

THE LINK 35

CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980

+ EDITORIAL

The Link stands with *The Concordian* against the muzzling of student journalists.

P. 15

SOMETHING'S ROTTEN

The Concordia Food Coalition won't be bidding on Concordia's food services. Big business is all that's left.

P.3



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THE LINK

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Three (3) Board Staff representatives

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you have the staff status with 4 (four) or more contributions
and not a masthead member of the Link.

Candidates must present a **letter of intent by Wednesday,
March 18, 2015** at 5 p.m. to the secretary of the board of
directors by email to business@thelinknewspaper.ca

Election will be held Wednesday March 25 at 4 p.m. in the
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No Student-Led Bid on Concordia's Food Contract Forthcoming

The Concordia Food Coalition's Plans to Bid on University Food Contract Fall Through

by Michael Wrobel @michael_wrobel

For months, students involved in the Concordia Food Coalition have been working to bring together various organic, locavore and vegetarian restaurants and cafés to bid on Concordia's food services contract. However, a key player recently decided to pull out of the initiative, meaning there won't be a CFC-led bid after all.

Concordia's contract with food service provider Chartwells expires in May. With that in mind, the university is currently holding an open bidding process with the goal of determining what company will be awarded the next contract.

"It's been hard to get students involved because it's a really complicated process," said CFC coordinator Lauren Aghabozorgi. "There's a lot of conditions [...] that wouldn't allow an institution like the Hive Café Co-op to submit a bid."

When the CFC was created two years ago, one of its major goals was to propose an alternative to Chartwells, Sodexo and Aramark, the major cafeteria operators on Canadian university campuses.

Since 2013, the CFC has tried to get socially responsible entrepreneurs around a table to "look at the different spaces on campus and see who had the capacity to take care of the residence cafeterias and serve 900 meals a day, and who would be better off having a small café kiosk," Aghabozorgi said. However, it became apparent in the last six months that such a loose consortium of cafés and restaurants wouldn't meet the university's requirements for bidding on the contract.

"We needed a sort of umbrella organization to be the bidder. We started speaking to an organization called COOPSCO, which is very prominent in French universities and

CEGEPs," Aghabozorgi said. "They [run] a lot of co-op bookstores, but they do have certain projects in cafeterias."

The idea, she said, was to propose to the university that COOPSCO operate the larger cafeterias, while smaller businesses or student-run initiatives would run the different food counters and coffee shops around campus.

According to Aghabozorgi, COOPSCO had been "very keen" to move forward with a bid until a couple of weeks ago, when the CFC was told the organization was stepping down from the project. COOPSCO did not respond to *The Link's* request for comment before press time.

"We've just gotten really bad news and we don't really know where to go from here," she said.

The university's bidding process began on Feb. 11, when Concordia posted a request for proposals (RFP) on the Système électronique d'appel d'offres, the Quebec government's website for public procurement. Concordia held a four-hour mandatory meeting with potential bidders just a week later, on Feb. 18. Aghabozorgi said the meeting revealed who was interested in the contract.

"We were given a document that had the list of other bidders there, and it was Chartwells, Sodexo and Aramark. We know pretty much the fate of our food system at this point," she said.

The deadline to submit a bid was originally March 6. However, "the university received a request for an extension and the university agreed," said Chris Mota, Concordia's director of media relations. The university will continue to accept bids until March 20.

The RFP is composed of over 800 pages detailing the university's requirements and expectations for the winning bidder. All of the bids will be judged based on whether or

not they meet the criteria described within the RFP documents.

"Concordia University is using this bidding process, in accordance with provincial legislation, to ensure transparency in opening the process to all qualifying vendor [sic] and suppliers in an open competition," the university states in an FAQ document on its website.

"We've just gotten really bad news and we don't really know where to go from here."

- Lauren Aghabozorgi, CFC

The RFP documents are the result of a consultation process that began in 2013, when university administrators brought together students and faculty members to evaluate Concordia's food system and look at ways in which it could be improved. The CFC was involved in the resulting Food Advisory Working Group until they started to plan their own bid, at which point they were asked to step aside in order to avoid a conflict of interest.

A post on Concordia's website promises "unprecedented sustainable practices" as part of the new food contract, which "focuses on nutrition and local sourcing."

The university already requires Chartwells to use only Canadian dairy products and free-

range eggs, but it will expect more of the bidder awarded the new contract, noting that "the chosen supplier will also be required to make annual increases in such responsible purchasing practices as fair-trade coffee, sustainable seafood, organic and ethically-raised products."

According to the RFP documents, 75 per cent of produce will have to be seasonal and local during the summer months, dropping to 50 per cent in the fall and 25 per cent in the winter and spring. All of the beef sold by the winning bidder will have to be Canadian, while 15 per cent of chicken and 70 per cent of fresh pork will be Quebec-raised.

Aghabozorgi said the university did take students' concerns into account, pointing out, for instance, that this contract will be for only five years. That's far shorter than the previous 12-year contract with Chartwells.

Still, Aghabozorgi remains skeptical about the possibility of a more local and sustainable food system at the university. The bidding process "is just designed for a corporation," she said.

"Organic farmers can't possibly bid on this, local business owners can't possibly bid on this," she added. "It's really designed for a corporation that has [supplies] that come from all over the place, [...] so I have a feeling there's going to be a lot of issues around sustainable food procurement that aren't being satisfied."

For Aghabozorgi, the way forward for the CFC involves refocusing on "incubating student-run initiatives again."

"I think it might be better for us to concentrate on more grassroots-style projects or just bottom-up projects rather than trying to integrate ourselves in these top-down structures," she said.

Photo Elysia-Marie Campbell

healing the appeal of two wheels

Cycling Panel Looks at How to Make Bike Paths More Accessible

by Erin Sparks @sparkserin

We may not be out of the wintry woods just yet, but if the hundred-odd attendees at last Tuesday's panel on cycling in the city are any indication, the minds of Montrealers are turning back to biking once again.

The panel, hosted by Concordia's School of Community and Public Affairs, centred around the accessibility of Montreal's cycling infrastructure.

In 2008 the city rolled out its first ever transportation plan, which put cycling alongside public transportation

and walking as a way to reduce residents' dependence on cars. The plan outlined 21 development programs that were to be focused on over a 10-year period, and originally were to double Montreal's existing network of bike paths from 400 kilometres to 800. The Coderre administration has since adjusted that, Aref Salem, a city councillor responsible for transportation in a Ville St. Laurent district, noted. Since, the city has voted to have 1280 kilometres of bike paths laid over the next 10 to 12 years.

While bike paths have been shown to increase ridership, they aren't without problems. The ground can be uneven, the paths may stop suddenly, and problematic attitudes of others on the road can make navigation difficult.

Bartek Komorowski of Vélo Québec said infrastructure can be improved with the principle of 8 to 80, designing bike paths "anyone from eight years old to 80 years old can use unaccompanied," he said.

Regardless of the users' age, they

should be able to navigate the landscape comfortably on their own. However, "most people who design infrastructure are civil engineers, who are generally middle-aged men," Komorowski pointed out.

"A lot of infrastructure has been designed and dimensioned for middle-aged men, and the psychological and physical profile of a middle-aged man," a profile that does not match the characteristics of the majority of Montreal's 1.6 million residents.

Marianne Giguère, a Projet Montréal representative, echoed the sentiment.

"I can imagine that many of the engineers planning infrastructure do bike around the city, but maybe they're in their thirties or forties and very athletic, and they feel comfortable riding the St. Urbain bike path, for example, which is not the case for a mother with her kids," she said.

"If I can let my 11 year old son ride that bike path, then we can assume it's for everyone," Giguère continued, adding that measures like widening bike paths would allow riders of different levels to pass each other freely.

Philosophy Students Vote to Strike, Lead Student Journalist to Delete Recording

by Jonathan Cook

The Undergraduate Students of Philosophy Association (SoPhiA) voted for a weeklong strike in protest against austerity Monday night. After a journalist from The Concordian was called out for recording the meeting, the vote passed with 34 for and six against.

The strike will take place from March 26 to April 2. Philosophy students will also strike on March 23 in solidarity with students from other schools in Montreal.

Usually a motion's approval is determined by a count of hands, but a motion passed for the vote to take place by secret ballot. An amendment stipulated that protesters must "hard-picket" against professors trying to enter classrooms while "soft-picketing" students. This means that they will physically not allow teaching staff to enter and only verbally ask students.

Approximately halfway through the meeting, a member of SoPhiA asked if Frédéric Muckle, Arts Editor at The Concordian, was recording the discussion. He affirmed, which caused debate and apprehension on how to proceed.

Many speakers asserted that Muckle should have identified himself before the meeting began. Others argued that the recording be kept for transparency. After a few clarifications from Muckle, a motion to have him delete his recording passed.

Concordia Student Union President Benjamin Prunty clarified after the tally count that the assembly could not legally mandate Muckle to delete the recording from his private property, since the meeting was not in closed session. A general assembly is open to the public, including journalists.

While Muckle technically deleted the recording of his own will, he was put under public pressure to do so. Those not from the student association were asked to sign in with their name and ID number before entering the room.

the city has voted to have 1280 kilometres of bike paths laid out over the next 10 to 12 years

Kevin Manaugh, a McGill professor who teaches in both the geography department and School of Environment, countered that "one could actually argue that the 40-year old man is an expert and knows what is best for people cycling around," but said it's still important to look at whose voices are left out of the planning process.

While comparing Montreal's system to more progressively planned cities like Bogotá or Copenhagen is tempting, Manaugh said, it isn't fair.

"Especially in Colombia, you had a very

"Most people who design infrastructure are civil engineers, who are generally middle-aged men."

- Bartek Komorowski

strong top-down vision in terms of completely changing the transport system," he said, reminding the audience of former Bogotá mayor Enrique Peñalosa's claim that an advanced city is one where even the rich use public transit.

For Manaugh, this top-down vision is another way of changing how we think about transportation.

"It's completely revolutionized [how we are] looking at these social justice and equity issues, in terms of making sure that bike lanes were evenly distributed around the city."

Viewing bike paths with the same lens one uses for sidewalks is an approach that

Komorowski suggests. With sidewalks, "we don't ask ourselves too many questions about 'is this sidewalk safe to walk on?'" he said. The sidewalk tends to pick up where it left off after an intersection, and, "we don't forget to put crosswalks and lights for pedestrians, so we should do the same for cyclists if we really want more people to use that as a way to get around."

At the same time, Giguère noted that "there are many intersections that don't have lights for pedestrians when they're necessary, or if there are some, the timer is way too short for somebody that is not a healthy 40-year old athletic man. If you're elderly, if you're with small kids, you don't have time to cross." If as a city we are unable to plan for pedestrians, how can we create effective infrastructure for cyclists, she asked.

Throughout the evening Salem stressed that the city is making moves towards improving things for cyclists, pointing to initiatives like the year-round maintenance of a 260-kilometre network of paths (though it should be noted that many of these paths do not have medians separating cars from cyclists, and as a result street clearing efforts often push snow into cycle paths), and the proposed "vélorues" that give cyclists preferential treatment on certain streets.

"We have the place today for cars on the streets; we want to change this, but we don't have the resources to change it in two years," he said.

"The plan is to change it bit by bit, step by step, and make it safer and more comfortable, and especially accessible to anyone," Salem continued. "The will is there, we know where we're going."

Graphic Laura Lalonde

1

NEW FINANCIAL STRUCTURE

The CSU will be implementing a restricted fund accounting model, essentially making sure the fees collected for specific purposes go directly to the bodies designed to manage that money.

The Advocacy Centre, the Legal Information Clinic and the Off-Campus Housing and Job Bank (HoJo) would have fees levied in their own name, giving them more control over their own spending.

"From now on they're really going to have the chance to build their own budgets and have them approved and embark on more projects," VP Finance Heather Nagy told *The Link*. There will also be efforts to have collaborative events between the service centres.

The fees for the Student Space, Accessible Education & Legal Contingency (SSAELC) fund will be reduced by \$0.50, but the overall fee will stay at \$3.80 per credit.

CURRENT FEES

General: \$1.75
Non-Academic Clubs: \$0.25
SSAELC: \$1.50
Advocacy Centre: \$0.30
Total: \$3.80

NEW FEES

CSU operations: \$1.97
Advocacy Centre: \$0.21
HoJo: \$0.20
Legal Information Clinic: \$0.17
CSU Clubs: \$0.25
SSAELC: \$1.00
Total: \$3.80

2

INDEXING THE FEE LEVY

The CSU wants to index its fees to the Consumer Price Index, so it can avoid future deficits.

Last semester an attempt to bring this question to a vote was rejected because it went against CSU policy. Now that changes to regulation have been passed, the vote can finally be made.

According to VP Finance Heather Nagy, there are other associations whose fees are indexed to inflation. She also pointed out that staff members already have their wages tied to inflation.

"A lot of our budget goes to salaries, and the collective agreement is tied to the Consumer Price Index," Nagy said.

In February, council member Scott Carr noted that raising the fees is an important opportunity to get student input on how they feel about the CSU's work.

Right now, the CSU expects a deficit of \$99,000. The union's operating account is expected to be drained by July.

Next year's executive will probably have to take a loan from the Student Space, Accessible Education and Legal Contingency fund. The loan will pay for expenses at the beginning of the year, like orientation—which happens before the fees are transferred into the CSU's account around the middle of the fall semester. Expenses usually add up to \$120,000 per month.

Nagy also found an advance of \$300,000 from the SSAELC fund in previous years approved for projects related to student space, some of which may have been transferred to the operations account.

"It would seem like maybe the remaining balance of whatever was spent on student space projects—whatever was left over—was not transferred back to the SSAELC," she said.

"There are discrepancies in minutes," she added. "So maybe they forgot to bring it back to council to tell them that that money had been put back into the SSAELC [fund]."

"If this loan doesn't come through, we're in trouble," Nagy said.

3

3. REGGIE'S & THE HIVE CAFÉ

The CSU wants students to approve a transfer of between \$1.2 million and \$1.8 million from the SSAELC fund to pay for renovations to Reggie's and the neighbouring Hive Café.

The range of the costs is not yet known, which is why the question is so open-ended. Reggie's will hopefully be open by September, and the union wants the flexibility to approve any additional expenses that surpass the \$1.8 million range.

The majority of renovations will go towards the new kitchen, which is expected to serve meals, a new glass wall to increase sunlight, and new bathrooms. Separate bathrooms for the café and bar will be created, because legally The Hive and Reggie's cannot be connected.

+ For more information see "Reggie's to Open in September" on thelinknewspaper.ca



REFERENDUM QUESTIONS:

WHAT YOU'LL BE VOTING FOR

by Michelle Pucci @michellempucci

4

**HEALTH AND DENTAL PLANS**

The CSU's health and dental plan would be increased by \$46.93 to \$240 per undergraduate student (Health: \$97 and Dental: \$143).

The idea is to raise the ceiling of the fee—which goes towards paying the health insurance through the Alliance pour la Santé Étudiante au Québec—so that it doesn't have to be raised for the next five to ten years.

The last increase took place in 2005.

5

HEALTH AND DENTAL PLAN ADMIN FEE (SPECIAL BY-LAW K)

Students who opt into the CSU health plan will pay the above fees for their premiums, in addition to an administrative fee of \$1.50 for the health plan and \$1.50 for the dental plan.

The legitimacy of the fee was questioned by councilor Scott Carr, who pointed out that the CSU doesn't spend enough time on the administration of the health plans to actually merit \$3 per student signed up.

"It's been known for the past couple of years that this is highly problematic and unethical," said Nagy. "But our team felt skeptical about abolishing the fee completely."

Based on the number of students who bought into the insurance plan last year, the administration fee would raise \$50,000. Half of that money will be put into reserve in case the collected premiums aren't enough to cover the costs for the year. According to Nagy, the accumulated reserve fund helps stretch out the insurance rates an extra year before the CSU has to ask students to increase rates.

She added that the extra fee pays off any extra work done by the CSU staff in administering the insurance. In the winter semester, for example, students often have trouble opting out of the plan—issues that the staff needs to fix.

This fee has varied from \$5 to \$10 per student, at the discretion of the CSU. The new by-law will set the limit at \$3.

6

GREENHOUSE

This year's CSU team has been developing a plan to build a greenhouse on the Loyola campus.

The new greenhouse would mirror the one on the 13th floor of the Hall building, a year-round student-run initiative.

According to a feasibility study presented in January, a greenhouse could potentially be installed on the roof of the Student Centre building (where The Hive is), adjacent to it, or free-standing.

It would contribute to the union's goal of promoting locally sourced food.

Students will vote on whether or not to prioritize a new greenhouse as a student space initiative, thereby qualifying it for financing through the Student Space Accessible Education and Legal Contingency fund.

"Getting feedback from the membership directly on projects throughout their development is beneficial since it ensures students still want this project to happen," VP Sustainability Jessica Cabana said.

"It will help the project to know how much students want to see this new innovative Greenhouse at Loyola become a reality," Cabana added.

PUSH FUND

Students will vote on whether to move \$1.85 million from the SSAELC fund to a new pool of money dedicated to a student-housing cooperative.

The new Popular University Student Housing (PUSH) fund will loan money to finance a co-op and future projects once the loan is paid back.

The housing co-op will have 100 to 150 new rooms for Concordia students with rent set at about \$450 per month.

Social investment group the Chantier de l'économie sociale has promised to invest up to \$1.5 million in the housing project.

+ For more information see "Give me a Home Where the Undergrads Roam" on thelinknewspaper.ca



**ELECTIONS ARE
MARCH 24-26**



The Link Publication Society Inc.
Annual General Assembly
Thursday, March 26, 2015, 4 p.m.
1455 de Maisonneuve W. Blvd.
Room H-649

Agenda

1. Call to order
2. Election of a secretary
3. Reading and approval of the agenda
4. Reading and approval of the minutes of the 2014 AGA
5. By-Law amendments
6. Board of directors report for 2014-2015
7. Presentation of the 2013-2014 financial statements
8. Appointment of the auditor
9. Presentation of financial statements as of the last day of February 2015
10. Presentation of the preliminary budget 2015-2016
11. Election of the board of directors
12. Other business
13. End of the assembly

All Concordia undergraduate students are eligible to attend, vote at the meeting and run for a position on The Link's board.

Board of Directors

Two (2) positions are open to members at large and two (2) positions are open to members of the community who have had staff status within the last three (3) years.

Candidates for the Board must present a **letter of intent** by **Thursday, March 19, 2015** at 5 p.m. to the secretary of the board of directors by email to business@thelinknewspaper.ca

Constitutional amendments are available at The Link office.

WHERE TO FIND THE LINK

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gender and sexuality

special issue

Next week, *The Link* will be publishing the gender and sexuality special issue. But there's still a chance to contribute. Come with your ideas to our weekly pitch meeting.

Wednesday, March 18 at 4 P.M.

The Link office

1455 de Maisonneuve W.
room H-649.

fringe arts

sign o' the times

SKOL Workshop Teaches the History and Art of Sign Language

by Catherine Dubé

UPop Montreal and SPiLL.PROpagation are offering four workshops at the Centre des arts actuels (SKOL) that explore literary creations in sign languages. This opportunity offers a chance for individuals to discover this arcane form of literature. Proficiency in sign languages is needed for the creative workshops, but the analytical ones are open to those who want to learn about literature in sign languages, its history and its art scene.

The creative workshops are given by Daz Saunders, who speaks three sign languages and completed a bachelor's degree in Theatre. The analytical workshops are provided by Julie Chateauvert, who completed a PhD in Arts Practice studies, which focus on literary criticism regarding creative works in sign languages.

"These workshops are to create an open circle where ideas and tools are shared freely between us in order to inspire each other with our own creations and give/receive feedback," explained Saunders.

Julie Chateauvert views these workshops as an open circle propelling a continuous conversation about sign language literature. The analytical workshops examine multiple com-

ponents of literary creations in sign languages.

"I call the analysis part of the workshop *L'école du regard*," Chateauvert said. "The expression comes from Hubert Godard, a scholar and practitioner of movement analysis. It says that the capacity to see movement is deepened by the practice of attentively watching it."

"Layer by layer, building on each person's singular background of knowledge, we'll learn to see a sign language piece of literature by asking ourselves where the piece comes from, where is it in Deaf art history, how does it relate to other artistic disciplines, what is it made of, what technique is used, how can I look at it [from a movement perspective, visual perspective and narrative perspective], and also what relation between languages is involved and what it tells us about the way we live together."

Saunders explained that the creative series of workshops explores the use of the body, arms, hands, fingers, head, eyes and facial expressions and how these body parts can be used in creative narratives.

"We discuss the uses of speed, tension, pauses and rhythm used in signed expressions," Saunders explained. "We encourage [participants] to explore all possible avenues and some have said to us that they have found something in their work that they have not

thought of before."

"I really want to move away from thinking that they need to create something perfect and beautiful—a signed creation itself can be harsh and raw sometimes."

Saunders and Chateauvert are inspired to explore people's creativity through literary creation in sign languages. They hope that this workshop will encourage more people to express themselves in sign language for generations to come.

"There are so many people, Deaf and hearing, who have the capacity to be creative in either Quebec sign language [known as langue des signes québécoise, LSQ] and American sign language. We need to encourage these people to develop their capacity to become creative," explained Saunders.

In addition to exploring people's creativity, these workshops promote Deaf culture and art in the mainstream art scene in Montreal.

According to Chateauvert, the Deaf and sign language scene is rich and very energetic, with visual art, film and theatre festivals dedicated to promoting Deaf art.

"You have an international Deaf Art and Film Festival in Toronto. You have, here in Montreal, 'Seeing Voices,' a collective theatre where Deaf and hearing people work together to produce bilingual performances. Mainstream society

just doesn't see Deaf art," said Chateauvert.

Saunders and Chateauvert would like to see a lot of things change regarding the visibility of Deaf culture, the accessibility of art forms to Deaf people and the opportunities offered to Deaf artists.

"I would love to see opportunities for Deaf artists to participate in mainstream events here in Montreal and the mainstream events themselves [be] accessible to the Deaf patrons too," Saunders said. "I love theatre but it's hard to have equal access to theatre [...] here in Montreal."

"When I say access, it would be in the form of interpretation between spoken language and sign language such as French/LSQ or English/ASL," Saunders continued. "If I can watch the latest production of Richard III at TNM [Théâtre du Nouveau Monde] with a sign language interpreter, I would be so happy!"

Saunders and Chateauvert's last two workshops will be offered at SKOL on March 26 and April 9. They are open to everyone.

Introduction to Narrative Creations in Sign Languages // Mar. 26 and Apr. 9 // SKOL (Centre des arts actuels) // 6 p.m. to 9 p.m. // Free

Graphic Flora Hammond

...and it might not be such a bad idea if i never went home again

Art Matters Exhibition Documents Travel Experiences Through Photography, Video and Writing

by Mab Coates-Davies

Susan Sontag wrote that "as photographs give people an imaginary possession of a past that is unreal, they also help people to take possession of space in which they are insecure."

Travel and memory are simultaneously both personal and universal experiences. *Impermanent Vacations* runs this week at Studio XX as part of Concordia's Art Matters festival. Curator Nina Patterson's inspiration for the show came from her own travel experiences and the photographs she took during.

"The theme of travel is pretty universal to lots of people. I want people viewing the show to think about their own experiences and maybe be inspired to travel more," said Patterson.

The curator further explained that it would have been easy to stick to photography as the central medium of her show, but it was important to her to mix mediums as much as

possible. *Impermanent Vacations* features photography, video, stitching, painting, collage and intaglio printing.

Garrett Lockhart, a third-year Concordia student, is exhibiting a book of photographs he made about a trip during the winter break. He went from Montreal to Nanaimo, BC, then back to Toronto and on to Montreal in time for New Year's.

"[My work] is an extremely personal approach to travel photography," said Lockhart. "I very intentionally didn't create it for anyone else."

For Lockhart, moving from Nanaimo to Montreal a year ago has given him a new perspective and a different appreciation of his home.

Sophie Morro's visual poetry is a tribute to author Joan Didion's novel *Play It As It Lays* and an illustration of her fantasy of living in Los Angeles someday. Morro

altered Didion's words to paint a positive picture of her dreams.

When asked about her choice of visual poetry as expression, Morro said "the drawings take the poems one step further by providing a setting for 'the dream' to transpire."

The exciting and positive nature of travel is reflected in many of the artists' pieces, particularly in Morro's, but there is also an awareness of the anxiety that comes with travel and the sadness of nostalgia.

Stephen Brace's photographs of Newfoundland suggest a longing for the past and a comment on Canada's rapidly changing landscape. The theme of memory is also suggested in Maeve Doyle's piece, an intaglio print of the artist herself. Doyle's work meditates on the role of anxiety and stagnation, a different kind

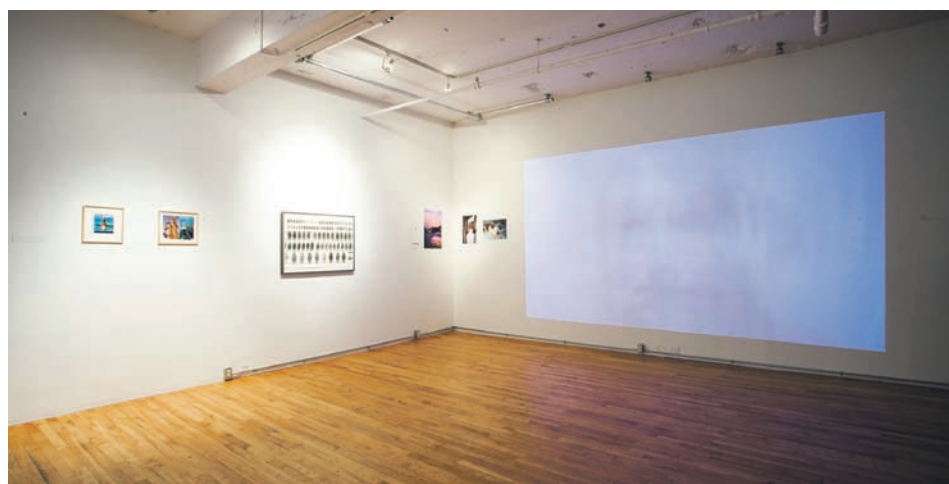
of travel that is not as physical as others.

Patterson and Lockhart both talked about "lots of longing for home," an element that viewers will appreciate as part of the inevitable move into independent lives.

Impermanent Vacations is refreshingly honest in its commentary on transience as a highly personal experience: sometimes destabilizing, sometimes exciting, and often nostalgic.

Impermanent Vacations // March 7 to March 21 (Vernissage March 18 from 6 p.m. to 9 p.m.) // Studio XX (4001 Berri St.) // Monday to Friday 10 a.m. to 5 p.m. // Free admission

Photos courtesy of Clara Lacasse





the hunt begins again

Canada's Earliest Film Restored and Presented
at Concordia

By Athina Lugez

In The Land of the Head Hunters is a 1914 silent film that lingers between the cinematic genres of documentary and fiction. Written and directed by American photographer Edward S. Curtis, the motion picture showcases the Kwakwaka'wakw culture while focusing on a fictional plot. Recognized as the earliest surviving motion picture made in Canada, it was selected in 1999 for preservation at the National Film Registry of the Library of Congress due to its cultural, historical and aesthetic significance in cinema.

For his first full-length feature film, the photographer collaborated with ethnographer George Hunt, the consultant of anthropologist Franz Boas. Together they staged a melodramatic love story, set in pre-colonial time, about Motana, the son of a great chief of Kwakwaka'wakw, who dreams of wedding the beautiful Naida. However, the young girl is wooed by the village's sorcerer, who eventually kidnaps her and triggers a Trojan-like war.

The film features an entirely indigenous cast—a first in cinematic history. Curtis' goal was to combine art with anthropology and transform ethnographic footage into mass entertainment. He also wanted to create a popular movie that could help him finance his parallel photographic series that documented, in a primitive mode, the Indigenous population across Canada and the United States.

Last Friday, the film was screened at Concordia University's *Speaking of Photography* lecture series hosted by guest speaker Aaron Glass, Assistant professor at the Bard Graduate Centre in New York City. The scholar presented a restored edition of Curtis' movie that was renovated by Glass himself with the collaboration of Brad Evans, professor at Rutgers University, and Andrea Sanborn, director of the tribe's U'mista Cultural Centre in Alert Bay, British Columbia.

"The film premiered in New York and Seattle in 1914. Critics responded well to the film, but audience did not. Despite limited distri-

bution it was a financial flop and was quickly forgotten," explained Glass.

Despite its mass unpopularity, *In the Land of the Head Hunters* influenced documentary filmmakers of the period, such as Robert Flaherty, who picked up some of Curtis' cin-



ematographic tricks for his 1922 film *Nanook of the North*, which is considered the first ethnographic documentary.

However, Curtis' project was artistically ambitious because it featured elaborate tints and tones and an original music score composed by musician John Joseph Braham.

"Soon after this flop, Curtis sold his print of *In the Land of the Head Hunters* with copyright to the Museum of Natural History in New York. Franz Boas advised the museum to keep the ceremonial and dance footage of the Kwakwaka'wakw and scrap the love story for education lectures on North West coast Indians," Glass explained.

"However, the museum did nothing with the film until they lost the print completely. The film could have been lost altogether, but in the 1930s a film collector gave a damaged print to a local museum salvaged from a Chicago dumpster. They transferred the film to

a 16mm safety film, destroying the original colour of the nitrate film. The beginning and end were missing and no one knew exactly where these segments were."

It wasn't until the 1960s that field curator George Quimby and art historian Bill Holm

decided to reconstruct Curtis' film based on collected archival material. In 1974, Quimby and Holm released their version called *In the Land of the War Canoes*, arguing that Curtis in fact produced the first documentary film and not Flaherty, as was typically thought.

"Their editorial changes were quite significant," Glass said. "They changed the title to make it less sensational. They rewrote the intertitles to cover missing or damaged film. They reduced the frames to focus ethnographically on the cultural context and play down the melodramatic story line. Most significantly, they recorded a new soundtrack to replace the musical score [...] they wanted to simulate a sync sound film, as audio that was recorded with image in 1914 but that was impossible for the time, implying an observational documentary common in the early 1970s."

In 2006, Glass and his colleagues inter-

vened to restore *In The Land of The Head Hunters*. They sought to recover the film's original romantic sensationalist plot, spectacular framing and commercial overstatement. They also wanted to re-frame the film according to Kwakwaka'wakw's memories of the film's production.

This version acts also as an intervention to cease the repetitive scholarly debate over Curtis' ethics, colonial representation that salvages primitivism and the questioning of the authenticity of the photographer's image. Despite all these arguments conveying a degree of truth, Glass' version wants viewers to focus on the social, historical, personal, cultural and intercultural context of the production.

"The intention was not to replace *In The Land of War Canoes*, but to supplement and implement new archival discoveries, to glimpse more clearly at the film that Curtis and the Kwakwaka'wakw made together in 1914," Glass said. "Our reconstruction returns to the original title and intertitle cards and restored the coloured-tinting based on surviving nitrate reels.

"In addition a number of still images, from original Library of Congress, were used to fill in for missing footage. It also provides screen time for the surviving musical score. This film is still incomplete but it provides a sense of what the audience saw and heard exactly a century ago," he continued.

Despite the film's accurate portrayal of the Kwakwaka'wakw, many of the rituals featured were re-contextualized for Curtis' camera since the film was produced when Canada's assimilationist policies meant many indigenous traditions were outlawed.

The photographer erased signs of modernity to give the impression of Native subjects living in a traditional past, in spite of the fact that by 1914 many indigenous populations were affected by modernity, residential schools, mercantilism and overall colonial imperialism.

Photos Edward S. Curtis



freshly baked in the oven

Renovated CJLO Studio The Oven to Reopen in April

By Noah Dayan

Many aspiring musicians seek to record their music at an affordable price. Concordia students and local artists now have the chance to seize this opportunity with CJLO's studio The Oven, located on Concordia's campus. The studio has undergone renovations in acoustic treatment and gear upgrades for a scheduled reopening in early April.

Patrick McDowall, Production Manager and Sound Engineer at CJLO, has taken the initiative to put these plans into action, envisioning a brighter future for the music community at Concordia.

"[The Oven] was [initially] put together by meager means and gradually took form; it was all done DIY," McDowall explained. "The reason I really put a foot forward and suggested the renovation was because I saw that the space could be so much more for the community and the university."

"The main goal of the space is to connect. It's a big opportunity for students to get involved and record projects for a reasonable price, but also for the greater music community of Canada," McDowall continued. "We look far and wide to have bands that tour through here to play [in the studio]."

Recent artists that performed in The Oven include rock band Operators, R&B artist L.A. Foster and Set and Setting on the metal end.

For those interested in technicalities, on top of the exhaustive list of equipment they already own, the studio has brought in the line-up, a new high-end pair of Oktava

microphones, a sought-after UREI 1176 compressor as heard on records made by Daft Punk, a brand-new version of Avid Pro Tools and a new high-quality interface with better preamps, amongst other upgraded gear.

Concordia students can benefit from a half-price discount on the studio rental rate of \$10 per hour. But The Oven is able to offer much more than regular recording because of its close relationship with the university's radio station.

Operating within CJLO, The Oven benefits from its radio charts and live broadcasting sessions. With the impact community radio stations have on music trends, McDowall asserts that The Oven is a great place to start learning about the music industry.

"It benefits people whether they're an artist or whether they're an engineer seeking to learn something. If you're an artist, it's literally the most inexpensive place to record in the city with people that care about the project [...] and you're directly linked to the station," McDowall said.

"Any artist who comes in here to record is appreciated and we try to promote the material through our charts and our live-on-air sessions. It's basically instant promotion."

In addition to promotion, The Oven helps volunteer sound engineers to build up learning experience for their future careers.

"I'm a graduate from the Concordia Electroacoustics program. Working at CJLO opened so many doors for me, meeting so many artists, being able to record so many people and be involved in the community



[and] meet new musicians that I've played with," McDowall said.

"I had to learn so many things so fast, troubleshoot a lot more than I had to before. I was recording in different environments before with more simple setups [that were] set up for me at the university. I had to set it up [myself] to make it function."

The two main engineers at The Oven—McDowall and Assistant Music Director and Sound Engineer Marshall Vaillancourt—are constantly looking for new artists and engineers, and said they're happy to help strengthen the studio production skills of volunteers.

"There [are] always opportunities to learn, especially sessions where live bands come through. I always try to give students or just anyone from the community the ability to work the sessions with me, understand drum miking and take that back to work with their bands," said McDowall.

"For students there's always a place you can come to learn, whether you want to do production for making a voice sound good for advertisement, for film, for promotion materials, even a YouTube channel. We're into helping people out one-on-one."

The Oven is set to reopen with a series of special events including a re-launch show at Le Cagibi with Saxsyndrum, Fleece and other guests. You will also be able to directly check out the studio with its open house at CJLO in April.

The Oven re-Launch Show // Apr. 2 // Le Cagibi (5490 St. Laurent Blvd.) // 9p.m. // Free

The Oven Open House // Apr. 7 // CJLO (Loyola Campus: 7141 Sherbrooke St. W., CC-430) // 3 p.m. to 8 p.m. // Free

Photos courtesy of CJLO



dribbling through discrimination

Despite Progress, Racism in Soccer Remains an Issue

by Vince Morello @vinnymorellz

When watching a high-quality game of soccer, it's hard to imagine the struggles that players sometimes endure on the pitch—notably with the issue of racism. Despite initiatives from FIFA to eliminate racism from soccer, recent incidents have kept the topic on the world's radar.

In February, Arrigo Sacchi, former manager for Italian club AC Milan, said that he felt there are “too many coloured players” on under-20 teams in Italy, simultaneously denying that he is a racist. Days later, Chelsea FC fans refused to let a black man on a metro while chanting, “We’re racist, we’re racist and that’s the way we like it.”

Racism is not exclusive to soccer’s major leagues. Players at any level can face discrimination by their peers.

Concordia Stingers men’s soccer player Odaine Demar played in Europe, where he was subject to racial discrimination.

“It wasn’t the best for me. My teammates weren’t as receptive as I thought, and my coach was kind of the same,” said Demar. “As time went on, little by little, signs started showing that it was more than not being receptive, it was more of a racial thing.”

Demar continued to receive verbal and racial abuse upon his return to Canada, a country not known as a soccer nation troubled by racism.

“The problem is most of the leagues do not really stand on their positions against racism.”

—Francis Gilbert

The defender recounted a game he played in Ottawa against an Italian team. When the other team started losing, insults and racial slurs were thrown at Demar and his team.

Organizations such as the Front Commun Montreal, a progressive Montreal Impact fan group which stands against racism, sexism, and homophobia, is working hard at eradicating these situations from the game of soccer.

“[We] try to sensitize [people] against the repression made by the league, but also other actions we sometimes do are related to working conditions,” said Francis Gilbert, a member of Front Commun

Montreal. “We made a banner in support of the referees; they had a problem with their working conditions.”

Established in 2012, the group consists of Montreal Impact season ticket holders who sit in section 131 and 132 of the Saputo Stadium.

“The idea is to have a team that looks like the city, or looks like our ideas,” said Gilbert.

Front Commun Montreal appears at every home Impact game to try to educate and sensitize people to the aforementioned issues, which continue to exist in soccer.

Gilbert feels that Montreal, despite its multicultural image, still has ways to go in the fight for racial tolerance in soccer, but that it isn’t as significant an issue in comparison to other cities and countries.

“We think that in Montreal, racism is kind of a problem,” said Gilbert. “We will not say that it’s a major problem but we want to stand by in Montreal and say that it’s no place for racism.”

“It’s easier when you have Patrice Bernier, one of the most [well-known] players and he’s black, so he’s easy to [use as] an example to people.”

“I’ve never really heard of anything much [in terms of racism] in Montreal but I defi-

nately see that it’s a very multicultural city and things seem to be fine here,” Demar said.

However, both Demar and Gilbert believe there’s more to be done in terms of extinguishing racism from soccer-mad continents like Europe. Demar feels that heavier punishments are necessary in order for players to understand that soccer should have no tolerance for racial incidents.

“The problem is most of the leagues do not really stand on their positions against racism,” said Gilbert. “It would be good if the club was giving information about [racism] and why we should criticize racism.”

“I remember there was one incident with England and Serbia that happened and a big brawl broke out,” said Demar. “Then [the official response was] like, ‘pay a couple thousand dollars, and you guys are banned for a week.’”

“It’s not just on FIFA, it’s not just on [FIFA president] Sepp Blatter putting down his hammer saying ‘you’re suspended, you’re fined,’” Demar added. “It has to be everyone, the supporters, the players. Everyone has to have their own little ways of getting together and trying to stamp it out.”

Graphic Sam Jones

no harm in change

A Look Into Traveling Hockey Families



by David S. Landsman @dslands

The life of a professional hockey player may seem glamorous, but it does take a toll on their family. Families often have to endure changes in places, schools and workplaces—all part of the hockey player's lifestyle. Sylvain Lefebvre, head coach of the American Hockey League's Hamilton Bulldogs, and his family are no exception.

Between 1989 and 2003, Lefebvre was playing in the National Hockey League with five teams: the Montreal Canadiens, the Toronto Maple Leafs, the Quebec Nordiques, the Colorado Avalanche, and the New York Rangers. Lefebvre won a Stanley Cup as a member of the Avalanche in 1996.

The defenceman even played a season in Switzerland before announcing his retirement from playing in 2004. In 2012, Lefebvre took on the head-coaching job of the Hamilton Bulldogs, the minor league affiliate of the Montreal Canadiens.

In between his 945 career games, Lefebvre and his wife Marie-Claire have raised four children: Jade, Djan, Jordan, and Alexanne.

"There's definitely a lot of instability with all the moving," said Djan. "We try to remain tight and close, but we probably changed schools four times while in New York."

This past weekend the Bulldogs played a game against the Toronto Marlies at the Bell Centre in Montreal. The game gave Sylvain the opportunity to visit with Djan, a former hockey player with the Concordia Stingers men's team, and Alexanne, a John Molson School of Business student.

"Family is everything," said Lefebvre. "We all have our stuff to do whether it be work, school or anything, and usually have summer family time, but when we can still

manage during my hockey season the quality time is most important."

The Lefebvre children are now grown and some have moved around the country. Djan and Alexanne remain in Montreal, while older brother Jade is in Sherbrooke and Jordan is in Kingston.

"It's a lot of fun, we don't get to see each other very often," said Djan. "Our family life has definitely been very volatile, so it's really nice to get some nice quality time all together."

"You really learn to cherish every moment with your family," said Alexanne. "We try to fight less and enjoy the moments."

The Lefebvre family has had many memorable moments throughout Sylvain's playing career, including Alexanne's baptism in the bowl of the Stanley Cup in 1996.

"Well, we really wanted to do something special, since [Alexanne] was born in November 1995 and always loved big family gatherings in the summer time," said Sylvain. "This time, with our deep playoff run and success, we were able to do both at the same time. It was unique and different, but Alex is special."

"It's not something I always like to share, but it always gets found out," said Alexanne. "I can't say it was super awesome cause I don't remember, but the one thing I do like is that my butt was sitting in the Stanley Cup."

Djan retold another anecdote when he tried to convince his father to not sign with the Rangers in 1999.

"I remember when he told us New York was interested, and I looked at him and said, 'Dad, didn't you ever see the movie *Home Alone*? New York is a big dangerous place,'" Djan said.

"It was really the hardest later on in his

career because I was in middle school, right at the peak of my social times," said Alexanne. "And right when you start to discover who you are, you have to leave right away."

When Sylvain isn't tending to his kids, he's looking out for the youngsters on the Hamilton Bulldogs, to whom he acts like a surrogate father.

"Being a head coach I like to act like their

"Our family life has definitely been very volatile."

-Djan Lefebvre

dad, and my assistants are like my brothers," he said. "Sometimes with the kids, you need to pat them on the back. Other times, you need to give them a kick in the butt. They're my extended family."

For some members of the Bulldogs the transitions that come with being in the family of a professional hockey player, much like what the Lefebvre children endured, are nothing new.

Canadiens prospect and Bulldogs forward Christian Thomas is the son of former NHLer Steve Thomas, who played for six clubs over a 20-year career.

"He's done so much. [He] coached me when I was younger, he's seen so much and gotten so much experience, so now whenever I need advice or someone to go to, he's the best source for me," said Christian.

"Moving around was definitely an awesome experience, and I got to travel with him to four teams. I was just happy to be around for it all."

Defenceman Jarred Tinordi, also a Bulldog and Habs prospect, is another example. His father Mark played in New York, Minnesota, Dallas, and Washington over a 12-year career.

"You know, it's funny—when I was up here [in Montreal] last week I was talking to [Habs defenceman Sergei] Gonchar, and he played with my dad in Washington," said Jarred. "And Gonchar told me of how he remembered playing tape hockey in the dressing room with my brother and I."

"I was born in Minnesota, but didn't remember much there or Dallas. I do remember Washington and how great our mom was with myself and my three other siblings," he continued. "It's a lot of moving and traveling, but credit to them."

Jarred's father played 663 career games, an accomplishment that Jarred hopes to emulate in his career.

"He's always been super helpful earlier in my career and now," he said. "We talk every day or every other day and he's always a great source of guidance."

Fortunately for Jarred and Christian, they'll always have their surrogate father to continue their development while their hockey dads are away.

"I tell my kids [and the Bulldogs] to be okay to adjust, and to take everything as a positive," said Sylvain. "I don't know if you ever get fully accustomed to the moving and changes, but it's all about the way in which you take it."

Graphic Graeme Shorten-Adams and Brandon Johnston



growing pains in a growth-stunting family

Living With and Leaving Behind a Narcissistic Parent

by Karina Licursi

If the expression “you’re only as sick as your secrets” could be applied to one category of people, it would most definitely be family. Since the breakdown of the classic nuclear family circa 1950s white suburbia, the meaning of that word has changed.

For me the meaning of family began to change in 2012 when I began meditating and reading philosophy, and soon realized to my horror just how flawed my childhood was.

Growing up, I was scared all the time; I was insecure and couldn’t make a decision without Mommy by my side. My mouth would turn to cotton if I had to speak in front of class. I wouldn’t raise my hand even if I had the right answer. I was bullied by classmates and drawn to friends with oppressive characteristics.

Rather than encouraging me to grow, my mother seemed to enjoy this. On the outside, though, we looked like the perfect mother-daughter relationship, the kind you only see in movies.

At home I would usually play on my own, either reading or putting together a puzzle, with her sitting there. I don’t remember a single time where she read to me. Many of our conversations consisted of her using me as her therapist.

I was the parent child, and she would sit there for hours talking to me about ex-boyfriends and how my grandfather mistreated her. Little did I know the damage it would

cause later on, when I realized there were things about my mother I wish she’d never, ever told me.

When something bothered me my feelings would get invalidated. She’d make sly comments about crushes I had on boys as if my feelings for them were wrong. One time I clearly remember her saying, “Why do you need a boyfriend, don’t you have enough love at home?” Yes, apparently no one would ever “love” me like Mommy did. This is the classic abuse scenario, but specifically a case of narcissistic abuse.

The narcissist makes you believe you’re helpless and unable to do anything without them. On the outside they will exaggerate their talents and accomplishments to make up for how small they feel inside. They only love you as long as you play the part. Any ounce of truth can send them into the legendary narcissistic rage, which is what happened once I entered adulthood.

Now the fantasy was over. Night upon night I was confronted with yelling and name-calling. She would tell me I had to “speak to a doctor.”

June 2014 was when things escalated. After climbing out of the shower one night, I could hear my mother speaking to herself. When I asked her who she was talking to, she started accusing me of hearing voices.

I went into my room and slammed the door furiously, but since the door couldn’t lock properly she followed me and grabbed me by the arms. I freed my arm from her grasp but it was covered in bruises from her

fingers. As I was heading for the kitchen, she pulled me by the hair and pinned me on the bed. She told me to “calm down.”

During that summer I directed a short film, and it wasn’t until a few weeks later when two more similar scenarios occurred that I finally decided to move. The cops, having come to our house at least six times before, weren’t surprised to find my dog and I waiting in the police station entrance. After being interrogated for two hours, on Sept. 27 2014 at four o’clock in the morning they drove us to my grandmother’s.

Thus began my search for a room and my signing up with a counselor at Concordia’s mental health department. The first appointment is a triage, where they have you fill out a form with a list of questions involving medical history, drug and alcohol issues, and whether you’ve had mental health issues in the past.

I remember coming in feeling like the world was ending. I was depressed, having spent the summer barely sleeping and rarely eating. I was sure I had post-traumatic stress disorder. Constant triggers occurred that would make me feel the same anxiety—every time I heard a person speak in the same tone as my mother, whether in a movie or in real-life, my mind would go into defense mode.

Two days after I left, my mother got kicked out of the apartment due to a number of complaints from neighbours. I made her believe I was going to join her at her new apartment to avoid drama, and promptly

moved to my new house exactly one day before she was supposed to move. Like a phoenix rising from the ashes, I was going to overcome this.

It’s been two and a half months since I’ve seen my mother, and despite questions from relatives, I don’t know when or if I’ll see her again. Upon trying to call my grandmother I was confronted with nagging and guilt trips, which made me realize I made the best decision.

Aside from my roommates, my group of friends are like a band of brothers and are there for me in ways my family never was.

To anyone reading this that has lived or is living the same path, there’s no shame in starting over. A blank canvas gave me the chance to create the life that’s best for me, rather than carrying the burden of an outdated legacy. Counseling and therapy have taught me that family is a personal definition. Sometimes it isn’t the people you grow up with that matter most, but those who will grow old with you, and who will push you to become a better person with time.

Sometimes walking away doesn’t mean you don’t care; it means you’re wise enough to see that some people only change once you leave them. Like Winston Churchill said, “If you’re going through hell, keep going”—which is what I did, and on the other side I found paradise.

Graphic: Jennifer Aedy

The Social Strike of 2015

and Why You Should Care

by Roxanne J. Baril-Bédard

In the past few weeks, a lot of students associations at Concordia have been announcing General Meetings concerning the national strike movement. A General Meeting is a democratic assembly of members of undergraduate departments that vote on motions concerning their association's activities or positions, a way for the elected Executive Committee of a student association to account for the opinion of the student body they represent.

The issue at hand, however, as opposed to the Maple Spring strikes of 2012, is of greater importance. The strike concerns not only post-secondary education, but also to the whole of society and its individuals. Quebec is one of the most egalitarian societies in North America because of the quality of its social services available to every citizen in need in the province.

The current budget cuts imposed by the neo-liberal government, however, are jeopardizing the social measures that allow for a land of equal opportunities, one where there is an actual possibility of upward social mobility. The government threatens these measures through the concept of the free user, an ideology where corporate interest supersedes the common good. Cuts are planned in many areas of public life.

In **CULTURE**, the cuts target the biggest public media institution, Radio-Canada, trashing hundred of jobs not only in the production of shows, but also in the promotion of emerging artists. We even lost one of the richest historical costume collections of North America—the corporate interest deemed it of little value.

In **ENVIRONMENTAL POLICIES**, a lot of government-funded research projects and surveillance programs, ensuring the preservation and protection of our very fragile natural resources, are targeted. Heck, our government even allows for short term, destructive resource extraction plans, selling our collective natural treasure with little regard to environmental consequences. The examples are many, including Plan Nord, Île d'Anticosti, the TransCanada Pipeline projects and schist gas fracking. All are made with short-term profits in mind and little concern for the population and our health.

In **WELFARE**, the cuts and raises in fees will undoubtedly affect those already struggling with a tight budget. A lot of the measures target women, who not only have lower-paying jobs on average, but often have to take care of children. Cuts in day care centres, employment insurance and social service jobs all seem to mainly target women. Elders and people of colour, already socially vulnerable, will also suffer the most from these cuts.

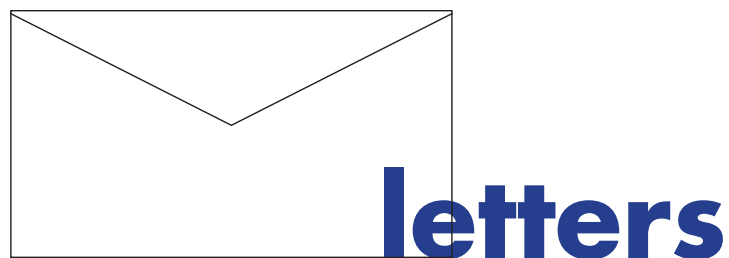
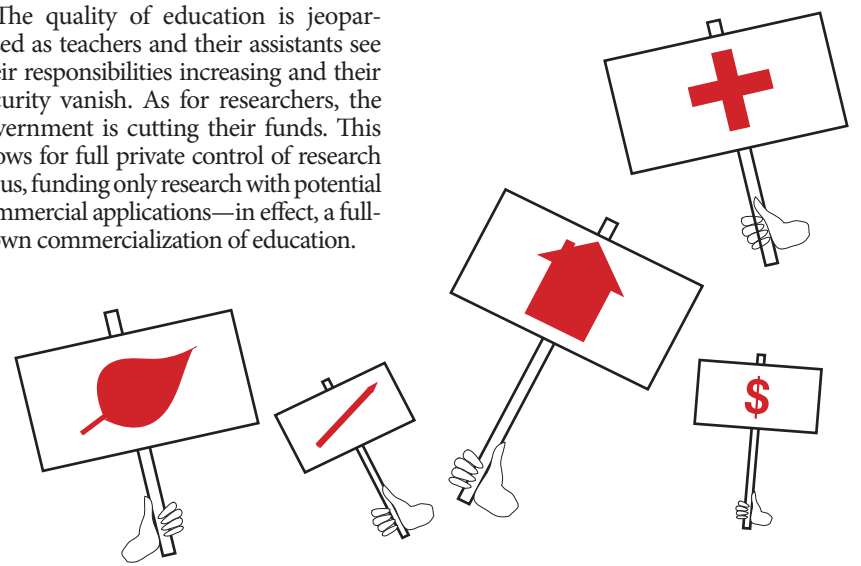
In **HEALTHCARE**, the cuts and new laws will aim to make the interaction between doctors and their patients more akin to business and their clients, with an emphasis on productivity. Older people, or people with complicated health problems, will be the ones suffering the penalty of these corporate solutions, hurried into the system like numbers on a bill.

In **EDUCATION**, the dramatic consequences of austerity measures can already be felt. Classes are getting bigger, teaching assistants are getting rare and students can no longer expect constructive criticism on their papers because of the shortage of faculty members. Moreover, the number of classes available is reduced.

The quality of education is jeopardized as teachers and their assistants see their responsibilities increasing and their security vanish. As for researchers, the government is cutting their funds. This allows for full private control of research focus, funding only research with potential commercial applications—in effect, a full-blown commercialization of education.

The upcoming strikes of Spring 2015 have far-reaching implications. They do not only concern students, but also public service workers' unions. Thousands of students have voted in favor of a strike, eager to voice their concern about the consequences of austerity measures for the whole of society.

Politics is not just checking a box every four years. A strike is a way to show the government that their measures do not correspond with the ideals and needs of the citizens *they are supposed to represent*. It is imperative that you get informed and that you voice your opinions, because nobody's going to do it for you.



Money Isn't Innocent

Canada is described as a democratic constitutional monarchy with a sovereign as head of state and a prime minister as head of government. The state, embodied in the sovereign, claims ownership of the land within its boundaries and claims sovereignty over the population within its territory. The capital and shares of the Bank of Canada and the Royal Canadian Mint are also held on behalf of the Queen.

National currency is not a benign medium of exchange or a reliable store of value. It demands economic growth but is systemically scarce, which keeps us in a collective state of perpetual debt, restrains economic activity, and leads to a shortage of paid employment.

Every dollar is "borrowed" or credited into existence as interest-bearing debt. Total aggregate debt, including principal and interest, is always more than the amount of money in circulation.

The financial institutions create money in the form of credit and "loans". Government obtains credit and passes its debt to taxpayers. The central bank manipulates the price of credit by influencing interest rates. Legal tender notes and coins are distributed to the financial institutions as tangible tokens of credit.

When new money is brought into circulation it adds money to the economy without necessarily bringing more goods and services to the market. This can lead to currency

inflation and price inflation, which erodes the value of savings.

Dissatisfaction with the political and monetary systems does not require a consensus solution.

We can select from an ever-expanding array of goods and services and we can use alternative methods and media of exchange, with various arrangements operating concurrently to facilitate trade. We can also seek membership in different organizations with diverse social, economic and political interests, with various groups coexisting in the same area.

Different groups can attract new members on the basis of the quality and price of any products or services offered. Organized communities do not need to be defined by contiguous properties, restrictive geopolitical boundaries, or exclusive territorial sovereignty and jurisdiction.

Decisions about group affiliation and the exchange or distribution of goods and services can be made without imposing one's preferences on anyone else or forcing anyone to relocate, and without any coercive monopolies, mandatory membership, compulsory production, or imposed monetary systems.

Various communities and systems can exist simultaneously in any locality for the mutual benefit of all voluntary participants, at their own risk and expense.

—James Clayton

Why My Vote Will Go to Community Action (and Why Yours Should Too).

Two years ago, I made my first steps in student politics. I ran and was elected as the President of the Political Science Student Association because I deeply felt that things had to be moved around. I saw immense potential in my peers, but little opportunity to see that potential live to its full capacity. Essentially, that is what I wanted to move around.

Since I made these first steps I've met many other students who also shared this vision and ambition. Today, I am delighted to see many of these individuals come together to further the realm of opportunities that our university has to offer. And I know for a fact that together, they will meet our expectations.

These individuals have united under the banner of Community Action. What they have to offer are not only great events and learning opportunities for us. By offering affordable housing to students, giving student

parents a chance to succeed academically while having their children nurtured near them, and furthering our campus sustainability, Community Action also seeks to impact our local student community.

They understand that these issues do not exist in a vacuum. They are able to look further, identify the larger problems we are faced with, and address them head on. By doing so, they lead our student community towards a better future. That is, truly, to have students' best interests at heart.

These people have inspired me, and I know that they will inspire you as well. They are devoted to supporting student initiatives, to giving students the opportunities they need to succeed and to allow potential to live to its true capacity.

—Jessica Lilièvre

FASA Supports the Muslim Students Association

As Fine Arts students at Concordia, we would like to express our deep concern for the invasive and disrespectful news report that targeted the Muslim Students Association in recent weeks.

The Fine Arts Student Alliance (FASA) is committed to defending the rights of all students in Fine Arts and across Concordia and to promoting a campus free of discrimination and hate. We were dismayed to see this attack towards a fellow undergraduate association.

TVA's recent intrusion to the MSA library, parading as "journalism," has only served to reinforce the recent worrisome media dialogue of fear and Islamophobia.

Further, the University's response has not directly defended the interests of student associations on campus, and FASA is concerned with activities that support the censorship of information.

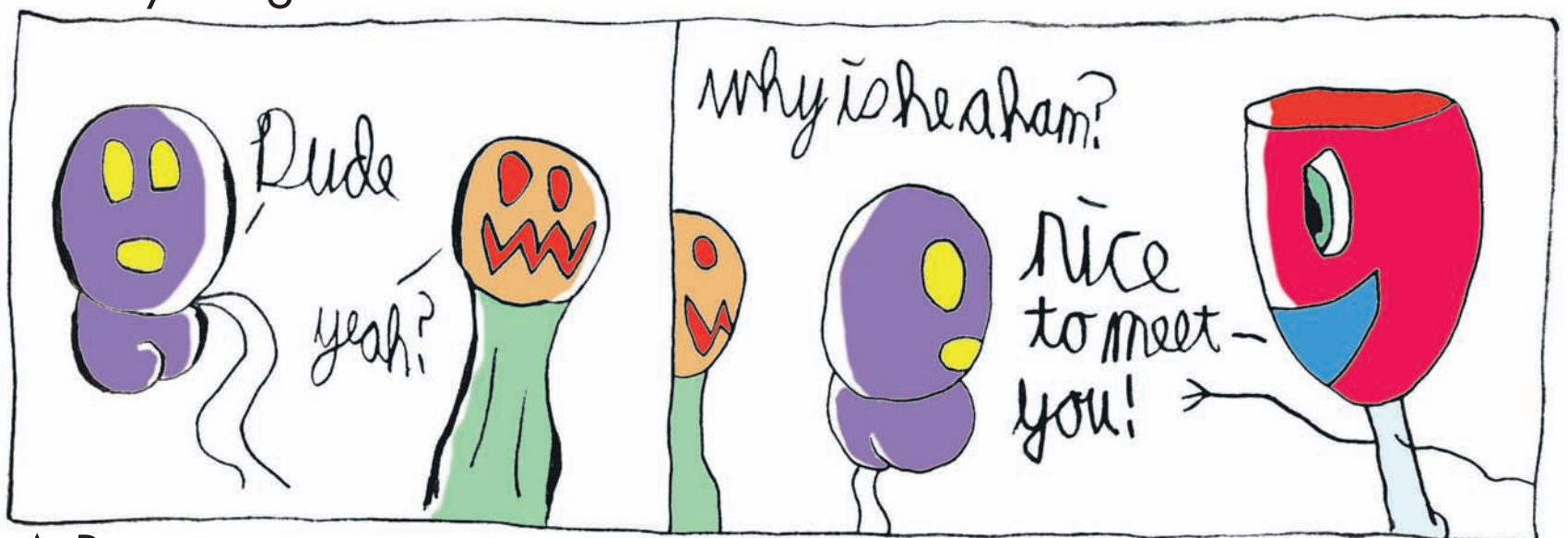
Students should be permitted to critically engage with information from a diversity of opinions without being targeted for these sources. FASA's by-laws state our dedication to promoting the "inclusion of communities traditionally marginalized based on gender, sexual orientation, race, economic status, language ability, religion preference, age, ability and other intersecting forms of oppression."

We would therefore like to express our solidarity with the Muslim Students Association and have extended our offer of support. We hope in the future to work alongside this association and others on campus towards the creation of a safer and more inclusive Concordia.

—Kristina Parker on behalf of the Fine Arts Student Alliance

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editorial

Philosophy Students Vote to Censor Journalists

The Link and *The Concordian* Denounce Actions at SoPhiA GA

Yesterday evening, two journalists from the student press were called out for doing their job.

During the Philosophy Student Association's General Assembly, students in attendance suddenly questioned the rights of student journalists to be present and record the proceeding of an open and public forum.

They then voted twice on a motion to have a journalist from *The Concordian*, Frédéric Muckle, delete a recording he had made of the assembly until then.

Having one vote on a motion that is already groundless and which resulted in a tie should be enough to discard said motion without resorting to a second vote, which would also be groundless.

The journalists signed in and identified themselves before entering the assemblies. After sitting at the back, at the request of SoPhiA executives, the journalists and non-philosophy students identified themselves again.

Anything said in open session and at any public forum is open to reporting and indeed recording. In fact, anything said in front of a journalist is open to reporting, unless a contract between the journalist and the source is explicitly agreed upon, e.g. by asking "Can we talk off the record?"

Student associations should follow the lead of the CSU's standing regulations, which read: "The student union respects the role and independence of student media and believes that they play an essential role in the University community."

Following the strike vote, Katie Nelson, an executive of SoPhiA, moved to go into closed session during another agenda point after everyone realized journalists, who were waiting to conduct interviews, were still in the room.

Benjamin Prunty defended the editors from *The Concordian* and *The Link*, saying that they're just student journalists who are still learning.

We at *The Link* are less than pleased to know that a group of philosophy students and the CSU's president are willing to help student journalists learn how to do journalism.

Thanks, but no thanks. *The Link* doesn't need your help.

Perhaps the CSU would do better to focus on their \$99,000 deficit for this year. Or maybe SoPhiA's executive team should focus on determining the exact number of students in their association before holding a general assembly—which legally requires quorum to be met before passing important motions, such as a strike mandate. When asked how many students make up SoPhiA, an executive asserted that anyone who claimed to know that number would be lying. The association needs to get its priorities straight.

Whatever is said at a general assembly is public record. By having the journalist delete their own recording, the majority of philosophy students present brazenly muzzled the press. The assembly voted to silence a reporter trying to inform the rest of the philosophy department about their future. This shows a lack of transparency worthy of the Harper government.

The main purpose of recording meetings is to have context when one writes a news story. While direct quotes may be used from these recordings—in particular from executive members who are elected public figures—they usually aren't. Using a quote from a post-meeting interview for added clarification and comments is always preferable.

There were many questions that were left unanswered after the student journalists were alienated at the assembly through a closed session motion.

If student activists want to work in an open and transparent environment, they would do well to speak and act in an open and transparent way.

These students and activists are voting against the government and fighting against austerity while acting like a bunch of shady politicians.

There are a number of strike vote GAs planned for this week. If the student activists present don't let the media do their job, then they're the biggest hypocrites of all.

Benjamin Prunty being the chair of a meeting and remaining neutral means not influencing a vote to delete a student jour-

nalist's recording. Having the chair of the Yes committee for a question on denouncing privatization also chair a meeting on voting to strike against issues like privatization doesn't seem like the most democratic thing to do.

Are people encouraged to speak at these general assemblies? Are these general assemblies really as transparent as philosophy students claim them to be?

If some of the content of this editorial

seems made up, neither *The Link* nor *The Concordian* have recordings to back it up, so you'll have to take our word for it.

For everything in the meeting leading up to this political circus, you can find a recording of it below the article online at thelinknewspaper.ca.

Graphic Sam Jones



THE LINK³⁵

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