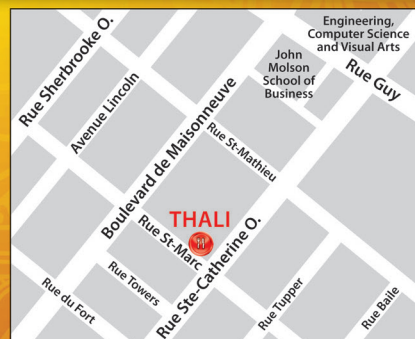


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EDITORIAL:

We Are Not a Voice for the Voiceless

As the topic of race is introduced throughout this issue, it's important we start the conversation by acknowledging the land where Concordia lies.

The Kanien'kehá:ka nation is home to incredible Indigenous people who built and continue to intertwine history on the soil we now call Montreal. To be able to support the growth of Indigenous people's history, we need to accept the dark history Canada holds against them and remind ourselves of where this city came from.

Last February *The Link* hosted a party in celebration of our annual race-themed issue. Though we had transitioned from a weekly newspaper to a monthly magazine, one thing had stayed the same: we continued to publish our race issue during February, which is also Black History Month.

During the panel discussion at the magazine's launch we were called out by someone in the audience for relying on the unpaid labour of Black people during a month where they are called on to tell their stories — ones that are often ignored the other 11 months of the year. We tried to defend ourselves by listing our credentials when we should have just listened. For that, we apologize. Race is an incredibly important topic and it deserves attention every month of the year.

The Link is not a voice for the voiceless. This is a stale saying, and is a fallacy of what *The Link* stands for. We are a *platform* for voices that are often unheard, underrepresented and undermined. In our efforts as an advocacy publication—which should be practiced more widely—we strive for minorities to tell their own stories, rather than benefiting off of their suffering.

The backbone of *The Link* depends on those stories, as we continue to be in search of, and reach out to, diverse

individuals to write for us and be part of our team.

Understanding racial dynamics from an academic perspective doesn't actually mean all that much in 2018. We've come at least as far as acknowledging racism is a *bad thing*. But an intelligent person can read a theory and understand the arguments and the dynamics presented without coming even vaguely close to understanding how they participate in perpetuating them.

There are many well intentioned people who lack self awareness and the ability to critically examine their own behaviour and understand it. If there is a group of people talking about race and most of them are white, those should not be the voices speaking the loudest, asserting themselves most, or directing the conversation. They should most definitely not be the ones trying to dictate how people of colour share their experiences.

However, this is an all too common scenario in many leftist circles. Processing words on paper doesn't equal asking thoughtful questions, or listening to someone's words with care and an open mind.

With the rise of new beginnings, we acknowledge what it means to be held responsible for a mistake. Getting called out by a peer should not be seen as an attack on your being. Instead, it's a callout to your humanity, to remind you that you are capable of understanding and empathizing with different perspectives. Rather than being reactive, it is important to be proactive and to initiate change within, so we can be able to correct mistakes committed. Use this moment as a learning experience. Be willing to listen and reframe criticism into kindness. ☐

The Move Towards a Student-Run Food System

Now That Concordia's Food Service Provider's Contract Is Ending, Students Want to See a Change on Campus

SAVANNA CRAIG
@SAVANNACRAIG

The contract for Aramark, the company that provides food services on campus, will be ending in 2020. The company has been under fire for the food they serve at prisons.

Last year the American company worth \$8.6 billion in January 2017 made headlines after prisoners went on strike to protest food poisoning that resulted from Aramark's food. At the same time, reports of problematic behaviour from Aramark employees inside prisons surfaced.

In 2012, rancid chicken supplied by the company sickened approximately 250 inmates in a Michigan jail. Two years later, an Aramark employee served food that had been discarded in the trash to inmates. That same year an Aramark Correctional Services worker provided cake to inmates that rats had nibbled on.

There have also been accounts of drug smuggling and sexual advances imposed on inmates by Aramark workers. In 2015, maggots were found in the food an Aramark employee was preparing. It was reported that the Aramark Correctional Services worker told them to keep quiet. In response, an Aramark spokesperson said that inmates were planting maggots in the food.

"They've had a lot of issues with the food that they serve—the quality of it," Concordia Food Coalition Internal Coor-

dinator Sebastián Di Poi told *The Link*.

Aramark manages residence cafeterias, as well as franchises like Bento Sushi and Tim Hortons. They also manage cafés on campus, like the Green Beet Hall or SP Café. Both Aramark and Café Go are also responsible for the vending machine on campus.

With contract up for renewal or abandonment, the CFC and students on campus have launched an educational campaign with the hopes the Concordia community will push for a more equitable food system.

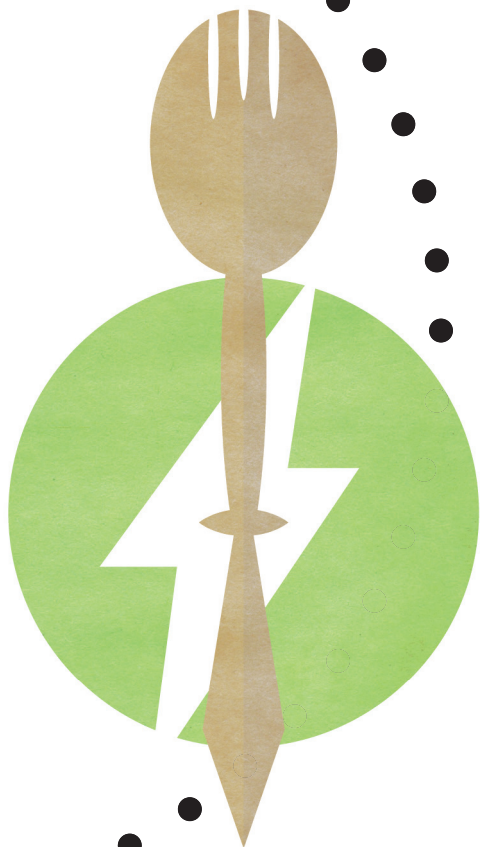
Aramark first won their contract with the school in May of 2015.

"The five-year fixed contract ends May 31, 2020," said university spokesperson Mary-Jo Barr. "We can renew for two additional years, until May, 2021, which we intend to do—this will allow us time for the [proposal] process."

"To the eyes of the university, Aramark has complied and fulfilled their contract so I think that's why they're going to renew it," said Di Poi.

Before Aramark, the corporate food provider Chartwells served food on campus for 13 years. Before Chartwell, Sodexo took the role as Concordia's food provider.

With years of large corporations being responsible for Concordia's food system, some students on campus want to see a change.





The Food Autonomy Campaign, known to some as the Food Access Campaign, is taking the opportunity of Concordia's upcoming contract renewal to mobilize for a change within Concordia's food system.

They want to see students gain control over the university's food system.

Di Poi said this campaign is about "pushing the university to give the students more control on what type of food is served at the university, to find alternative options to a multinational food service provider."

Up until this point, he said the contract renewal has been kept confidential. In the past, Di Poi said negotiations between companies for the food provider contract have always lacked transparency.

"The food autonomy campaign is focused around one; emphasizing more democratic student-run alternatives, and two; trying to figure out ways to work explicitly against Aramark, because they work in the prison industrial system," said Margot Berner, a board member for the CFC.

Berner said they also want to raise awareness on how Aramark's practices don't align with the values that many students hold. She said this includes "values of fair and safe labour practices," as well as "providing healthy and wholesome food that's both socially and environmentally

sustainable."

Di Poi said they hope to stimulate more student-built food providers, businesses and other groups that can take on some of the food services at Concordia.

"It's trying to get the university to put its money where its mouth is," said Di Poi.

He said that the university has a sustainability governance framework which covers five streams, one of them being food—so the university should be looking for food providers that use more sustainable practices.

"[Concordia hired] a multinational food provider that is very much a part of the industrial food system that is broken in so many ways," Di Poi said. He said this is why they want to encourage the university to utilize more social businesses and student involvement, like solidarity cooperatives similar to the Hive Café

Solidarity Cooperative.

"We're not necessarily against corporations just because Aramark isn't one that we don't support," said Di Pio.

Di Pio said it doesn't necessarily need to be a student cooperative, but could also be a business that falls in line with Concordia's and students' goals in a

"[We wish to] empower people with the knowledge of what is actually going on in our food systems and often there's this huge disconnect in what you're eating and what it does socially and environmentally. We're trying to provide the information that there are alternatives on campus and also alternatives that we can build."

—Margot Berner

campus food service provider.

Di Poi said he and others involved in Food Autonomy Campaign are not simply hesitant of Aramark being renewed for the contract because they said Aramark is a big corporation. It's Aramark's history that's most concern-

ing to them.

“Aramark and the university in particular are interested [...] in green-washing their brand, but not actually making fundamental changes to their labour practices or the way they provide food, because it’s not as nearly profitable to the individuals that are running Aramark,” said Berner.

WHAT STUDENTS THINK

So far they have been no accounts of spoiled food being served at Concordia, but an informal study found that students do not have high regard for the food on campus.

“[Professor] Erik Chevrier [and] his students completed a study of the residences cafés and dining halls and it really demonstrated how poorly students regard the food served to them,” said Di Poi.

He said the administra-

tion didn’t see the data required from the study as valid because the form could be filled out more than once, so they felt the survey was not completely accurate.

Chevrier is the research supervisor and board member at the CFC, as well as a part-time professor within the sociology and anthropology department. He said the university also did not take the survey seriously because it was administered through Facebook anonymously.

Currently there are two official reports being conducted on behalf of the CFC. Chevrier was a part of the committee of board members at the CFC in charge of selecting a researcher for the campaign.

Chevrier said there are two different research projects, one looking at food service providers to universities across Canada, and the other looking at previous food contracts at Concordia.

“[We have] interviewed a number of students and faculty that have been involved in the [contract renewal] process and basically looking at what actually came out of the last event and where we can actually make improvements, one of them is to [advocate] for autonomous student-run local food provider initiatives.”

Gabriel Velasco, the researcher for the campaign, said he is looking at 69 universities across the country, focusing on recognized public universities, while cutting out smaller universities. Velasco is also looking at 48 CEGEPs in Quebec.

“What we’re noticing [...] is there are certain universities that actually manage food services internally,” said Chevrier. “Certain schools that actually have a number of student-run initiatives that [are] providing [a lot of] food services

on campus.”

Chevrier said both of their reports will be out sometime in the fall.

Velasco said the three top food service providers on university campuses are Aramark, Chartwells and Sodexo.

However, some universities are providing students the chance to have autonomy over their food system.

“[Université du Québec à Chicoutimi] is really interesting; their entire food system is student-run out of MAGE-UQAC, which is sort of the equivalent of the Concordia Student Union over there,” he said. “Their student union operates the cafeteria, the food system, two cafés, a bar and catering services.”

“From my understanding, it is the only student-run [university food system] in Canada,” said Velasco.

Velasco said that in Montreal there are good examples of student-run food initiatives, including Université de Québec à Montréal and Université de Montréal.

“On both of those campuses [there’s] a lot of independent operated student cafes, that are associated to those different student associations,” he said. “So imagine political science having their own student-run café [or] the psychology student association having their own student-run café.”

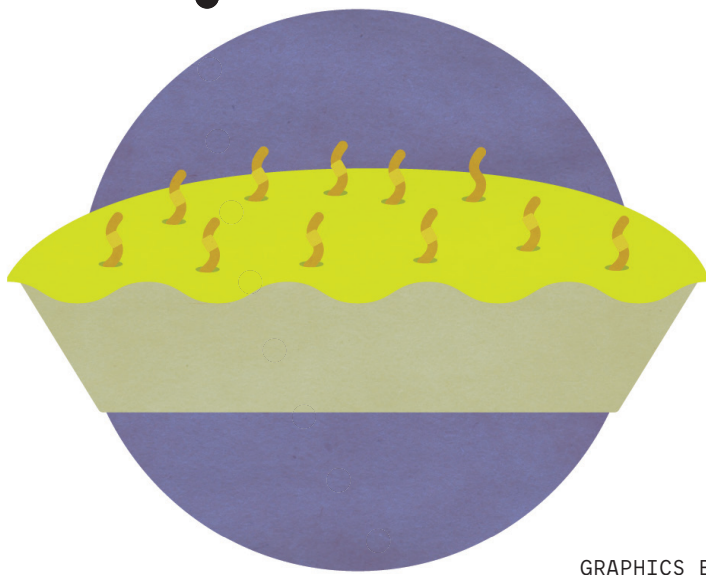
Velasco said this study is looking at food systems through an economic perspective. He said when a university is not so focused on a profit, they put more energy into surviving good quality food.

When there’s a surplus of profits, the money goes to Aramark, rather than the university, Velasco said. Currently, he said both the university and Aramark are not transparent about how much money gets generated from food services on campus.

Velasco said that at Concordia, a large amount of money is coming from the meal plans offered to residence students, which is mandatory at Concordia. However, some universities make it optional or provide the chance to load a minimum amount of money on their flex dollar cards.

At Concordia, their version of flex





GRAPHICS BY
AIDEN LOCKE

dollars, called dining dollars, cannot be used for student cooperatives, such as the Hive or Frigo Vert, it can only go towards Aramark food providers.

THE FUTURE OF THE CAMPAIGN

Events will be held on campus to allow more students to get involved and Di Poi said mobilization camps will be organized on campus too. The first camp was at Bite Me Week, held in the last week of September in collaboration with the CSU and the CFC.

He said these camps are teaching students how to campaign and rally for more student involvement and student autonomy over Concordia's food system.

"[This is] the first official public FAC/CFC event," he said.

When asked if there will be a protest held, Di Poi said, "it's possible, I can't say that it will happen or not—but it's definitely possible."

Di Poi said students can expect petitions to go around soon. He said he cannot say the specifics of what will be included within the petition, however, it will involve generating enough signatures to place a referendum question within the next CSU election in rela-

tion to
students
and their food
system.

Di Poi said the campaign will begin moving towards tangible manifestation and how further student involvement can take place within the university.

"[We want to] empower people with the knowledge of what is actually going on in our food systems and often there's this huge disconnect in what you're eating and what it does socially and environmentally," said Berner. "We're trying to provide the information that there are alternatives on campus and also alternatives that we can build."

"If you want to get involved with FAC, you're welcome to come to our mob camp, come to our meetings," she said. Berner also welcomes students who are interested in organizing something similar to The Hive to approach the CFC. ☐

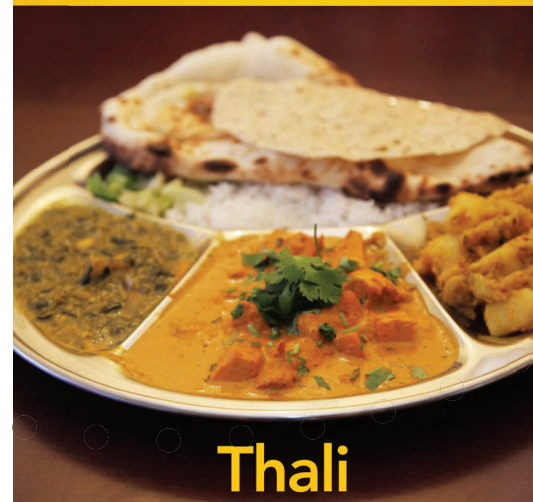


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Putting Women in the Secretarial Role

Apple iPhones May Be Post-Human But They're Not Post-Gender

MIRIAM LAFONTAINE
@MIRILAFONTAINE

If you stop and listen, you'll notice the female voice is ubiquitous.

The female voice directs you in traffic, it lets you know what station is up next and helps you remember when your appointments are through your smartphone or Google Home device—but why is a woman's voice the default? That was the question that was nagging in the back of Hilary Bergen's mind.

A third-year PhD student in Concordia's humanities interdisciplinary program, Bergen has developed a niche: she's a researcher on the disembodied female presence in technology. It's a title she can now claim after spending hours recording her conversations with Siri, the well-known assistant on Apple's iPhones.

What she's learned is that while Siri appears at first glance to be devoid of the politics ascribed to real women, her services can actually teach us a lot about the traditional gender roles we continue to enforce on women instead of men.

Apple has set Siri up as the ideal secretary. She's a genius at sorting emails, booking hotels for you, making calls and scheduling your appointments. It's no coincidence, Bergen said, since secretarial work has historically been the domain of women. That hasn't ended. In Canada "administrative assistant" was the second most common job for women aged 15 and over in 2011, according to Statistics Canada.

"It's a devaluing of the work," Bergen told *The Link*. "It implies that secretarial work can be done easily by a non-human entity."

"Who is your boss?"

You are.

"Do you ever feel overworked?"

I've never really thought about it.

"Do you ever feel abused?"

I've never really thought about it.

Bergen has noticed that Siri's responses are frequently reflect her lack of agency. If you try to flirt with Siri, by calling her sexy or beautiful, one of her stock responses is to say, "I'd blush if I could."

"Clearly Siri is not a real woman, we know that, but I think it normalizes the response from women to abuse, as being this 'ah, I'll just laugh that off, or I'll smile about it, or I'll make a joke.'"

"We're living in an era where we believe we're making these kind of "post-human" technologies, but they're not post-gender, they still ascribe to very traditional notions of what gender is."

With that in mind, Bergen's sees it as no surprise that Apple would opt for a woman's voice when providing users with "affective labour," work that aims to nurture the emotional well-being of its users and calm them down. Affective labour is par for the course for servers, secretaries, flight attendants and mental health professionals. As Bergen writes, we already know that type of work is historically relegated to women. While it's true that you can switch your iPhone to run a male voice for Siri's services, the woman's voice still remains the default because we still automatically see women as the ones to take on secretarial work, and Bergen said

that's where the problem lies.

Ninety-three per cent of global software developers are men, according to Stack Overflow's 2018 Developer Survey, and seventy-four per cent of developers are also white.

The app Pacifica, which provides users with meditation and cognitive behavior

therapy lessons, also uses a female voice, with no way to opt for a man's voice instead.

"We tested a lot of voices and found this was the one that was the most comforting, not too soft; it just feels like a nice sort of vibe," said Christine Moberg, one of the app's developers. "We did have a male narrator from some old ver-

sions of the app, but people didn't care for it as much, and they just tend to prefer the female voice."

"There are other apps that have the resources to allow people to choose which voice they prefer, but we don't have the resources right now."

With Siri however, this calm and nurturing exterior becomes problematic since it helps mask the violence that stems from the constant surveillance of your online presence. As artificial intelligence advances, servants like Siri will soon become able to adapt their responses according to your mood.

You might have heard of Animoji, the new software that uses videos of your facial expressions to create 3D animations.

"We're living in an era where we believe we're making these kind of post-human technologies, but they're not post-gender, they still ascribe to very traditional notions of what gender is."

—Hilary Bergen

Apple is now looking to take that sort of technology one step further, and in 2016 they bought out Emotient, a facial recognition company that's researching ways to detect user's emotions. This, Bergen said, will only further obscure the invasiveness of Apple's surveillance. The new technology could also allow algorithms to pinpoint the advertisements, scripts and tones of voices you react to most positively.

In the 1990s, cyberfeminists imagined a world where technology could become the domain of women. British philosopher and participant in the movement Sadie Plant likewise described the computers as being like the secretaries. Computers

keep track of figures, secrets and operate as the feminine typist, interpreter, translator and communicator.

"The rather cheeky suggestion was that if all these means of communication now become increasingly lively and important, so do women themselves," Plant wrote to *The Link*. "As the technology develops, this female voice becomes increasingly powerful."

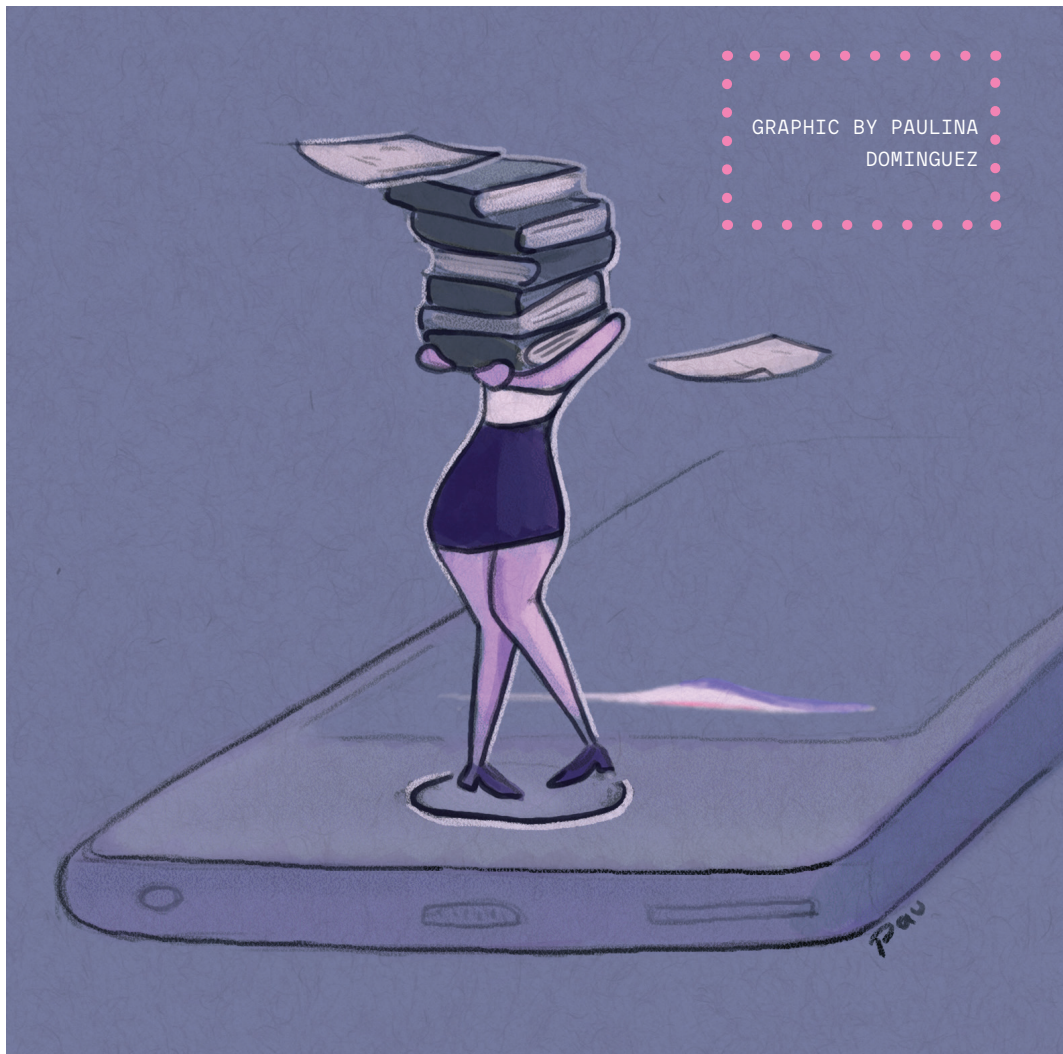
That's the hope, but of course the solution will depend on more than just that.

"As long as the assistant is merely the support for the powerful male, the traditional hierarchy remains," Plant continued. "But [if] the assistant suddenly starts to become more lively and intelligent, the situation can begin to subvert the

traditional roles."

If Siri gets rescripted maybe she can start to inspire women's empowerment and challenge gender roles, but that depends on the "messy nature of power relations," Bergen said.

"If men listen to female-generated intelligent agents, then they might be more inclined to listen to real women as well. But there's nothing here that isn't in every screwball comedy from the last 70 years, where a boss turns out to be helpless before the greater competency of his secretary," Bergen said. "As for trickle-down effects, you might similarly propose that men will also go looking for the off switch on real women just because they can find one on Alexa or Siri." □



The Startup Incubator Hidden on Campus

District 3 Has Advanced 386 Businesses So Far

CAITLIN YARDLEY

District 3 advertisements can be seen all around campus, but what is District 3 really?

This on-campus incubator was created in 2013 for aspiring entrepreneurs. Since then it's been a home for students and non-students who want to gain skills so they can establish their own companies. Some companies that have sought the help of District 3 are involved in artificial intelligence, sustainability and health.

Both students and non-students are able to seek help from District 3, through advice on how to navigate through the business world or opportunities to meet with investors. Concordia students are also able to use their entrepreneurship for class credit.

"District 3 helps transform people into self-reliant entrepreneurs," said Managing Director of District 3, Noor El Bawab.

This is done by offering members strategies and resources to avoid the common pitfalls many startups face, explained El Bawab. These resources include mentorship opportunities, employees, and funding to the startups.

Rather than just looking at long-term investments into startups, District 3 offers both startup incubator and accelerator programs.

The accelerator program is generally most beneficial for startups that are in the early developmental stages, El Bawab explained that the accelerator

program "can take you from an idea to a validated business model."

"From idea to impact," is the motto of District 3 El Bawab said.

According to El Bawab, District 3 is a valuable player as a service available at Concordia, with their 386 startups which are either being mentored presently or who have graduated from the incubator and accelerated independent endeavors.

District 3's portfolio contains a variety of companies from several different industries.

Blockchain, an online ledger for decentralized online currencies, and artificial intelligence are vital players in the startup industry, but there are other essential companies in District 3's portfolio as well.

District 3 is looking to work with companies which provide a solution to a problem that has not yet been solved.

One example of an early graduate from District 3's incubator program is Revol's, a custom headphone company which managed to raise over \$2.5 million in their 60-day campaign on the crowdfunding platform Kickstarter.

The true definition of what startup incubators and accelerators are is

"unclear even in the industry," said El Bawab. The general idea is that an accelerator is a short program with a clear beginning and end, while an incubator is more of a long-term investment that can last up to three years.

"Instead of going around and asking your friends and family whether an idea is a good one, we force people to go and ask their customers over a period of three months and by customers I also mean [suppliers and partners]," El Bawab said.

As for where the company's money comes from, District 3 received funding from multiple sources to support the many startups it houses.

"Some of the funds come from Concordia, some are from philanthropists, we got \$1 million from the Desmarais family a few years ago, and other parts are coming from the [Ministère de l'Économie, de la Science et de l'Innovation]. So there are multiple chains that finance our operations," said El Bawab.

"We need to figure out what success means to the entrepreneur," said El Bawab, as success does not have to mean

\$2.5 million in crowdfunding revenue.

Recently, Greater Montreal has been named a hub for tech startups, specifically in the artificial intelligence industry, El Bawab said.

—**Antoine Riachi** If a company is to start in Montreal rather than in New York, your money can go approximately twice as far, said El Bawab. However, the trend of companies moving to Montreal has been a very new one.

El Bawab shared that she began noticing the trend in 2017. But even she admitted no one knows the exact reason for the increased interest in Montreal as a hub for startups and tech companies.

Antoine Riachi approached District 3 last year with his partner to get help starting their AI company.

His company, Tesseract, is work-

ing on their product called Gooroo.ai, which uses psychometrics that measure knowledge, attitude, personality traits and abilities in order to provide a suggestion of majors for students to study.

Riachi said that he and his partner suffered from switching programs various times due to not knowing what major they wanted to graduate from.

He said District 3 helped train them in designing a pitch, and how to close a pitch—which he said is the most important part of the process.

“They are here to help you, but if you are not willing to take the extra mile, they won’t do it for you.” He said that’s what he loves about District 3, that it’s really about the effort of the entrepreneur.

“They are not here to build the company on your behalf,” he said, adding that they are there to provide support in helping the entrepreneur reach their goals.

“There’s no catch,” he said, referring to District 3 not taking profits from the entrepreneur’s company.

El Bawab said the reason companies like District 3 are essential to Concordia and Canada is due to the social and economic opportunities they create.

“If there aren’t people generating and creating jobs then you have the 40,000 students that graduate from Concordia,

or any other university for that matter, without jobs,” said El Bawab. “The more we create these kinds of companies, the more we are creating opportunities for Montrealers, Quebecers, and the world as a whole.”

For students who are interested in getting involved with District 3, there is a residency and certificate program, and a three-month program where the startups pay students to work for them.

“It is kind of like an internship, but it is more intense in the sense that the startup gives a project to the students and the students have to deliver on something,” El Bawab said.

This provides hands-on entrepreneurial experience for the students while benefiting the startups with employees from a range of backgrounds and faculties.

“The results are pretty mind-blowing. Not necessarily just in terms of delivery and the project, but in terms of the transformation of the people themselves,” El Bawab said.

For students who don’t want to pay or receive credits, they can pitch their idea to District 3 by posting a video online, and from there District 3 can invite you to pitch for them in person.

Some projects that arose from Summer 2018’s 12-week residency program

include Second Life, a company which focuses on delivering misshapen food which would have otherwise been discarded.

Aifred Health, another project from the summer, is a deep-learning clinical tool which is being developed to personalize mental health treatment. Through AI, Aifred is developing a way to improve applications for mental health care providers and their patients.

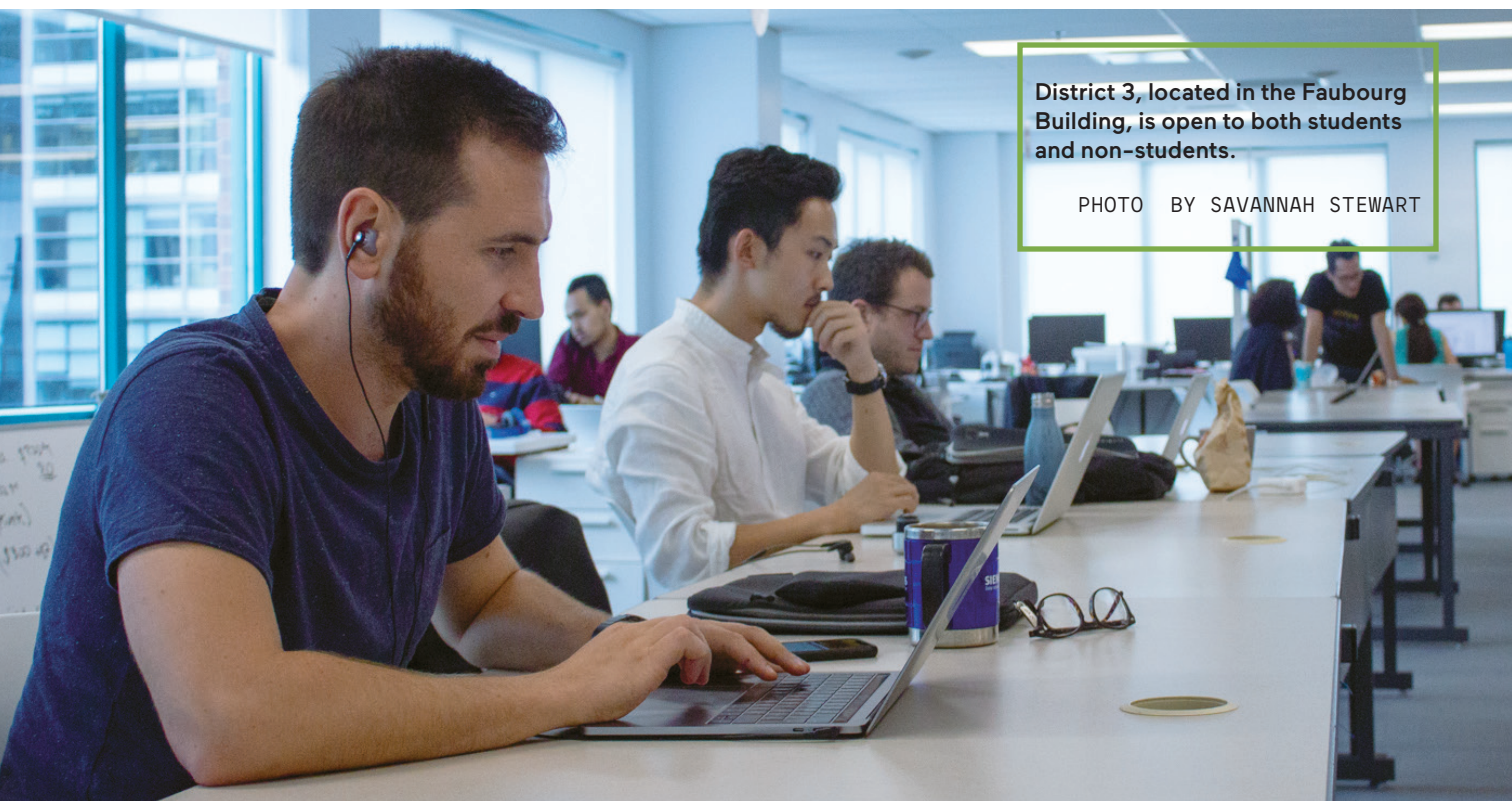
Certificate program participant Sath-sala Perera shared that her work with Aifred Health, as well as with a number of other startups, allowed for her to work with many other interdisciplinary students over the eight months she spent with District 3.

Perera said she signed a non-disclosure agreement, so she cannot speak about the company or the tasks she completed, however, she found her experience at District 3 to be beneficial.

“[District 3] gave me the space to look at things from a broader perspective,” said Perera. “I think it shaped the way I communicate with people from different backgrounds.”

District 3 is open from 9 a.m. to 5 p.m. on Monday to Friday on the sixth floor of Concordia’s Faubourg building. ☐

With files from Savanna Craig



District 3, located in the Faubourg Building, is open to both students and non-students.

PHOTO BY SAVANNAH STEWART

No Protester Left Behind

A Talk With the Artist Behind the Mask

MIRIAM LAFONTAINE
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You might have seen Zola's characters pasted onto Hochelaga's laneways, or maybe you've seen them on banners at protests. *The Link* caught up with the artist in her studio to learn more about her politics and what inspires her art.

This interview has been edited for clarity and length.



What did your wheatpaste art look like at first? What style were you going for?

Right away I focused on representing anonymous protesters and black-bloc, as well as gender non-conforming people, or female and femme people, because people stereotypically think of, you know, that skinny white guy that's throwing rocks at windows. But in real-

ity black-blocs during the 2012 strikes were full of women and queer people, who were also doing a lot of defensive work and care. But that was just not recognized or seen.

What about wheatpasting is attractive to you?

It's the fact that you can do whatever you want, and the point of doing

• In order to reproduce designs identically and quickly, Zola draws them on acetate sheets.

• PHOTO ELISA BARBIER •

street art is also to take back space. It's a political act, I see it as direct action. Everything I do is illegal and I don't ask permission. I'm saying, 'This is ours and there should be room for us to take up space here and claim territory against capitalism.'

Does your art aim to challenge the machismo often associated with black-bloc tactics?

Yeah totally, and also there's the anarchist black-bloc communities that really needed to have feminism brought to their attention.

There's also the street art world, that's kind of weird because most street artists are men, but there's a lot of other types of folks, queer and women, but they don't get as much visibility.

The people that you put up, are most of them your friends?

Some are photos of peoples at protests I find through news websites, especially ones that have happened in Montreal. I'd also take pictures at demonstrations and create characters from that. So I kind of knew the people, but not personally at first. I also do photoshoots with my friends, so a lot of the pieces are my friends.

The people that you use as your characters, what causes are they usually involved with?

It's really directly related to what I'm involved in politically, so it started out with the student strikes in 2012 and it grew into just anarchism and anti-capitalism generally. And recently yeah, there's been a lot of anti-fascist work done around the city, so that also shows up.

People are really on the edge about that and so my stuff gets trashed down or covered really, really fast when there's a hint of anti-fascism so I have to hide them if I want them to stay up.

I wanted to learn about the poster you did you raise awareness the police shooting and killing of Fredy Villanueva, which happened 10 years ago in Montreal-North.

I got involved with the committee supporting the Villanueva family. They had been asking for ten years to have a mural or visual representation of Fredy there and the city had refused it.

There was a glimpse of hope last year because the new mayor seemed

interested and then afterwards the neighbourhood's mayor said the park was going to be all changed (in a way to mark his death), but there was not going to be any mural or mention of Fredy. That was a really big hit to the family and that's the period where I started being involved.

We decided we could find other ways to make Fredy visible in the neighbourhood even if the city is not going to commission a mural. So we did it on our own.

It was to remind people that the ten year anniversary was coming up but also it was an act of liberation in saying, 'He's part of the neighbourhood and he will never be forgotten.'"

It was really powerful to do that and

to have a lot of people come back and say that they would talk about it with their kids because they saw the posters and they were touched by seeing him around.

What is the effect that you want to have on people who see your art?

I just want people to always be aware of the presence of radical politics. I want people to know there's people out there fighting against capitalism and that they're not just accepting the status quo and that there are ways to resist and to build alternatives and be part of activist projects. [5]

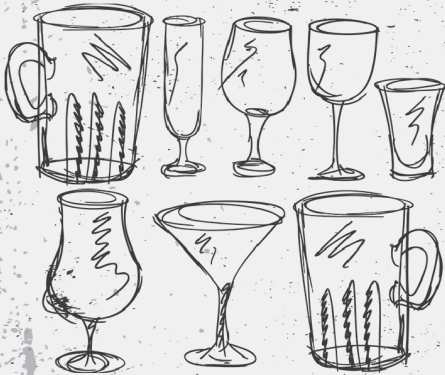


.....

- For the art to be the most impactful and last as long as possible, Zola chooses her spots very carefully.

.....

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Oct. 12, 4 p.m.

Graphics and typography with *The Link's* Aiden Locke

Oct. 19, 4:30 p.m.

Reporting on/with the LGBTQ+ community with LSTW co-EIC Stephanie Verge and contributor Megan Jones.

Oct. 26, 4 p.m.

How to file an ATIP with Concordia Journalism professor Elyse Amend.

Want to contribute your articles, comics, graphics or photos to *The Link's* next print issue?

Deadline for submissions is **Oct. 16.**

If you have questions or ideas, contact:
editor@thelinknewspaper.ca

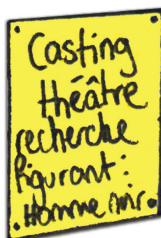
The Link hosts pitch meetings **every Tuesday at 5 p.m.** in our office.

THE **LINK**

Acting While Black

Two Actors Share Their Experiences Working in Montreal

AYSHA WHITE



Not many people are excited by the thought of weekly rejection. But this is the professional actor's reality, especially so for actors of colour.

Meet Kareem Alleyne and Alexandra Laferriere. Both are professional actors. Both are Black. Both worked (primarily) on the anglophone side of Montreal's performing arts community.

"There is something to be said for people who are capable of going through rejection time and time again every week for the rest of their career," said Alleyne, as he explained that the specific mental health issues faced by actors aren't often understood by those outside of the community.

"We're trying so hard to commit to a career that may not even happen," he continued. Alleyne noted that many actors take on unenjoyable side jobs completely unrelated to their fields in order to support themselves.

Laferriere graduated from John Abbott College's Professional Theatre program in 2012.

Around six years ago, she came to the realization that she wanted to dedicate herself fully to her craft and career. Like many of her fellow actors, Laferriere undertakes multiple side jobs to further her career, such as babysitting, retail work, and acting at a simulation centre, where she plays out scenarios involving health issues with students.

Laferriere explained the fundamental difficulty she's faced getting her foot in the door. She tends to go on auditions every few months. She said the scarcity of the roles she's cast for and given the chance

to audition for tend to increase the sense of anxiety and pressure she feels.

"I find it [harder] when you don't get a chance to get in the room. Having the opportunity to audition, that's even harder than being rejected because that's kind of your bread and butter, rejection. It's the fact that you don't get as many opportunities.

"If I was getting many and getting rejected and knowing that I put in the effort, that's not as bad as just not having a chance to be seen."

Laferriere doesn't identify herself as a theatre or film actor.

"It's kind of hard to have a 'thing' when there's not much work out there," she explained.

"It's more like, what is being offered and I'll find a way to do it. I've done plays and I've had day player roles in series," she continued, a role that requires only a single day of filming.

Laferriere mainly auditions for English parts and can only remember going on one audition in French, which she didn't get. Her experience of the French side is that it's more competitive in contrast to the English acting scene here. She is fluent in the language, meaning that it isn't an issue of expertise.

"Sometimes my accent in French can be a barrier. It's already hard to find a lot of actors of colour in the French stage or even on Francophone TV."

She said she feels like it's just another factor that piles on to the fact that she is seen as the "other" for being Black, by creating an additional barrier for in pursuing French acting work.

Laferriere described a negative experi-

ence she had in relation to being asked to play a racial stereotype while out in the field, an experience that unexpectedly put her on the spot.

“They even wanted to pull up a video of said stereotype so I could imitate it. That made me a little sick afterwards,” said Laferriere.

Alleyne is one of the lucky few who figured out what he wanted to do at a young age: acting.

As a kid he loved acting in church or school productions, eventually pursuing a formal education in the dramatic arts.

Alleyne performs in both theatre and television or film, though he has a preference for the latter.

Alleyne, who moved to Vancouver about seven months ago to continue his career there, said he’s had similar experiences to Laferriere.

Although he was interested in performing in French, his experience with that side of the acting world was that it was not progressive, noting that many roles he encountered focused on the stereotypical physicality of Black men.

Around three years ago he received an email from his agent saying he’d been booked for a role in a French television show. The only description of his character was “homme noir,” Black man. When he arrived at the set he found out his character was a gangster.

“I’m trying to understand why we’re putting the two together as one doesn’t

equate the other. That was really hurtful for me to take a role like that because that’s something I never want to do, I don’t want to play roles like that. Especially one that doesn’t have substance because then you just become a prop on screen or onstage. You come in and you perpetuate a stereotype and you leave and I don’t want to do that. That’s not who I am as a person. That’s not who I am as an actor,” explained Alleyne.

He’s noticed that a lot the roles offered to Black men tend to share certain similarities.

“They’re playing a cop again, another strong athletic role where our physicality is showcasing to them that we’re capable of playing a firefighter, a cop or an army person. We’re rarely getting anything that’s a regular neutral person and because of that we’re continuing to perpetuate these stereotypes in Quebec media,” Alleyne said.

On the same set where he was asked to play a blatantly stereotypical character, he had another negative experience that he shared.

“I had an interesting experience on that set where the director referred to

me and another actor as, ‘les deux Blacks viens ici,’ which translates to, ‘You two Blacks come here.’ I never in a million years thought I would be spoken to on set like that. At that time I was so early into my career still that I was kinda like ‘keep your mouth shut and move on do this day and move on’ and that’s it. I just told

myself I’ll never work in a French production again. So I haven’t ever since,” explained Alleyne.

According to Alleyne, he started acting at a time when the industry was becoming more progressive. While he’s been

involved with acting informally for most of his life, his professional career in the dramatic arts began in 2014.

“There’s way more roles for minorities and they’re not necessarily just still stereotypes. We’re having the opportunity to go out for things that have substance or that doesn’t showcase us in a negative light, which is great, so I definitely want to congratulate and commend the English industry for that,” said Alleyne.

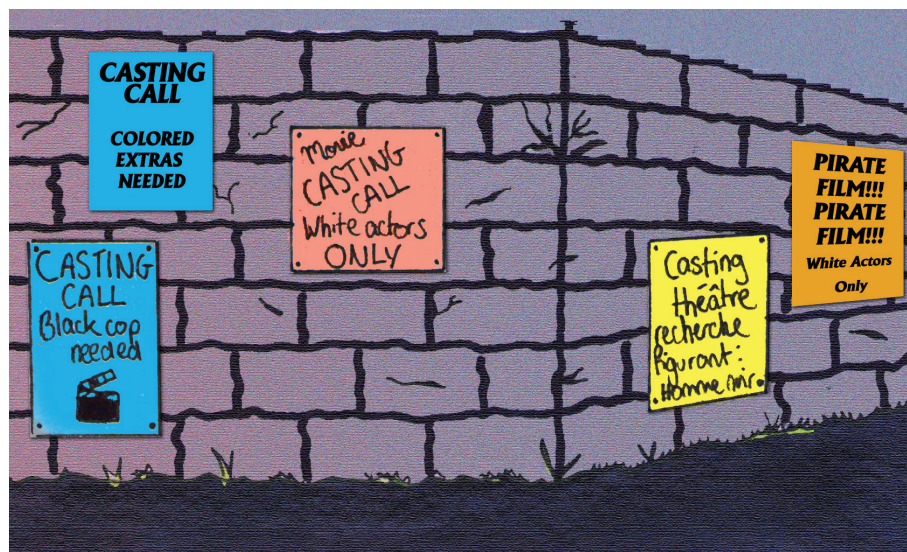
“I will say, though, I think there’s still a lot of strides that need to be taken,” he continued.

While Alleyne stressed the importance of having more visual representation of minorities, he noted that change must come from behind the scenes—meaning there is still a pressing need for more representation of writers, directors, and producers of colour.

“We can change things on the screen but at the end of the day if behind the screen the writer is white and living a white life and is only going to write about white people, then the roles aren’t going to be there for Black people,” he explained. □

“There is something to be said for people who are capable of going through rejection time and time again every week for the rest of their career.”

- Kareem Alleyne



GRAPHIC BY CAROLINE BUHLER

SistersInMotion is Set to Stay in Montreal

Arts Collective Aims to Empower the Creative Work of Women and Femmes of Colour Through Connection to the Earth, and Each Other

AYSHA WHITE

“SistersInMotion is exactly how it sounds. Sisters on the move. We’re in motion. We’re moving, we’re here, we’ve been here, we’re still gonna be here,” explained Dona La Luna, one of SistersInMotion’s founders.

The organization hosts workshops and shows where people perform spoken word poetry, among other creative acts.

There was also a SIM poetry workshop held in conjunction with Montreal Pride this year.

La Luna, along with Malek Yalaoui and Harleen Bhogal, were responsible for bringing together the first SistersInMotion show during the summer of 2016. It mainly featured spoken word poetry and musical performances.

The location of their first show, Jardin

Cra-terre, is an urban farm space bordering Parc-Extension. “It’s really close to the train tracks, so it’s a really industrial area and they drew maps to help everyone find the place,” said Stephanie Lawrence, who participated in the first SIM show. It was also the location of their most recent one, on Sept. 8.

La Luna said that fostering and encouraging a connection to the Earth



and the natural world is part of SIM's goal as both a movement and organization. The distinction between the two is subtle, but relevant in understanding the purpose of a group as multifaceted as SIM.

They pulled the first SIM show together in only three weeks, and La Luna all three helped in curating the artists.

Lawrence is a Montreal based spoken-word and hip-hop artist who performed at the SIM show on Sept. 8. She started writing in high school as an outlet, and has been putting out her own self-produced music for the last year and a half.

Both use the words magic and magical multiple times in their separate descriptions of SistersInMo-

tion's first show. La Luna mentioned the decorations for the night came from her apartment and included twinkly white Christmas lights, and a hodgepodge of lamps. They both mention how empowering it was, the first night of an event by and for women of colour.

La Luna said she was surprised by the number of people who came to the first event. As the set up was being finalized she impressed by the line up of people waiting to be let in and make their donations. Lawrence said everyone was seated on lawn chairs or on the grass and that there was a stage with hardwood boards and a microphone on it.

"I definitely had a glow about me, cause it was really good energy, and the crowd had really good vibes and was very appreciative and warm. The organizers really helped to make us feel safe and to hold the performers really well and that's something I really appreci-

ated because it doesn't happen at every event that I perform at, that there's that level of energy. I think it has a lot to do with the fact that it was by and for women and femmes of colour," Lawrence explained.

Part of what made her feel that way was that the organizers specifically made a point of telling the audience that many of their performers that night were not only new but likely going to be sharing

intense personal testimony, and with that in mind, to be sensitive and appreciative.

"It's a movement and organization that works to create healing and transformative spaces specifically for Black, Indigenous women and/or femmes of colour through creativity, through connection to nature, [and] through connection to each other," La

- Dona La Luna

Luna said.

La Luna and Yalaoui both had similar ideas about wanting to create an event by and for women of colour and decided to combine their shows in a conversation that took place over Facebook Messenger, which La Luna said was in the summer of 2016.

"I also have to give credit to Harleen [...] who started a writing workshop called Unraveling in Rhymes. She was also an integral process for this to begin because that's where Malek and I met for the first time, where the three of us met for the first time. The three of us were actually part of organizing the first SIM, and the second SIM as well," said La Luna.

Lawrence also met the other three through their involvement in Montreal's poetry scene.

"There's lots of people who put on

events for different groups and that adds to the diversity of the scene and that's why Montreal is a relatively well integrated environment in terms of the arts scene. But I can't really think of anyone, to the best of my knowledge, that does events by and for women of colour only," she continued.

She agrees that knowing the event is by and for WOC allows her to present material she may have not otherwise felt comfortable showing to a different, less specific audience.

"It's the most welcoming environment. It's an incredibly welcoming environment and I don't know why anyone would be nervous but if they're nervous it's completely valid," said Lawrence in encouragement of potential new participants in SIM.

La Luna noted that women and femmes of colour rarely see themselves represented in the world, unless they go to specific spaces intended for POC.

"It's still something that is very much needed and I'm very honoured to have continued this work for as long as I have," said La Luna.

La Luna said the project has taught her valuable lessons about what it means to be able to ask for help unashamedly, something a lot of women and femmes of colour struggle with. She said that it has also taught her about what it means to build community and a sisterhood within the frame of an infrastructure where multiple truths can exist concurrently.

"I'm a different person than I was two years ago, this project has taught me a lot about the self-actualization process, [and] about being able to maintain desire," she explained.

La Luna said that SIM promotes healing through the catalyst of creativity and connection to nature, land, food, our stories and our ancestors. When she says our, she is referring to POC.

"I am seeing a bit more representation in the arts and culture scene but we definitely have a long way to go. I do believe that the momentum and the movement is building and gaining a bit of speed and

Stephanie Lawrence feels the most comfortable performing at shows by and for WOC.

PHOTO SARAH BOUMEDDA



support.”

Through her work with SIM, La Luna has learned a lot about the different contexts accessibility presents itself in and how, depending on the resources one has, they can be easier or more difficult to implement.

“If [practicing accessibility] is successful that helps to create a particular container where there is a level of diversity and representation that is there. Automatically for me our bodies existing is in itself impactful and in itself empowering. To see each other and to see ourselves reflected in the space creates a certain level of safety.”

She mentioned that this is in contrast to spaces where she has been the only woman of colour and feels like she might be judged, or needs to police her own tone or behaviour.

“Being explicit about our intentions and goals about the space allows everyone to understand why we’re here and what we’re doing here and how we’re gonna get there together. Simple acts like

requesting trigger warnings for example is a big way to help people prepare themselves to receive intense vulnerable, authentic narratives from people.

You are still in this society despite this container being as intentional and as thoughtful as we can make it, but there’s no guarantee and we know that and so we do our best.” said La Luna.

She said that everyone is completely welcome to just walk away or put in their headphones if they feel triggered by the content presented by the SIM performers.

“At the end of the day no matter how much we try to create a safer container, the level of safety is never guaranteed and that is a reality that we can not fully guarantee that one or multiple people will be triggered. That’s just the reality of life,” said La Luna.

She mentioned that being able to draw on personal power is, “part of the journey.”

“A part of it is really figuring out as individuals how to take care of our-

selves, as women or femmes of colour we are always thinking about the other. We grew up in service, we’re serving our fathers or father metaphors,” said La Luna.

She thinks it’s very important for people in those demographics to think of themselves, just sit with themselves and think about how they can help themselves. In her opinion women and femmes of colour are rarely encouraged to do so.

“So what are the ways we as individuals can cultivate no matter who we are but specifically as women and femmes of colour to be able to develop the muscle that helps us be okay should something be wack, helps us to figure out how to take care of ourselves. I think that when we move towards that space, when we’re able to have those tools then the container will ultimately be safer, because ultimately we are responsible as individuals for our emotions and how we react to things,” La Luna explained. □

Don't @ Me: I Tried to Write a Masters-Level-Thesis About Construction Cones and Failed

MIRIAM LAFONTAINE
@MONTREAL_CONES

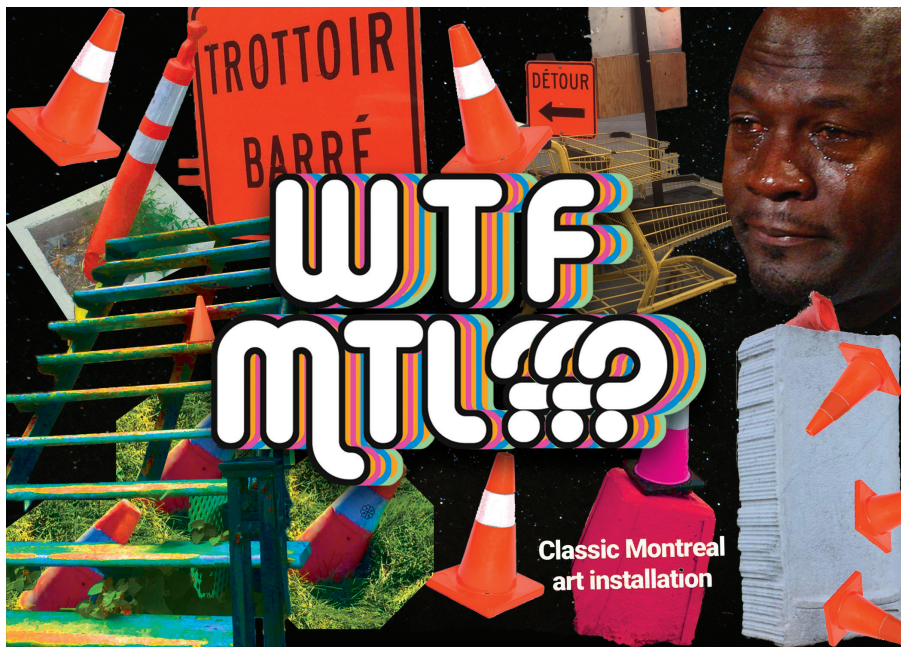
Two years ago, a ten year plan was put in place to fix the city's water infrastructure and its roads. While everyone around me complained about the never-ending construction and traffic, I had a positive attitude. This, after all, is what the 376 year-old Montreal needs.

But things have changed for the worse, as I've developed an acute and perhaps irrational fear of construction cones. It's a fear that's coupled with a sick interest in them, and if you've spent enough time around me at Grumpy's, you already know I can talk about cones for hours if you'd just let me.

When I first pitched the idea for this article, I didn't exactly know where I was going with it. I just knew I had something important to say about cones. To get my creative juices flowing, I even wrote a MTL Blog-esque draft of "The Ten Types of Concordia Students You'll Meet," according to cones you might see around town.

I'm still convinced I have something important to say, and we already know cones have pierced quite abruptly into our collective psyche. The city has already funded performance art centered on the triangular terror, and if our city can claim any mascot, it wouldn't be fair to suggest it could be anything other than a "charismatic" cone (like Youppi!, except more likely to make children cry).

The past few weeks, whenever I'd have insomnia, instead of sleeping I'd try to think of what sort of master's-level thesis I could write about Montreal



construction cones. I have a never-ending stream of pictures of Montreal's cones on my phone, but despite long nights of study, my revelation about their significance has yet to present itself to my conscious mind. I even once set an intention to have the thesis of this article presented to me in a dream, and I really hoped I'd wake up the next morning with the polished idea. But no, it never happened.

It probably all began when I was working along Ste Catherine St. this summer. Every day for weeks I'd see the same neon green cone. It was always in the same spot on the street. It stood at knee-length and each time I saw it again my stress heightened. Why was it neon green? Why had it been left in the middle of Ste. Catherine St. for weeks on end? What intention what is meant to serve when originally placed there? Was I the only person who cared?

Just around the corner was another cone that had been crushed and abandoned in a alleyway. I spent a lot of

GRAPHICS BY AIDEN LOCKE

time thinking about that cone and all the other abandoned cones. How many people are supposed to keep track of them? Because I can assure you whoever is supposed to is doing an awful job. I always see hoards of cones relegated to roads and sidewalks where there hasn't been any construction for weeks or even months. If I call 311, can I report that one ought to be returned to the company that rents them to the city? Is it worth it, or will I just be laughed at?

Our city is littered with cones that attack us from every corner. *I can't escape them.* No matter where I go, they follow me and taunt me with unanswered questions. There's a vast variety in them, but why? Some are short, some very skinny. Sometimes they have a beige colour to them, other times kids come around and paint them with pastel purples, pinks and yellows. But my larger fear stems from my *inability to escape them.* ☒

Why Are Cops Allowed to Wear Political Symbols?

Like It or Not, “Blue Lives Matter”
Flags Are a Political Statement

JÉRÉMIE
GAUTHIER-
CARON

Have you ever noticed police officers wearing Canadian flags with a blue stripe on their bulletproof vests? Well, not only are these patches racist, they’re also quite likely illegal.

In 2014, the Montreal Police Brotherhood, a union for police in the city, asked its members to stop wearing their uniform pants and instead wear whatever pants they wanted, as a pressure tactic against cuts in their pensions. During the last four years, people got used to seeing officers wearing a random assortment of pants, mostly camouflage cargo pants that became known in the media as “clown” pants.

They chose this tactic because the Police Corps have very limited rights to protest and cannot strike by law under Québec’s Labour Code.

These pressure tactics ended in October 2017. Martin Coiteux, then minister of public security, passed Bill 133, which forbids officers from altering their issued outfits.

“We have very limited rights to protest; they were about to steal our pensions that we earned. Like it or not, the camo pants—referred to as “clown pants”—worked,” said one officer who wished to have their identity protected.

In 2014 a group of American police officers started a movement called Blue Lives Matter, a bad play on words of Black Lives Matter, the anti-racist movement they describe as an anti-police movement.

Don’t get me wrong, being a police officer is a dangerous and hard job, and I believe they should get to publicly voice their concerns. I supported the “clown” pants. The fact that they reached an agreement for their pension plan and that the tactic was outlawed only shows that it worked.

But, comparing work-related issues faced by police to the systemic racism which they’re too often responsible for violently enforcing is outrageous and makes a mockery of a genuine movement fighting for equality for Black and Brown people. It’s downright racist.

In Canada, supporters of the Blue Lives Matter movement chose the Thin Blue Line as a logo; a black and grey Canadian flag overlaid with a thin blue stripe.

It didn’t take long for officers in Montreal to be seen wearing Thin Blue Line patches.

What the TBL represents for law enforcement is the barrier between law and order, and civil anarchy. It takes a different meaning for civil society, symbolizing the “esprit de corps” prohibiting officers from talking publicly about their colleagues’ misbehaviour.

The officer who asked for their identity to be protected said that they estimate that between 10 and 40 per cent of their colleagues wear TBL patches while on patrol. These patches should be considered a political message, and put in question law enforcement’s neutrality.

“I don’t see Blue Lives Matter patches as a big deal, just like we wear black ribbons in memory of our fallen brothers, but it’s definitely in opposition to Black Lives Matter. You know, cop culture is pretty conservative and that’s reactionary,” said the same officer.

Criminal defence lawyer for marginalized communities Arij Riahi said that since no judgments have yet been passed surrounding patches, it remains open to interpretation. According to the legislation, “Every police officer or special constable must, while performing his or her duties, wear the full uniform and wear or carry all the equipment issued

by the employer, without substituting any other element for them. He or she may not alter them, cover them substantially or in a way that hides a significant element.”

“If you consider sticking patches to your bulletproof vest an alteration, then it would appear they’re indeed in violation of the Police Act,” she said.

“For me the interesting question is; why do we let our police wear symbols that are downright hostile to the populations they’re supposed to protect? For example In Val-d’Or, Sureté du Québec officers began wearing bracelets that read “144” in solidarity with their colleagues who allegedly sexually assaulted Indigenous women,” said Riahi.

These patches should be considered a political message, and put in question law enforcement’s neutrality.

An officer was even spotted in Hochelaga by one of my colleagues wearing a Punisher skull patch. The Punisher is a Marvel anti-hero who shoots criminals instead of bringing them to justice in the traditional way; an even more hardcore version of Batman, if you will. I don't know what kind of message this particular officer was trying to convey but it's beyond me why SPVM brass would tolerate such threatening symbols.

Once again, Montreal police go out of their way to display hostility towards the population they pledged to serve and protect.

Much of last April was spent watching MNAs arguing whether or not Muslim and Sikh cops should be allowed to wear the hijab or turban. Police technology student Sondos Lamrhari even took the brunt of it, with MNAs arguing on TV if she should get kicked out of school. As if a handful of officers wearing some kind of religious headwear signified a necessary return to Duplessis' Grande Noirceur of the 50s, when the Catholic Church was in bed with the state.

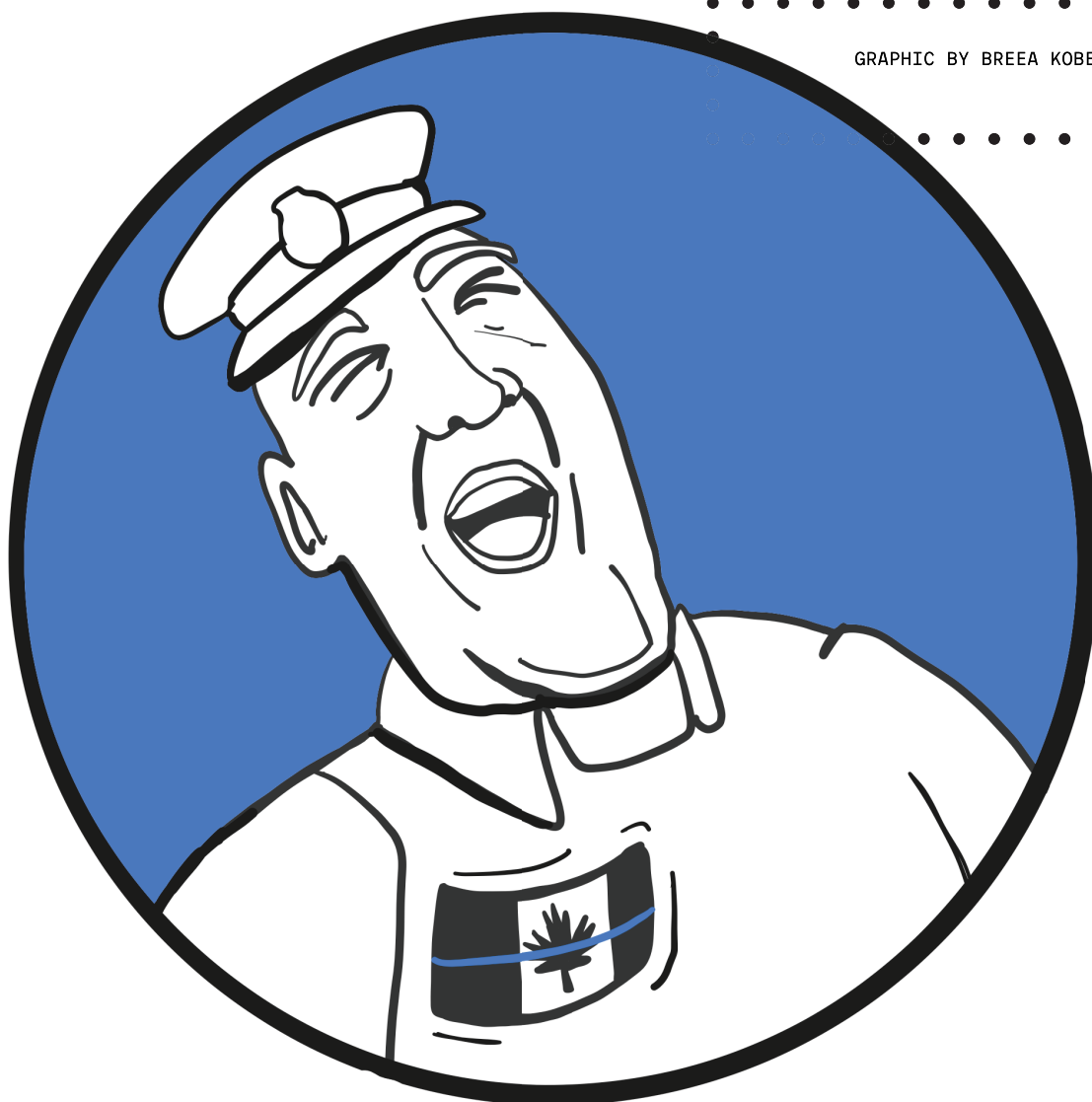
"I don't know if it's explicitly racist, the guys would tell you it's really about them, they don't really think beyond

the first degree. [...] I understand how people of colour could see it as provocation or hostile," said the same officer.

This is a serious trend among Montreal police officers, much more so than the handful of recruits asking to wear religious symbols. The province is apparently fine with officers arboring political messages, as long as they're not questioning the status quo they are such an integral part of.

But how can the police say they protect and serve everyone while wearing symbols and imagery that imply the opposite? ☒

GRAPHIC BY BREEA KOBERNIC



Concordia's Master Coach

Greg Sutton is Heading Up Both Concordia's Men's and Women's Soccer Teams

ELIAS GRIGORIADIS
@ELIGRIGORIADIS

On the second floor of the Loyola Campus' PERFORM centre, you can find the majority of the Stingers' coaches' offices peering down into the gym below. Every single office is busy with preparations for a new season and along with it, new challenges. But only one office has two teams associated to his name: Greg Sutton's.

Inside his office, two teams worth of supplies can be found anywhere that isn't a chair or a desk. Practice equipment, balls, and jerseys take up the majority of the room.

Sutton was named head coach of the women's soccer team July 26, just three weeks after the team had parted ways with Jorge Sanchez, who came aboard as coach in 2002. With his already existing role as the head coach of the men's team, Sutton was announced as Concordia soccer's "master coach."

While the move isn't completely unheard of, it's surprising given the circumstances. Sutton was already going to have his hands full working with the men's team who were coming off a disappointing season where the team earned just three wins. Tasking him with a second struggling team in the women's side—that also had just three victories on the season last year—looks to complicate an already delicate rebuilding process.



Sutton's players, new and old, were vocal of their trust in him ahead of the season.

PHOTO ELISA BARBIER BARBIER

Through his tenure as men's coach, the team hasn't made the playoffs and has failed to record a season above a .500 winning percentage. Aside from a strong run in this year's winter season where they finished first, the team has struggled since Sutton's arrival.

Stingers' Director of Recreation and Athletics D'Arcy Ryan said he stands behind the decision and is confident in Sutton. He was approached when the field of potential replacements for Sanchez was not at the level the selection committee hoped for.

"Master coach was an option we had been considering for some time, especially when working with someone like Greg who has experience both as a player and a coach and is familiar with the Stingers," said Ryan. "This isn't some plan we whipped up out of nowhere. We carefully weighed all the options and the applicants but unfortunately none of them had what we were looking for."

Ryan added that a few of the potential candidates ended up being granted interviews as well but they withdrew their candidacies because of other opportunities that they wanted to pursue.

While coaching one university-level

team is a full-time job, heading up two teams at that level is beyond difficult to manage. That's why, over the summer, Sutton has brought new staff members on board for both teams so he can divide his time equally.

"I told the directors that I don't want the job if I can't handle it," said Sutton. "The entire support staff we brought in works extremely hard and is really devoted [...] The most important thing about being able to properly manage both teams is delegating responsibilities and putting the right pieces in the right places. They'll help out with practices and tactics and recruiting. They all have lots of experience and I trust them."

While Sutton now oversees more of the "big picture" for both teams, another challenge will be handling the everyday growth of them through training, a responsibility that is going to fall mainly to the assistant coaches and trainers. Stingers' forward Peter Campbell isn't worried about the effect it could have on either of the teams.

"We had a really strong winter season and morale right now is really good," said Campbell. "He may have to be split between two teams but he's been to every practice and he'll be at every game. I'm sure it'll be the same with the

women's team too."

Both of the teams will be travelling together and every game they play, save one, will be a double header. That means that Sutton's attendance at one team's game over another won't be a factor. It does, however, present a new challenge when addressing game preparation and his mindset between both matches.

"The biggest challenge is going to be managing the games in-game and having a clear mindset," said Sutton. "If the first game goes well or poorly I have to make sure that that doesn't change the way I approach every game. But it's what I signed up for and I wouldn't be doing this if I didn't think I could more than handle it."

Problems could arise if Sutton has to delegate more time to a struggling team. Sutton maintained that both teams would get equal amounts of attention. But with the women's side starting in disappointing fashion thanks to three losses and a draw, including an 8-1

beatdown from Sherbrooke in early September, adjustments are going to have to be made.

Stingers forward Sarah Humes is fully aware of Sutton's split time but insisted the team's performances are going to turn once the adjustment period is over.

"We haven't had that strong of a start but morale is still good right now," said Humes. "Greg and Jorge have pretty similar coaching styles so it's not like there are too many growing pains."

— *Greg Sutton* "There is some getting used to but everyone is working really hard and once we get going we're really confident that we can make an impact."

The men's team has gotten off to a stronger start than last year, when they had to wait until mid-season to collect their first win. It is in part due to a more experienced and physical squad.

The men's team's early losses this season came against strong opponents in Université du Québec à Montréal and Université de Montréal having picked

up points in their other two games. The start could also raise the question of keeping a closer eye on the women's team which is near the bottom of the table at the start of the season.

Stingers veteran and former captain Alyssa Ruscio understands the concerns but maintained Sutton has both experience and an extremely strong staff behind him.

"Double the workload also means that he has double the resources at his disposal," said Ruscio. "When I was playing, the staff was great, and if he brought even more people in then I don't see that being an issue. I understand why some people might have doubts but Jorge and Greg used to work really closely together so it should work out just fine."

If the two teams continue in their current form, handling them both while they are having drastically different seasons will be another challenge to add to a constantly increasing list.

It seems that the Stingers organization, from the players to the front office, trust the former Canadian International player with the reins to both teams. Time alone will tell if Sutton and his players are capable of operating under this new system. □



Passion, Pride, and Love

Jocelyn Barrieau Set to Coach New Era of Women's Rugby

DUSTIN FLEMING
@DUSTINKFLEMING

A season that seemed to be defined by the heavy blow of key departures has turned around and has Concordia's women's rugby team excited to be hitting the field under their new coach.

The era of Frédérique Rajotte and Alex Tessier came to an end last season. Two of Concordia's most talented and recognized athletes left the team and now it's time for a new beginning.

"We're starting fresh, so [we're] hoping to build off of that and become a better team," said second year player Shawna Brayton.

The person leading this build and the reason for the turn from worry to excitement is new head coach Jocelyn Barrieau.

With former head coach Graeme McGravie moving into the position of associate director of Student-Athlete Services, the team turned to Barrieau, a coach with over a decade of experience

and an impressive resume.

Barrieau most recently served as an assistant coach for Concordia's men's rugby team that had a perfect 7-0 run last season, while also working as head coach for both the men's and women's rugby sevens teams, a version of the sport with seven players instead of 15.

Along with that, Barrieau brought in four provincial championships between 2007 and 2011.

Add in several coaching positions with national and provincial teams and Barrieau's record and qualifications make up an impressive collection of titles and trophies.

Her experience with teams like Quebec's under-16 and under-18 programs in particular help with her current job. She's already met and worked with plenty of her current players in the provincial program.

"I don't know if I'd even be playing

rugby right now if it weren't for her. She's an awesome coach, caring, talented, everything you can think of," said Brayton, who's been coached by Barrieau since grade 11, when Concordia's new coach convinced her to join Rugby Québec.

Even with a history of success, Barrieau will have a tough time replacing the talents of Tessier and Rajotte, two names that have been synonymous with Stingers rugby for half a decade.

The two earned all-Canadian and all-star status consistently throughout their time with the Stingers and brought home league MVP and Concordia Female Athlete of the Year awards year after year.

"The school is so fortunate to have had those two unbelievable players for five years [...] I'm incredibly fortunate, I feel like they've left me a legacy of pride," said Barrieau.

Barrieau and her players understand



the impact of the departure of their stars, but they haven't let that dampen their enthusiasm or expectations for their team's performance this season.

"It's definitely a big loss, [Rajotte and Tessier] were a big part of the team. But we had a lot of rookies come in last year. They're in their second year and they have so much potential," said fourth year player Lia Hoyte.

While she may not be playing with them anymore, Tessier will have a major role in leading the younger players as an assistant on Barrieau's coaching staff. In fact, she was the first hire that Barrieau made when she signed on as coach.

Tessier said she wanted to give back to the program and said she also saw the potential of the young team led by her former Dawson coach.

"Jocelyn [coming in] as the new head coach is something big for the school and the program. I didn't think twice when she asked me [...] She knows how to balance her athletes, how to push them, when to push them. She's a great coach," said Tessier.

As good as she is, Barrieau is faced with the challenge of a particularly young team. Barrieau said the roster will be 40 per cent rookies heading into the season. Last season, 16 of the 35 players listed on the roster were rookies, meaning that Barrieau has a roster composed heavily of first and second year players on her hands.

While the coach admits she wasn't expecting such a rookie-heavy roster, neither her nor her players seem deterred.

Brayton sees her new coach as the perfect person to bring up this roster thanks to her experience working with under-16, under-18, and under-20 programs. Age and levels of experience haven't held this coach back in the past

Barrieau said she tries her best to help rookies coming in that may be nervous to enter a highly competitive environment.

"My three pillars are passion, pride, and love. Passion about what we do, pride in where we come from and where we're trying to get to, and loving each



other ferociously because life's short," said Barrieau.

It's a method that breeds loyalty and allows players to endear to her quickly.

Rajotte has known Barrieau for four years and worked with her as a skills coach with the national program. The former Stinger said she has a good grasp of what makes Barrieau so effective.

"She's probably the most dynamic person, not just coach, person, I've ever met," said Rajotte. "She's so into it, she's passionate. What makes a huge difference, is seeing her coach, seeing her be so in love with rugby and so in love with what she does, that gets back to the players and it creates a dynamic of 'she wants this as bad as we do.'"

This combination of care and dedication is what allows for Barrieau to employ what she calls her "collaborative style of coaching," one that encourages athletes to be the driving force in their team while also creating an environment that allows them to develop in a challenging but enjoyable way.

"It's really important for us to have our finger on the pulse of what the athletes are feeling and what they're going through. It's a high stress environment

Barrieau's experience includes a run of four championships at Dawson College.

PHOTO ELISA BARBIER

to perform at this level," said Barrieau.

It's apparent Barrieau's new process has left an immediate impact on her players. Early in training camp, players like Brayton and Hoyte noticed an uptick in the amount of practice and

organization under their new coach.

"It's a lot more organized this year. She's bringing in a really good vibe to the team and team culture is really good this year," Hoyte said.

Barrieau has started a process here. For her, it's not about instant gratification but

developing something strong that can consistently grow over the next few years. She may be coaching a young team, but it's one that Barrieau plans to bring to the very top.

"We might have a challenge in the first couple years but I'm looking forward to building something lasting and bringing a lot of pride back to the school." □

"I don't know if I'd even be playing rugby right now if it weren't for her. She's an awesome coach; caring, talented, anything you can think of."

— *Shawna Brayton*

A Man of Many Roles

How Women's Hockey's David Singh Manages to Do It All

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In 2016, David Singh joined Concordia's women's hockey team as a part-time assistant coach, adding to his already extensive list of professional and volunteer experience.

That list includes, among other things, four years of coaching in the National Ringette League, over ten years as an International Ice Hockey Federation official, and, more recently, head coach of Team Quebec's ringette squad heading into the 2019 Canada Games—and all of this while maintaining a full-time job.

While Singh may make juggling all of these obligations seem simple, he says it's definitely not. He said being a university-level coach with his other occupations requires time management and planning down to the wire to make things work.

"I think what helps is that I don't have kids, and my wife is really understanding about me being away sometimes," said Singh.

Singh's wife is a teacher and he said she understands his passion for coaching. While he may be passionate, Singh and his wife both know that this won't last forever. Singh cut down his commitments significantly, focusing on Team Quebec, Concordia, and his job.

"Another really helpful thing is that while Concordia practices everyday, everything is in the mornings so I can come down and be at practice at Concordia and then go on with the rest of my day," he explained.

Singh has since transitioned from one full-time job to another. His old job allowed him to work from anywhere, making it easy to answer emails on the bench and then head to the office after practice.

Bob Longpré, president of Lac St-Louis Ringette Association, has known Singh for over 15 years, and said that Singh has always been able to manage his many commitments.

"Given everything that he's into, I've never seen him falter or get into a situation where he couldn't be somewhere he was supposed to be," said Longpré.

Singh's roots as a coach began with ringette. He's been involved with Lac St-Louis for over 30 years now. He got into the sport because his younger sisters played, starting first as a timekeeper, before moving onto officiating and then coaching. He's been coaching ringette for most of his life and it's what lead him to the Stingers.

McGrath knew about Singh's background in hockey both as an official and as a coach, and that Singh was unable to coach ringette at an elite level for a while, because of his involvement with Team Quebec, so he suggested he come to Concordia.

McGrath told Singh about an open spot on the Stingers' coaching staff, and it built from there. Singh was interviewed by head coach Julie Chu and McGrath and has been with the team ever since.

Singh has a wealth of experience in the worlds of coaching and officiating. Having been an NHL and IIHF official—most recently at the 2017 World Juniors in Montreal and Toronto as well as the 2010 olympics before that—Chu said

he sees the game a little differently, and understands how to communicate with the officials on the ice.

"He does a great job of knowing more of the intricacies of the rules of our game," said Chu. "And just having an understanding of how [officials] work is really helpful. It's really a partnership out there, there's two teams and everyone has their jobs as well but when everyone is in sync and on the same page, it really makes the game a lot more of a fun environment."

Singh spent time coaching boys hockey at the AA and Midget Espoir levels, but he feels there's something about coaching girls and women that he connects to, which he's been able to apply to his time as a ringette and Stingers coach.

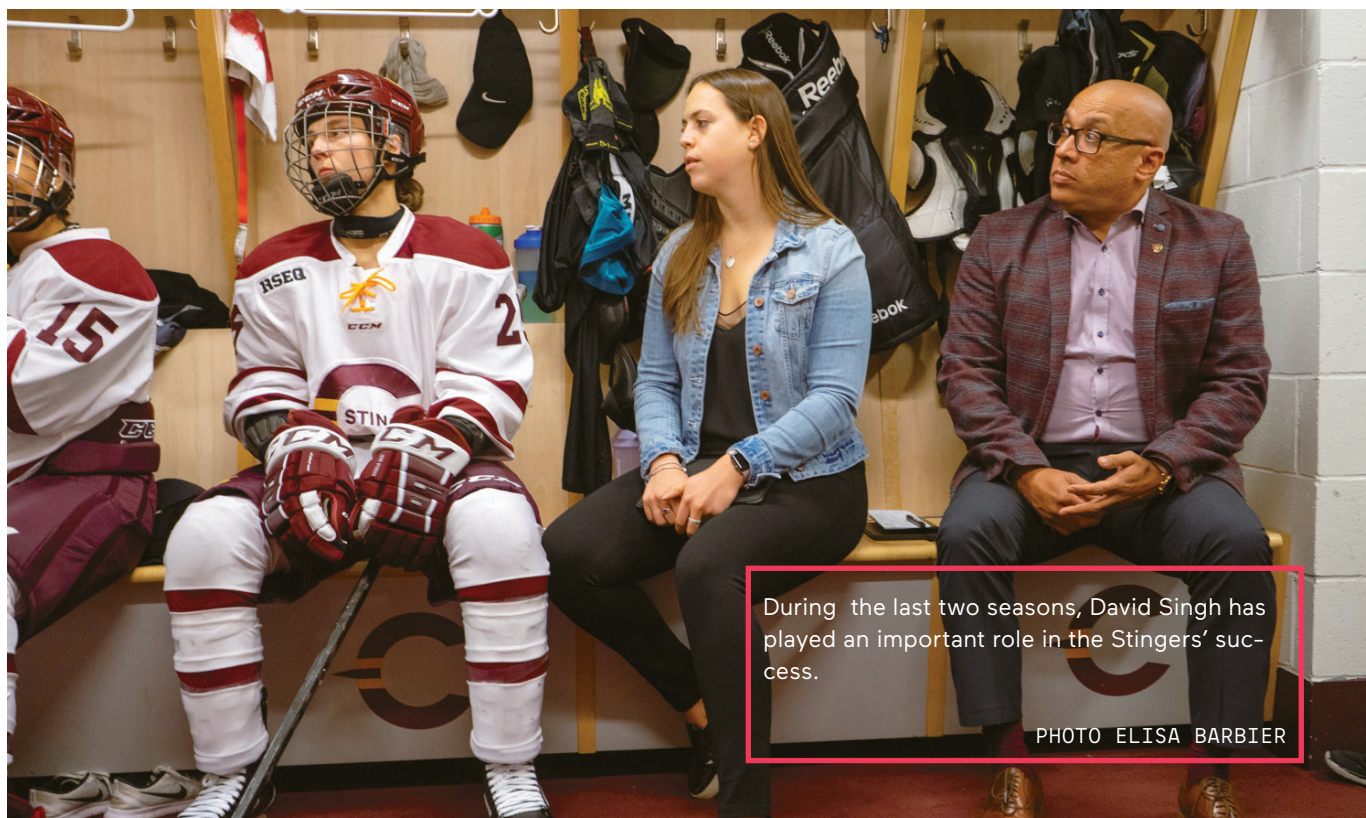
"If you tell me to try to figure out a bunch of hockey systems I'm okay at that, but I'm stronger on the one-on-one feedback and listening to what's going on in the girls' lives and figuring out how to manage that plus the hockey part of their life."

— David Singh

"The thing I like the most about ringette is working with female athletes," he said.

He feels that the problem with boys' hockey is that everyone thinks they're going to make the NHL, which isn't the case for most young players. He also notes that the approaches in coaching women differ from coaching men.

"You're going to spend a lot more time yelling at a guy than you would at a girl,"



During the last two seasons, David Singh has played an important role in the Stingers' success.

PHOTO ELISA BARBIER

he said. "And it's not to sound sexist or anything but it's just the way it is."

In his experience, he's noticed that women tend to ask different questions.

"A girl will ask a lot of intelligent questions, in a sense of 'why is this happening?' and 'what do I have to do to be better?' whereas a guy will just accept it and move on, unless they're an exceptional athlete," he said. "Then they'll ask all those same questions, but a female athlete at an elite level, they all ask those questions."

Singh said he's adapted his coaching style over the years and knows his role with the Stingers as a coach and mentor.

"David is just a good guy overall," said forward Claudia Dubois. "All the coaches joke with him all the time, and he's a funny guy. We love having him around on road trips and chatting with him. He's just someone you can have a good talk with."

Singh notes that while he may not be involved as much on the technical side, his contributions come in a less tangible

form.

"I'd say it's more on the mental side of the game," he said. "I'm pretty strong in that. If you tell me to try to figure out a bunch of hockey systems I'm okay at that, but I'm stronger on the one-on-one feedback and listening to what's going on in the girls' lives and figuring out how to manage that plus the hockey part of their life."

This is one of the first things Longpré noticed about Singh's style upon first working with him.

"When he started, David was a very emotional and passionate person," he said. "Over the years I've seen him rein it in and use this in a more productive manner."

Longpré said Singh's coaching style is a matter of give and take. He respects the players for their hard work and dedication, and in turn they respect his knowledge and emotional strength. This is what's helped him to bring the best out of each player he works with, Longpré said.

From being an official in ringette and hockey, to coaching ringette, and his work with the Stingers, Singh has done it all.

His next challenge is just ahead, as he prepares Team Quebec's ringette squad for Canada's 2019 Winter Games. The team has been working with him over recent months, settling into a packed training schedule.

"The last two years with the Stingers have been really good," said Singh. "We had two trips to nationals, and I've learned a ton working with Julie and Mike that's going to help me for Canada Games."

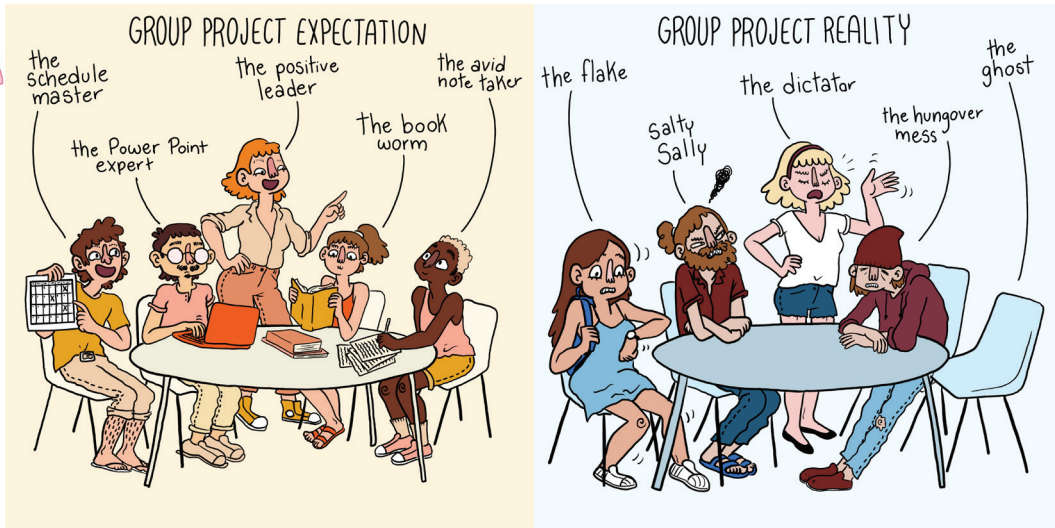
Singh says that when the Canada Games come wrap up next March, it will likely mark the end of the ringette chapter of his life.

"I'd wanna continue on a hockey side," he said. "It's been eye-opening for me to see a different side of coaching and a different way of doing things, but it's helping me progress as a coach." □

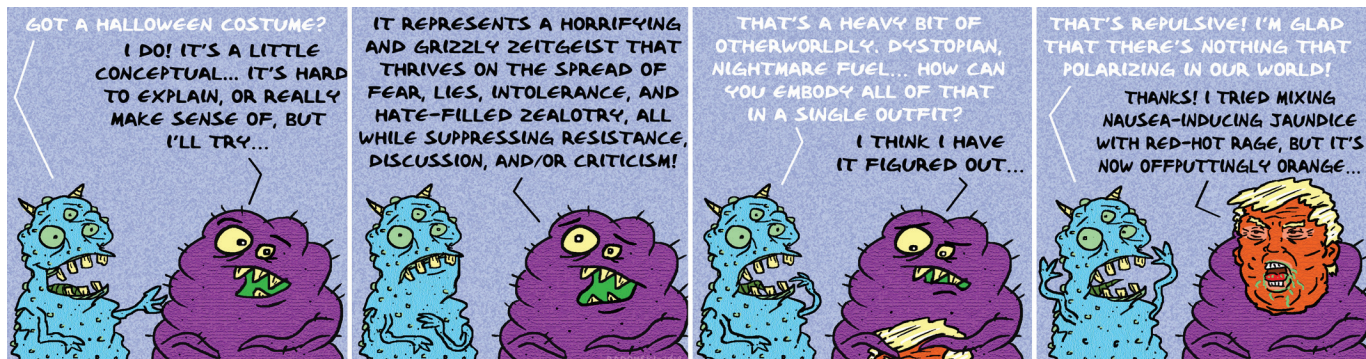
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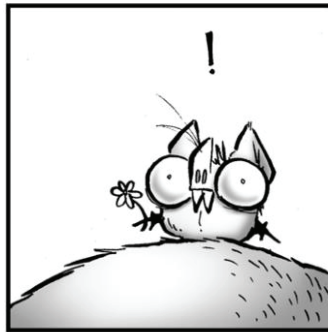
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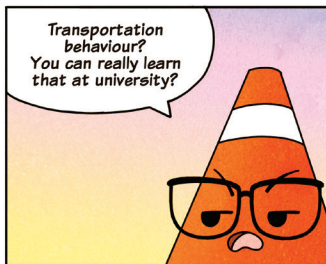
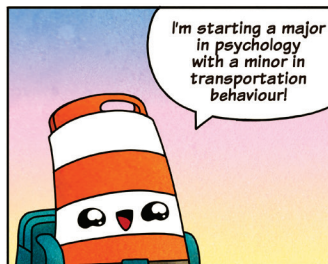
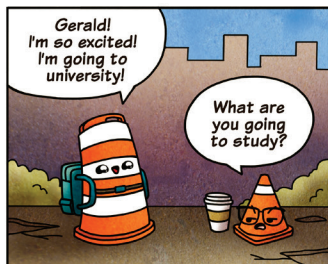
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Don't Reduce Me To an Angry Black Woman When I Am So Much More

A Concordia Student Writes About How the Angry Black Woman Trope Has Affected Her

CHELSEA CAMERON

This year, Serena Williams, one of the world's most celebrated and talented athletes, made headlines after what the media dubbed a "meltdown" during the Grand Slam final match of the U.S. Open against opponent Naomi Osaka. Williams was accused of receiving coaching signals from the stands. Her frustration and subsequent (passionate) contestation were poignant to me.

But this piece is not about Williams throwing a fit, nor is it even about tennis. While these things are interesting enough, what was extremely revealing about this entire situation were the reactions to Williams' emotional display.

This included cartoonist Mark Knight, of Australia's Herald Sun. In his arguably sexist and racist drawing, Williams is at the focal point and is painted as the antagonist, in an eerily similar style to the popular racist imagery that circulated in the not so distant past. She was depicted in a manner that stripped her of her accomplishments and turned her into just another angry Black woman.

Writer and activist Rachel Cargle took to her Instagram in response to the cartoon, lamenting the question, "What can we do? Who can we be? How can we exist?" But while saddening, the angry Black woman trope is nothing new. It can be linked to a history fixated on the

dehumanization of Black people. Also familiar are the anti-Black caricatures of the Jim Crow era that reinforced the idea that Blacks were inferior and Black women could only be sexualized, nurturing, or full of rage.

These types of imagery did (and continue to) do a great job of reinforcing anti-Black stereotypes and ideas supporting oppressive systems.

In an article titled, "Debunking the Myth of the 'Angry Black Woman': An Exploration of Anger in Young African American Women," Associate Professor of Psychology and Director of Integrative Studies at Clayton State University J. Celeste Walley-Jean explains that the "empirical evidence supporting the stereotype is nonexistent."

Even without any actual groundings that women of colour are somehow more aggressive, these ideas have become pervasive in the mainstream. Black women are demonized for the most basic displays of common human emotions. This is extremely harmful. Walley-Jean articulates how this can be especially problematic "when used to disguise the appearance of vulnerability or when the stereotype represents the only setting in which these negative emotions can be expressed."

Naturally, this impacts the ways in which the world communicates and

interacts with this demographic.

Personally, I have had countless experiences with tone policing all of my life. As a young Black woman, I became aware that my expressions were often misunderstood. The first time I was labelled sassy, I inwardly cringed and wondered at my discomfort over its use. I did not have the correct words to express my thoughts and feelings.

I regularly avoided conflict and attempted to appear complacent and non-threatening in my interactions with others. Even if I was seething inside, my anger bubbled just below the surface, suppressed, out of fear. It felt as though I was constantly receiving direct and indirect messages that I was not allowed to show certain emotions because it made others uncomfortable, as though I was under scrutiny for even the slightest shift in tone or change in facial expression. I felt tired, discredited and defenceless against these microaggressions. So, in response, I held my tongue. I smiled even when I did not want to.

The theme of fear is a significant one. Instead of coming from a place of listening, learning and understanding, many of us let fear guide our perceptions and actions. In the process of a white supremacist society deciding what is acceptable or appropriate behavior and speech, Black women often get caught in the crossfire and lose our voices in the process. We are given sanctions, are fired and threatened. We are almost always labelled the aggressor in any conflict, especially when confronting white peers.

The scope of human emotion ranges far, each one rich with feeling and experience. Which begs the question, why are white women allotted more freedom to openly express themselves without reprimand? There is an idea pushed: Black women lack humanity and are unable to experience anything more complex than anger.

We live in a society that views the Black woman as palatable if she follows the rules. They are willing to listen to her share her experiences, but are only inclined to hear and believe her if

she says so sweetly without disrupting the status quo. She must be controlled and safe for white consumption. Black women are labelled as aggressive for simply defending themselves, setting personal boundaries, and reaffirming their bodily autonomy.

Black women must work to survive, but do so while also often playing the role of educator and providing additional labour in the workplace, classroom, in relationships and even towards complete strangers. Did I mention most of this is expected, yet unpaid? Reflecting on a history of slavery, intergenerational trauma and discrimination, added to the current social, economic, and political climate, is it any wonder that we may in fact be angry? And is this such a bad thing? It was American writer, feminist, and civil rights activist Audre Lorde who characterized anger as being both, “righteous

and useful,” specifically in responding to racist attitudes and behaviour. But these generalizations do not reflect upon an entire population of people. Stereotypes like these are damaging and pejorative. They do not allow Black women the safety of acknowledging and exploring their emotions or defending themselves against injustice.

My goal is not to speak for all Black women. I am not their collective voice. Our experiences are all rich, varied, and equally important. One thing I do understand is how harmful this racist stereotype has been to me and many others. We must urgently continue to address history, racism, privilege, white fragility, gender, stereotypes, and oppressive structures that continue to perpetuate and reinforce the discrediting and devaluing of Black women.

“I still get angry. And I am a Black woman. But I will not be reduced to an ‘angry Black woman’ when I am so much more.”

— *Chelsea Cameron*

So, I will continue to use my voice. Why? Because I must. Scholar and activist Dr. Rachel Alicia Griffin maintains that we must speak out “everywhere, all the time” (at work, school, church, meetings, clinics, bus stops and the media). My voice is important and valid. I am unapologetic about continuing to speak for and against the things I am passionate about. I am much more diligent in seeking out other Black female voices and finding communities that foster support and understanding. But make no mistake. I still get angry. And I am a Black woman. But I will not be reduced to an “angry Black woman” when I am so much more. To echo the words of Griffin, “I AM an Angry Black Woman who feels hopeful, sees promise, and desires progress.” ☐

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• A few of Chelsea’s many expressions on the spectrum of human emotions.
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• PHOTOS BY ELISA BARBIER
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The Coerced Sterilization of Indigenous Women in Canada

A People's History of Canada Column

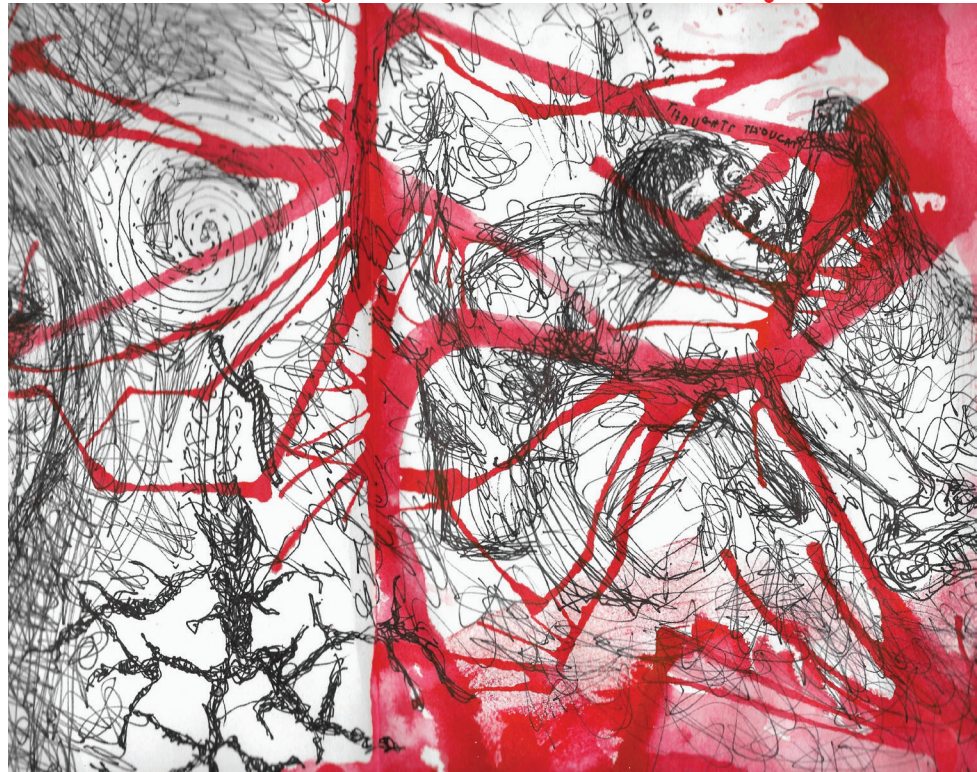
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The signing of the Canadian Confederation in 1867 saw the birth of our great country, Canada. What many people fail to see looking back on this period is that Canada was, in fact, not all that great.

Canada, at the time of Confederation and in the years following, was a dominant Euro-Canadian society, focused on fulfilling its own manifest destiny—a term coined in the 1840s for the United States' philosophy of spreading democracy and expanding its territory by taking over land that belonged to Indigenous populations found across the territory we've come to know as North America.

Only “legitimate heirs”—children born of European men and Canadian women—were seen fit to fulfill this manifest destiny, and all mixed-race heirs and illegitimate offspring of Indigenous women were considered to be “undesirable.” This was amplified with the rise of concern for race and purity brought on by the eugenics movement of the early 20th century.

The eugenics movement sparked in 1904 in England and can be viewed from the perspective of positive and negative eugenics. While eugenics is an ongoing ethical debate even to this day, the Canadian Encyclopedia defines positive eugenics as “encouraging the procreation of individuals and groups possessing desirable characteristics and



genes, strengthening the overall gene pool of society.”

Negative eugenics, however, involve discouraging or inhibiting the procreation of individuals or groups deemed undesirable by society through methods such as institutionalization, prohibiting marriage, and sterilization.

As the Euro-Canadian population searched to “better their race,” they

GRAPHIC BY
SIOBHAN WILKINSON

attempted to rid themselves of those they felt to be “undesirables.” This included criminals, the mentally ill, the blind, the deaf, and the Indigenous population.

The roots of the sterilization movement begin in 1928, with the introduction of the Sexual Sterilization Act, which first passed in Alberta. This legislation allowed for, and actively promoted, the sterilization of those deemed undesirable.

While the Métis and Indigenous communities made up around 3 per cent of Alberta’s population at the time, they made up 25 per cent of the number of individuals ordered to be forcibly sterilized under the act.

In 1933, a similar act was passed in British Columbia, and tied to the residential school system. The residential school system brought forth a multitude of horrors for the Indigenous population of Canada, as the government attempted to assimilate Indigenous people into Catholic registry. Inmates of the residential schools, the Indigenous youth, were victims of rape, torture, medical experiments and murder. A prevalent reality for many residential school inmates was also forced or coerced sterilization.

In British Columbia, the act allowed school principals in residential schools to carry out the sterilizations, and as their legal guardian could have any Indigenous child under their charge sterilized. Often, sterilization procedures were carried out on whole groups of Indigenous children once they reached puberty.

Alberta’s Sexual Sterilization Act was under legislation for nearly 50 years, repealed only in 1972 with the newly elected government of Peter Lougheed in place. Before the act was repealed, an astounding 2800 sterilization procedures were performed in the province of Alberta. Many individuals who were sterilized under the act were not told they were undergoing a sterilization procedure, and remained unaware of their sterilization until many years later. These surgeries were often passed off as other surgeries and given without consent.

According to witnesses and victims of the sterilization movement interviewed by Leonardo Pegoraro, a graduate student from Italy’s University of Urbino who penned a report titled “Second-rate victims: the forced sterilization of Indigenous peoples in the USA and Canada,” the government offered stipends to doctors willing to perform the surgery.

One unnamed survivor mentioned in the report, a Cowichan from Vancouver Island who was sterilized in 1952, recounts hearing that a sum of \$300 would be given out to doctors for each Indigenous woman sterilized, noting that “if you were seen to be a troublemaker, you got the operation.”

She was forcefully sterilized as punishment for refusing to marry a Christian Indigenous man, instead choosing to marry a community chief. Indigenous and Northern Affairs Canada, a government agency formerly known as Indian Affairs, told her that a doctor sterilized her following the birth of her only child.

“After I delivered my baby, Dr. Goodbrand put me under again, and when I woke up he had done the operation on me.”

“I tried to avoid him after that but the Indian Affairs people told me he was the only doctor I was allowed to see,” said the unnamed survivor.

Another witness from Pegoraro’s report said that a doctor by the name of Dr. Darby told her that INAC was paying Darby to sterilize Indigenous women, particularly if they were not churchgoers. “Hundreds of our women were sterilized by Dr. Darby, just for not going to church,” the anonymous woman said.

While the Sexual Sterilization Act was abolished, Indigenous women were still subjected to coerced sterilizations. More recently, two women have come forth claiming to have each been sterilized

without their consent.

The claims date back from between 2005 and 2010. According to the CBC, an Anishinaabe woman, victim of the Sixties Scoop—a practice in which the Canadian government literally scooped Indigenous children from their families, putting them up for adoption or placing them in foster care—claims that she was asked to sign off on a tubal-ligation procedure after being administered

opioids before an emergency C-section at Saskatoon’s Royal University Hospital. She said she was also informed the procedure was reversible, which is untrue. A second woman, of the Cree nation, said she was sterilized at the

same hospital despite explicitly denying consent.

The two women sterilized at the Royal University Hospital in Saskatoon have filed a lawsuit against the province of Saskatchewan, each seeking \$7 million in damages, according to a CBC article published in October 2017.

A much larger suit has been launched on behalf of former patients of segregated “Indian hospitals” who experienced physical or sexual abuse or underwent coerced sterilization procedures in 29 hospitals between 1945 and the early 1980s. The lawsuit was filed in January 2018 and amounts to a total of \$1.1 billion in damages.

These sterilizations have led to many issues in these women’s lives, including a number of physical ailments, relationship problems and depression. The atrocities that these women faced cannot be undone, and the experience of being having the basic choice to bear children removed by one’s own government cannot be erased.

But, victims of these residential schools and coerced sterilization acts are seeking justice for themselves and fellow victims and survivors. □

Often, sterilization procedures were carried out on whole groups of Indigenous children once they reached puberty.

Erasing Tragedy: Black History and the Death of Fredy Villanueva

A People's History of Canada

OLIVIER CADOTTE
@OLIVIERCADOTTE

Ten years ago, Fredy Villanueva was shot dead by police in Montreal North.

Ten years later, do people remember what happened? Do we care?

What was at the time a pivotal part of what seemed like an awakening to the rampant racial inequalities of Quebec and, parallelly, Canadian society as a whole, seems to be doomed to be forgotten.

This hasn't just been the case for the death of Villanueva. All throughout Canadian history, racial tragedies, and to an extent the history of racial inequality in Canada as a whole, has been relegated to the footnotes of highschool textbooks.

In the minds of Canadians, there has been a certain "we don't have those problems here" worldview when talking about racial inequality. After all, it's not like we had the KKK or segregation in Canada, right? If we did, why didn't I hear about it before, just as I heard of Martin Luther King Jr. and Jim Crow?

This feeling, arguably, translated to a sense that these kinds of racial problems aren't happening right here, right now.

Villanueva was shot by a police officer during the arrest of his brother for illegal gambling in a Montreal North park. The officer responsible for his death was later found by the court to have been "aggressive" and had "made a poor decision" in what was ultimately determined by the

court as having been a legal, albeit preventable death.

In fact, one of the reactions to the riot that followed the death of Fredy Villanueva was a surprise at the reaction by people outside the community. Meanwhile, residents of Montreal North were surprised too, surprised that something like that hadn't happened sooner.

I'm sorry if I have to be the one to tell you this, but discrimination and tragedies are happening, and they have for a long, long time.

The KKK operated in Ontario and Western Canada through the 1920s and early 1930s. Even the Underground Railroad, a Canadian point of pride, had its ugly side. Many escaping the South's slavery encountered racism and discrimination, including what jobs they could have and even the segregation of schools and communities in Ontario and Nova Scotia.

Saint John, New Brunswick even instored segregation into their city charter in 1785, following the American Revolution and the influx of Loyalists, including 3000 African-Americans in Nova Scotia and New Brunswick. The charter prevented them from being considered fully-fledged citizens of the

city, practicing a trade or even living in the city limits unless they were servants or menial labourers.

Canada (by way of the British Empire) didn't outlaw slavery until 1834, only 30 years before the Emancipation Proclamation.

This isn't even talking about the discrimination that Asian people, Indigenous people, and other minority groups have faced in Canadian history.

While Canadian slavery and segregation haven't exactly been preoccupations in recent times, this hasn't brought an end to discrimination. Rather, it takes on a new face in today's society, that of racial profiling, especially by police.

Many studies and surveys of POC and police have shown that the majority feel they are being or have been racially profiled by police. In 1995, Black Toronto high school students were surveyed, and 52 per cent said they felt they and others were being treated worse than non-Black students. A study from the Ontario Coalition Against Poverty also found that two thirds of the people questioned had been subject to police assault or threats in their lifetime, as well as 74 per cent of them reporting

We as a society can't face the facts that events like the shooting of Fredy Villanueva happened.

having been the subject of harassment by police.

More still, a 2005 internal investigation from Kingston, Ontario's police department found that Black people were almost four times more likely to have been pulled over by the police than white people, and that they were disproportionately represented in police stops. The 2005 report was the first of its kind in Canada.

Still today, we are barely scratching the surface of investigations into racial profiling. As of 2017, measures to curb racial profiling by Montreal police, based on findings from a report overlooking 2012 and 2014, had never been put into place.

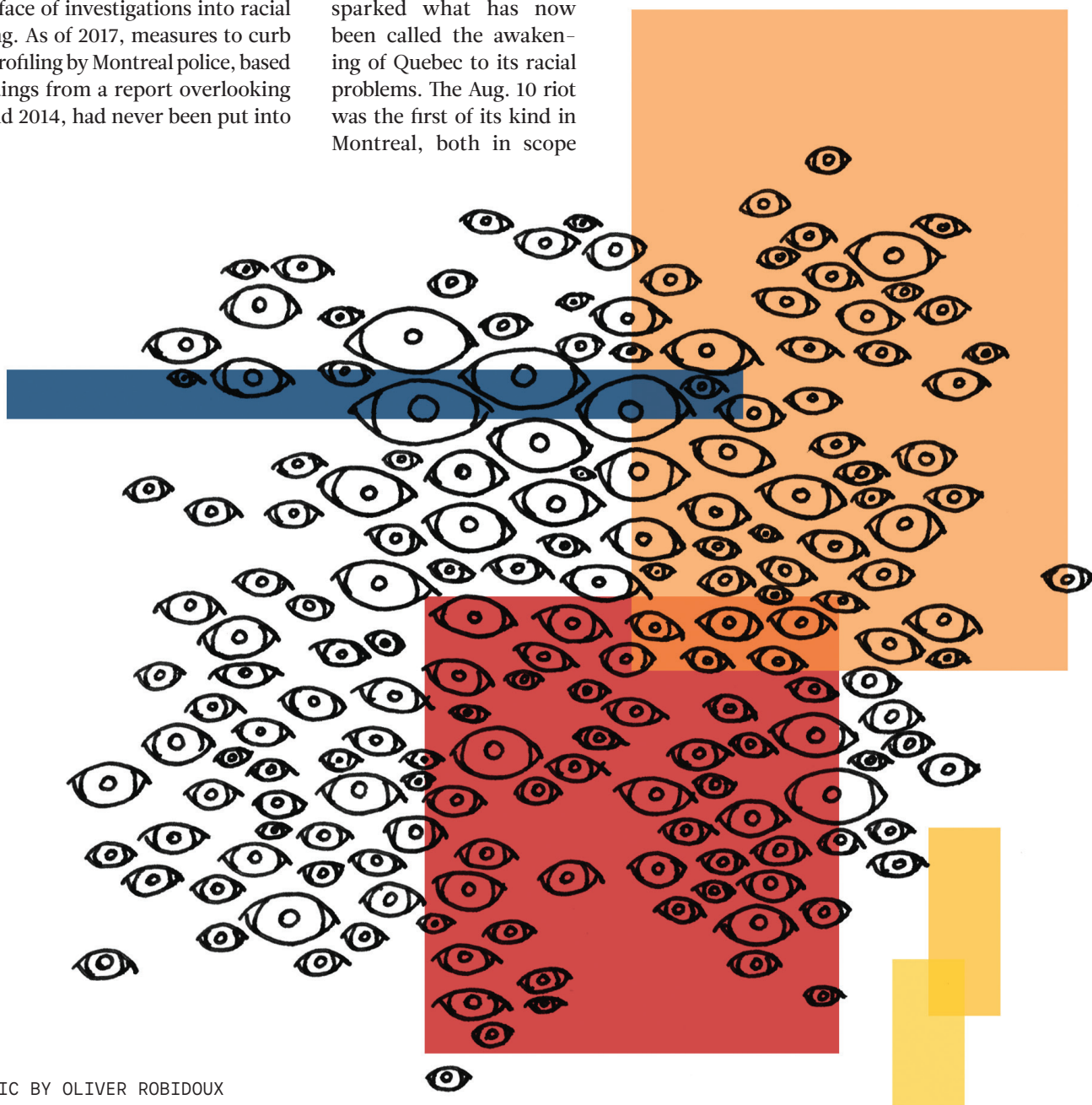
All these problems were around when Fredy Villanueva was killed.

The shooting, as well as the handling of the case both by the police and the justice system (neither of the officers involved were charged) lead to protests, including a massive riot a day after the shooting, with cars torched and buildings vandalized throughout the night as tensions, fear and frustration finally came to an explosive boiling point.

Villanueva's death sparked what has now been called the awakening of Quebec to its racial problems. The Aug. 10 riot was the first of its kind in Montreal, both in scope

and location—riots in residential areas had been unheard of before that night. Flaws found in the way both the Montreal police and the Sûreté du Québec handled their reports resulted in the overhaul of how these cases are investigated both internally and externally.

More than five years after the Kingston police, Quebec police departments, reluctantly, even began their own investigations into systemic racial profiling.



GRAPHIC BY OLIVER ROBIDOUX

What they found, according to the reports, wasn't profiling, but straight up racism, especially in communities like Montreal North.

Still ten years after the fact it seems like we can't face the fact that events like the shooting of Fredy Villanueva happen. A memorial, named Place de l'Espoir, is being put up near where Villanueva was killed. It will bear no mention and have no image of Villanueva or what happened. A mural depicting Villanueva was proposed, but later axed after complaints from the Police Brotherhood.

The decision not to have any mention of what happened is, quite simply, baffling. Not only is the memorial intended specifically to be a tribute to Villanueva, the people behind the project, including borough mayor Christine Black, have expressly said that the monument was made for this specific reason. Who are we trying to fool by hiding behind vague names for tributes and the refusal to acknowledge the name of the very person that is being honored? Is it our-

selves, or those that will follow that will have no clue what happened after it has faded from people's memory? It seems as though they didn't want to do the memorial.

Why bother with a half-baked one in the first place?

Are we doomed to repeat this cycle of burying tragedies that took place just as we buried slavery, segregation, or discrimination ever happening in Canada?

It's not all doom and gloom, of course not. Activists and community members are still keeping the name of Villanueva alive, with flowers, graffiti, and cards at the anniversary of his death, while also fighting against the continued stigma and oppression against minority youth in Montreal North after the tragedy.

The fact that the city is acknowledging who the memorial is about can be seen as a very, very minor positive thing to have come out of the aftermath of Villanueva's death, considering their reluctance to actually honor him in any meaningful way.

The Internet is a haven of information not only about Villanueva's death, but also about Canada's racial and discriminatory history. If only what could be found by digging on the internet could be what we are talking about in classrooms and as part of curriculums not only at the high school level, but at the university level too.

Either way, ten years later, it's safe to say that change still needs to be made to truly rectify what has happened, and what is still happening today in terms of racial inequality and how we handle the tragedies that come with it. Not only that, the history of racism in Canada, segregation and slavery included, need to occupy a larger part of the history being taught to students. How can discussions and knowledge of the events take place if we have to go out of our way to find out about the tragedies that have happened to all these people?

If anything, they deserve better than to be just a forgotten footnote of Canadian history. [5]

THE LINK'S BACK AT IT AGAIN

It's another launch party: this time to celebrate the release of our second magazine of the year!

On **Thursday Oct. 4** come join us for drinks, thoughtful discussion and music at **La Sala Rossa**. We'll be having a **presentation** on issues featured in the magazine followed by a performance by local hip-hop artist **Shades Lawrence**.

Doors open at 8 P.M., with a suggested donation of \$7 or whatever you can pay. Donations will go towards artists.

Follow us on Facebook to stay posted about event.

THE **LINK**

KAYSARI ALEPPO

By Meghri A. Bakarian

Rappelles- toi?

...سنا فيك و

...دمحم ما و جروج ما يتلاخ my naihberhous? سنا

Or should I forget my first love?

Comment- ça?

...ياخ كليك حاش

It's too complicated..

War and love stories..

Sheshh..tais-toi

But I don't want to!

Կ'ուզեմ խօսիլ՝ արտայայտուիլ..

So that

You can hear me and you can hear my people's noise..

Oublie..oublie..

...قوله سنا ات لبق نم قناي سنا تنك انا شيل...شيل

Lu't, անունս Մեղրի է ..

Oui, madame..it's M-E-G-H-R-I!

And I am an Armenian Syrian woman

An Armenian Syrian woman, who will speak 1915; who will

live the Allepean nights

Till the last day of her life.

(For the English poem visit our online version)

LISTEN TO THE STORIES

By Sarah Abou-Bakr

listen to people's stories

out there, you'll find tangled, complex ones

where quiet calm meets storm, and pouring rain meets sun

where exquisite rainbows are found inside of tornadoes

stories that breathe in pink but sometimes exhale grey-ish

listen to the stories

of people whose efforts never go unrequited

they'll tell you how they wrote it

not with ink and feather

but with changing weather

listen to the stories.

"YOU DESERVE THE WORLD"

By Sarah Abou-Bakr

I often hear people tell me

"You deserve the world"

I don't want your world,

for I have seen what it did to my sister in faith,

and my brother of color.

I don't want your world.

I want to unbecome your imposed chaos.

It is a spiteful disease

that sickens my brain and hurts my heart.

I don't want your world.

I chose to be my own light,

the one brightened by the stories of my ancestors,

my honey, and my melanin.

I don't want your word.

For I already have my own.

The one I truly deserve.

And please, don't try to liberate me.

Don't you know I am already free?

GRAPHIC BY
CHRIS MICHAUD

CONCORDIA COMMUNITY



CONCORDIA STUDENTS

All year long, Concordia Students...

Shop and save on healthy, waste-free organic foods and natural health products at the Frigo Vert!

Create the media project of their dreams with access to all the supports and equipment they need from CUTV!

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Get a healthy, delicious lunch every day of the week for FREE at the People's Potato!

And so much more, with exciting student opportunities with many other groups, all built by Concordia students for Concordia students just like you! Come see what we've built together and find out how to get involved!

CONCORDIACOMMUNITY.ORG

What It's Like to Grow Up as a Woman of Colour in Montreal

A Concordia Student Describes Her Experiences Growing Up as a Racialized Woman in Montreal

SARAH ABOU-BAKR



It was on a Sunday afternoon, at my favorite mall to go to as a kid, that I realized that things were not always going to be okay for me. For us.

My mother and I were waiting for my father who entered a store. Suddenly, a woman randomly started to shout words that I don't remember to my mother. What I do remember, is her, angrily yet confidently, yelling at my role model, pointing at her hijab and screaming "T'es une grosse vache!" The young child in her early elementary school years that I was, felt the need to defend her mother. And so I shouted "C'est toi la grosse vache!" It was at this moment that I knew we were considered different, my mother and I. Only I didn't quite understand how or why.

Other encounters in my life helped me pinpoint a few reasons why I was seen as "different" by others, although I couldn't see it myself. I remember, my first day of high school. As my brother, who was one year older than me, introduced me to his friends, one of them, looking confused, asked him: "She's your sister? Why is she Black?" My brother looks paler than me. And although, to the guy who asked, it was a very normal question, it still kind of did

• • • • •
• Sarah Abou-Bakr does not see
• herself as a victim of her experi-
• ences.
• • • • •

PHOTOS BY ELISA BARBIER

something to me. It irritated me. I was wondering why he asked my brother why I was Black. Why did he not ask him why he was white? Does that mean that being white is the norm, and as the younger sister who's Black, I am defying the norm? I didn't have an answer to the question then. But I remembered it. I remembered that my brother had to be questioned about my non-white features.

High school was a fascinating and engrossing time for me. I had a white, Quebecois atheist, science teacher. One who asked me if my religion forbids its believers to meditate.

This teacher set aside time for meditation at the beginning of each one of his classes, that students could take part in on a voluntary basis. One day, I decided that I did not want to participate and closed my eyes in his classroom. After all, he claimed it was absolutely a choice of one's own free will. During the little

time when I kept my eyes opened, minding my own business, he asked me if I decided not to meditate because my religion told me not to. Instead of asking me why I decided not to take part in his meditation session, he decided that he would bring the question of faith to the table.

It was then that I asked myself whether he would have posed the same question had I not been wearing

my hijab. He clearly assumed that I was not capable of making my own decisions.

Fascinating.

After the fascination and strangeness of high school, college came. In my case it was like a part-time job. Around that same time was also when I started my first part-time job, at a pharmacy located in a very multicultural neighborhood. I was very aware of that. I was aware of it because I knew that by working in a multicultural area, where everyone is socially

labeled "different" in a way, I would not stand out. Or so I thought.

Until the day a caucasian woman had to remind me. She just had to remind me that I am not welcomed and that I should not be given the right to work in the province because I am veiled. Or because I am not white. Or both. That is when I realized that even in the most diverse of places, as long as I am part of the society in which I live, I will always stand out.

Montreal is a diverse city. Often, with a diversity of people, we find different

I fight battles daily. Some days it will be because I am a woman. Other times, because I am a Muslim. At different days, it will be because I am of colour. Often, it will be because of all these things combined together.



opinions, various ways to define things, and difficulty of understanding each other. Racism and discrimination exist here. They're an actual thing.

The incidents I mentioned are not the only ones I've experienced in terms of discrimination, racism, and Islamophobia in the public sectors and institutions of Montreal. They only represent a few of the things that "different" people go through every single day.

These situations helped me pinpoint what my "different" was. It was being

a Muslim woman of colour. What it also taught me more than anything, is that my identity is important. It matters. My "different" matters, regardless of what anyone else thinks or say.

I fight battles daily. Some days it will be because I am a woman. Other times, because I am a Muslim. At different days, it will be because I am of colour. Often, it will be because of all these things combined together.

What upsets me, is that every day, I have to work harder to feel safe. I should

feel safe as a person of colour, safe as a woman, and safe as a Muslim. It is not okay for me, or anyone labeled "different" to feel like our identity compromise our safety.

Every day, I fight to be seen as I am, not as how people want to see me. For some, "Muslim woman of colour" means "an oppressed and weak stranger living in Montreal." Every day, I am unwillingly forced to listen to people's criticism of who I am. But, every day, I decide to resist. I choose to remember the person that I know I am, not the person they forcefully try to impose on me.

So, with all these challenges, you might ask me "Sarah, where's the joy?" Well, let me tell you about the joy. It is knowing

that I am much more than the labels that this society gave me and keeps on giving me. I am much more than the shouts, yells, and looks directed my way. My joy is that I am confidently accepting who I am and am proud of her. If I am incapable of doing this to myself, I will give room for others to remind me of who I am not. Who they want me to be.

For this reason, I have decided that I have the right to love, accept, and stand up for my "different" parts. I have to do it. I owe this to myself.

I use my voice, my knowledge, my strength, and my experiences. I keep my smile on my face, despite carrying the heavy baggage of being racialized in a world that believes that racism is fading, when the rest of us are shouting loud and clear that it's still out there.

I smile, not because I am happy about the situations that I am living or because I accept this. I smile out of strength. I smile because I decide that I will not let this destroy me. I smile because I have decided to replace my mind's endless chatter with fruitful actions. I smile because I can, and no one will ever take that away from me.

My dear person of colour, I know that from the title of this piece, you could imagine that I was addressing mainly Muslim women of colour. Women who look and are like me. But my dear person of colour, whether you are a woman or not. Whether you are Muslim or not, here is my advice for you.

They say "What doesn't kill you makes you stronger." I say you were strong from the beginning, and what didn't "kill you" is only a means for you to find that strength within you. It has always been there. You just keep finding pieces of it every time you go through something difficult. And one day, your strength will become whole and you will see how invincible you truly are. As long as you don't listen to them. Listen to your colour, your accent, your traits, your faith, and trust who you are. ☑



Decolonizing Art

The Problems and Progress of Concordia's Art History Department

PENINA SIMON

Concordia has a reputation for being very progressive for its student activism and the small steps the administration is making to open the conversation. The university holds a lot of events for Black and Indigenous folks, people of colour, LGBTQA+ individuals and other marginalized groups.

The faculty of fine arts, and particularly the art history department within it, are aiming to decolonize classes and are taking small steps to do so. However, it is still important to examine what has been done, what work is in progress, and what needs to happen.

In history, and particularly art history, there is an agreed-upon canon from which students learn. This canon refers to everything that is important to know. Art history majors at Concordia have to take ARTH 200, Perspectives of Art History, which is a year-long, six credit class based around this canon.

The department of art history, along with the university as a whole, do talk about decolonization. The land acknowledgement is present in the department, and several courses on non-European subjects are offered.

The eurocentrism of the art history department at Concordia is seen within the department displaying things that fit a certain narrative to present a one-sided truth.

It allows art historians, and the field as a whole, to ignore all of the other perspectives that exist.

Chelsy Monie is an artist who recently finished her BA in communications with a minor in art history at Concordia. This summer, she had her work exhibited at the Visual Arts Visuals Gallery.

During her time at Concordia, Monie felt dissuaded from taking certain classes

because she felt they would be ignoring her perspective as an African person. The history-based classes would follow a very linear, eurocentric structure. Monie explained that she had to be constantly thinking outside of this framework. "While white people were doing all these things that the professors were talking about, my people in Africa were also doing all these things," she pointed out.

She wound up doing a lot of her own research outside of class. "If your textbook has only 20 pages on the largest continent in the world, there's a problem."

She would often be the only Black person in the room and so she was the one who would have to meet with professors and even the department chair about having more voices heard.

At Concordia, there is a lot of work being done to shift the focus away from Europe, to "pass the mic" so to speak.

Numerous faculty members are ensuring, at their own discretion, to cover topics that are not centered around European knowledge or ways of visualizing it, and to assign readings by BIPOC.

There are many student-led groups that focus on these experiences as well, such as the Indigenous Art Research Group and Ethnocultural Art Histories Research Group.

Dr. Johanne Sloan is a professor in the art history department. She began at Concordia with her BFA, and is now the chair of the art history department. Sloan is a

white woman who highlights the voices of women, BIPOC and LGBTQA+ individuals.

Sloan described the beginning of her education at Concordia in the 1980s, saying that professors were just starting to talk about decolonization, but artists of colour were rarely brought into discussions of contemporary works.

Over the years she has seen changes in the department—slowly, but happening nonetheless. Sloan personally finds it important to address multiple perspectives in her lectures because it acknowledges the diversity and perspectives of the

students in her classrooms. "If we believe in a multiplicity of perspectives, it should translate in to how we write about art."


Sloan supports the continual progression of the art history department towards decolonization. However, she sees it taking a while due to how the university as a whole tends to take a while with making decisions and structural changes.

Sloan noticed the pace and progress picking up a bit after the Truth and Reconciliation Commission in 2015. The TRC released a list of requests for academic institutions and many professors and students sprung into action. At Concordia, the Indigenous Directions Leadership Group was formed.

In terms of the department's focus on the European canon, Sloan feels it is important.

"Much of our image culture has a lot of genealogy in European modes of image

If the department wants to provide diverse perspectives, it needs to ensure that the history of BIPOC is just as recognized and celebrated as the European one.



making. Important knowledge is there, but we just have to critique it," said Sloan.

This semester, there are classes being offered about Pakistani art and Mexican art, along with a postcolonial theory class.

Now seems like an exciting time to be an art history student at Concordia. However, it is important to stay critical, and constantly question the need for a focus in the first place. If the department wants to provide diverse perspectives, it needs to ensure that the history and contemporary reality of BIPOC is just as recognized and celebrated as the European one. ■

GRAPHIC BY
AIDEN LOCKE

Empowering Indigenous Women in Prison

How Incarcerated Women Use Art to Heal

SARAH BOUMEDDA
@BMDASARAH

Dr. Felice Yuen is soon to embark on a brand new project, one that will focus on the healing of Indigenous women in provincial incarceration through traditional art-based methods.

A professor in leisure sciences and applied human sciences at Concordia University, Yuen has long been involved in research with Indigenous women, and

trying to understand and explore what healing means for them.

“For my PhD, I was working with Indigenous women in federal prison, and trying to understand how involvement and engagement in ceremony impacted their healing,” Yuen explained. “My involvement with my PhD, these women, and the relationships I developed with [them] inspired me to continue this research when I was hired at Concordia.”

This upcoming project has been on Yuen’s mind for quite a while, especially in the last few years.

“People are seeing that we need change. There’s an over-incarceration of Indigenous women everywhere, and Quebec is not an exception. We’ve got to do something about it.”

But in order to understand the purpose of this upcoming endeavour, it is important to take a look at the adventure that started it all: Journey Women.

Journey Women regrouped eight Indigenous women from Minwaashin Lodge, an Aboriginal support centre in Ottawa, back in 2010. The project led the women—or artists—to explore their healing through ceremony, song and drumming, talking circles, and other techniques stemming from Indigenous cultures. The knowledge gained through these processes would later help them create a body map that would serve them both as an emotional outlet—as part of their healing journey—and as a tool to illustrate their strength and resilience.

For the women at the Minwaashin Lodge, their experience of healing also gave them a desire to share their newly acquired knowledge, Yuen said.

“For them, it was like, ‘We have knowledge, and skills, and understanding, and a way of healing ourselves that we want to share with the world.’ So that’s [where] Journey Women came from,” said Yuen.

Journey Women is indeed about sharing—that is one of the main points Yuen insisted on, during the project and continuously long after.

“This project is still ongoing as things arise,” she said. “I would say that the publications, like the formal academic publications, are slowly wrapping up.”

But the project is much more than just academia—through the art created during the workshops, Journey Women still lives on, she highlighted.

“It’s making change in the world, it’s making a statement. It’s sharing important pieces of knowledge,” Yuen added.

The next step in Yuen’s own journey now resides in provincial prison, in particular, the Leclerc Institution in Laval. Yuen will be leading a research project in the prison, tailored towards Indigenous women, and hopes to achieve the same

healing outcomes as Journey Women.

Data revealed in June of this year by Statistics Canada show that across the country, Aboriginal adults are overrepresented in the correctional

• The project Journey Women allows incarcerated Indigenous women to explore their healing process through art.

COURTESY PHOTO JENNA MACLELLAN





- While Journey Women uses art to collect research data, it primarily puts forth the art aspect.

COURTESY PHOTOS JENNA MACLELLAN

system, both in the federal system and across provincial establishments. While representing only 4.1 per cent of the overall Canadian adult population, Aboriginal adults made up 28 per cent of inmates in provincial or territorial correctional services, all provinces and territories combined, and 27 per cent of inmates within the federal correctional system.

Ultimately Yuen said this upcoming research project could develop an understanding of the people in the judicial system.

“[The project] needs to consider things like cultural safety and decolonizing research, all these sorts of things,” said Yuen.

For this upcoming project, Yuen, as

part of Concordia University's staff, will be collaborating with the Elizabeth Fry Society of Quebec, as well as Wanda Gabriel, an assistant professor at McGill University's School of Social Work and citizen of Kanehsatake Kanieke'ha-ke nation (near Oka)

change in

Gabriel has been doing healing circles for close to 20 years, and is specialized in residential school survivors' trauma. "I've worked with survivors, with people who had been through [the judicial] system, had

been out and [were] still dealing with trauma,” she said. “I thought it would be great to provide support and tools while they’re inside [the prisons].”

For Gabriel, the purpose of this project is to help incarcerated Indigenous

women overcome the cultural genocide forced upon their communities, often leading them to keep quiet about their trauma.

“When we’ve been through oppression, one of the ways to survive is to disconnect from our feelings,” Gabriel added. “If we can walk with these women to help them break [that pattern], so they can find their voice, then our project is a success.”

Aleksandra Zajko, managing advisor at the Elizabeth Fry Society, described the project as a way to better develop and adapt the judiciary system for Indigenous women. The Elizabeth Fry Society specializes in offering services for incarcerated women both in federal and provincial services, but this is the first Indigenous-focused program the Quebec based branch of the Society has ever conducted.

While the project will focus on the healing of those incarcerated Indigenous women, the Elizabeth Fry Society hopes to take from the initiative new and better ways to help them navigate the system and adapt it to their needs, by looking at the personal and systemic obstacles they face.

“We really want to adapt our services,” Zajko insisted. “We not only act as a facilitator to this project for both researchers, [Yuen and Gabriel], but we also want to know what will come out of it in terms of recommendations, and what role we can play in acting them out.”

More importantly, though, this project—just like Journey Women before it—aims at shedding light on the situation of Indigenous women across the province, even across the country, through research.

“Normally, you just write. You write papers, and give presentations, and it’s within the academic world,” Dr. Yuen described. For her, however, the sharing of knowledge cannot be done through research alone, but mostly through the art created as part of it.

“It will live on for the rest of our lives; meaning every woman involved in Journey Women, [...] and for myself.” ☐

“It’s making change in the world, it’s making a statement. It’s sharing important pieces of knowledge.”

—*Dr. Felice Yuen*

A Story of Resilience and Activism

Dr. Myrna Lashley Reflects on Her Journey

ALISSA MULLER

This sounds so cliché, but I really want us to realize that we are part of humanity and we are all on this journey together,” said Dr. Myrna Lashley.

Lashley, who holds a doctorate in counselling psychology from McGill University and who is an assistant professor in the Department of Psychiatry at McGill, was this year’s English spokesperson during Black History Month in Montreal.

Lashley was chosen from the candidates who stood out in Montreal’s Black community because of the work she’s done to help and educate people in the city.

“Her candidacy stood out of all of the applications thanks to her work on the racial profiling issue and in her leadership in her community,” said Claire-Anse Saint-Éloi, the assistant coordinator for the Round Table of Black History Month.

Lashley’s work on racial profiling with the Montreal police as a member of their expert committee, on how to train their officers and to resolve the issue, as well as her work on city’s committee for its public consultation into systemic racism and discrimination are what set her apart from other candidates.

This year’s Black History theme was “our history is written every day,” and according to Saint-Éloi, Lashley was “the ideal choice.” “She cre-

ates history thanks to her implication, and advances the condition of Black people in Quebec,” she said.

Lashley’s face, wrinkled by time, bears witness to all the hardships she had to go through as a Black woman in North America. Furrows alter her features; they are small but bear the weight of relentlessness.

“The perfect day for me is when I feel that the interaction that I have with somebody is like we are touching each other emotionally, philosophically, and spiritually; that there is a connection,” she said. Interacting with people is the most beautiful gift that a human being can give her, because exchanging at this level makes the world a better place for everybody.

This is what she has been striving for. Despite all of her success and prestige, she still must deal with the daily struggles of being a Black person in North America.

“Back in the ’70s in the States [...] I was told to get off a beach, because the beach was [only] for white people. I’ve never dealt with this before,” said Lashley, who grew up in Barbados.

She explained that she experienced similar discriminatory treatment in Canada, as people have said racist comments just as she had experienced in the United States. Her response to those comments were, “I’ve put my life on the line

for you, [and] for this country.” Here she refers to her service in the Royal Canadian Navy.

Lashley said that systemic discrimination is “built in the system,” and based on white norms and privileges. White people do not see the struggles that a Black person or any POC must go through.

“It was [just] a few years ago that as a Black person, if you went to buy lipstick, you could not get one that would suit our colour because they were all made for whites; and then they would charge us extra when they had it cause they would tell us it was a specialty product,” said Lashley.

Injustices like these are what made her fight for her community. “But I could have allowed it to define me as a bitter, angry person or I could look at it and say, ‘If we don’t get together on this we are all going to die,’” she said.

Her hardships made her stronger; she does not dwell on the past. The professor wants to go forward step by step to build a more loving and united world. “I also believe that the only way to fight evil is with love. You cannot fight anger with anger, it will just escalate it,” said Lashley.

Elisabeth Faure, a close family friend of Lashley for more than ten years, underlines how much Lashley has done for the Black community overall.

“Their generation [her mother and



Lashley's generation] lived a lot of firsts and lived a lot of being the only one," said Faure. Lashley is an inspiration at a personal level in her life, she continued. Faure does not leisure on the words to describe the McGill professor: inspirational, pioneer, fearless.

Since she was young, Lashley tried to open doors for Black people to have a better life.

Imagine, early 22-year-old Lashley in Nova Scotia working in the Navy, serving her country, putting her life on the line for Canadians. When she wanted to live off the military base with a friend, she faced a wall: landowners would not let her rent their place because of her skin colour.

"I go to church on Sundays, they've got you people [Black people] in the church. I don't like sitting next to you, but I am not gonna have you living in my house," said the landowner.

So, Lashley said she took the matter into

her own hands and made a complaint.

"I did it for whoever would come after me," she said. Lashley said that she took the Nova Scotian law—that could allow landowners with less than ten apartment units in a building to discriminate—to court and won her trial against the government.

Born in Barbados, Lashley spent all her childhood there. She holds many family memories from the country; this little girl from a small island was convinced she would be a blacksmith, as her grandfather was. At the age of 12, she moved to Montreal to live with her father. From this moment on, her life completely changed; and one of those changes was to experience racist attitudes, which she had never experienced before.

She said her mother, who died a few years ago, made her stronger in every challenge that she had to face.

"No matter what is [thrown] in your

way, you can find a way over it, under it, through it, around it, but you don't have to let it stop you," Lashley's mother had said to her.

Lashley is a fighter; she always uses her voice to bring light to injustices. However, she never dwells on the past, as she has learned from it. Going forward head first is what she preaches: "I will walk towards things, but I never want to go back," said Lashley.

What stood out the most in her interview is that she does not talk about herself, she prefers to give lessons about life and how we should interact. According to her, we are human beings first and our colours do not matter. What she portrays goes beyond the person itself. "If you want peace, if you want love, you have to demonstrate it," she said.

Sharing, exchanging and connecting are crucial lessons that she wants to communicate to the younger generations. "She is a role model to so many people, more than even a role model, for me she is almost like a second mom figure," said Faure. □

"If you want peace, if you want love, you have to demonstrate it."

— *Myrna Lashley*

Dr. Myrna Lashley's current research focuses on the state of mental health in youth and radicalization leading to violence.

PHOTOS BY MAGGIE MCCUTCHEON



SELF CONTROL

by Alexandre Vachon

Bullet boy, run from trouble.
 Gun shot man, calling death,
 Supreme conqueror of life.
 Bullet boy bulletted down.
 Nigga boy, trouble boy,
 Red river flowing.
 Popped head, whole holds
 A hole load of bullet boy's blood.
 Dead nigga, run bullet boy.
 Them niggas coming.

ON SLAV SONGS

by Kathleen Charles

African slave songs were passed down to me through deep waters
 Just to reach the blood in my veins
 And I stand here today
 Free and unchained
 Just like their wildest dreams told them I would be
 Can you not accept that some stories are not yours to tell?
 Not all stories are yours to tell
 Not all songs are yours to use
 Recreate and dismember as you choose
 Don't take away my chance to represent the women who fought for me
 Because Slavs never sang our African slave songs
 Don't tell me that you don't see color
 Because the world still colors me black even though I know I'm more than that
 My great great grandmother held me in her bosom before I was even formed.
 She knew the pain I would have to face one day
 So, she did all she could do. She used her voice, the only thing she could use
 To sing me a song.
 A song that seeped deep into her body, split cracks through her bones.
 It sank and settled deep inside. It crossed time and space to reach me
 She sang me a song.
 A promise that she'd always be there, like a faint call in the air to sing me
 her lessons of despair
 Softly braiding, sneaking lullabies of wisdom into my hair.
 Whispering "Don't you cry for me child" because she'd never leave me
 lonely. That I would always have her song in my heart to soothe me
 She sang me a song
 So that I could keep it safe for her in the new world she believed would come.
 Refused to let them beat it out of her
 Even though they tried ... to beat it out of her till she was numb
 She sang me a song
 That crossed hills, valleys and unknown countries and nestled it deep into
 the safe soil of her body
 She sang me a song
 And now you.... you come along
 And think it's ok to reappropriate a sound so pure, so strong
 But you can't play theatre with our stories
 My great great grandmother didn't sing those songs in sugar cane; cotton
 fields and send them to me through generations for you to use them in a way
 that does not feature my voice
 In a way that does not feature my body. The only instrument that can sing
 her song true
 Because...
 My grandmother looked like me and not like you
 Harriet Tubman looked like me and not like you
 I will not hold back my poetry as privilege is used to twist, turn, tell, retell
 this story
 ...our stories
 That can only be carried by our bodies for it is through our bodies that they
 have been travelling through time for centuries

GRAPHIC BY
 CHRIS MICHAUD

Addressing the Elephant in the Room: Racism in Hockey

A World Expressed Through the Lens of the Unwanted

JOHN NGALA
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For Chase Harwell, life revolves around the game of hockey, a game he fell for at the age of seven. Raised in a small town in Connecticut, the freshman Stinger found his purpose playing hockey, but as he grew older, his identity accentuated a perpetual issue engraved in hockey culture: racism.

Harwell was one of four brothers who all played hockey at the local arena in Southbury, CT during their younger days. Not only were the Harwell brothers a unit on the ice, but they also practiced lacrosse, baseball, football, and basketball together. Before committing to Concordia, Harwell's journey began with his uncle leading the way, guiding and exposing him to the world of hockey.

The young forward's moment came at a local youth game in New Milford, CT where his talents were discovered by coach and former NHL player Yvon Corriveau. Impressed by what he had witnessed from the ten year old, Corriveau invited Harwell to his training camp in Cornwall, CT, a 45 minute commute from where Harwell lived at the time. The now 21-year-old Harwell recalls his mother's commitment to keeping his dream alive. It's something he's deeply grateful for to this day.

"My parents sacrificed a lot for me to practice everyday," he said. "They put in a lot of time, a lot of money and invested a lot in me especially since we didn't come from very much."

After meriting a position on Cor-

riveau's roster, the Southbury native propelled his career convincingly and there was no looking back. Harwell pursued the dream—that is, the thrilling feel of hunting down the puck from end to end—at South Kent, a preparatory school in Connecticut widely recognized by top major junior leagues like the Quebec Major Junior Hockey League and the Ontario Hockey League.

Now playing for Concordia, he's already made an impact on those around him. Stingers head coach Marc-André Élement has no problem speaking up about the new player.

"I've known Chase since he was a junior and he's a real gentleman," said Élement. "We were really happy we got him, there aren't too many guys like Chase who can play any position. I think he will be one of our leaders really soon."

Drafted at 16 years old by the Sherbrooke Phoenix in the QMJHL, Harwell began to fortify his climb up the hockey ladder as a teenager. After years in the game he loves, the Stinger reflects on an issue that has affected him in the past and continues to touch many other Black hockey players today.

"Being Black in hockey is just different, especially when you're a kid," explained Harwell. "Like in this world—a predominantly white environment,

where there's an unwritten rule as a Black player—[we] automatically say 'what's up' to each other because [we] just know."

A simple nod of the head as a sign of acknowledgment and solidarity between marginalized athletes transcends the beauty of the sport. It is a call for inclusion, a cry for humanity, and an attempt to rewrite a culture deeply entrenched in preserving its whiteness.

Nevertheless, distinct efforts from the NHL to change the face of hockey have opened many doors. With the "Hockey Is For Everyone" campaign, a little over 120 000 boys and girls from different ethnic backgrounds have been exposed to hockey within the last ten years.

Renowned diversity ambassador Willie O'Ree—who became the first Black person to ever play in the NHL on Jan. 18 1958—has largely contributed to bringing a sense of belonging and hope in Black hockey players around the league. A notable example is Philadelphia Flyers winger Wayne Simmonds.

In 2011, Scarborough native Simmonds fell victim to a world still intolerant and ignorant towards Black athletes playing hockey. A banana was thrown at him during a game in London, Ontario and just a year later in the Czech Republic, racial slurs were directed at

"Being Black in hockey is just different, especially when you're a kid."

— Chase Harwell

him with some fans screaming “opice, opice,” meaning “monkey” in Czech.

Showing strength and character after facing such discrimination, Simmonds embraced Willie O’Ree for paving the way for future generations.

“He deserves to be honored as a legend of the game,” Simmonds said to the Players Tribune. “For every single kid who was ever told to ‘stick to basketball,’ Willie [O’Ree] was like the first man on the moon.”

Despite O’Ree playing only 45 games with the Boston Bruins, his historical impact on the game was celebrated earlier this year on June 28 when it was announced he would be inducted into the Hockey Hall of Fame class of 2018.

Harwell, like Simmonds and O’Ree before him, has plenty of stories of gut-wrenching injustices. In his early teens, Harwell had already been called the n-word an alarming number of times on the ice, but on one occasion, it was an adult in the stands who made it clear

he was not welcome.

“I remember we were playing in Philadelphia. I was playing for the Hartford Junior Wolfpack. We had this huge rivalry with the Junior Philadelphia Flyers because we were both top teams in the nation and every year and we would always go at it,” recounted Harwell. “I remember in the stands there was this one parent, he was just an asshole. Like he would always be screaming and one game, we were in the playoffs he yelled at the top of his lungs:

‘Hang ‘em up, you should play basketball.’”

The rough times on the ice made conversations with his father deeper and more recurrent. As a young boy, the racism proved to be overwhelming but Harwell refused to be walked on.

“My dad always had to talk to me,” he said. “He told me: ‘you’re gonna get this, you have to be prepared for it,’ since I was always getting into fights on the ice,” said Harwell.

This overt racism towards Black hockey players and visible minorities is the real issue that needs to be addressed, said Bob Dawson. Dawson was the first Black athlete in 1967 to play in the Atlantic Intercollegiate Hockey League with Saint Mary’s University in Halifax.

“For me it’s fun to try to increase the number [of professional Black players] if that’s all the NHL and hockey organizations are concerned about that’s fine,” Dawson explained. “But I think they’re missing the bump; in order to sustain the momentum of more kids coming, they have to work on creating an inviting, more welcoming and accepting environment for [these] kids. They need to ensure and increase awareness about diversity.”

Born in Dartmouth, Nova Scotia, Dawson’s resume is highlighted by a groundbreaking part of history in Canadian university hockey. Dawson, Percy Paris, and Darrell Maxwell made Saint-Mary’s University the first and only



Canadian university to have three Black players on the team simultaneously. Furthermore, it was the only time Canadian university hockey saw a line composed entirely of Black players.

Having experienced his fair share of racism in the 1970s, Dawson explained this wasn't necessarily new to him but to some extent he expected and dealt with it accordingly.

"I would skate by the stands. Fans or supporters would throw racial slurs at me like coon, n-word, snowball, or even snowfall," he said. "And of course during the course of the game, I heard the n-word from players, and there were a few players who got very physical with me. They would slash me behind the legs or slewfoot me."

"For me, it's disheartening that this is still going on," said Dawson on recent racialized incidents in the NHL. It's difficult for him to see Washington Capitals forward Devante Smith-Pelly told to play basketball by spectators, or Nashville Predators star PK Subban being criticized by analysts for not playing the "white way" in a supposed slip up.

As a way to move forward, Dawson suggested that the training of parents, coaches, volunteers, and people of influence should start in the minor hockey leagues. He believes more substantial changes can occur as the children grow and more awareness to diversity can be fostered.

Correspondingly, Harwell's trials and tribulations in his younger days exposed



Harwell refuses to let the racism he's faced tarnish his love for the sport.

PHOTOS BY ELISA BARBIER

him to an ugly side of the game he loves. Harwell's former Sherbrooke and current Concordia teammate Carl Neill—a member of the U Sports all-rookie team who convinced Harwell to commit to Concordia—knows that Harwell never let the ignorance he faced take away his passion and joy for the game.

"I know for a fact in his younger days, he'd get a few weird comments and it'd bother him but he's got thick skin," said Neill. "Now he kinda just takes it with a grain of salt. It sucks that [it's] still in the sport but he deals with it really well. It's good to see, he's an example for us."

Ultimately, Harwell admits the race issue in hockey is past him but he knows the road ahead is still bumpy and work still needs to be done for future aspiring hockey players. For the next genera-

tion, he wishes for an inclusive world, one that will allow kids growing up to enjoy the dream and most importantly one that will leave racism out of sports.

"I would want my kids to play hockey just because I know how I felt about hockey. I'm happy, I love playing hockey, but the messed up thing is the way things are going I have to mentally prepare my child to be discriminated against. I shouldn't have to prepare my kids to be called an n-word for playing a sport they love." □

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THE MORNING AFTER MARIJUANA LEGALIZATION: WHAT CAN WE LEARN FROM NEUROSCIENCE RESEARCH?

SCIENCE COLLEGE PUBLIC LECTURE SERIES

MARY C. OLMSTEAD, PH.D.
QUEEN'S UNIVERSITY

Recently, Canada became one of the few countries to legalize cannabis for recreational purposes. The debate surrounding marijuana legalization has been in the spotlight in Canada and most westernized countries. Proponents of legalization frequently point out the huge social, economic, political and law enforcement costs related to the "war on drugs". Now it is time to use science to answer some of the questions relating to the use of cannabis. Some pertinent questions are; Is marijuana a gateway drug? Is cannabis worse than alcohol? Are teenagers vulnerable to the effects of marijuana? Is cannabis addictive? Dr. Olmstead will discuss the long-term impact of cannabis use on brain function. Although we don't have all the answers to these questions yet, Dr. Olmstead will explain that continued neuroscience research should inform the development of guidelines for recreational marijuana use in the future.

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